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Media Talk Back Festive Edition

# Media Talk Back



# DANCE

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# MR. SUBHASH GHAI

Known as a Showman of Indian Cinema; Mr. Ghai is an Indian Film Maker, producer, Director, Script Writer, renowned Educationist. He received the National Film Award for Social film Iqbal. He is an Executive chairman ad founder of MuktaArts.



## MESSAGE FROM CHAIRMAN

MESC is a new revolution & evolution to the whole education system of India with full emphasis for skillbased education rather than memory based education. It's one of the finest initiatives by the Govt. of India and I'm proud to be associated with MESC with a serious responsibility to develop a new generation of skilled man in every field. It is especially important in our sector of Media & Entertainment, to explore & think beyond obvious. I'm humbled & thankful to everyone who has entrusted me with this great responsibility of taking the council in the right direction for the next generation and I am sure that we have a good team to achieve our targets at the earliest

### MR. SUBHASH GHAI



## MESSAGE FROM CEO

I extend my gratitude and regards towards everyone who supported and contributed in the creation of the 19th edition of the Media TalkBack Magazine - Dance - The Neverending Spirit which is specifically focused on the Zealous and Intriguing Dance Industry. Through this, you will get an insight on one of the biggest aspects of the Media & Entertainment Sector with articles, information and one on one interview with some of the Top Professionals from the Indian and International Dance industry giving scoops on their journey, upcoming projects, do and don'ts to have a successful career, etc.

### MR. MOHIT SONI



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*Hope all your projects prosper and  
you get success in all new ventures in life by the  
blessings of Lord Ganesha and Goddess Laxmi.*

*Have a happy and blessed  
Festive November.*

*Media TalkBack Festive Edition :*

*Use this time of celebration to learn about Culture,*

*Tradition and Most Importantly Dance!*

*Because festivals are incomplete without Dance,*

*Lights and Passion!*

*As the lights sparkle on Diwali*

*I wish that our association continues to reach*

*As the lights sparkle on Diwali*

*I wish that our association continues to reach*

*greater heights of success.*

*Wish you all a prosperous Diwali! –*

*Mr. Mohit Soni, CEO*





# THE BEGINNING OF DANCE



From The Earliest Moments Of Known Human History, Dance Accompanied Ancient Rituals, Spiritual Gatherings And Social Events. As A Conduit Of Trance, Spiritual Force, Pleasure, Expression, Performance And Interaction, Dance Became Infused Into Our Nature From The Earliest Moments Of Our Existence - From The Moment When First African Tribes Covered Themselves In War-paint To The To The Spreading Of Music And Dance Across All Four Corners Of The World. Without A Doubt, Dancing Remains One Of The Most Expressive Forms Of Communications That We Know.

The Oldest Proof Of Existence Of Dancing Comes From The 9000 Year Old Cave Paintings That Were Found In India, Which Depicts Various Scenes Of Hunting, Childbirth, Religious Rites, Burials And Most Importantly, Communal Drinking And Dancing. Since Dancing Itself Cannot Leave Clearly Identifiable Archeological Artifacts That Can Be Found Today, Scientist Looked For Secondary Clues, Written Word, Stone Carvings, Paintings And Similar Artifacts. Period When Dancing Became Widespread Can Be Traced To The Third Millennia Bc, When Egyptians Started Using Dance As Integral Parts Of Their Religious Ceremonies. Judging By The Many Tomb Paintings That Survived The Tooth Of Time, Egyptian Priests Used Musical Instruments And Dancers To Mimic Important Events - Stories Of Gods And Cosmic Patterns Of Moving Stars And Sun.

This Tradition Continued In Ancient Greece, Where Dance Was Used Very Regular And Openly To Public (which Eventually Brought The Birth Of The Famous Greek Theatre In 6th Century Bc). Ancient Paintings From 1st Millennia Clearly Speak Of Many Dance Rituals In Greek Culture, Most Notably The One Before Start Of Each Olympian Games, Precursor To The Modern Olympic Games. As Centuries Went On, Many Other Religions Infused Dance In The Core Of Their Rituals, Such As Hindu Dance "bharata Nhatyam" Which Is Preformed Even Today.of Course, Not All Dances In Those Ancient Times Were Intended For Religious Purposes. Ordinary People Used Dance For Celebration, Entertainment, Seduction And To Induce The Mood Of Frenzied Exhilaration. Annual Celebration In Honor Of Greek God Of Wine Dionysus (and Later Roman God Bacchus) Included Dancing And Drinking For Several Days. 1400bc Year Old Egyptian Painting Showed The Group Of Scantly Dressed Girls Who Danced For The Wealthy Male Crowd, Supported By The Several Musicians. This Kind Of Entertainment Continued To Be Refined, Until Medieval Times And The Start Of The Renaissance When Ballet Became Integral Part Of The Wealthy Class.

European Dances Before The Start Of Renaissance Were Not Widely Documented, Any Only Few Isolated Fragments Of Their Existence Remain Found Today. The Most Basic "chain Shaped" Dance Practiced By Commoners Was Most Widespread Across Europe, But The Arrival Of Renaissance And New Forms Of Music Brought Many Other Styles In Fashion. Renaissance Dances From Spain, France And Italy Were Soon Surpassed By Baroque Dances Which Became Widely Popular In French And English Courts. After The End Of French Revolution, Many New Types Of Dances Emerged With Focused On Less Restrictive Woman Clothing, And Tendency For Skipping And Jumping. These Dances Soon Became Even More Energetic In 1844 With The Beginning Of So Called "international Polka Craze" Which Also Brought Us The First Appearance Of Famous Waltz.



After The Short Period Of Time When Great Ballroom Masters Created Wave Of Complicated Dances, The Era Of Modern Day 2 Person Dance Started With The Careers Of Famous Ballroom Dancers Vernon And Irene Castle. After Those Early Years Of 20th Century Many Modern Dances Were Invented (foxtrot, One-step, Tango, Charleston, Swing, Postmodern, Hip-hop, Breakdancing And More) And The Expansion Of Musical Brought Those Dances Into Worldwide Popularity. dance Is A Form Of Art That Is Made By Purposefully Recreating Selected Sequences Of Human Motion, Which Can Be Imbued With The Values Of Aesthetic And Symbolism That Are Acknowledged By Both Performers And Observers From Within The Particular Culture. The Dance Itself Can Be Freeform Or Can Have A Predefined Choreography That May Or May Not Align With Traditions Of Origin Or Historical Period.

The Dance Can Be Performed To Serve Various Functions (social, Competitive, Ceremonial, Martial, Erotic...) But It Also Has Two Distinct Forms – Theatrical Dance In Which Dancers Perform For An Audience, And Participatory Social Dance Where Dancing In A Group Is Encouraged To Anyone. Participatory Dances Are Most Commonly Found At Weddings, Social Gatherings, And Festivals, And They Can Be Enjoyed With Folk Music Both Alone Or In A Group (pairs, Lines, Chains Or Other Forms).

In America, Dances From The 1920s Were Often Characterized As Wild And Carefree, Like The Shimmy, Charleston, And Most Gatsby Parties. In The Clubs, Dance Contests Known As Marathons Would Happen, Where One Dances Till You Can't Dance Anymore. The Records Made And Beaten All Around The Country Ranged From Hours To Days To Weeks. In The Late 1920s Arrived The Tango And The Waltz, And Still Form A Crucial Element In Dance Shows Like Dancing With The Stars Or So You Think You Can Dance. dance Forms Like Jazz, Jitterbug And Swing Largely Belonged To The 1930s And 1940s. But The 1950s Was The Year Of Growth And Rebellion. Major Dances From The 1950s Like The Twist And Other Dances Made Popular From This Rock And Roll Era Influenced Movies Like Grease, Hairspray, And La La Land. From Their Poodle Skirts, Socks, And White Tennis Shoes, This Was The Era Of The Pink Ladies And Dirty Dancing.

Over 400 New Dances Were Introduced In The 1960s. Artists Like Nat King Cole And The Beatles Had A Huge Influence In This Era For Dance. The Colorful, Bright, Soulful Disco Era, Of The 1970s Saw Dances Like The Hustle, The Ymca, And Soul Train Lines. This Upbeat Era Kept Everyone On Their Toes. The 1980s Gave Birth To Break Dancing, Hip Hop And Line Dancing Which Influenced Dance Culture Tremendously To This Day. The 1990s Had Dances Like The Running Man, And The Macarena That Still Are Popular In Dances That Kids Do Today. The 90s Popularized Major Artists Such As Mc Hammer, Vanilla Ice, And Black Street. in India Too, Dance Has Had A Glorious Evolution. Although Dance Forms Like Kathak, Kuchipudi, Folk Dance, Etc. Still Enjoy A Prominent Place In People's Entertainment Fix, The 1950s Brought About A Revolution, With Dance Being Incorporated Into Films And Thus Bollywood Gained Its Internationally Popular Identity. Then Heart-throbs Like Mithun And Rishi Kapoor Brought Disco In All Its Glory In The 1980s. the 1990s Saw An Influence Of The Western Style Of Dancing, And Even The Songs Rolled Out Had A Major Hip-hop, And Street Flavor In Them. The 2000s Onward Saw A Fusion Of Dance Styles, Yet Keeping The Individual Tones Alive.







## EVOLUTION OF DANCE IN INDIA

Dance Has Traditionally Been An Important Part Of Religion And Culture In India. According To Indian Legend, The Gods Invented Dance. Dancing Is One Of The Most Revered Hindu Arts Because It Incorporates Melody, Drama, Form And Line. Gestures, Body Positions And Head Movements Are Emphasized In Indian Dance. The Use Of The Hands, Fingers And Eyes Are Of Primary Importance. There Are Almost A Thousand Specific Hand Movements And Signs (Mudras). Often Bells Are Worn Around The Ankles.

### DID YOU KNOW?

Natya Shastra Is One Of The Most Ancient Text On Dance. It Is Attributed To The Sage Bharata. It Consists 36 Chapters And 6000 Verses. It Is Dated Back To 200 Bce And 200ce.

The Four Abhinavas Are Essential To Understanding Indian Dance. They Are 1) The Technique Of Movement, Which Includes Facial Expressions, Head Movements And Body Movements; 2) All Types Of Vocal And Instrumental Sounds Linked With Dance; 3) Involuntary Actions Such As Perspiration, Trembling And Blushing; And 4) Make-up, Costumes And Sets. Some Dancers Are Capable Of Changing Their Skin Color Voluntarily By Consciously Pumping Blood Into The Capillaries On The Face.

Gestures Play An Important Role In India Dance. Some Dances Feature More 600 Gestures, Each With A Specific Meanings. They Often Have A Codified Meaning That Are Known To The Audiences That Watch The Dances. It Have Been Suggested The Codified Developed As Way Convey A Single Message By Dance Troupes Traveling Through Areas Where Different Languages Are Spoken Or They Developed Out Mnemonic Devices Used By Storytellers To Convey And Remember Their Stories. Colors Are Also Rich In Symbolism And Meaning. Heavy Eye Make Up Is Often Worn To Highlight The Expressive Of The Eyes.

Nataraja (a Depiction Of Shiva) Is The Divine, Cosmic Dancer And A Classic Image In Indian Art. He Is Often Depicted In Old Bronze Statues With Four Arms And One Legged Raised And The Other Crushing Apasmara, A Dwarf-demon Associated With Confusion And Ignorance. One Hand Assumes The Gesture Of Protection, One Points To A Raised Foot, One Hold The Drum That Keeps The Beat Of The Rhythm Of Creation. The Forth Holds The Fire Of Dissolution.

India Has Many Dances, Coming From Every State In The Country. Although, There Are Only Six Forms Of The Classical Dances Recognised By The Country On A National Level. They Are Bharatnatyam, Kathak, Kathakali, Manipuri, Kuchipudi, And Odissi. The Folk Dances Of India Is Much More Than Mere Body Movements, From The Very Ancient Times The Classical Dance Forms Of India Is Considered As A Discipline And A Way To Devote Yourself To God Through Art.



## BHARATNATYAM, TAMIL NADU

Performed On The Celestial Tunes Of The Carnatic Music, Bharatnatyam Comes From The State Of Tamil Nadu In South. The Origins Of Bharatnatyam Can Be Traced Back To 1000 Bc, And It Originates From The Ancient Temples Of Tamil Nadu Performed By The Women Of The Classical Period. The Dance Form Is Known For Its Beautiful Body Movements And Gestures Which Are Called Mudras In The Traditional Language. It Focuses On The Hand Gestures, Leg Movement And The Facial Expressions Of The Dancer. This Dance Form Was Very Prevalent Before The British Era But Was Profoundly Depressed During The Colonial Period. However, India Kept The Dance Form Alive In The Houses, And Today It Is Recognised As One Of The Most Respectable Art Forms In India Especially In The Southern Region Of The Country Where It Is A Moment Of Pride For The Women Of The House To Learn The Classical Dance Form Of Bharatnatyam.





## KATHAK, UTTAR PRADESH

Coming From The Northern Part Of The Country From The State Of Uttar Pradesh, Kathak Comes From The Word 'katha' Which Means "story" In Hindi. It Isn't A Very Smart Guess For One To Make That Kathak Is Performed In The Form Of Storytelling Through The Body Movements Used By The Dancer. Kathak Is Often Referred To As The Dance Of Love, And It Can Be Performed By Both By The Male And Female Dancer Together. This Dance Form Focuses Highly On The Ankle Movements Complemented By The Ankle That Has To Match The Beats Of The Music. Ankle Bells Or Gunthroos As They Are Called In The Traditional Language Is An Important Part Of The Discipline Of This Dance Form. Various Distinctions Can Be Witnessed In This Dance Forms As It Is Performed In Various Places In The Country Which Includes Jaipur, Benaras, And Lucknow.



## KATHAKALI, KERELA

Kathakali Is Another Traditional Dance Form Of India Which Relates To The Storytelling. Kathakali Translates To The 'storyteller' In The Country's Language. Coming From The Southern Region Of The Country From Kerala, Kathakali Is One Of The Most Renowned And Religious Dances Forms Of India. It Originates From The Tales Of Ramayana And Shiva Stories. Kathakali Includes The Intriguing Face Movements And The Heavy Costumes Which Include The Traditional Face Masks And Body Paints (generally Green). The Music Which Includes Only The Vocals Is Called Soppanam. The Storytelling Of The Epic Hindu Mythology Tales Depicting Both Evil And Good Is Shown Through The Conversation Between The Dancers Only Through Their Body Gestures And Facial Expressions. Simply Fascinating To Watch!







## MANIPURI, MANIPUR

As You Stroll Towards The North-east India Which Is Brimming With The Rich Tradition And Their Unique Culture, Manipuri Comes As An Important Symbol To Represent The State Of Manipur From The Region. This Dance Form Is Performed To Narrate The Romantic Relationship Between The Hindu Gods Radha And Krishna, Which Is Famously Known As Raasleela. This Art Form Is Performed In A Team With The Traditional Manipuri Costumes And Makeup To Narrate The Tale Of The Two Gods. The Dance Is Performed On The Narrative Chanting And The Music Created By The Indian Classical Instruments.

## KUCHIPUDI, ANDHRA PRADESH

Belonging To The Andhra Pradesh, Kuchipudi Is Probably The Toughest Form Of Classical Dance In India. Kuchipudi Is Not Just Considered As The Dance But A Whole Religious Procedure Dedicated To God Which Includes Certain Rituals Such As Sprinkling The Holy Water, Burning The Incense Sticks And Praying To God. Kuchipudi Includes Both Singing And Dancing By The Performer Which Is Why It Requires Both The Skill And Much More Dedication Than Any Other Art Forms In India. In The Earlier Period, Kuchipudi Was Only Performed By The Male Dancers In The Temples, Specifically The Brahmins( Upper Caste Of The Society) But With The Passage Of Time, It Became Famous Amongst The Women And Nowadays It Is Mostly Performed By The Female Dancers.



## ODISSI, ODISHA

Odissi Dance Form Comes From The State Of Odisha In The Eastern Part Of India. The Traditional Dance Has Been Derived From The Hindu Temples In Odisha. Most Of The Gestures And Movements (mudras) Are Inspired By The Sculptors And Idols Belonging To The Ancient Temples Of India. The Dance Is Performed As A Way To Express The Mythological Tales Of Hindu Gods, Including That Of Shiva And Surya. The Dance Is Accompanied By A Mythical Story, Hindi Poem In The Form Of Music By The Musicians. Odissi Is Considered As The Oldest Dance Forms Of India Which Are Surviving Till Today. Odissi Dance Is Performed Mostly By The Women Dancers, And It Includes More Than 50 Intriguing Mudras (body Movements).





## BHANGRA/GIDDA, PUNJAB

Bhangra, Folk Dance And Music Of The Punjab (northwestern India And Northeastern Pakistan) And The Popular Music Genre That Emerged From It In The Mid-to-late 20th Century. Cultivated In Two Separate But Interactive Styles—one Centred In South Asia, The Other Within The South Asian Community Of The United Kingdom—the Newer Bhangra Blends Various Western Popular Musics With The Original Punjabi Tradition. It Enjoys An Immense Following In South Asia And Within The South Asian Diaspora. Struck With A Heavy Beater On One End And With A Lighter Stick On The Other, The Dhol Imbued The Music With A Syncopated (accents On The Weak Beats), Swinging Rhythmic Character That Has Generally Remained The Hallmark Of Any Music That Has Come To Bear The Bhangra Name.



## GARBA, GUJRAT

Garba, Also Spelled Garaba, Singular Garbo, Type Of Indian Dance Commonly Performed At Festivals And On Other Special Occasions In The State Of Gujarat, India. It Is A Joyful Style Of Dance, Based On A Circular Pattern And Characterized By A Sweeping Action From Side To Side. Garba Performances Often Include Singing And A Musical Accompaniment Traditionally Provided By Dhol (double-headed Drum) And The Similar But Smaller Dholak; Hand Clapping; And Assorted Metallic Idiophones, Such As Cymbals. Historically, The Shehnai (a Double-reed Instrument) Guided The Singers, But By The Early 21st Century That Instrument Had Largely Been Replaced By A Synthesizer Or Harmonium.

## ROUF, KASHMIR



The Rouf Dance Is A Highly Appreciated And Acclaimed Folk Dance Form Of The Muslim Community In The Beautiful Valley Of Kashmir In India. In This Form Of Folk Dance, The Women Who Are Dressed In Colorful Costumes Make Two Rows And Face Each Other To Dance. The Rouf Dance Mainly Involves The Footwork Which Is Also Termed As The Chakri In The Local Language. The Dance Is Usually Performed In All Auspicious Occasions And Festivals. Also This Dance Is Particularly Practiced In The Spring Season When The Weather Is Good And The Nature Is Blooming To Glory. The Dance Form Is Practiced With The Help Of The Mystical Poetry Which Is Being Sung And The Dancers Dance To The Rhythm Of This Poetry. During The Major Festival Of The Muslims During The Ramzan Month, The Streets Of Kashmir Become Pleasant With The Help Of Rouf Songs And Dance Which Are Being Performed By The Kashmiri Women. This Dance Is Also Associated With The Joy Of Harvesting. The Harvesting Season Brings A Smile To The Farmers' Face And They Usually Celebrate The Occasion In A Very Grand Way. There Are Good Food, Songs And Dances Which Are Being Observed In A Special Manner. Rouf Dance In One Of The Major Folk Dances Which Is Being Showcased By The Women Of Kashmir Belonging To The Muslim Community. Kashmir Is One Of The Major Tourist Destinations Of The World And Millions Of Tourists Visit The Valley Every Year. This Dance Form Has Earned Huge Appreciation Nationally And Internationally.





## GHOOMAR, RAJASTHAN

The National Social Folk Dance Of Rajasthan Is The Ghoomar, Danced By Women In Long Full Skirts And Colourful Chuneris (squares Of Cloth Draping Head And Shoulders And Tucked In Front At The Waist). Especially Spectacular Are The Kachchi Ghoris Dancers Of This Region. Equipped With Shields And Long Swords, The Upper Part Of Their Bodies Each Arrayed In The Traditional Attire Of A Bridegroom And The Lower Part Concealed By A Brilliant-coloured Papier-mâché Horse Built Up On A Bamboo Frame, They Enact Jousting Contests At Marriages And Festivals. Bawaris Generally Are Expert In This Form Of Folk Dance.



## CHHAU, ODISHA

Chhau Dance Is A Tradition From Eastern India That Enacts Episodes From Epics Including The Mahabharata And Ramayana, Local Folklore And Abstract Themes. Its Three Distinct Styles Hail From The Regions Of Seraikella, Purulia And Mayurbhanj, The First Two Using Masks. Chhau Dance Is Intimately Connected To Regional Festivals, Notably The Spring Festival Chaitra Parva. Its Origin Is Traceable To Indigenous Forms Of Dance And Martial Practices. Its Vocabulary Of Movement Includes Mock Combat Techniques, Stylized Gaits Of Birds And Animals And Movements Modelled On The Chores Of Village Housewives. Chhau Is Taught To Male Dancers From Families Of Traditional Artists Or From Local Communities. The Dance Is Performed At Night In An Open Space To Traditional And Folk Melodies, Played On The Reed Pipes Mohuri And Shehnai. The Reverberating Drumbeats Of A Variety Of Drums Dominate The Accompanying Music Ensemble. Chhau Is An Integral Part Of The Culture Of These Communities. It Binds Together People From Different Social Strata And Ethnic Background With Diverse Social Practices, Beliefs, Professions And Languages. However, Increasing Industrialization, Economic Pressures And New Media Are Leading To A Decrease In Collective Participation With Communities Becoming Disconnected From Their Roots.



## BIHU, ASSAM

Young Men And Women Mostly Perform This Joyous Folk Dance From Assam During The Bihu Festival. The Dancers Follow A Pattern Of Rapid Hand Movement, Quick Steps And A Rhythmic Swaying Of Hips Wearing The Traditional Assamese Clothing With Beautiful Accessories. Marking The Beginning Of Spring Season, Bihu Recites The Happiness And Heritage Of Assam And Is Performed On The Occasion Of Rangali Bihu. The Dhol, Xutuli, Toka, Baanhi, Gogona Are The Instruments Used To Play The Traditional Tunes For The Performance. The Origin Of Bihu Is Not Very Known, Although The Records Profoundly State That It Is Originated From The Bisu Dance Performed By Communities Of Upper Assam Like The Sonowal Kacharis, Deoris, Moran, Chutias And Borahis. The Dance Form Isn't Just Known In India But Globally Popular. This Popular Indian Dance Was Performed At The London Olympics In 2012.







## LAVANI, MAHARASHTRA

Originated From The State Of The Maratha Empire, Lavani Is A Dance Form Of Maharashtra. The Female-oriented Dance Is A Blend Of Traditional Music And Tales Of Deities. The Origin Of Lavani Comes From The Word Lavanya Which Means Beauty. Apart From Helping In The Upliftment Of The Marathi Folk Theatre, The Dance Form Was Also A Morale Booster During The War In The 18th Century. Lavani Has Two Forms; One That's Philosophical - Nirguni Lavani And The Other That's Sensual- Shringar Lavani. With The Powerful And Quick Foot-tapping Tempo, The Dance Form Is Performed Along With The Beats Of The Dholak. The Stories Or Subjects This Dance Is Based On Revolves Around Topics Of Religion, Politics, Society And Mostly Romance. Dancers Are Dressed In Nine-yard Of Saree With Golden Jewellery. The Dance Was Initially Staged At Local Temples In The Form Of Worship, But Now It's A Sensual Dance Performed To The Pulsating Beats Rendering A Socio-political Satire.

## MOHINIYATTAM, KERALA

In Indian Mythology, Mohini Is The Female Avatar Of Lord Vishnu, And The Meaning Of Attam In Malayalam Is Rhythmic Motion Hence Adhering To The Dance Of The Divine Enchantress. It Is The Second Most Popular Dance Form Of Kerala. This Classical Indian Dance Form Roots From The Age-old Sanskrit Text - Natya Shastra. It Is Traditionally Performed By Women Following A Repertoire Of Carnatic Music, Singing And Acting A Play. At Times, The Song, A Typical Hybrid Of Malayalam And Sanskrit Also Called Manipravalam, Is Sung By The Performer Herself. With A Repertoire Of Instruments Such A Mridangam, Madhalam, Flute, Idakka, Veena And Kuzhitalam; The Music Is Rendered In Ragas And Performed In A Slow Melodic Style. Although The Lasya Dance Is Often Portrayed As Gentle, Graceful And Feminine, It Also Exhibits A Vigorous Dance Of Tandava Relating To Lord Shiva. Besides Its Popularity, The Dance Was Ridiculed By A Series Of Laws As A Devadasi Prostitution System During The Colonial British Raj. A Ban That Was Protested Repealed In 1940 And With The Help Of The Locals Of Kerala, Mohiniyattam Was Revived And Reconstructed.



## SATTRIYA, ASSAM

Mahapurusha Sankaradeva, A Vaishnava Saint And Reformer Of Assam, Introduced Sattriya Dance In The 15th Century Ad. This Dance Form Was Preserved In The Sattras Or The Vaishnava Maths; Therefore, It Remained A Living Tradition. This Dance Was An Artistic Way Of Presenting Mythological Teachings. Traditionally This Dance Was Performed By The Male Monks Or Bhokots. However, Today, The Practice Has Changed In Many Ways. The Theme Is Not Just Related To Mythology, And The Performances Are Not Limited To The Sattras. Even Women Can Perform Sattriya Dance And On The Stage.

## BOLLYWOOD

Refers Both The Hindi Cinema Based In Mumbai, India, And Also The Term Given To A Dance Style Arising From These Films. Its Dramatic Facial Expressions, Elaborate, Story-telling Hand Gestures, And Detailed Footwork Are Drawn From Bharatanytyam And Kathak. Bhangra, A Folk Dance That's Performed In Social Settings In The U.s. As Well, Is Another Influence, But Its Sparkle Owes As Much To The American Musical As To Indian Dance Traditions.





# DANCE IN THE U.S.



Is As Varied As The People Who Live Here. Unique Social Dance Styles Have Developed, Or Been Choreographed And Taught, In The United States Since The Early 20th Century And The Beginning Of The Jazz Age. Dances Like The Foxtrot, Charleston, And Especially The Lindy Hop And Its Variants, Hip Hop Styles Today, Are All U.s. Dances With World-wide Fans. Each Style Has Its Own Unique History. but 2 Styles, Both With Origins In The British Isles, Are Identified As The “traditional” Dance Of The United States. contra Dance—originates From A Mixture Of English Country Dance, And Scottish And French Dance Styles From The 17th Century. Sometimes Described As New England Folk Dance Or Appalachian Folk Dance, Contra Dances Can Be Found Around The World. Dancers Form Couples And Join Long Lines Down The Length Of The Dance Hall. Within The Line, Couples Generally Form Sets Of Two. Throughout The Course Of A Dance, Couples Progress Up And Down These Lines, Dancing With Each Other Couple In The Line. At Times These “visits” To Other Couples Can Be Quite Complex. Dances Are Led By A Caller Who Teaches The Sequence Of Figures—a Series Of Steps—in The Dance Before The Music Starts. The Caller Continues To “call” The “figures” As They Arise During Dancing. In A Single Dance, A Caller May Include Anywhere From 6–12 Figures Repeated Through Out The Dance. Contra Dancers Often Dance To Live Music. While Generally U.s. Or French-canadian Traditional, “techno” Contra Dances Are Performed To Techno Music. The Fiddle Is Considered The Core Instrument, Though Other Stringed Instruments Are Used, As Well As The Piano, Accordion, And Occasionally Wind Instruments. Music In A Dance Can Consist Of A Single Tune Or A Medley Of Tunes. square Dance Or Modern Western Square Dance —differs From Contra In That The Dances Are Performed In Squares Of 4 Couples Who Dance Exclusively With Each Other. Directed By A Caller As In Contra, There Is Less Teaching During A Modern Western Square Dance; Dancers Are Expected To Have Some Knowledge Of The Calls. Separate Lessons Are Available. In Most Other Ways The 2 Styles Of Dance Are Similar, But Modern Square Is As Likely To Be Danced To Recorded Music, And The Music Is Not Always “traditional.”



## CONTRA DANCE

Originates From A Mixture Of English Country Dance, And Scottish And French Dance Styles From The 17th Century. Sometimes Described As New England Folk Dance Or Appalachian Folk Dance, Contra Dances Can Be Found Around The World. Dancers Form Couples And Join Long Lines Down The Length Of The Dance Hall. Within The Line, Couples Generally Form Sets Of Two. Throughout The Course Of A Dance, Couples Progress Up And Down These Lines, Dancing With Each Other Couple In The Line. At Times These “visits” To Other Couples Can Be Quite Complex. Dances Are Led By A Caller Who Teaches The Sequence Of Figures—a Series Of Steps—in The Dance Before The Music Starts. The Caller Continues To “call” The “figures” As They Arise During Dancing. In A Single Dance, A Caller May Include Anywhere From 6–12 Figures Repeated Through Out The Dance. Contra Dancers Often Dance To Live Music. While Generally U.s. Or French-canadian Traditional, “techno” Contra Dances Are Performed To Techno Music. The Fiddle Is Considered The Core Instrument, Though Other Stringed Instruments Are Used, As Well As The Piano, Accordion, And Occasionally Wind Instruments. Music In A Dance Can Consist Of A Single Tune Or A Medley Of Tunes. square Dance Or Modern Western Square Dance —differs From Contra In That The Dances Are Performed In Squares Of 4 Couples Who Dance Exclusively With Each Other. Directed By A Caller As In Contra, There Is Less Teaching During A Modern Western Square Dance; Dancers Are Expected To Have Some Knowledge Of The Calls. Separate Lessons Are Available. In Most Other Ways The 2 Styles Of Dance Are Similar, But Modern Square Is As Likely To Be Danced To Recorded Music, And The Music Is Not Always “traditional.”







# HIP HOP

Is An Umbrella Term For 4 Cultural Phenomena That Were Developed In The 1970s Primarily By Black And Latino Young People In The Bronx And Brooklyn, And Later In California. Mcing—now Called Rapping, Is A Musical Form That Focuses On Complex Word Play And Rhythm. Djing—the Art Of Organizing Music, Often For Dancing, Recreates Sound Through The Manipulation Of Recordings. The “break” Is The Rhythmic Section Of A Song, Its Most Danceable Part That Was Exploited By Djs. Grafitti—is A Stylized Form Of Painterly “writing” And Design Originally Found On Sides Of Buildings And Other Urban Surfaces.



## BREAK DANCING

Break Dancing—is A Media Term For A Dance Its Originators Call Breaking, B-boying Or B-girling. (performers Are B-boys And B-girls, Or Breakers.) The First Documented Breaking Took Place At 1520 Sedgwick Avenue In The Social Room Of An Apartment Building In The Morris Heights Neighborhood In The Bronx Where Afrika Bambatta, (founder Of Zulu Nation,) And Dj Kool Herc Sponsored A Back-to-school Dance, The Culmination Of A Summer-long Effort To Find Alternative Means Of Settling Gang Disputes. The New Dance Style Was Based In Experiments With Movements Already Known To The B-boys (early-on B-girls Were Almost Non-existent); The Performances Of Singer James Brown, Kung-fu Film, Television Shows Like Soul Train, Gymnastics, And Social Dance Forms Including Mambo And Swing. Elements From African Dance Traditions And Older African-american Movements, Like The Breakdown, Are Also Found In Breaking. Breaking Is A Solo Dance, But Breakers, And All Hip Hop Dancers, Work In Crews Supporting Each Other And Training As A Group. There Are Four Primary Elements That Form Breaking No Matter The Style: Toprock—standing Step Sequences; Downrock (aka “footwork Or “floorwork”)—any Movement On The Floor Where The Dancer’s Hands Provide As Much Support As Their Feet; Power Moves—acrobatic Movements That Require Momentum, Speed, Endurance, Strength, Flexibility, And Control; Freezes—signature Poses Where The Breaker Suspends Him/herself Off The Ground Using Upper Body Strength. Breakers Mix And Match Styles In Performance And Competition. Personal Style Is Paramount. Notable Breakers Include: Richard “crazy Legs” Colon, Reggie “roc” Grey, Ana “rockafella” Garcia, And Gabriel “kwikstep” Dionisio. A Number Of Other Hip Hop Dance Styles Have Evolved From Breaking. Three Prominent Styles, Originating In Different Areas Of The U.s. Are:





# FLAMENCO

Refers To Both A Musical Form And A Dance Form Originating In Southern Spain Among The Roma (gypsies). Although They Can Be Performed Separately, The Music And Dance Are Considered A Whole And Flamenco Concerts Almost Always Include Both. The Oldest Record Of Flamenco Dates To 1774 In The Book Las Cartas Marruecas By José Cadalso. Danced Flamenco Is Known For Emotional Intensity, Proud Carriage, Expressive Use Of The Arms, And Rhythmic Stamping Of The Feet. The Elements Of Flamenco Include: Cante (singing), Toque (guitar playing), Baile (dance), Jaleo (vocalizations And Chorus Clapping), Palmas (handclapping) And Pitos (finger Snapping). Flamenco Footwork Is Often Compared To Tap And Irish Step Dance, But Flamenco Technique Is Different. (some Scholars Believe That The Footwork May Have Origins In Indian Dance Technique.) Castanets—wooden Disks That Fit Between The Thumb And Forefinger Of The Dancer And Can Be Rhythmically Patted Together—are Closely Associated Flamenco.



There Are 6 Styles Of Flamenco. The Flamenco Most Familiar To Tourists Was Developed As A Spectacle And Is Not Considered “true” Flamenco. Informal Gypsy Flamenco, Danced During Celebrations In Spain, Is Considered The Most "authentic," If Less Technically Virtuoso. Only In This Form Do Arms Curve Around The Head And Body, Often With Bent Elbows Rather Than Extended, And Hips Are Allowed To Sway. Flamenco Puro, The Performance Form Considered Closest To The Gypsy Tradition Is Always A Solo Improvisation. As The Style Developed, Particularly In The Late 19th And Early 20th Centuries, It Was Influenced By (and Influenced) Ballet. The Form That Evolved Came To Be Known As Classical Flamenco. Danced Largely Upright, With A “proud” Carriage And Elongated Arms, Women’s Backs Are Often Held In A Marked Back Bend With Little Movement Of The Hips. Modern Flamenco Is Highly Technical Requiring Years Of Study. The Emphasis Is On Lightning-fast, Absolutely Precise Footwork. Castanets, Shawls And Fans Are Frequently Used Despite Purist’s Protests. In The 1950s, Dancer/choreographer Jose Greco, Born In Italy To Spanish Parents, Raised In Brooklyn, Pioneered A Long-form Style Of Flamenco Choreography Using A Full Company To Tell Dramatic Stories, Much Like Ballet. Flamenco Nuevo, A Choreographed Recent Stylistic Development, Shows Influences From Other Dance Styles And Is Characterized By Pared-down Costumes . Men Often Dance Bare-chested, Women Wear Plain Jersey Dresses).young People Are Not Thought To Have The Emotional Maturity To Convey The Duende (soul) Of Flamenco. Flamenco Dancers Are Thought Not To Hit Their Peak Until They Are In Their Thirties And Many Continue To Perform Into Their Fifties And Beyond.

# BALLROOM DANCE

Ballroom Dance Is A Set Of Partner Dances, Which Are Enjoyed Both Socially And Competitively Around The World. Because Of Its Performance And Entertainment Aspects, Ballroom Dance Is Also Widely Enjoyed On Stage, Film, And Television.ballroom Dance May Refer, At Its Widest Definition, To Almost Any Recreational Dance With A Partner. However, With The Emergence Of Dance Competition (now Known As Dancesport), Two Principal Schools Have Emerged And The Term Is Used More Narrowly To Refer To The Dances Recognized By Those Schools.





## FLEX(ING) AKA BONE BREAKING



First Developed In Brooklyn, Flexing Evolved From A Jamaican Style Of Street Dance Called Bruk-up. Originally Performed To A Mix Of Dancehall, Reggae, And "...a Chopped-up Instrumental Called The "volume' Riddim," Today The Dance Is Performed To A Wide Range Of Music According To The Themes The Performer Wants To Evoke. In A 2009 Interview With Wiretap Magazine, Dancer Stefan "mr. Wiggles" Clemente, A Breaker With The Rock Steady Crew, And A Well-known Popper With The Electric Boogaloos , Described Bruk-up As A "reggae Style Of Animation." Notable Flexers Include: Saalim "storyboard P" Muslim, Steven "bones The Machine" Hill, Reggie "regg Roc" Grey,



## JOOKIN

Is A Free Style Dance That Developed In The 1990s From A Memphis Dance Called Gangsta Walking. It Is Often Danced To Crank, Or To A Blues-based Music Known As Buck, Or To An Underground Memphis Rap Style Also Called Jookin' Which Combines A Hard Bass, Rolling Hi-hats, Steady Snare Combinations, And Gangster Lyrics. The Foundation Movement Of Jookin And Gangsta Walkin' Is A Sliding, Gliding, Tippy-toe Step Combined With Spins And Stalls, And Rhythmic Bounces. Jookin' Became Almost Extinct In The Early 2000's. The Group G-force—daniel P., G-nerd, And Dr. Rico—helped Bring The Form Back. Jooker Lil Buck Has Been Expanding The Form Partly By Incorporating His Own Ballet Training. The 2014 Documentary Film, Pharaohs Of Memphis, Digs Into Both The Origins And Performance Of The Form And Features A Number Of Primary Dancers.

## ANIMATION

Features Popping Fundamentals Called Hard Hits, Stopping, And Isolations With Waving, Gliding, And Tutting. The Resulting Movement Is Not Quite Human, The Idea Is To Look As If You're A Cyborg Trying To Look Human. Animation Can Be Performed To Any Music, But Sparse, Syncopated Rhythmic Patterns, With A Heavy Bass Line Is Favored. Glitch, A Dancer, Says His Mood Determines His Musical Preference. When He Wants To Be Expressive, He Performs To Slow Music. Hip-hop Helps Him Convey Strength And Power, And Glitch-hop (a Form Of Electronic Music With Deliberate Malfunctions In The Sound) Is Perfect For Crisp, Small Movements. Dancer Chibi Likes Dubstep Because It Offers Many Sounds He Can Capture In Movement. "it Can Be A Simple 'tick, Tick, Tick' Or A Big Move That Emphasizes The Sound," He Says. Animation Is Often Associated With The Musical Style, Dubstep, Because It Appeared On The Commercial Dance Scene Around The Same Time. Dubstep Is A Genre Of Electronic Dance Music Related To Reggae And To The Growth Of The Jamician Sound System Party Scene In The Early 1980s, And To 1990s Garage That Originated In South London. Because Of The Simultaneity Of Their Appearance On The Scene, Many People Mistakenly Call Animation, Dubstep Dance. The Los Angeles Crew Dragon House, Led By Marquese Scott, A Creator Of Brilliant Animation Dance Videos, Has Been Influential In Spreading Animation. Several Members Of Dragon House Have Appeared On The Television Show So You Think You Can Dance.all Hip Hop Dance Styles Share Certain Key Movements Including:



## BONE BREAKING

- ☑ Contortionist-like Double-jointed Movements Where The Joints Are Seemingly Sent Out Of Their Normal Placement. Primarily Performed With Arms, Shoulders And Chest.
- ☑ Waving-a Liquid Movement Trough The Body
- ☑ Close Hand Gestures Creating Angular Shapes ( Hence The Reference To Egyptian King Tut) Used To Tell Your Story.





## JAZZ DANCE

Is An American Performance Dance Technique And Style. It Emerged In The Early Twentieth Century In Vaudeville And Burlesque And Is Based In African American Social Dance. Over Time, A Clearly Defined Genre Emerged That Also Blended Ballet And Modern. A Theatrical Dance Style, Jazz Is Most Often Associated With Musical Theater. More Recently Competitive Dance, Cheer Squads, Etc Have Incorporated Elements Of Jazz Dance. Notable Jazz Choreographers Who Have Contributed To Its Development Include: Jack Cole, Bob Foss, Eugene Louis Faccuito, Gus Giordano, And Ballet Choreographer Jerome Robbins.



## LATIN DANCE

Is The Name Ballroom Studios Gave To The 5 Styles Of Competitive Dance Derived From The Cultures Of Mexico, South America, Central America And The Caribbean That Have Been Set And Are Taught In The Ballroom Studio. The Dances Include: Samba, Cha-cha, Rumba, Paso Doble, And Jive. Although Their Heritage Is From The Traditions And Cultures Of Latin American (samba, Cha-cha-cha, Rumba), Hispanic (paso Doble Is Said To Be A Representation Of A Bull Fight,) And The U.s. (jive), All The Dances Share An Exaggerated Expressiveness And Intensity And Energy, Although Each Has Distinct Traits And Practices.the Connection Of These Dances To Their Dances Of Origin Is Often Tenuous. Social Latin Dances, What Is Also Sometimes Called "street Latin," Are Seen In Clubs, Parties, Wherever Members Of A Particular Community Gather. These Dances Often Resemble The Ballroom Versions Only In The Most Basic Sense. They Include: Salsa, Mambo, Cha Cha, Merengue, Rumba, Bachata, Bomba, Plena, Cumbia, Samba, Danzón, And The Argentine Tango. (in The Ballroom Canon Tango Is Considered A Smooth Dance.) Disco Grew Out Of Dances Like Mambo.both Social And Competition/ballroom Latin Dance Are Considered "spot Dances"—dances Performed In Place. They All Involve A Shift Through The Hips, Sometimes Called "cuban Motion," And Are Notable For The Importance Of A Sharp Rhythmic Awareness. Because These Dances Are Kindred Only In The Context Of Western Ballroom Dance, They Should In No Way Be Considered Related.





- ☑ Gliding—a Precision Footwork Performed Primarily On The Points Of Your Sneakers, But Including Moon-walk Like Steps. This Step Has These Forms To Be Called Ballet In Sneakers.
- ☑ Get Low—floor Moves That Generally Do Not Include Acrobatics But Are A Version Of Gliding On The Knees And Low Level Walking.
- ☑ Animation—stop Action Movements Making The Body Look Like Animation.
- ☑ Pausing—mime-like Stops In Action.
- ☑ Connecting—the Way In Which 1 Dancer Passes Off To The Next
- ☑ Hat Tricks—flips And Twists Usually Of A Baseball Hat While Dancing.
- ☑ The Robot, Locking And Popping Are Also Used.many Hip Hop Pioneers Object To References To Their Dance Form As “street” Or “urban” Dance, Preferring The Use Of Styles Specific Names. Today, As These Dance Forms Evolve Both As Concert Forms Performed By Professional Dancers And Continue To Develop On City Streets, It Is Increasingly Important To Recognize Their Diversity And Differences, As Well As Their Common Roots.

## IRISH STEP DANCE

Is A Dance Performance Derived From The Traditions Of Irish Dance. Stepdance Is Characterized By A Stiff Upper Body, Quick Precise Movements Of The Feet Creating Clear Rhythms. Arms Must Be Kept Still And Hanging By The Dancer’s Side. Most Steps Are Performed With Slightly Turned Out Toes. Each Step Is A Sequence Of Foot Movements, Leg Movements And Leaps, Which Lasts For 8 Bars Of Music And Are Traditionally Performed On Both The Right And The Left Foot. The Actual Steps For Each Dance Are Unique To The Dance School.there Are Two Types Of Stepdance Defined By The Type Of Shoes Worn. Reels (4/4 Time), Light And Single Jigs (6/8 Time,) And Slip Jigs (9/8 Time) Are Considered To Be The Lightest And Most Graceful Of The Dances. Soft Dance Shoes,, Similar To Ballet Slippers Known As Ghillies Are Worn. Hard Shoes Have Wooden Soles And Make Sounds Similar To Tap Shoes. Hard Sole Dances Include: Hornpipes (2/4 Or 4/4 Time) And The Treble Jig (slow 6/8 Time). Most Competitive Stepdances Are Solo Dances, Though Many Stepdancers Also Perform And Compete In Traditional Set And Group Figure Dances Called Céilí Which Are Most Commonly Danced Socially At Festivals, But Competitive Céilís Are More Precise.costumes Can Be Very Expensive But Are

Considered Important For Stage Presence. Each Performer Tries To Have A Costume That Is Different And Shows Both Their Personality And Represents Their School Or Community. Female Dancers In Particular Often Curl Their Hair Into Ringlets Before Each Competition And Many Dancers Invest In Curled Wigs That Match Their Hair Color. Poodle Socks Are Worn With The Dresses And Shoes. These Are White Socks That Stretch To Mid Calf With Distinctive Ribbing.





## LITURGICAL DANCE

Refers To Dance That Is Incorporated Into Religious Observance As An Expression Of Worship. It Is Also Known As Praise Dance Though Some People Believe This Only Refers To Improvisational Forms Of Dance Worship. Some Notable Examples Include The Dance Of The Shakers And That Seen In Some Baptist Churches, Though It Is Not Limited To These.

## MODERN DANCE

Developed At The Beginning Of The 20th Century Primarily In The United States. It Is Generally Performed Barefoot And Costumes Vary Widely. Hallmarks Of Modern Dance Movement Include Movements Expressed Through Tension And Release, The Use Of The Floor As An Equal Partner In The Dance, And Individualized Dance Vocabularies. Beginning In The Late 1960s Everyday Movement, Social Dance Movement, And Movement From Other Vocabularies Not Considered Dance Are Often Incorporated Into Choreography. Modern Dance Today Has Prominent Companies And Creators Throughout The World.



## SWING DANCE



Is A Recent Umbrella Term Describing The Partner-dances That Developed To Jazz Swing Music Beginning In The 1920s And Reaching A Peak In The 1930s And '40s. While A Number Of Dance Styles—the Shag, The Peabody, The Balboa, For Example—pre-dated Swing-music, It Is Young, African-americans Dancing In Harlem's Savoy Ballroom, Drawing On The Dancing Of Their Forebears, That Develop And Codify The Form. Based On The "swing Out", An 8 Or 6-count Phrase During Which Partners Vigourously Balance And Reflect Each Other In A Variety Of Rock-steps, Kicks, Slides, And Other Embellishments With An Emphasis On Improvisation, All Performed Vigoursly, Swing-style Dances Were One Of The First Social Dances During Which Male And Female Dancers Performed Equal Roles In The Dance. "jitterbug" Also Can Mean All Forms Of The Dance, But It Is Most Often Associated With The East Form. "jive" Is The Name Given To The Style Performed In Ballroom Competition. "lindy Hop" Is The Classic New York Style Dance Performed At The Savoy Ballroom, The Name Is Attributed To Savoy Dancer "shorty" George Snowden.

## TAP DANCE



Is A Form Of Theatrical Dance Characterized By The Use Of Shoes With Metal Plates On The Toes And Heels—tap Shoes—that Strike The Floor In Percussive Sequences Of Rhythms. The Tap Technique Originates From Movement That Allows The Creation Of These Sequences. Tap Dance's Roots Are In The Fusion Of Percussive Dance Styles, In Particular Early African-american Social Dance, English Clog Dancing And Irish Jigs. The Earliest Descriptions Of Tap Dance Dates To The Mid-1800s, But The Form Is Likely Older. The Form Developed Through The Minstrel Show, Variety, And The Musical. Current Tap Styles Include: Rhythm, Aka Jazz Tap, Which Focuses On Musicality. Rhythm Tappers Consider Themselves To Be A Part Of The Jazz Tradition. Classical Tap Marries European "classical" Music With American Foot Drumming; It Allows For A Wide Variation In Full-body Expression. Broadway Tap Is Rooted In English Theatrical Tradition. It Focuses On Formations, Choreography, And Generally Less Complex Rhythms. Post-modern Tap, The Most Recent Expression Of The Form, Incorporates Abstract Expression, Thematic Narrative, And Technology





## OTHER FAMOUS DANCE FORMS.

### SALSA

Salsa Is A Dance And A Musical Style With Deep Caribbean And African Roots. It's Very Popular In Almost All Latin America, And Among Latino Communities In The United States. In Recent Years, This Dance Has Also Gained Popularity In Europe And In Asia. Maybe You've Already Seen It, Or Even Tried It Yourself. The Salsa Rhythm Is Widely Recognized For Being Catchy, Sensual, And Easy To Learn, Yet Very Difficult To Master. There Are Several Academies Throughout The World Dedicated To Teaching This Dance At Different Levels Of Difficulty. There Are Even Worldwide Competitions Dedicated To Salsa, Such As The World Salsa Championship And The World Salsa Open. The Origins Of Salsa Date Back To The 1900s In Eastern Cuba, Where Musical Elements And Rhythms From Various Styles Were Combined. Cuban Son And Afro-cuban Rumba, The Two Main Styles, Used Diverse Musical Instruments To Create The Basis Of A Rhythm That Would Later Become Known As Salsa.

### DID YOU KNOW

Dancing Is Very Beneficial To Your Health. It Lowers The Chances For Heart And Blood Vessel Diseases, Improves Posture And Weight, Reduces Stress And Tension, Improve Brain Function Because Of Constant Presence Of Music, And Can Improve Relationship Between Dance Partners.



### TANGO

Tango, Ballroom Dance, Musical Style, And Song. The Tango Evolved About 1880 In Dance Halls And Perhaps Brothels In The Lower-class Districts Of Buenos Aires, Where The Spanish Tango, A Light-spirited Variety Of Flamenco, Merged With The Milonga, A Fast, Sensual, And Disreputable Argentine Dance; It Also Shows Possible Influences From The Cuban Habanera. In The Early 1900s The Tango Became Socially Acceptable And By 1915 Was A Craze In Fashionable European Circles. The First Tango Music By Known Composers Was Published In 1910. The Early Tangos Were Spirited And Lively, But By 1920 The Music And Lyrics Had Become Intensely Melancholy. The Tango Step Likewise Evolved From Early Exuberance To A Smoother Ballroom Step, And The Prevailing Duple Metre (2/4) Into 4/4, 4/8, Or Other Tempo.



### DID YOU KNOW

Dancing represent great physical exercise for the people of all age. It can be safely practiced from the age of 2 to 102!



# DANCE IN CHINA

## EVOLVED FROM FOLK TRADITIONS.



**LION DANCE** —is A Dance-like Martial Arts Form Performed In China And Other Asian Countries To Bring Good Luck. Lead Performers Wear Large, Impressionistic Lion Masks With Moving Mouths, Eyes And Ears. It Takes 2 “dancers” To Perform A Lion. One Manages The Mask And The Is The Front Legs, The Other The Rear Legs. The Back Performer Must Be Able To Lift The Front As Part Of The Performance. Footwork Includes Quick Cross Steps, Lifted Knees, And Side-to-side Steps. The Lion Dance Is Usually Performed During Chinese Traditional Cultural And Religious Festivals, Especially During The Chinese New Years. Performances At Business Openings, Special Celebrations, Are Wedding Ceremonies, Are To Bring Luck And Honor To Special Guests.



## PEKING OPERA

Is A Stylized Chinese Form Of Opera Dating From The Late 18th Century, In Which Speech, Singing, Mime, And Acrobatics Are Performed To An Instrumental Accompaniment.



## DRAGON DANCE

Dragon Dance - The Dragon, With Its Fierce Looking Head Especially, Symbolizes Dignity, Wisdom And Power In Chinese Society, Including The Power To Terrify. Fortunately, The Chinese Dragon Represents A Benevolent Force, Even A Happy One, Who Wishes Nothing More Than To Bring Prosperity To The People (though This Is Never Mentioned In Chinese Sources, An Outsider To Chinese Culture Like Me Cannot Help But Substitute The Qualities Of The Dragon – Wise, Dignified And Powerful, Yet Benevolent – With The Image That Any Respectable Emperor Would Like To Project, So For Me Personally, The Dragon Is An Icon That Links To The Emperor... And I Wonder If The Emperor's Subjects Back Then Did Not Also Make That Same Linkage).the Dragon Dance Belongs To A Category Of Folk Dances In Which Acrobatics Figures Prominently, For The Writhing Antics Of The Dragon Requires Acrobatic Leaps In Order To Suggest The Undulating, Swooping Motions Of Such A Large Creature, Though The Dancers Support The Mock Dragon On Poles That Can Be Raised, Lowered And Swung About As Needed. Depending On The Length Of The Mock Dragon, Up To 50 Dancers Can Be Required To Animate It Properly.



## DID YOU KNOW?

The Court Dance (sometimes Referred To As The Palace Dance), Was Originally Adopted By The Royal Court Of A Han Chinese Emperor (emperor Qin Of The Qin (bc 221-207) Dynasty).





# DANCE IN JAPAN

Is Largely Connected With Japanese Masked Drama, Told Through Dance, Chanting, And Music. All Japanese Theater Requires Highly Trained Actors And Musicians. Performers Are Trained From Early Childhood Through An Apprenticeship That Can Last A Lifetime. In Training Performers Learn Specific Ways Of Moving, And The Stylized Walk That Allow Them To Portray A Particular Genre Of Character. Performers Tend To Specialize In A Single Character Style Throughout Their Life. Performers Often Continue To Perform Throughout Their Life. Older Performers Are Considered To Have Greater Depth In Their Understanding Of Their Roles.



## NOH DANCE

The Second Oldest Japanese Performing Art, Evolved From Shinto Rites, And Is Often Considered An Equivalent Of Western Opera. Developed By Kan'ami And His Son Zeami In The 14th Century, Traditionally, A Noh Program Includes Five Noh Plays With Comedic Kyōgen Plays In Between. Noh Plays Are Based On Tales From Traditional Literature Often Tales Of A Supernatural Being Transformed Into Human Form As A Hero Narrates The Story. Emotions Are Primarily Conveyed By Stylized Conventional Gestures While The Iconic Masks Identify The Roles—ghosts, Women, Children, And The Elderly. Traditionally Only Men Performed, But Since The 1940s Daughters (roles Are Often Passed Down Through Families) Of Famous Performers Have Begun To Take On Their Father's Roles. In 2009, There Were About 1200 Male And 200 Female Professional Noh Performers



## KABUKI

Is Known For Its Elaborate Make-up And Stagecraft, Dates To 1603 In Kyoto. Performances Held In The Registered Red-light District In Edo Often Lasted From Morning Until Sunset. Teahouses Provided Food And Acted As Social Centers; Surrounding Shops Sold Souvenirs And Actor Memorabilia. Japan's Rulers, However, Frowned On This Lively Mix Of Class And Entertainment. Women's Kabuki (onna-kabuki) Was Banned In 1629 For Being Too Erotic. Young Boys (wakashū-kabuki) Who Replaced Women Were Also Banned Over Concerns About Prostitution. By The Mid-1600s Only Adult Men Could Perform Playing Both Female (onnagata) Roles And Male Characters. Kabuki Actors Must Develop Movement, Gestures, And Picturesque Poses Allowing Them To Establish Inner And Outer Character. Emotion Is Expressed Through Costume Details And Colors. Elaborate White Face Make-up Represents Character Types And Natures. Equally Important Are Elements Of Staging—the Hanamichi—a Ramp Extending Into The Audience, Is Used For Dramatic Entrances And Exits And For Key Scenes. 18th Century Innovations Included Revolving Stages And Trap Doors Allowing Performances Themes Of Sudden, Dramatic Revelation Or Transformation. Costumes Are Also Constructed To Slowly Reveal Character With Multiple Layers And Hidden Strings Opening Sections. Kabuki Remains Popular Today. Stars Appear In Film And On Television, Some Have Rock Star Like Status. In 2005 Kabuki Was Proclaimed A Unesco Intangible Heritage Possessing Outstanding Universal Value. In 2008, It Was Inscribed In The List Of Intangible Cultural Heritages Of Humanity,



## BUTOH

Arose In 1959 Through Collaborations Between Its Two Key Founders, Tatsumi Hijikata And Kazuo Ohno. The Art Form Literally Translates As "resist Fixity." Performed In Full Body White Makeup, Known For It's Hyper-slow, Controlled Movement, Other Common Features Include Playful And Grotesque Physical Imagery, Performances In Extreme Or Absurd Environments, And Engagement With Taboo Topics. As Butoh Spread, However, Other Versions Of It's Aesthetic Ideals And Intentions Are Emerging. In New York Dancers Eiko And Koma, Both Trained In Hijikata's Studio, Have Evolved Their Personal Understanding And Performance Of The Form They Call "delicious Movement."





# DANCES IN EUROPE



## Greece - Greek Dancing

Dancing Has Always Been A Critical Part Of Greek Culture, Used By The Locals To Express Themselves. Historically, Dances Were Held At Everything From Religious Celebrations And Weddings To Preparations For War. They're Still A Key Part Of Greek's Modern Culture, So Much So You'll Even Find Them At Neighbourhood Tavernas On Popular 'greek Nights', Accompanied By Plate Smashing And Live Music. Each Region Of Greece Has Its Own Unique Spin On Traditional Greek Dancing, So Depending On Where You Go, You'll See Slight Variations In Sharpness And Pace. In General, Dancers Will Assemble Into A Circle, Holding Onto One Another By Hand Or On The Shoulders, And Step Or Leap In A Counter-clockwise Direction. What Order You Stand In Can Depend On Age Or Social Status Within The Community, And It's Best Not To Disrupt These Traditions If You Aren't Sure Where To Go.







## FRANCE – CAN-CAN

Odds Are The Traditional Can-can Song Has Already Sprung Into Your Head. That's Because This Popular French Dance Is Incredibly Iconic, Marked By Its Sky High Energy And Even Higher Leg Kicks.the Can-can Is Traditionally Performed In Music Halls By A Chorus Line Of Women, Though It Was Often A Dance For Men In The 18th Century. These Days, Many Recognise It From Its Repeated Appearance At The Famous Moulin Rouge In Paris. Women Dancing The Can-can Will Almost Always Be Wearing Blustery Skirts That Billow Upwards When Dancers Kick Their Legs – The Dance Used To Be Considered Quite Scandalous, But Nowadays, Isn't Complete Without A Few Cartwheels And Splits.



## ITALY – TARANTELLA

In Italy, Traditional Dances Are Generally Hard To Come By, Though One Has Seemed To Prevail Over Thousands Of Years – It's Known As The 'tarantella' Kept Alive Mostly In Southern Italy. Its Beginnings Are Incredibly Strange, Coming About As A Result Of Tarantula Bites. When Given The Right Music, The Inflicted Were Supposed To Snap Out Of Their Hysteria And Begin Dancing What Is Now Known As The Tarantella.the Tarantella Is Marked By Its Fast Pace Lead By A Tambourine. It Is Generally Performed By Couples That Skip And Quick Step Around One Another, Turning And Sweeping Their Arms. If You Do Stumble Across Locals Performing This Traditional Dance, You Can Rest Assured That They Probably Weren't Bitten By Spiders In Preparation.

## Germany – Polka

The Polka Actually Began In What Is Now The Czech Republic, Though This Dance Craze Soon Swept Across Europe And Has Even Become A Popular Genre Within The United States. In Germany, It's Closely Associated With Oom-pah Music, Usually Made With Brass Instruments And An Accordion. In Germany, Polka Dances Become Especially Popular Around Oktoberfest.the Dance Is Traditionally Upbeat, Done In Pairs Or Alone. Moving In Tempo, Dancers Will Hop And Kick, Adding In Steps As They Choose And Keeping In Time With The Lively Music. The Polka Is A Loose Dance That's Meant To Be Fun And Hike Up The Energy In What Were Historically Stodgy Ballrooms.



## AUSTRIA – WALTZ

Waltz, (from German walzen, "to revolve"), highly popular ballroom dance evolved from the Ländler in the 18th century. Characterized by a step, slide, and step in 3/4 time, the waltz, with its turning, embracing couples, at first shocked polite society. It became the ballroom dance par excellence of the 19th century, however, and tenaciously maintained its popularity in the 20th. Its variations include the rapid, whirling Viennese waltz and the gliding, dipping Boston. Composers of famous waltzes include Frédéric Chopin, Pyotr Ilyich Tchaikovsky, and Johann Strauss and his sons, especially Johann Strauss the Younger, who was known as "the Waltz King."

# DANCE TYPES AND STYLES



**AFRICAN AND AFRICAN AMERICAN DANCE** —is A Broad Term Referring To The Many Dance Styles From The Cultures And Countries Of The African Continent, But Particularly Southern Africa. African Dance Most Often Refers To Traditional Social Dance, And To Ceremonial Or Religious Dance—danced Communal Religious Observances Led Either By Priests Or Girots Who Perform Ritual Dance-dramas That Share Cultural Traditions Or Community History Through Metaphorical Statements Expressed In Music And Dance. african Dance Has Also Been An Important Influence On Social Dance In All Parts Of The African Diaspora, But Particularly Throughout The Americas And The Caribbean, And On Modern Dance Since The Second Half Of The 20th Century. Dance Scholar, Brenda Dixon Gottschild, Wrote In 1993, “any Serious Attempt To Study Black Dance (in The United States) Demands A Study Of African And New World Black Cultures.”

**AFRICAN DANCE IS POLYRHYTHMIC**—the Simultaneous Sounding Of Two Or More Independent Rhythms In Drummers And Dancers, The Relationship Of Rhythm To Movement Is Key. African Dance Is Notable For The Close, Multi-directional Relationships Among Participants, Often Called A Conversation, Between Drummer And Dancer, And Also Drummer To Drummer And Dancer To Dancer. During Stage Performances The Fourth Wall Often Comes Down, Communication Extending Between Dancer, Drummers, And Audience Members. african Dances Are Performed In Lines Or Circles Of Dancers. The Body Is Used Asymmetrically. All Parts Of The Body Articulate In African Dance; Arms, Legs, And Torso All Appearing Angular, Bent, The Body Slightly Forward. Shoulder And Hip Movement Are Notable. Feet Are Flattened Against The Ground In A Wide Stance. Steps Include: Scuffing, Stamping, Jumping And Hopping Steps. African Dance Is Often Said To Be “earth Centered;” Even In Jumping Styles, (such As The Tutsi Of Rwanda,) The Orientation Is Towards The Earth. African Choreographers Today Are Trained And Choreograph In Many Forms. South African Ballet Choreographer, Dada Masilo, And Modern Dance Teacher And Choreographer Germaine Acogny Of Senegal, Known As The Mother Of Modern Dance In Africa Are Two. a Number Of U.s. Dance Companies Have Created A Unique Dance Style By Blending Traditional African And Modern Dance. These Include: Philadanco (philadelphia), Step Afrika! (washington, D.c.), And Forces Of Nature Dance Theatre Company (new York), To Name Only A Few. The Work Of These Companies Would Not Have Been Possible Without Their Deep Engagement With Several Diaspora Pioneer Percussionists—kimati Dinizula, Babatunde Olatunji, Olukose Wiles—who Helped Establish The Performative Style Of The American African Dance Company. In 1978, Baba Chuck Davis, In Conjunction With The Brooklyn Academy Of Music (bam), Brooklyn, Held The First Danceafrica Which, Included Arthur Hall, Charles Moore, Chuck Davis, Dinizulu, And The International Afrikan American Ballet. Now An Annual, Memorial Day Weekend Celebration, Danceafrica Includes Performance By Some Of The Countries Top African Dance Companies, Visiting Guest Companies From Africa, Education Events, And An African Bazaar. several, 20th Century Black American Choreographers Established The Groundwork For Choreographers Whose

Work References African, African-american, And Afro-caribbean Traditions. Anthropologists/choreographers Catherine Dunham And Pearl Primus Pioneered The Notion That There Could Be A Black American Choreography That Was Different Than That Of Contemporary Euro-american Choreographers. Both Were Also Phd Anthropologists Pioneering The Field Of Dance Ethnography. Choreographer/teacher Lester Horton Created A Dance Technique That Is The Foundation For The Choreography And Technique (with Ballet And Jazz,) Of Choreographer Alvin Ailey And The Alvin Ailey American Dance Theater (founded In 1958.) Currently Led By Choreographer Robert Battle, Aaadt Is One Of The Most Popular, And Most Seen, Dance Companies In The World. Ailey Dance Has Performed In 48 States, 71 Countries, And On 6 Continents. Ailey’s Influential Work Has Shaped Generations Of (particularly African-american) Choreographers. in 21st Century United States Choreographers Who Identify As Black Americans Come From A Wide Range Of Traditions And Choreographic Approaches. It Would Do An Injustice To All Of Their Work To Try And Summarize It.

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## DID YOU KNOW?

One Of The Earliest Uses Of Structured Dance Was Introduced In Religious Ceremonies That Told The Stories Of Ancient Myths And Gods. Egyptian Priests Used This Kind Of Visual Storytelling In Their Rituals.

☑ **MASQUES** — A Form Of Amateur Entertainment Among European Nobility In The 15th And 16th Century Consisting Of Dancing And Acting. Performed By Masked Players, Movement For The Dance Performance Came From Court Social Dance Of The Period. Dancers Wore Heavy, Many Layered Costumes And Tiny-heeled Shoes, Similar To Formalwear Of The Period. Masks And Elaborate Headdresses, Jewelry, And Occasional Props Such As Wings Made The Costumes Very Heavy.

☑ **FIRST BALLET** — Is Said To Be The Ballet Comique De La Reine. Created In 1581 Under The Auspices Of The Dowager Queen Of France, Italian Born Catherine De Medici, And Choreographed By Balthasar De Beaujoyeulx,, The

Ballet Comique De La Reine Was Part Of A Royal Wedding Celebration. It Is The First Recorded Performance To Combine Poetry, Music, Design And Dance. The Queen And King Both Participated In The Performance. The Queen And Ladies Of The Court Entered Dressed As Dryads (water Nymphs) Perched On A Fountain Three Tiers High. For The First Time Performers Entered And Exited From Both Sides Of The “stage.” Immensely Expensive, The Production Lasted Five-and-a-half Hours.

☑ **FRENCH COURT-BALLET** — Refined The Masque Reaching Its Height Under King Louis Xiv (the Sun King) Of France. Louis, An Eager Participant In Court Ballet Since Childhood, With His Dancing Masters, Refined Court Social Dance Into A Performance Language. Louis Is Said To Have Established The Five Basic Foot Positions That Are At The Core Of Ballet, And Of Most Western Theatrical Dance, Today. In 1672, Shortly Before His Death, Louis Xiv Created What Today Is The Paris Opera Ballet School, The First Professional Ballet School And Professional Ballet Company In The World. Along With Schools In Russia, Italy, England And Denmark, The Paris Opera Ballet Established The Basic Elements Of Ballet As It Exists Today.

☑ **ROMANTIC BALLET ERA** — Reflected The Interests Of 19th Century Romanticism, Particularly Nature As A Source Of Inspiration. Female Dancers Interpreted Fairies And Other Mythical Woodland Creatures Leading To A “cult Of The Ballerina.” Their Rudimentary Pointe-work, In The Newly Developed Toe-shoe, Made Them Appear To Float. The Evolution Of Stagecraft—wires, Trapdoors, Light-weight Muslin Costumes, And Newly Invented Gas-lighting, Created New Stage Illusions. Italian Ballerina, Marie Taglioni, Is Considered The Epitome Of The Romantic Ballerina Performing Unearthly, Spiritual Characters. Her *La Sylphide*, Choreographed For Her By Her Father, Premiered In 1832. Re-choreographed By August Bournonville In 1836, His Version Is The World's Oldest Surviving Ballet. Arthur Saint-léon's 1870 Ballet *Coppélia*, The First True Story Ballet, Is Considered The Last Work Of The Romantic Ballet Era.



☑ **CLASSICAL BALLET ERA** — Developed In Russia Based In Part On A Tradition Of Folk-dance Companies Maintained By Landowners And A Tradition Of Dance In Military Education. Two Major Dance Companies, The Maryinsky (kirov) Ballet In St. Petersburg And The Bolshoi Ballet In Moscow, Were The Source The Evolving 19th Century Art Form. Both Remain Influential Today. French-born Marius Petipa , The Ballet Master At The Maryinsky, Is Considered The “father Of Classical Ballet” Choreographing 50 Or More. Petipa Expanded And Wove Fantasy Elements Of Romanticism Into Evening-length, Ballet “spectacles.” Taking Advantage Of Increasingly Technical Pointe-work Developed In Italian And French Ballet, And Athletic Male Partnering, He Created A New Style—the Russian Ballet That Today We Call Classical. Some Of Petipa’s Innovations Included: Interweaving “folk Dance” And Mime (requiring A Large Dance Company-corporation De Ballet,) And Elaborate Costumes And Scenery In Order To Tell The Dramatic Stories. While A Number Of Composers Contributed Beautiful Ballet Music, Petipa’s Partnership With Pyotr Illyich Tchaikovsky Established A Long-running Model For Choreographer/composer Collaborations. Petipa’s Creation Of A Unified Production Crystallized The Ballet Form By The End Of The 19th Century Leading Into The 20th Century. Of Petipa’s 50 Or More Ballets, *Don Quixote* (1869), *La Bayadère* (1877), *The Sleeping Beauty* (1890), *Cinderella* (1893), And *Swan Lake* (1895)—the Quintessential Classical “white Ballet”—are Still Performed.

## DID YOU KNOW?

First Archeological Proof Of Dance Comes From The 9 Thousand Year Old Cave Paintings In India.



Several, 20th Century Black American Choreographers Established The Groundwork For Choreographers Whose Work References African, African-american, And Afro-caribbean Traditions. Anthropologists/choreographers Catherine Dunham And Pearl Primus Pioneered The Notion That There Could Be A Black American Choreography That Was Different Than That Of Contemporary Euro-american Choreographers. Both Were Also Phd Anthropologists Pioneering The Field Of Dance Ethnography. Choreographer/teacher Lester Horton Created A Dance Technique That Is The Foundation For The Choreography And Technique (with Ballet And Jazz,) Of Choreographer Alvin Ailey And The Alvin Ailey American Dance Theater (founded In 1958.) Currently Led By Choreographer Robert Battle, Aaadt Is One Of The Most Popular, And Most Seen, Dance Companies In The World. Ailey Dance Has Performed In 48 States, 71 Countries, And On 6 Continents. Ailey's Influential Work Has Shaped Generations Of (particularly African-american) Choreographers.in 21st Century United States Choreographers Who Identify As Black Americans Come From A Wide Range Of Traditions And Choreographic Approaches. It Would Do An Injustice To All Of Their Work To Try And Summarize It.



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- ☑ **THE BALLET RUSSE**— Founded By Serge Diaghilev In 1909, Encouraged, Artistic Collaboration Across The Arts. Ballets Followed Precepts Of Modernism Requiring New Training Techniques. Diaghilev's Taste For The New And Experimental Led Him To Commission Some Of The Most Radical (and Sometimes Notorious) New Dance Works. Diaghilev' Motto Was; "art Is Free, Life Is Paralyzed."the Most Famous Members Of The Ballet Russe Were Brother And Sister Vaslav Nijinsky, The Choreographer Of Rite Of Spring, (music By Then Unknown Igor Stravinsky) And Bronislava Nijinska, The Company Ballet Master. A Young George Balanchine Began Developing His Ideas Of Neo-classical Ballet While Working For The Ballet Russe In The 1920s His Partnership With Composer Igor Stravinsky Began Here. Their Apollo (1928) Is Considered The First Neo-classical Ballet.
- ☑ **NEO-CLASSICAL BALLET**— Is A Style Of 20th Century Classical Ballet That Looks Back At Artistic Ideas Extolled By Classical Greece. Neo-classical Ballet Opened Ballet To Modernist Tendencies. George Balanchine, Rebelling Against Russian Ballet Styles, Was One Of The First, And Most Articulate Proponents Of The Style. Neo-classical Ballet Is Highly Technical Yet Sometimes Breaks With Traditional Approaches To Movement Focusing Instead On The Purity Of Abstract Lines And Angles Of The Physical Body In Motion. Sets And Costumes Are Stripped To The Bare Minimum. Many Ballet Themes Are "plot-less." Musical Tempos Are Sometimes Faster Than Ballet Is Traditionally Danced. Balanchine's 1957 Agon, Is Considered By Many To Be The Quintessential Neo-classical Ballet. Choreographers Such As William Forsythe And Jiří Kylián Have Continued To Develop The Neo-classical Style.

## DID YOU KNOW?

Ancient Egyptians used dancing for both entertainment and religion.

**BELLY DANCE**—has Roots In India. Some Think It May Be One Of The Oldest Styles Of Dance In The World. Belly Dance Is A "western"-coined Name For A Traditional Dance Found In "west Asian" And Northern Parts Of The African Continent. Other Names Include Arabic Dance Or "oriental" Dancing After The Orientalist Paintings That Depicted Romanticized Images Of Harem Life In The Ottoman Empire. "belly Dance" Is A Translation Of The Victorian Era French Name For The Dance, "danse Du Ventre," And Is Something Of A Misnomer. Belly Dancing Became (in)famous In The U.s. When The Dancer, Little Egypt, Performed At The Chicago World's Fair In 1893. Also Known As Cooch Dancing, Belly Dance Found Its Way Into Silent Film, Variety, Burlesque, Circus, Seaside Sideshows, And Eventually Hollywood. These Americanized Theatrical Versions In Turn Influenced Dancers In The Middle East Shaping The Dance Performance As We Know It Today. For Example, There Is No Documented Use Of Flowing Veils Before The 1900's And Belly Dancing's Appearance In Film.belly Dance Takes Different Forms Depending On Country And Region Both In Costume And Dance Style. New Styles Have Evolved In The West As The Dance's Popularity Has Spread Globally. Belly Dance Movement Originates In The Torso And Features The Hips Rather Than In The Legs And Feet. The Dance Focuses On Weaving Isolations Through Different Parts Of The Body, Together They Make Sensuous Patterns That Move Throughout The Body.probably The Greatest Misconception About Belly Dancing Is That It Is Intended To Entertain Men. But Belly Dance Is Most Often Performed Among Women, Generally During Fertility Rites Or Parties Preparing A Young



Woman For Marriage, Situations Where Men Are Not Permitted. Raqs Baladi, ("local Dancing" Or "folk" Dance), Is The Traditional, Social Style Of Belly Dance. Danced By Men And Women In Some Middle Eastern Countries And The United States, Most Commonly At Festive Occasions Such As Weddings. Raqs Sharqi ("eastern/oriental Dancing") Is Performed In Restaurants And Cabarets And Is Generally A Solo, Improvisational Dance Most Often Performed By Women, But Occasionally By Men.

**CONTEMPORARY DANCE**—means Several Things. First, And Most Generally, Contemporary Dance Means All Dance Currently Being Created By Living Choreographers And Performed At This Time, No Matter The Genre. It Is Often Specifically Used To Replace "modern" Or "post-modern" In Discussions Of "avant-garde, Process-based Concert Dance...that Evolved" From The Earlier Forms.\*it Is Also The Name Of A Specific, Dramatic, Virtuositic Commercial Dance Form Drawn Largely From Ballet And Jazz, Rooted In Dance Competitions, But Now A Style Seen In Concert Dance, Music Videos,

Sports Etc. Competition Dance Is A Relatively Recent Development Most Familiar From Television Reality Shows Such As "so You Think You Can Dance" And Others Like It. While There Are Several Categories Of Dance Competition, Contemporary Dance Is Most Often Seen In "open Competitions." "open Competitions" Require Contestants To Perform Dances, Usually Rehearsed And Developed In A Compressed Amount Of Time, And Often In A Variety Of Styles—acro(batics) Ballet, Jazz, Hip Hop, Lyrical, And Tap—in Front Of Judges For Awards Ranging From Trophies To Monetary Sums And Professional Or Educational Opportunities. Critic Gia Kourlas Calls This Type Of Contemporary Dance "nonvirtuosic-virtuosic...a Way Of Dancing That Generally Includes Unison Formations, Swift Kicks, Rolls To The Floor And Cheap Sentimentality. The Formula Has To Do With Speeding Up Movement When The Music Is Slow And Drawing It Out When A Song Picks Up Its Pace."\*third, Kwan Says That In The "world Dance Market, 'contemporary' Encompasses "a Range Of Practices: Western Contemporary Dance Performed By Non-western Dancers, Ethnic Dance Fused With Western Contemporary Vocabulary And/or Compositional Techniques, Or Innovations On A Traditional Non-western Form.

# THE AESTHETICS OF DANCE



## DID YOU KNOW

High Amount Of Injuries In Professional Dancing Is Induced By High Levels Of Fatigue, Little Time For Rest, Inadequate Healing Techniques And High Stress Levels. All Those Factors Can Produce Burn Out Periods When Dancers Have Decreased Strength, Coordination, Cognitive And Immune Functions.



Basic Motives: Self-expression And Physical Release One Of The Most Basic Motives Of Dance Is The Expression And Communication Of Emotion. People—and Even Certain Higher Animals—often Dance As A Way Of Releasing Powerful Feelings, Such As Sudden Accesses Of High Spirits, Joy, Impatience, Or Anger. These Motive Forces Can Be Seen Not Only In The Spontaneous Skipping, Stamping, And Jumping Movements Often Performed In Moments Of Intense Emotion, But Also In The More Formalized Movements Of “set” Dances, Such As Tribal War Dances Or Festive Folk Dances. Here The Dance Helps To Generate Emotions As Well As Release Them. People Also Dance For The Pleasure Of Experiencing The Body And The Surrounding Environment In New And Special Ways. Dance Often Involves Movement Being Taken To An Extreme, With, For Example, The Arms Being Flung Or Stretched Out, The Head Lifted Back, And The Body Arched Or Twisted. Also, It Often Involves A Special Effort Or Stylization, Such As High Kicks, Leaps, Or Measured Walks. Dance Movements Tend To Be Organized Into A Spatial Or Rhythmic Pattern, Tracing Lines Or Circles On The Ground, Following A Certain Order Of Steps, Or Conforming To A Pattern Of Regular Accents Or Stresses.

This Transcendence Of The Everyday May Also Be Experienced By The Spectators. Drawn Into The Rhythms And Patterns Created By The Dancer’s Movements, They May Begin To Share In The Emotions Being Expressed Through Them. They May Also Experience Kinesthetically Something Similar To The Physical Sensations Of The Dancer. Kinesthesia, Or The Awareness Of The Body Through Sensations In The Joints, Muscles, And Tendons, Rather Than Through Visual Perception, Not Only Defines The Dancer’s Experience Of His Own Body In Movement But Also The Way In Which Dance Exerts Its Power Over The Spectators, Who Not Only See It But Also Feel An Echo Of The Dancer’s Movements And Rhythms In Their Own Nerve Endings.



The Treatment Of Dance As A Social Practice And A Form Of Expressive Culture Goes Beyond Descriptions Of Local Customs, Ceremonies, And Movement Idioms. Through Proscribed Methods Of Observation, Data Collection, Documentation, Interviewing, Participant Observation, And Interpretation Of Data, These Methods Analyze How Human Movement Relates To Culture. Many Studies Analyze The Function And Meanings Of Dances Or Dancing In Situated Contexts. Others Track Changes In The Performance And Interpretation Of Dance Styles Such As The Tango, Rumba, Samba, Flamenco, And Hula As They Are Transmitted Across Cultures, Including In The Inquiry Of The Mechanisms Of Transmission. Still Other Studies Are Concerned With Visual And Kinesthetic Communication, Or How Dance Communicates As A Kind Of Language. Behaviors Surrounding A Dance Performance, Such As Audience Participation And Dancers’ Preparation, May Be As Important As The Performance Itself. Religious Beliefs, Political Restrictions, Integration Of Dance With Other Performance Forms, And Vocabularies Used By Practitioners To Describe Movement Are All Significant To Interpreting Data Gathered In Fieldwork.





# MOVEMENT WORDS



- ☑ Alignment—the Body's Organization In Relationship To Dancing.
- ☑ Adagio—1. A Slow Movement Series. 2. The Beginning Of A Pas De Deux.
- ☑ Alignment—the Organization Of The Body With The Torso Balanced Evenly Over The Legs.
  
- ☑ Allegro—brisk, Lively, Often Fast Movement.
- ☑ Arch—an Extension Of The Upper Back Body (shoulders) Toward The Lower Back Body (hips)
- ☑ Barre—1. The Long, Sideways Pole That Helps Dancers Develop Balance And Gives Support As Dancers Develop Their Technique. 2. The Name For The Portion Of A Dance Class That Includes Exercises Done At The Barre.
  
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- ☑ Brush Or Tendu—brushing The Foot Along The Floor.
- ☑ Curve—any Movement In Which The Hips And Shoulders Are Brought Closer Together In A Rounding Movement. Can Occur In All Directions.
- ☑ Contraction—tightening The Muscles In The Core/middle Of The Body Until It Curves.

- ☑ Flat Back—torso Is Suspended Horizontally In Space Like The Top Of A Table.
- ☑ Focus— Where Your Eyes Are Looking. It Can Also Mean Paying Attention To What Your Body Feels And What It's Doing. Concentration.
- ☑ Footwork—foot Patterns. Sometimes Used To Refer To Isolated And Often Complex Movements Of The Feet.
  
- ☑ Gallop—quick Exchange Of Weight Picking Up One Leg, Knee Bent, After The Other. There Is A Brief Moment With Both Feet In The Air. The Rhythm Is Uneven.
- ☑ Hop—like A Jump But It Takes Off From One Leg And Lands On The Same Leg.
- ☑ Intention—how The Choreographer And Dancer Want The Movement To Look And Be Performed.

- ☑ Isolation:—moving Or Holding Still One Part Of The Body At A Time.
- ☑ Jump—an Elevation Off The Floor From Two Legs To Two Legs.
- ☑ Leap Or Jeté—a Big Jump From One Foot To The Other Foot. There Should Be A Moment When Both Feet Are Off The Ground.

- ☑ Pas De Deux— Dance For Two Dancers.
- ☑ Pirouette—a Spin Or Turn On One Leg.
- ☑ Pliè—bending The Legs

- ☑ Port De Bras—literally Carrying The Arms. It Refers To A Set Path That The Arms Follow During A Dance Exercise Or Movement Sequence.
- ☑ Postion—there Are Five Positions Of The Feet That All Dance Moves From. Each Has A Corresponding Arm Position.
- ☑ Prance—changing From One Foot To The Other By Stepping On The Toe-ball-heel While Picking Up The Opposite Leg. Like A Slow Gallop.

## HOW TO TALK LIKE A DANCER?



- ☑ Pulse—a Beat At Regular Intervals.
- ☑ Push—to Move Energy From One Body Into Another, Often With Force. Also, The Energy Needed To Move One's Own Body, For Instance Away From The Floor L.
- ☑ Relevé—to Rise To The Toes
  
- ☑ Rhythm—a Sequence Of Varied Accents And Durations In Either Motion Or Sound.
- ☑ Rotation—turning A Limb In Or Out, Moving In A Circle.
- ☑ Run— Changing Weight From One Leg To The Other, With A Brief Moment When Both Feet Are Off The Ground, While Moving In Any Direction. The Body Usually Leans Slightly Forward In A Run.
  
- ☑ Skip—a Step Onto A Foot Followed Immediately By A Hop On That Same Leg.
- ☑ Slide Or Chassé —a Traveling Step In Which One Foot Leads And The Other Closes To It. It Usually Begins By Bending The Knees And Stepping Out, An Under Curve. It That Can Go Either Forward Or Sideways. It Can Be Done On The Floor Or Launched Into The Air Between The Each Foot.
- ☑ Spiral —a Turning Or Twisting Movement Of The Torso Initiated From The Central Axis Of The Spine With Or Without Moving The Legs. When The Legs Are Involved The Body Often Moves In A Turning Pattern.
  
- ☑ Spotting—a Practice Of Keeping Your Eyes Focused As Long As Possible On A Single Point While Turning To Prevent Becoming Dizzy.
- ☑ Swinging—pendulum Movement Consisting Of A Release With Gravity, An Arcing Follow Through, And A Suspension. Usually Done In A Triple Rhythm.
- ☑ Tilt—in Modern Dance, A Movement That Leans To The Side Away From An Extended Leg.
  
- ☑ Triplet—three Steps. Usually Done In A Down, Up, Up (bend, Tiptoe, Tiptoe) Sequence.
- ☑ Turnout:—rotating Both Legs Outwards From The Hips. In Ballet Turnout Is Maintained In All Dance Work. Early Modern Dancers Rejected Turnout Sometimes Going As Far As Turning In. Today, Modern Dance Uses Both Turnout And Parallel (side-by-side) Feet. Turnout Starts In The Pelvis.
- ☑ Walk—changing Weight Form One Leg To The Other, One Foot Always On The Floor, While Moving In Any Direction. The Heel Usually Touches First.
  
- ☑ Weight Shifts—transferring Weight From One Leg To The Other.
- ☑ Yield—to Soften Your Body In Reaction To Another Body.





# Online Classes



**DANCE FOR YOUR  
HAPPINESS!**



## Spotlight Section

### MR. TERENCE LEWIS

Terence Lewis Is An Indian Dancer, Choreographer, Specializing In Contemporary Dance And An Eminent Member Of The Governing Council Of Media & Entertainment Skills Council(mesc). He Is Known As A Choreographer And Judge In Reality Dance Series Dance India Dance Season 1, 2 & 3 He Runs His 'terence Lewis Contemporary Dance Company' In Mumbai, Holds Dance Workshops Both In India And Abroad.

#### Q1. How Arts Can Help Us Come Out Of The Covid Crisis Better?

A. I Have Long Been A Believer In The Importance Of Dance For Humanity, For The Soul. Dance Is A Universal Language That Is Expressed Thru The Core Of Your Being. And It's The Power To Uplift The Human Vibration By Connecting Mind Body And Soul Is Unparalleled. Many Years Ago I Started A Movement Called Any Body Can Dance (abcd) That Works To Introduce The Joy Of Dance To All. There Is So Much Research On The Benefits Of Dance Physically Mentally And Emotionally - Just Google It! So Yes, In Stressful Times Like These - Dance Can Help You Stay Fit, Alert, And Happy!

#### Q2. How Will International Artiste Collaborations/tours Take A Hit Because Of This, And We Can Still Try To Overcome It?

A. As I Said Today During The Webinar, Yes, The Live Performance Industry Has Taken A Massive Hit Which Will Continue For A While. We Cannot Pretend Otherwise. However A Lot Of Artistes Are Connecting Online, My Heal The World Campaign #1worldnow Is An Example Of The Dance Community Reaching Out To Support Each Other And All People Everywhere. So Many Dancers Have Created Their Own Versions Of My Dance Video And I Am Sure These Connections Will Pay Off In The Long Run.

#### Q3. How Is Your Personal Routine These Days?

A. Days Are Busy With Lots Of Shoots, Interviews, And Even Online Appearances And Judging! With All The Technology Available Today We Are Constantly Active Online. My Institute Tlpti Is Conducting Classes Online, With A Big Dance Camp Coming Up 18 To 23 May. I Am Busy With Planning And Promotions! And Like Everyone Else - I Have To Cook And Clean My House! I Do Make It A Point To Fit In Some Time For Yoga And Meditation As Well, It's So Important For My Well Being.

#### Q4. Tell Us About Your Upcoming Projects?

A. Taking Our Institute Tlpti Online Is The Big Focus At The Moment. For Years We Have Toiled With The Idea Of Holding Classes Online As We Receive Requests For Dance Training From Around The World. The Lockdown Has Forced Us To Finally Do It! Our Annual Terence Lewis Dance Camp Has Gone From Physical Classes To An Online Adda, Starting 18 May! Anyone Interested Can Visit My Website [www.terencelewis.com](http://www.terencelewis.com) For More Information.

#### Q5. What Does One Need To Have In Him Or Her To Be A Dancer?

A. Talent, Rigor, Focus, And Discipline! There Are Many People Who Have Talent – But To Make It As A Professional Dancer, You Need A Certain Personality. It's Not An Easy Profession To Break Into – Opportunities Are Limited, Plus There Are Occupational Hazards Like The Risk Of Injury To The Body. You Do Need A Lot Of Drive, As Well As Talent, To Make It To The Top.

#### Q6. When Did You Start Dancing And What Was The Reaction Back Home When He Disclosed That He Wanted To Learn Dancing And Take It Up As A Choreographer?

A. I Started Dancing In The Early To Mid-1990s After Studying Biochemistry And Then Hotel Management. I Began As A Fitness Trainer First, With A “dancercise” Model – Combining Aerobics With Dance Routines To Help Women Lose Weight. That Career Took Off Very Successfully And I Was Soon Training Stars Including Madhuri Dixit!





**Q7. How Difficult Is It To Teach Dancing To Someone Who Doesn't Know How To Shake A Leg?**

**A.** Not Difficult At All If You Break Down The Steps Methodically And Precisely. Of Course, The Level That You Can Bring The Student Up To Will Depend On That Student's Talent, Skill, And Application. But There Are Plenty Of Teaching Techniques That Can Help An Instructor Facilitate The Process. For Example, You Can Actually Deconstruct Hearing The Music Beat, For Those Who Do Not Move In Time To It Inherently. It's Not Difficult To Do But As A Teacher, Any Teacher, You Need To Have Patience!

**Q8. How Did You Get An Entry Into Bollywood And What Made You Say That You Do Not Enjoy Doing Films?**

**A.** I Was Given A Break By Ashutosh Gowariker And Aamir Khan In Lagaan. Aamir's Then-wife Reena Dutta Was A Client Of Mine, During My Dancercise Days. She Recommended That I Choreograph A Song, And So It All Began. I Did Enjoy The Creative Process Of Choreographing For Films, But Somehow Live Performance Has Always Drawn Me More. The Immediacy With The Audience, The Collective Experience Of Sharing The Stage, The Thrill Of It Being A "one-time-only" Event. Film-making Is A Much More Long-drawn-out, Fragmented Process. And Films Are Made In The Editing Room, Which As A Choreographer Means That You Don't Have Full Control Of The Creative Process.



**Q9. Do You Advise Youngsters To Take Up Dancing As A Profession And What Is Its Scope?**

**A.** I Believe Dancing Is A Vocation, And You Should Take It Up Only If You Are Strongly Compelled To Do So. In Terms Of Career Opportunities, It Has Grown Considerably In The Last 5 Years. The Avenues Are Multifold: You Can Join A Stage Company For Live Performances (award Shows, Corporate Events Like Product Launches, Stage Musicals, Weddings Etc), Or Be A Junior Artist In Films. Many Dancers Teach Simultaneously Either For A Larger Organization Or On Their Own. And Of Course, Most Graduate To Choreography.

**Q10. How Different Is A Dancer From A Choreographer? Who Scores Better?**

**A.** Not All Good Dancers Are Great Choreographers Or Vice Versa! It's A Different Skill Set, Choreography Requires A Much More Visionary Bent Of Mind. You Need To Be Able To Visualize And See Pictures In Your Mind And Then Interpret Those To Movement. A Choreographed Piece Needs An Arc, A Certain Graph To It. And There Is A Conceptual Interpretation Of Themes, Stories, Or Ideas As Well. Some Dancers Are Better At This Than Others. And Some Choreographers Are Talented Dancers, While Some May Not Have The Same Level Of Technical Ability!

**Q11. Your Take On Mushrooming Dance Academies And Schools In Every Nook And Corner Of The Country?**

**A.** In A Certain Sense, It Is Good For The Growth Of The Dance Industry And Provides Professional Dancers With A Degree Of Financial Security. The Worry Of Course Is That Untrained Trainers And Poorly Equipped Studios Can Wreak Havoc In Terms Of Inflicting Injury. But In The Larger Scheme Of Things – I See Anything That Spreads The Joy Of Dance As A Positive. Dance Has A Huge Amount Of Mental, Emotional, And Physical Benefits And I Started A Movement Called Abcd (any Body Can Dance) Years Ago. My Friend Remo Borrowed The Title For His Movie! But I Truly Believe That A Dancing Nation Is A Happy, Healthy Nation – And I Intend To Make Dance Training Accessible To People Of All Ages, Sizes And Walks Of Life! Naachna Zaroori Hai!!



# Highlight Section

## MR. PRADEEP ADVANI

Mr. Pradeep Adwani Is One Of The Most Melodious, Dynamic Artists In Delhi Of His Or Any Generation. There Are Very Few Singers Who Can Emulate The Level Of His Talent. He Has Composed A Lot Of Sweet Melodies For Tv Shows. He Is The Founder Of Paipa.

## ABOUT PAIPA

Founded In The Year 1998, Paipa Pradeep Adwani's Institute For Performing Arts In Lajpat Nagar 4, Delhi Is Amongst The Revered Academies For Dance. This School Of Performing Arts Is The Brainchild Of Celebrated Dancer-choreographer Mr. Pradeep Adwani, Who Dedicates This Institute Towards Furthering Creativity, Knowledge, Pedagogy, And Performance In Music And Dance As Well As Preparing Students For A Variety Of Professions In These Fields. Along With A Team Of Instructors, The Founder Himself Trains And Has Trained A Plethora Of Students In A Variety Of Dance Forms.



**Q1. You've Explored Both Music And Dance Thoroughly. What Do You Think Is The Most Important Quality One Must Have To Be A Successful Dancer?**

**A.** The Word Dancer Initiates With The Letter D And The 3 Ds That A Dancer Must Imbibe Are Discipline, Devotion, And Duty. I Always Believed That A True Dancer Is One Who Loves The Art Of Dance. Loves It Selflessly, Learns With Passion, Worships The Beats Of Music, Connects To The Soul Of Music And What You Finally See On Stage Is An Expression Of His Love. All I Want To Convey To The Young Budding Dancers In The World Who Want To Become A Dancer Is That Love This Art Form Unconditionally, Not To Become Famous, Popular, Star Performer, Or Star Choreographer. These Are Additional Benefits That Come Along The Way In The Journey, But That Should Not Be The Sole Reason For You To Take This Beautiful Journey In The First Place. Expressing, Performing And Connecting To Oneself And Then Your Audience Are The Ingredients Of Not Just A Success But An Authentic And Genuine Dancer.

**Q2. What Would You Say Is The Piece That You Are Most Well Known Amongst The General Audience?**

**A.** Most People Think It Is Art; The Ability To Be Able To Perform With Perfection On Stage Resonates With The Audience. I Agree That It Is One Of The Vital Factors But The Process Of Connecting With People Is Much Simpler, You Don't Need To Be Perfect, You Just Need To Be Honest: To Your Craft, To Your Teacher/instructor, Oneself, And To Your Audience. Inherent Honest Nature Of A Person Touches Everyone. Your Perfect Performance Will Get You Awards, Popularity, Fame, Etc. But Your Honest Performance Will Give You An Opportunity To Touch Your Audience's Soul, Get Their Respect, And If Lucky As In My Case, Someone In The Crowd Would Be Inspired To Learn Dance. The Ingredients For An Honest Connection With The Audience Are Rooted Deep In Your Personality; You Learn It In Everyday Life While Growing Up. Being Humble, Kind, And Supple Helps You: If You Can Be A 2-year Old With A 2-year-old And Patient, Understanding And Comforting To A 70-year-old In Normal Life, These Inherent Qualities Would Help You Make A Contact With Any Kind Of Audience And The Connection Would Be Stronger And Everlasting.

**Q3. How Does Age Impact On The Dancer?**

**A.** It's Said Age Is Just A No. You Are What You Feel But No One Explains Why? But It Is Critical To Know Why Same Aged People Feel Differently. Why Age Has A Different Effect On Dancers? To Become A Refined And Immaculate Dancer It Takes Years Of Hard Work And Patience. After 65 Years Of Your Life, You Might Have Slower Psycho-motor Skills, But By That Time Your Dedication Would Have Helped You To Achieve Refinement. You Would Have Matured As A Dancer And Would Possess Grace, Elegance, And Stability. Let Me Explain You This With An Example; Closely Observe Nature, All Young Small Streams Possess Turbulent Water Full Of Waves, Energy, Filled With Enthusiasm To Flow (in Human Context: Working Hard With Full Energy To Reach Their Goals, Fulfill Their Aspiration) However Have You Ever Seen A Profoundly Deep Lake, It's The Water Usually Flows Calmly. The Water Reaches Its Destination With Pure Elegance Without Making Any Noise. When You Are Polished, You Attain A Grace That Mesmerizes The Audience.

**Q4. What Do You Consider To Be Your Greatest Achievement To Date?**

**A.** my Greatest Achievement Is Yet To Come. Contentment Makes You Complacent. Being complacent means Refusing To Work To Improve And I Fail To Understand That. Since 1996 Our Academy Has Produced Brilliant Performers, Achieved 8 Best Dance & Music Academy Awards Since 2010 But I Always Strive For More. As I Said Initially Not Just For Awards Or Fame But My Honest And Sheer Quest To Spread This Art Form To As Many People As I Can. It Changed My Life, Evolved Me And I Want To Pass This Amazing Craft And Rub Off The Love I Have For The Same To All.





**Q5. How Did You Come Up With The Concept Of Paipa? And What Do You Plan To Achieve Within Next 5 Years With It?**

**A.** It's Said Age Is Just A No. You Are What You Feel But No One Explains Why? But It Is Critical To Know Why Some Aged People Feel Differently. Why Age Has A Different Effect On Dancers? To Become A Refined And Immaculate Dancer It Takes Years Of Hard Work And Patience. After 65 Years Of Your Life, You Might Have Slower Psycho-motor Skills, But By That Time Your Dedication Would Have Helped You To Achieve Refinement. You Would Have Matured As A Dancer And Would Possess Grace, Elegance, And Stability. Let Me Explain You This With An Example; Closely Observe Nature, All Young Small Streams Possess Turbulent Water Full Of Waves, Energy, Filled With Enthusiasm To Flow (in Human Context: Working Hard With Full Energy To Reach Their Goals, Fulfill Their Aspiration) However Have You Ever Seen A Profoundly Deep Lake, It's The Water Usually Flows Calmly. The Water Reaches Its Destination With Pure Elegance Without Making Any Noise. When You Are Polished, You Attain A Grace That Mesmerizes The Audience.

**Q.6 Do You Remember Your Early Years As A Dance? What Were The Challenges You Had To Face Before You Made Your Name In The Industry?**

**A.** Like All Little Young Guys From A Small City In India, I Too Started With Little/no Monetary Help But With Big Dreams In Eyes, Willpower, And Love To Learn. I Guess The Biggest Support Was My Parent's Blessing And My Amazing Guru Who Bestowed Me With The Knowledge Of The Craft. Looking Back When I See How Much I Had To Work To Learn What I Wanted, Becomes All Worth It When I See The Smile On My Student's Faces Now When I See Them Excel. The Journey Was Long, Full Of Challenges (i Won't Say Problems, As I Believe There Are No Problems There Are Always Challenges) But I Would Happily Take It All Over Again If There Is A Need. Additionally To Remove/lessen The Challenges I Faced While Learning, At Paipa We Help Many Deprived Children Who Have Dreams But Struggle To Make Them True Due To Their Present Familial Condition. Their Life Pushes Them To Pursue Something They Might Not Love Or Dream But Is The Need Of The Hour And This Is Unacceptable To Me. We Believe In Nurturing Students, Raising Them. We Not Only Help Them To Learn The Craft But We Also Make Sure They Attain A Successful Career In The Industry And Respectable Position In Society.



**Q7. How Do You Write Down Your Choreography?**

**A.** I Don't Write My Choreography, I Compose It. The Process Starts Right In The Mind Where An Inspiring Moment Gives Birth To An Idea In Mind, Followed By Music Selection, Mixing Or Adding Your Flavor To The Music, Choreographing The Words, The Little Beats And Expressing The Texture And Feel Of The Music Through Our Movement, Working On Teamwork, Formations, Practicing And Perfecting The Moves And Emotions, Synchronizing The Whole Group And Finally Performing With Honesty.

**Q8. What Advice Would You Give A Young Dancer At The Beginning Of Their Career?**

**A.** To All Young Budding Dancers It Is My Humble Request; Firstly Love The Art Unconditionally, Unapologetically, Unfathomably. Hard Work, Dedication, And Patience Always Pays At The End. Never Give Up, You Will Get There: Just Keep Practicing, Just Keep Improving. The Journey Is Long And Demanding But Is Discipline, Follow A Routine, Be Social, And Connected But Not Socially Distracted. Be Kind And Love Everyone, Nature Animals, Family, Strangers, Your Craft, And Yourself. Also, You Can Do An Easy Thing To Join Paipa and We Take Care Of The Rest.





# MR. SANJAY KHATRI INDIA'S FIRST MALE BALLET DANCER.

The Finest Indian Male Ballet Dancer In The Country, His Classical Repertoire Includes Sleeping Beauty, Swan Lake, Don Quixote, La Bayadere, Paquita, Giselle, Romeo & Juliet, Raymonda And Le Corsair. He Has Mastered And Performed A Broad Array Of Contemporary, Jazz, Salsa, And Tango Choreographies.

He Has Appeared As India's Only Male Ballet Dancer In Elle Magazine (June 2011), The Pioneer Of Ballet In India (Caravan Magazine), And The First Indian Male Ballet Dancer In Times Network (Dec. 2010).

## Q1. What Motivated You To Pick Dance As Your Career?

A. Honestly, I Didn't Think I'm Going To Make A Career Out Of It When I Started Ballet. I Was Just Having Fun And Enjoying The Dance, Professionalism Came Automatically With Time. I Noticed There Were No Resources For Conducting Ballet Classes Earlier, Even Now The Resources Are Pretty Much Limited And We Still Lack A Lot Of Resources To Get Training In Ballet. With Almost 18 Years In The Dancing Profession, Traveling To South Korea To Work With Universal Ballet Company And American Ballet Theatre, I Always Had In Mind That I Have To Bring This Culture To India As Well, So I Opened Up A Studio Here And Started My Career As A Ballet Teacher And Artistic Director.

## Q2. You've Performed In Many Classical Repertoires, Which One Is The Closest To Your Heart And Why?

A. Yes, I Have Performed Various Repertoires Like Le Corsaire, Don Quixote, La Bayadere, Raymonda, Sleeping Beauty, And Romeo And Juliet, Etc.. Most Close To My Heart Is The Ali Variation From Le Corsaire Ballet, I Was Around 23 When I Worked Very Hard For This Particular Variation Of Ballet For 6 Months Just For That 1-minute Performance.

When The Video Came Out Of The Performance, I Was Very Demotivated And Disheartened Because I Did Not Like It At All, It Wasn't Even 1% Of My Inspiration Faroukh Ruzimatov Or Mikhail Baryshnikov, What I Used To See. I Realized Then Ballet Is Not A Matter Of 2-3 Years, You Have To Invest A Lot More Than That, Maybe Even A Lifetime. I Went Back To My Classes To Work On Myself And Started Stronger Than Before.

## Q3. How Does It Feel To Be India's First Male Ballet Dancer?

A. Am I The First Male Indian To Do Ballet, Maybe. There Was This Gentleman In Elle Magazine, He Was Actually Researching On Ballet In India To Do An Article On Ballet, He Found That There Was No Male Ballet Dancer In India At That Point Of Time And He Discovered Me And Told Me Hey You Are The Only One And Wrote An Article On Me Which Was Published In Elle Magazine, Later Many Other Articles Were Published In Times Network, Dna (Mumbai), Etc. So, These Articles Also Gave Me A Sense Of Responsibility That I Need To Train More Dancers And Develop The Level Of Ballet In The Country. That Became A Goal.

## Q4. What Is Your Plan With Central Contemporary Ballet In The Next 10 Years?

A. The First Thing Is To Get Out Of This Lockdown And Corona Pandemic That Has Been Going On. For Now, We're Doing It Online, Classes, And All. Right Now I'm 37 And My Sole Purpose Is To Bring Ballet With Authenticity In India. We Are Trying To Develop The Taste Of Ballet In The Youth Through Training On A Regular Basis, Educating Them On The History Of Ballet And Making Them Independent Artists, Ballet Trainers, And Professionals. So This Is My Goal With CCB India, CCB Is A Great Medium Which Is Establishing A Bridge Between Dancers And Ballet Through Providing Training, Offering Scholarships. If Things Go Well We Would Think Of Doing It Globally As Well.



## Q5. What Do You Do Differently While Teaching Dance To Your Students?

A. I Have Been Very Lucky To Have Good Teachers Who Taught Me Dance, Because Of Them I Reached Here, So, I'm Just Implementing Their Ideas And What They Have Taught Me. I Also Include Some Of My Ideas And Experiments On Regular Basis While Teaching So I Go On Improving As A Ballet Teacher. I Want Them To Know Their Body Structure And Work Accordingly, Discover Their Inner-self And Enjoy The Art Of Ballet. My Purpose Is To Give The Knowledge Of Ballet As Much As Possible By Teaching History, Making Them Understand Their Body Structure, The Feeling Of Music So They Can Express Themselves While Performing. If They Can Learn All What I Said With Interest Then Only They Will Develop The Taste Of Ballet And Excel In This Art. I Give Them Ideas And Ask Them To Implement As Well As Experiment On Their Own.

## Q6. What Advice Would You Like To Share With Someone Who's Considering Ballet Or Any Other Dance Form To Be Their Career Option?

A. As I Told You The Road Is Difficult And Everyone Has Their Own Struggles, Especially When You Have To Become An Artist. If You Want To Dance, If You Want To Enjoy It, One Should Not Think About The Future, How Will I Make My Bread And Butter Out Of This! No, they Have To Enjoy The Form And Money Will Come Along Later. I Would Also Advise The Dancer To Develop Some Other Skills While Going Through Their Dance Training, To Become An Engineer, Doctor, And Practice Ballet Alongside. It Can Be Done, I Don't See Any Harm Attaining Knowledge Of Different Areas. In Abroad, I Met Many Ballerinas Who Were Studying How To Be A Nurse Also.

I Would Like To Request To The Dancers That We Shouldn't Think About Ballet As A Short Term Investment If You Really Want To Get Into Classical Ballet, You Have To Put In At Least Eight Years Of Daily Training, Then Only One Will Understand The Depth Of Ballet, So We Can Evolve It And Pass To The Next Generations In A Better And Grown Way.



# MS. ANJANA RAJAN

Ms. Anjana Rajan Was Trained In Bharatanatyam At Kalakshetra, Madras, When The Founder Smt Rukmini Devi Arundale Was At The Head Of The Institution. She Has Been Teaching And Performing Bharatanatyam For Over Three Decades, But Theatre Is Also An Important Part Of Her Life Through Her Father, Late Shri Lalit Mohan Thapalyal Who Was A Playwright/director In Hindi And Garhwali.more Recently She Was Invited As Actor Trainer And Director For Projects At The Shri Ram Centre, New Delhi. These Included 'bhagavadajjukam', In January 2019, A Sanskrit Play Attributed To Bodhayan (done In Hindi Translation); And In December 2019, Rabindranath Tagore's "rakta Karobi" ('lal Kaner' In Hindi), Which Also She Presented Using Classical Techniques Like Dance, Instrumental Music And Song. She Has Also Been On The Guest Faculty Of The National School Of Drama, Where She Has Trained The Students And Choreographed For Productions During Their Classical Indian Drama Semester.



## Q1. Would You Say Dance Is Undergoing A Renaissance At The Moment?

A. I Can't Say That I See A Renaissance. But I Do Feel Classical Dance Has Stepped Into The Next Stage Of A Process That Began In The Early Part Of The 20th Century. That Early Period Leading Up To India's Independence Is Often Referred To As A Renaissance, When India's Movers And Shakers Discovered The Hereditary Arts. Today, We See Classical Dance Has Moved Into A Liberalised, Globalised India. I See This As The Next Step In The History Of The Art, Where It Is Being Shared Online And Filmed, Fitted And Edited For New Audiovisual Media. The New Media And The Internet Offer A More Accessible Platform For Dancers To Exhibit Their Work, And In That Sense Have Made It More Democratic, Though Whether This Means Better Earning Possibilities For Dancers, I Am Not Informed Enough To Say. So While This Is A New Turn In The Evolution Of Dance Practice In India, I Believe That A Second Renaissance Will Actually Come When We Collectively Acknowledge That Politics Coupled With Casteism And Classism Caused A Break In The History Of Dance (by Effectively Relieving The Hereditary Practitioners Of Their Vocations), Express Regret For The Wrongs Committed, And Talk Freely With The Current Descendants Of The Hereditary Practitioners To Piece Together Our History And Move Into The Future. A Lot Of Artists, However, Would Not Agree With My Views.

## Q2. What Have Been Your Greatest Challenges In Your Dance/choreography Career?

A Career In The Arts Is A Series Of Challenges, But They Are Also Inspirations, The Magnets That Draw You Forward.in My Personal Dance Journey, My First Challenge Was To Find A Teacher At All, Because I Was Taken To The Us When I Was Four As My Father Was Posted There. He Took Us To See All Kinds Of Cultural Programmes And I Was Fascinated By Indian Dance. But There Were Hardly Any Indians In The Us Then, And I Couldn't Take Lessons. I Started Learning Bharatanatyam When We Moved To Geneva When I Was 11, But I Felt I Was Learning The Movements And The Abhinaya Superficially, Without A Real Understanding. Later When I Finished My Schooling And Came To Kalakshetra, Chennai, My Greatest Challenge Became To Imbibe Certain Practical Traditions Of Indian Culture — Right From Wearing A Sari To Eating Using The Fingers, Sitting On The Floor To Learning To String Flowers For The Hair! Because These Are Woven Into Bharatanatyam Movements And Abhinaya. Also, I Am From Uttarakhand And My Family Had No Dancers Or Classical Singers In The Family, Therefore All The Raga-tala Basics Were New To Me As Well! And The Very Effort To Master The Movements To The Exacting Standards Of Our Teachers Was A Daily Challenge. Later In Life, The Challenge Was About Promoting Oneself, Which Went Against My Grain, And Getting Opportunities To Perform. In Mid-1980s India We Didn't Have An Agent System Or Many Simple Audition Strategies In The Classical Arts, Barring Doordarshan And The Indian Council For Cultural Relations. (we Still Don't Have These, But The Availability Of Online Platforms Has Levelled The Playing Field A Lot.) I Felt That The Privilege Of Having A Father Retired From The Un, And Therefore Economically Well Off, Should Not Give Me A Head Start Over So Many Other Dancers I Knew, Who Did Not Have The Luxury Of A Family That Could Sponsor Their Programmes. So I Preferred To Keep Trying On My Own, Although Some Would Call Me A Fool, And What I Can Say As I Look Back Is That I Am Happy With Whatever Performance Opportunities Came My Way. Of Course When You Choose A Freelance Career In Performing Arts Instead Of A Regular Job, There Are Financial Challenges — You Can't Expect A Life Of Material Luxury Or Even Certainty, And It Can Be Hard, But There Are Joys And Compensations In This Life Beyond The Financial. So Much Laughter, The Thrill Of Artistic Enjoyment — The Absorption Of Composing New Work, Meeting All Kinds Of Other Artists — And The Opportunity To Travel, These Are Some Of Them. Basically, Never A Dull Day!

### Q3. How Do You Write Down Your Choreography?

A. While In Kalakshetra We Were Taught A System Of Dance Notation Suited To Bharatanatyam. It Includes Sketching Stick Figures To Show The Postures, Along With Writing The Percussion Syllables (bol) And The Technical Names For The Postures, Movements And Hand Gestures (hastas), Plus Descriptions. It's Elaborate But So Efficient. Like Other Dancers, I Customised The System To Develop My Own Code. Now, Even If I'm Choreographing Something Out Of The Framework Of Bharatanatyam, I Base My Notation On This System.

### Q4. What Do You Think About The Autonomy Of Contemporary Dance In Current Times? Have You Noticed Any Changes In The Relationship Between Dance And Theatre Over The Years?

A. The Classical Dance Forms In Contemporary Times Have Developed A Reputation For Being Strait-jacketed In Terms Of Themes. There's An Idea That Tradition Means Repeating Age-old Formulas. But I Don't Believe The Straitjacket Is Actually Part Of The Tradition. I Think Tradition Offers An Infinite Potential For Variety Of Expression Within A Format. You Just Have To Fine-tune Your Skills Enough To Be Able To Express Through The Particular Movement Vocabulary Everything You Want To Say. Bharatanatyam Is A Language, And When You Are Taught A Language You Are Not Told There Are Certain Topics You Can't Speak About In This Language. Similarly In Dance, It's Up To Every Artist To Know What S/he Wants To Say And Then Choose The Most Appropriate Way To Say It. Artists Have To Respond To Their World, Otherwise Their Art Would Be Dead Repetition. I Also Believe Art Is An Exercise In Honesty. That's What's Meant By Art Being A Mirror Of Life. If We Are To Be Honest, We Have To Say It Like We See It. It Requires A Certain Fearlessness Which May Be Found Lacking Today For Various Reasons. Art Can't Be Apolitical, Since It's A Public Statement, And Any Public Statement Is A Declaration, However Subtle, Of One's Politics. So Intrinsicly There Is Great Autonomy, But I'm Not Sure How Many People Use That Autonomy.

I Should Note That If You Talk Of Contemporary Dance With A Capital 'c', It Has — In Contrast To The Dances Referred To As Classical — Evolved In A Way That Allowed Its Practitioners To Feel They Could Express Their Opinions And Innermost Quest Through Their Dance. So The Contemporary Dancers Appear To Have Greater Autonomy, But As I Said, It Depends On The Thought Process Of Every Dancer.

My Observation Is That Many Artists For Decades Have Considered These As Separate, Almost Unrelated Pursuits. But Traditionally In India 'natya' Was A Composite Art Of Performance That Included Dance, Music, Acting And Other Arts. And Indian Dance With Its Emphasis On Abhinaya Or Expression, Is A Complete Theatrical Experience. So Dance Forms Are A Part Of The Art Of Theatre. But Theatre Becomes A Slightly Misleading Label If We Think Of It As Only Naturalistic Acting On The Modern Proscenium Stage. However, Over The Last Three Decades We've Seen More And More Collaborations And 'crossover' Works Between Dancers (those Trained In Only Their Stylised Vocabulary Of Body Movement) And 'theatre' People. I Also Strongly Believe All Actors Should Have Dance As Part Of Their Training, And Dancers Should Have Acting As Part Of Theirs.



### Q5. You've Been Teaching Bharatanatyam For Over 3 Decades Now. What Do You Think Are The Most Important Qualities A Dancer Must Have To Perform Exceptionally Well In Bharatanatyam?

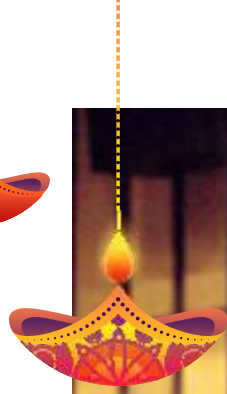
A. Keen Observation Skills — Of Nature, Of People, Of Every Experience In Life. An Ability To Deeply Process These Experiences In One's Own Mind So Each Can Be Transformed, Whenever Required, Into An Artistic Expression With A Truth As Its Basis. A Tireless Will To Practice The Steps, Postures, Gestures, All The Fine Points Of The Outer Structure Of The Dance. An Understanding And Love Of Carnatic Music (preferably An Ability To Sing) And Other Music Too. An Interest In Literature. Practice Of Yoga.

### Q6. One More Thing About The End Of The World... What Choreography Would You Prepare For Such An Occasion?

A. I Have Been Taught That Our Tangible World Is Part Of A Cycle Of Evolution — Creation, Growth, Dissolution, Re-creation. So If There Were Ever A Time When I Knew That 'now' Is The End Of The World, I Suppose I Would Choose Verses That Speak Of Overcoming 'maya' Or The Delusion Of Permanence. Verses On The Eternal Cycle Or Leela Of Life And Death, And Attempt To Understand And Express These Ideas Through Dance Choreography.







**Q7. What Do You Consider As The Greatest Achievement In Your Life?**

**A.** I Would Say Blessings Rather Than Achievements. The Ability To Remain A Learner And To Retain My Enthusiasm For New Arts, New Ideas, New Concepts. And The Ability To Rise Above Personal Grief And Physical Ailments To Continue In The Pursuit Of Art As An Inner Quest.

**Q8. What Qualities Do You Look For In Your Students?**

A Willingness To Work Hard, Observation And An Open-minded Approach To The Adventure Of Pursuing An Art Form.

**Q9. What Would Be Your Advice To Someone Who Wants To Pick Up Classical Dance Or Theatre As Their Career Path?**

**A.** A Career In Classical Dance Or Theatre Is Perhaps The Most Challenging Because It Requires The Dedication Of One's Entire Mind-body-soul. It Is A Full-time Job Like No Other, Since It Is A Journey That Requires Us To First Look Within Ourselves To Give An Outward Form To Words, Or To The Intent Of The Playwright, Poet Or Music Composer. These Qualities Make It An Exhilarating Journey, But It Means One Is Sensitive And Easily Hurt. So We Need To Protect Ourselves By Making Sure We Don't Take It As An Ego Trip, But Rather A Journey Of Discovery.

Just As No Scene In A Play Is Permanent But Keeps Changing, We Have To Remember That Every Point In Life, Be It Applause, Insult, Struggle, Joy Or Disappointment, Is A Passing Phase, And The Actor Or 'paatra' Remains Steady. If We Can Just Remember That, Then We'll Have Great Joy In Our Career And Life. Also, I Don't Think Anyone Should Enter This Field For The Sake Of Making Money Or For The Sake Of Becoming Famous. These Things Might Well Happen As Side Effects. But What Keeps You Going Is The Sheer Enjoyment Of The Work. also, One Should Keep Reading Literature, Stay Aware Of Current Events, Make It A Point To Watch The Performances Of Other Artists, And At The Same Time Make Sure Absolutely Nothing Comes In The Way Of One's Own Regular Practice (riyaz). Care For It Like Your Own Child. Putting It First Doesn't Mean To Be Selfish, Be Convinced Of That. Once Its Place Is Fixed In Your Mind, You'll Find Imaginative Ways To Fit In Other Duties. I Say This Especially To Girls, And Also To Boys Caught Up In Various Roles Dictated By Our Patriarchal Society. it's Important To Be Able To Earn A Living With Work That Will Leave You With Enough Time And Energy To Pursue Your Dance Or Theatre Career.





## MR. SUMIT DASILA CO-FOUNDER RTEE

### DID YOU KNOW?

Ancient Greeks And Romans Annually Celebrated Their Wine Gods Dionysus And Bacchus With Several Days Long Festivities Filled With Alcohol, Song And Dance.

Mr. Sumit Dasila Is The Co-founder Of Rtee Which Is A One Stop Platform For Dancers And Dance Enthusiasts. He Designed And Developed Rtee App From Scratch, Single Handedly Using Kotlin, Android Jetpack Components Like Databinding, Navigation Components, Palette Lib, Material Design Components, Viewmodels, Roomdb.

Rtee Helps You To Learn New Techniques, Moves, Attire And Much More About Various Dance Styles. You Can Easily View Trending Videos, Read Articles And Share Them. It Also Helps You To Search For Videos On Your Favorite Routine.

#### Q1. How Did You Come Up With The Concept Of Rtee?

A. I Was Struggling To Find A Dance Community, Where I Could Take My Dance To Another Level As I Have Been Dancing For 5 Years, But Couldn't Find Any. I Realised I Am Not Alone And A Lot Like Me Are Facing This Problem Of Finding A Right Fit Direction. Being From Technical Background, I Thought Of Solving This Problem. This Is How It All Started.

#### Q2. What Do You Plan To Achieve With Rtee Within A Span Of 10 Years?

A. We Have A Vision To Be The Biggest Dance Community Working Towards Betterment Of Dancers. We Are Aiming To Create A Place Where Dance Is Easily Accessible And An Integral Part In Everyone's Life.

#### Q3. In A More Futuristic Sense, Is There Anything You Would Like To See Technology Add To Dance In 30/40 Years From Now?

A. Future: Virtual Reality Can Really Change The Way Dance Is Taught Nowadays. People Can Virtually Participate In Dance Battles And Collaborate With Fellow Dancers.

#### Q4. Do You Think It's Necessary To Be Trained In Dancing To Build A Career?

A. Training Is Important Not Only To Build A Career In Dance But Also To Sustain In It. There Is So Much To Learn Specially The Basics Of Different Dance Styles.

#### Q5. Could You Give Us One Piece Of Advice For People Who Would Like To Follow In Your Footsteps?

A. Be Consistent In Whatever You Want To Do, Have Patience And Persistence.

#### 6. What Has Been The Most Satisfying Moment In Your Life So Far?

A. I Joined Indian Military Academy Of India & Was Getting My Military Training. When I Was There For A Short Tenure Of Time, Those Moments Were The The Most Satisfying Moment For Me.





# MS. KANKANA SINGH

Kankana Singh, The Daughter Of Sri Kunjo Singh And Smt. Mira Singh Has Been Brought Up In An Environment Of Dance And Music. It Has Been A Blessing For Her To Belong To The Traditional Family Of Manipuri Dance. She Also Happens To Be The Grand Daughter Of The Legendary Couple Guru Sri Bipin Singh And Guru Smt. Kalavati Devi.

She Has Been Learning Manipuri Dance Since The Tender Age Of 4 Years From Her Parents. Currently She Is One Of The Senior Most Students Of Manipuri Nartanalaya, An Internationally Recognised Institution Dedicated To Practice And Propagation Of Classical Manipuri Dance. She Is Undergoing Advanced Training Under Guru Kalavati Devi And Her Daughter Smt. Bimbavati Devi. Additionally, She Is Pursuing Her Second Post Graduation In Classical Manipuri Dance From Rabindra Bharati University, Kolkata, West Bengal. She Has Completed Her First Postgraduation In Philosophy From Jadavpur University, Kolkata, West Bengal. She Has Been A Recipient Of Both Junior And Senior National Scholarships In Manipuri Dance From Ccrt And Ministry Of Culture, New Delhi, Respectively. Also She Is Currently The Creative Director Of Nartangan, Her Father's Institution Of Manipuri Dance And Others.

**Her Recent Achievements Include The Nalanda Nritya Nipuna Award In 2019 From Nalanda Dance Research Centre, Mumbai. Along With That, She Has Also Participated In Major Prestigious Festivals Like**

1. Uday Shankar Nrityotsav, Kolkata(2019),
2. Mukuram By Lasyakalpa Foundation, Hyderabad (2019),
3. Aarambh And Yuva Shastriya By The Raza Foundation, New Delhi (2018 & 2019),
4. Naatyanjali By Ucpa, Hyderabad (2018),
5. Khajuraho Dance Festival (2019),
6. Nakshatra Festival, Ncpa, Mumbai (2018),
7. Dhauli-kalinga Mahotsav (2016) And Others.



**Q1. One More Thing About The End Of The World...what Choreography Would You Prepare For such An Occasion?**

**Ans:** The Mere Thought Of The End Of The World, The Feeling Of Nothingness, Is Ironically Such A Heavy Feeling That It Compels Us To Retrospect On What We Have Achieved In The Times That We've Spent On Earth. Whether We Have Lived The Life Grasping Memories Or Substances Is Determined By The Moment Of Sanity We Feel Just Before Everything Is Gone. Depending On That, We Are Either At Peace Or Whimsical About Losing Everything Dear To Us. To Be Able To Grasp That Kind Of A Concept Is In Itself Very Difficult, Because However Much We Study About Apocalypse, We Are Far Away From Understanding The Crux Of It. I Have Studied Philosophy For 5 Years And With This Question, I Am Instantly Reminded Of My First Class Where I Got Acquainted With The Term "tabula Rasa". This Term Is A Latin Phrase Which Means "clean Slate", Indicating The Absence Of Any Inbuilt Memory In Individuals, Signifying The Importance Of Zero, Of Nothingness. So, This Leads Me Into Thinking That If Or When I Get A Chance To Choreograph Something On This, I Would Imagine The Space I Am Given And Would Do The Most Minimalistic Steps I Can Think Of. In Manipuri, The Subtle Yet Gracious Torso Movements Are Very Dominating But It May Also Represent The Potential Energy One Possesses According To The Laws Of Physics. In Manipuri Culture, The Significance Of Endlessness Is Enormous And Thus My Movements Would Also Depict Continuity, Because, What Gets Destroyed Today Gets Rebuilt Tomorrow. Additionally, In My Choreography I Would Try To Depict Gratefulness In The Simplest Possible Way. Grateful For Being Able To Live The Life I Was Given On This Earth As A Rational Human, Capable Of Expressing Through Words And Beyond.

**Q2. What Has Been The Most Satisfying In Your Life Till Now?**

**Ans:** The Feeling Of Satisfaction Is Like A Mirage For An Artist. My Teacher Often Says That The Day You Get Satisfied With Your Performance, You Stop Growing And Learning. Initially, I Was Taken Aback By This Thought But With Time, Age And Experience I Have Gradually Started Comprehending What She Really Means. Satisfaction Is A Difficult Emotion For Us To Achieve As Artists, Because We Tend To Compete With Ourselves On A Daily Basis. We Throw Ourselves Into Challenges And Try To Out-do Ourselves In Terms Of Creativity And Imagination. But Mind You, We Do This Out Of Our Own Motivation, Not To Prove To Anybody Else, But To Maintain The Equilibrium Of Our Moving Bodies. Also, Learning New Vocabulary Of Dance, Unlearning And Then Relearning What We Have Been Taught Over The Years Of Our Training Is Something Many Of Us Have Forgotten To Practise. Thus, I Feel Elated, Almost Like A 5-year Old Kid, When I Am Capable Of Executing A New Step That I Have Put Efforts To Learn. In That Way, I Can Say That, Efforts Are Rewarding But May Be Not Satisfactory Always.



I Also Understand The Importance Of Bringing Something New To The Platter Every Time We Perform In Front Of The Audience, Because Our Audience Is Getting Smarter Every Day. Our Audience Is Learned And Aware Of What Is Happening Around The Globe, So Satisfying The Audience Becomes Our Main Concern When We Put Forward Our Performances. Although, When We Dance Or Create In Solitude, We Mostly Concentrate On Our Own Mental Satisfaction, Which Is Again Hard To Achieve. So, It Is Like A Paradox. Nonetheless, There Often Comes A Time, When You As A Performer, Get Satisfied With The Response Your Audience Gives You. Thus, I Would Take This Moment And Say That Each And Every Time, When I Have Toiled Hard For My Performance And Have Gotten An Applause, I Have Felt A Tiny Bit Of Satisfaction In My Heart, As A Performer.

### Q3. When Did You Start Your Journey With Classical Manipuri?

**Ans:** My Journey With Dance Had Started Way Beyond My Birth Because My Parents Were Also Dancers (my Father Is An Ex-dance Teacher At Rabindra Bharati University And My Mother Was A Manipuri Dance Performer In Her Early Twenties). I Often Attend This Question Jokingly With The Answer That I Have Danced Even When I Was In The Womb Of My Mother. But The Actual Journey With The Rigorous Training Of Classical Manipuri Dance Has Been Since The Age Of 11/12. That Was When I Had Received The Junior Scholarship In Dance From Ccrt, New Delhi, In The Year 2005. Since Then, Dance Had Become An Inseparable Part Of My Life. During My Board Exams I Had Taken A Couple Of Years Break, But Soon Was In The Professional Domain Along With My Training, Practice And Performance.

### Q4. What's The Biggest Challenge You've Faced As A Choreographer?

**Ans :** As A Choreographer It Is Always Challenging To Compose Something New And To Break Free From An Already Perceived Image Of My Artistic Manifestations. It Is Always A Difficult Task To Woo The Audience With Something Unique And Novel. Sometimes As A Choreographer I Have Reached The Saturation Point Of My Creativity, But Then Again It Has Been Humbling To Have Found Out Ways Around The Problem. Nature Has Been A Constant Source Of Inspiration For Me. And It Would Be Unfair If I Don't Mention Some Very Talented Friends Of Mine Who Have Also Helped Me Clear Out My Mind At Times Of Need. Sometimes The Challenges Are A Bit Commercial, As To Say That, There Have Been Projects On Which I Have Been Assigned To Work But I Haven't Been Able To Relate To It On A Personal Level. That's Where I Have Tried To Work Harder And Put Myself In Others' Shoes In Order To Deliver The Kind Of Creativity That Was Expected From Me. Sometimes As A Choreographer It Has Been Challenging For Me To Make My Performers Understand The Vision I Had, And It Is Often That We Get To Work With People Who Are Not Comfortable As Dancers. Those Were The Times When I Had To Tone Down The Intensity Of Any Performance, Leading To Lesser Impact. Moreover Owing To The Recent Dire Situations Like The Pandemic, The Emotional Levels Have Been So Tumultuous That It Has Taken Weeks To Get Back The Sanity Required For An Artist To Sit And Think, Let Alone Create.

### Q5. Are You Working On A New Project Right Now? Tell Us About It.

**Ans:** Yes, I Am Currently Working On Something Which I Have Been Thinking About The Last Two Years. It Is Mostly Based On Mythology, Which Has Often Appealed To Me. And Now That I Am Working With It, My Senses And Interpretations Are Heightened And I Am Excited To Finish This. Let's See Where It Takes Me.

### Q6. There Are So Many Forms Of Dancing. Which Form, As Per You, Makes One The Most Versatile Dancer?

**Ans:** Yes, You Are Right That There Are Plenty Of Forms Out There. Classical, Non-classical, Ballroom And Many More And Each Of Them Have Their Unique Aesthetic Framework. The Vocabulary For Each Of The Dance Styles Have Lots Of History And Evolution Intertwined Within Its Most Minute Details. This Also Means That There Are Plenty Of Other Dance Forms Which Are Not Yet Known To Us But Will Soon Emerge In The Picture. Study Of The History Behind A Supposed Hand Gesture Of A Certain Step In Manipuri, For Example, May Take You To The Primitive Years Of Livelihood. It Will Make You Dig Up Theories Of The Past Which May Make Complete Sense To You, Even In Contemporary Times. Moreover, Each Form Has A Vast Grammar To Offer And If You Are Dedicated Enough, You Will Find New Things Each Day To Dwell Upon. Thus, I Feel, Versatility Is When You Are Inclusive Of Both The History And The Modern Theories. Experimenting With The Form You Are Already Learning And Coming Up With Something New To Express Each Time, Is Really Credible, Rather Than To Learn Hundred Other Forms. After All, "jack Of All Trades, But Master Of None" Is Quite A Popular Proverb. Hence, Being Versatile, According To Me Is, One's Ability To Perceive The Same Thing, From Multiple Perspectives And Extracting Different Meanings Every Time.

### Q7. What Advice Would You Give A Young Dancer At The Beginning Of Their Career?

**Ans:** I Would Give Them The Mantra Of 3-ps, 'practice', 'perseverance' And 'patience' And In That Order. Practice Is Something Which Is Irreplaceable. Perseverance Will Make You Stick To It; However Tough The Situations Might Become. Another Word Can Be Commitment. And, Lastly Patience Which Is Really Very Rare, Especially In Times Like This When We Are Busy Running Around And Making A Life For Our Own. My Father, Who Also Happens To Be My Guru, In Dance, Has Often Taught Me To Sit Back After An Intense Session Of Practice And To Simply View Life's Meandering Ways. It Was His Kind Words That Had Made Me Look Beyond My Shortcomings And Wait For Great Things To Happen In Exchange Of My Constant Efforts. The Virtue Of Patience Has The Power To Give Us Strength And Look Beyond The Momentary Failures We Frequently Face. There Often Comes A Time In Our Lives When We Feel That Things Are Not In Control, Or That Negatives Are Outnumbering The Positives, That's When We Need To Be Patient And Silently Believe In Our Actions Or Karma And Slowly Things Will Fall Into Their Appropriate Places.



# VASWATI MISRA

Vaswati Misra, the Founder and Director of Ekalavya World of Arts (EWA) is a renowned Kathak exponent. Being the daughter-in-law of Pt. Shambhu Maharaj ji, she has dedicated her life to the preservation and promotion of Indian classical Dance and Music forms. Her stint as teacher and choreographer began when she joined Shriram Bharatiya Kala Kendra as a teacher when she was 19 years old. She has been a Kathak Guru at Shriram Bharatiya Kala Kendra and also at Kathak Kendra, New Delhi. For the past 40 years she has been training and grooming young children and adults on Kathak., Hundreds of her students have established themselves in the domain and have become young ambassadors of the Dance form, nationally and internationally.



**Q1. Tell us about the philosophy behind Kathak as a dance form. How does a dancer through movements display varied stories?**

**A.** Kathak imbibes within itself many traditions and philosophies. It is a synthesis of earlier folk traditions, story telling and a distinct movement vocabulary unlike any other indian classical form. It moves freely between cultures and ways of thinking. As such , while following a strict grammar of its own it also allows for improvisation and freedom to create. Kathak like movements find mention in texts beginning with the Sangeeta Ratnakara and many others that followed. In earlier days there was a gender division in movement patterns which are not true today. As with all indian art forms it follows traditions if tandava/ lasya nritta/ nritya with the aim always being to create Rasa in the spectator

As with other classical forms , the art of expressing a mood is of importance in kathak. The use of hand gestures is natural and is used along with body movements to express the mood. It is also not unusual to intersperse abhinaya portions with short passages fotwoork or other nritta techniques. The dance uses the face in a natural and restrained manner The moods displayed often come from the poetry traditions of north India and could be on themes relating to the festive (hori) and seasonal ( kajri/ jhoola) as well as social ( lives in the village).

**Q2. According to you what are the most popular classical Indian dance forms abroad?**

**A.** Bharat Natyam & Kathak

**Q3. Do you think Kathak as a dance form needs a lot of exposure so people abroad also understand it?**

**A.** Through the years Kathak has had some exposure in India and abroad. But for people abroad to understand the dance form, I would say that a lot more exposure is required. Kathak as a performance art has survived and thrived as an oral tradition, innovated and taught from one generation to another verbally and through practice. It adapted and transitioned as per the tastes of Mughal emperors, in the 16th and 17th century particularly Akbar. During the British colonial era it saw some decline. But as India gained independence, she sought to rediscover its ancient traditions and develop a sense of national identity through performing art forms. That is also when Kathak was repositioned as one of the major dance forms. For people abroad to get an opportunity to learn from authentic gurus, we have started online courses through started Ekalavya World of Arts, where we have a structured course on Kathak. It is a 6 month certificate course with online and video assessments. It is available at [www.ekalavyaarts.com](http://www.ekalavyaarts.com). I am sure it will help build more exposure for Kathak as a dance form, for people in India and abroad

**Q4. How many years does the disciple take to go through the training?**

**A.** Kathak can be performed by people of all ages and genders. The training can start at any age. But the important criteria is to have clarity on why one wants to learn Kathak. At Pandit Shambhu Maharaj Kathak academy, my institute, there are many adults who have rekindled their passion for learning Kathak. They started their training at ages ranging from 30 to 40 years. Others had joined when they were 6/7 years old and have continued with me for more than 10 years or so. They are all excellent dancers but want to continue learning and practicing. So the learner is free to take up Kathak at any age. But I would say that if someone is keen to complete a full course, it would take a minimum of 10 years.



Q5. Tell us about your background and how you began your career in Kathak.

Ans. Let me go back to my childhood. My parents encouraged me to follow my sister's footsteps and I started learning Kathak at the age of 7. Fortunately Kathak Kendra was near my house and I started, unknowingly started learning the dance form that my sister was learning. I was fascinated with the excellent teachers, the dance form, the place and the ambience. I would look forward to my dance classes. I was blessed to have gurus like Reba Vidyarhi and then the legendary Pandit Birju Maharajji. I was lucky that I was one of his favourite students. I started teaching Kathak at Shriram Bharatiya Kala Kendra (SBKK) when I was 19 years old. Sumitrajji, the founder of SBKK, recognized my talent even before I did and she invited me to join SBKK; which is one of my biggest blessings and most cherished memory. She encouraged me to excel as a performer, as a teacher and as a choreographer. I think things just kept falling in place after that and that is because I have been always surrounded by good human beings who were also brilliant artists like Leela Samson, Guru Mayadhar Raut, Durga Lal ji etc. I had presented a small program called Ghanaghata, at Jhankar and from there I was asked to choreograph for the prestigious Bindadin Mahotsav in 1979. Alapini was the name of the production and by the grace of god, it became hugely successful and paved the way for my next production where the music was provided by Ustad Amjad Ali Khan. Legends like Pandit Amarnathji, would be around and everywhere I looked I could just see and hear excellence. I am fortunate that I got to learn a lot from all of them and there was no looking back after that.



Q5. How does age impact on the dancer?

A. Research has shown that regular practice of Kathak dance has a significantly beneficial effect on the human body. My experience has also been the same. Some of my older students have reported that practicing Kathak makes them feel healthier, younger and mentally agile. As long as you are fit (physically & psychologically) it hardly matters. So Kathak can have a positive impact on the age of the dancer. The dancer can actually feel better than his/ her contemporaries. In my opinion, age is a number and it is all in the mind - that is the beauty of classical art forms that as you grow older your art gets more mature but it makes you feel younger.

Q6. What advice would you like to give to an aspiring Kathak dancer?

A. Identifying a worthy teacher is difficult but important at the same time. Once that is done...believe in yourself. Have 100% faith on your teacher. Work with the Guru on strengthening your art form. Have faith in yourself and be patient with yourself. Learning happens at different paces with different people. A lot of hard work, sincere and diligent efforts are required. Regular practice is a must. There is no compromise and no shortcuts to learning Kathak. If you follow all this, I am sure that you will be successful.





## GARDINER BROTHERS 5X World Champion Brothers

Matthew And Michael Were Born In Colorado, Usa And Began Irish Dancing At The Age Of 3. They Moved To Ireland When In 2006 And Continued Dancing Under The Hession School Of Irish Dance. During Their Competitive Career They Have Won Over 50 Major Championship Titles, Including 5 World Championships. They Created Irish Dancing History In 2015 By Winning Their Respective World Titles In The Same Year In Montreal. They Are Members Of The World Famous Show 'riverdance' And Have Toured The World With The Company. They Have Become Viral On Instagram, Tiktok And Facebook (@gardinerbrothers) By Posting Irish Dance Videos To Various Types Of Music That Have Wowed Social Media! They Both Love Sharing Their Talents And The Irish Culture With The World For People To Enjoy As Well!

They Also Take Part In Online Workshops And Seminars For Culture And Dance And Have Appeared On National Television And Radio Multiple Times. Matthew Is Also Currently Studying Civil Engineering In The National University Of Ireland, Galway And Michael Is A Qualified Architect.

### Q1. Do You Have A Special Routine To Keep You In Top Form – Physically And Mentally?

A. To Keep Us In Top Form Physically, We Do Regular Gym Training Which Includes Heavy Weights And Some Cardio. We Also Do Daily Dance Practises Or Dance Creation Sessions Between Us, Where We Make The Routines That We Dance. Mentally, We Try And Keep A Positive Mindset Throughout Every Day As Much As Possible And To Remember That There Is A Solution To Everything. This Is Important If We We Are Finding It Hard To Create Any Particular Day.

### Q2. What Are The Most Important Qualities A Dancer Must Have?

A. A Dancer Must Have Great Discipline In Our Opinion To Be Able To Work Hard At Their Skill And To Become A Better Dancer. Practise Makes Perfect! A Dancer Must Also Have Great Passion For What They Do. Without Passion, A Dancer Will Not Be Able To Enjoy Fully What They Do And Improve Their Dancing Skills. Resilience Is Another Very Important Quality As A Dancer Must Be Able To Bounce Back If They Have A Set Back, Bad Result At A Competition Or A Negative Day At A Show Etc.

### Q3. How Did You Come Up With The Idea Of Starting Gardiner Brothers?

A. We Both Love Dancing And We Kept Competing Until We Became Successful In Irish Dancing Competitions Around The World. We Were Fortunate Enough To Win 5 World Titles During This Time. We Decided To Form A Dance Page For Ourselves For Fun To Create Dances And Post Them! We Began To Receive Good Feedback From Theses Videos And We Continued To Do Them While Always Trying To Raise The Standard Each Time! We Also Created The Account To Show How Modern And Athletic Irish Dancing Has Become And To Promote The Irish Culture As Much As Possible For The Rest Of The World To See! We Love Creating These Videos Together And Showing Them On Social Media To People For Them To Hopefully Enjoy Themselves Too! Finally, We Wanted To Create The Brand The Gardiner Brothers For It To Potentially Help Us To Have Our Own Dance Academy In The Future!



### Q4. What Do You Plan To Achieve With Your Work In Over Next Five Years?

A. In The Next 5 Years, We Would Love To Achieve Our Official Irish Dancing 'teachers Qualification'. We Also Would Like To Keep Posting Our Videos On Social Media To Increase Our Audience And Potentially Become Known Worldwide As Dancers And Choreographers. As Well As That, We Are Members Of The World Famous Dance Company 'riverdance' Would Love To Continue To Go On Their World Tours For A Few Years.

### Q5. When Choreographing A Piece How Do You Approach The Creation Process? What Do You Draw Inspiration From?

A. When Choreographing A Piece, Firstly We Listen To Whatever Piece Of Music We May Be Using Over And Over Which Ensures That The Music And The Beat Is Embedded In Our Head. This Makes It Easier To Continue To Brainstorm Ideas. We Then Start To Dance Anything That Comes To Mind Between Us And Any Ideas That We Like, We Take Note Of Them Or Video Them. This Process May Take Anywhere From 30

Minutes To 2-3 Hours On The Music And Length! Between Us Both, We Gradually Start To Piece Together A Dance Like A Puzzle Until We Have A Finished Dance Which Sometimes Can Be Subject To Change If We Prefer A Certain Movement Instead Of One That We Have In The Dance Already. Our Inspiration Can Come From Any Type Of Music Or Dance And Most Importantly Trying To Make It Unique, Especially To The Irish Dancing World. If We Use A Hiphop Move For Example, We Try And Put Our Own Version Of The Move Based On Irish Dancing. We Also Take Inspiration From Each Other And Definitely From The Piece Of Music That We Are Using At The Time.

### 6. What Advice Would You Give A Young Dancer At The Beginning Of Their Career?

A. Our Advice For A Young Dancer Would Be To Stay Dancing Even When You May Feel Negative Or Like Giving Up At Any Stage. Not Everyday Is Going To Be A Great Day For Practise Or Creating Etc. We Have Down Days Too Where We May Not Succeed At Much But We Come Back Stronger The Next Day And It Is Worth It Then! Also Try And Stay Positive, If You Are Competing Or Performing Or Even Just For Fun, It May Take Longer To Complete Your Goals Than You Originally Think But That Is Ok. As The Saying Goes: 'rome Wasn't Built In A Day'. Dancing Is Great To Have Throughout Life For Physical And Mental Health. It Has Also Been Amazing For Life Lessons, Emotional Memories And Making Friends Which Are All Very Important In Life To Live Happily!





# ALEX CHRISTIAN FOUNDER MAGNETIC MOVEMENT STUDIOS



Training: Bird College (ba Hons) & Donna's Dance Studio, Cada Performing Arts  
Credits: West Side Story (curve Theatre Leicester), Oklahoma (chichester Festival Theatre), Guys And Dolls (the Mill), Flashdance (uk & International Tour), The Mountbatten Festival Of Music (royal Albert Hall), Kiss Me Kate (uk Tour) & X Factor (dancer)

## Q1. How Did You Come Up With Magnetic Movement?

A. Lindsay And I Created Magnetic Movement Out Of Our Passion For Choreographing. The Lockdown Period Presented An Opportunity For Us To Finally Have The Time To Choreograph Together As We Were Isolating In The Same Household. Our Choreography Styles Are Very Similar And We Are Both Very Narrative-driven In Our Creativity And Construction Of Work. As The World Entered Into Lockdown We Thought That Performers May Benefit From Us Teaching An Online Class To Stay Active And Positive Through This Difficult Time.

We Accidentally Scheduled Our Class At The Same Time As Our Friend And Fellow Choreographer Drew Mconie, Whose Class We Wanted To Take Ourselves. This Spurred Us To Create A Timetable Of Free Online Classes For Performers To Maintain Their Training During The Lockdown. The Timetable Has Now Grown To A Team Of 66 Teachers And Has Achieved Global Recognition Due To The Generosity Of All The Tutors Involved In Teaching The Free Online Classes. We Continue To Teach Weekly Classes Of Our Reimagined Musical Theatre Jazz Choreography Which Aims To Encourage Performers To Grow Outside Their Comfort Zone As We Take Well-known Musicals And Create New And Different Choreography To Them.

## Q2. How Did You Come Up With Magnetic Movement?

A. Lindsay And I Created Magnetic Movement Out Of Our Passion For Choreographing. The Lockdown Period Presented An Opportunity For Us To Finally Have The Time To Choreograph Together As We Were Isolating In The Same Household. Our Choreography Styles Are Very Similar And We Are Both Very Narrative-driven In Our Creativity And Construction Of Work. As The World Entered Into Lockdown We Thought That Performers May Benefit From Us Teaching An Online Class To Stay Active And Positive Through This Difficult Time.



## Q3. Is It Better To Focus On One Particular Style Of Dance And Take Classes Mainly In That Style And Audition For Companies Of That Style? Or Is It Better To Try To Be Versatile And Take Classes In Various Styles And Audition For A Variety Of Companies?

A. I Would Encourage Everyone To Grow Outside Their Comfort Zone. The More Strings You Have To Your Bow The More Doors Open Later On Down The Line. That Isn't To Say That You Should Spread Yourself Too Thinly But Recognize Your Strengths, Work Hard On Your Weaknesses, And Push Yourself To Try Something New. There May Come A Time Where You Are Working In A Show Or Job With A Certain Genre Of Dance Like Jazz And Then Randomly During The Rehearsal Process The Creative Team Asks The Cast Can Anyone Tap, Or Do Pas De Deus, Etc. Be The Person Who Confidently Steps Forward And Says 'i Can'. Versatility Creates Opportunity.

## Q4. When Choreographing A Piece How Do You Approach The Creation Process? What Do You Draw Inspiration From?

A. There Are So Many Musical Accents In Songs, You Just Have To Pause And Take Them In. Never Be Afraid Of Silence In Your Movement, During A Piece Of Choreography It's Always Important To Not Let The Movement Outweigh The Music. By This I Mean, Every Count And Accent Does Not Have To Be Filled. A Momentary Pause Gives A Person Time To Process And Appreciate What They Have Watched Before Beginning To Digest The Next Lot Of Movement. Take Time With Your Work And Don't Be Afraid To Walk Away From It For An Hour Or A Day In Order To Come Back With A Clear Mind. Creativity Is The True Reflection Of A Person's Thoughts. Those Thoughts Are Yours And Yours To Express In Whatever Way You Choose.



## Q2. What Do You Plan To Achieve With Magnetic Movement In The Next 10 Years?

A. We Plan To Spread Positivity, Support, And Mental Welfare Help Globally. Dance & Performance Unites Us Through Expression. It Allows Us To Share Cultures, Understand Each Other On A Deeper Level. Through This, We Want To Help Create A Safe Place For People To Feel Part Of Something Special That Is Helping Others In Return. You Can Overcome And Work Through A Lot Mentally Through Dance And Performance. I Think In Many Ways, It Helps You Grow As A Person And So, What Better Thing To Do Than To Spread A Positive Movement, Helping Yourself And Others In Return.

## Q3. Do You Think It's Necessary To Be Trained In Dancing To Build A Career?

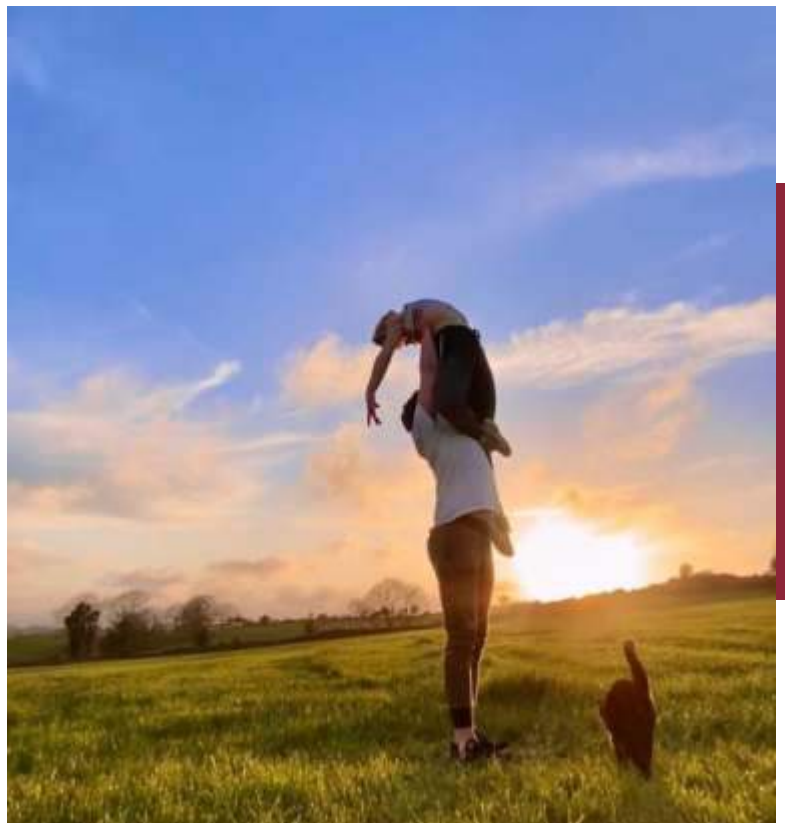
A. It Depends On What You Want To Do With Your Career. If It's Musical Theatre, I Think It's Important To At Least Have The Basics. If Anything, To Broaden Your Mind As An Actor On How Different. People Move. A Way Someone Lifts Their Arm Sits Down, Body Language, Etc, It Tells A Lot. It's Important To Understand A Person And The Way They Feel By The Way They Move. But The Degree In Your Training In Dance Is Unique To What You Want To Achieve In Your Career.

## Q4. What Has Been The Most Satisfying Moment In Your Life So Far?

A. The Most Satisfying Moment In My Career Was Learning How To Overcome Embarrassment. In Starlight Express (andrew Lloyd Webber And Arlene Phillips), You Are On Roller Skates And So You Fall...constantly. When You Fall Within Touching Distance Of The Audience And Have To Jump Straight Back Up Like Nothing Happened...you Get Over Embarrassment Pretty Quickly!

## Q5. What's The Most Important Advice You'd Like To Share With An Upcoming Dancer?

A. Do What Makes Your Soul Sing And Take The Pressure Off. We Often Value Ourselves On What We Have Achieved, When In Actuality, The Fact That You're Getting Up Every Day, Going Back After Rejections And Still Being Impassioned By What You Do...that's The Biggest Achievement Of All. We Love What We Do But It Is Hard. There's So Much More Mental Strain, Physical Strain, And Curveballs Than You Can Imagine. But The Heart, The Soul, The Drive, The Hard Work, The Passion, The Beautiful People You Meet, The Mental Growth You Achieve, They Are What Is Important. You Learn So Much Through What We Do And I Wouldn't Change It. But I Want To Help Others Find The Happiest Mindset Through It All. It's Hard But We Can Do It. 'we Rise By Lifting Others', That's What We Want To Achieve.



Q4. Is It Better To Focus On One Particular Style Of Dance And Take Classes Mainly In That Style And Audition For Companies Of That Style? Or Is It Better To Try To Be Versatile And Take Classes In Various Styles And Audition For A Variety Of Companies?

A. I Would Encourage Everyone To Grow Outside Their Comfort Zone. The More Strings You Have To Your Bow The More Doors Open Later On Down The Line. That Isn't To Say That You Should Spread Yourself Too Thinly But Recognize Your Strengths, Work Hard On Your Weaknesses, And Push Yourself To Try Something New. There May Come A Time Where You Are Working In A Show Or Job With A Certain Genre Of Dance Like Jazz And Then Randomly During The Rehearsal Process The Creative Team Asks The Cast Can Anyone Tap, Or Do Pas De Deus, Etc. Be The Person Who Confidently Steps Forward And Says 'i Can'. Versatility Creates Opportunity.



Q5. Could You Give Us One Piece Of Advice For People Who Would Like To Follow In Your Footsteps?

A. May Sound Simple In Principle But Whatever You Want To Achieve, It's Yours To Be Taken. This Doesn't Just Apply To The Performing Arts. I'm A Firm Believer That Our Path In Life Is Full Of Decisions And Our Choices Lead To Us Reaching Our Full Potential. Nothing Comes Easy However Hard Work And Determination Will Always Get You There. And Once You Are There Then Always Take A Moment To Look Back, Offer A Hand, And Help Others Reach Their Full Potential Too. As A Performer And Choreographer Creativity Comes From Within. Knowledge Is Fuel For Creativity Therefore Always Encourage Yourself To Try New Things Throughout Your Training And Career. My Advice With Everything Is That Having A Good Work Ethic And Being Nice To Others Gets You Further Than Anything In This Industry. Work Hard, Be Kind, And Be The Best Version Of You You Can Be. The Rest Will Follow.

## LINDSAY ATHERTON FOUNDER MAGNETIC MOVEMENT STUDIOS



Training: Arts Ed London (ba Hons), Dance School Of Scotland & Deeside Dance Centre

Credits: Berlin Berlin (german Tour), Oklahoma (chichester Festival Theatre),

FOLLIES (THE NATIONAL THEATRE), Flashdance (uk & International Tour), Hairspray (uk & Ireland Tour), Starlight Express (germany), Cats (the London Palladium), Singing In The Rain (upstairs At The Gatehouse)

Q1. In A More Futuristic Sense, Is There Anything You Would Like To See Technology Add To Dance In 30/40 Years From Now?

A. I Would Love A Way Of Making Art Accessible For All. Perhaps You've Had An Accident And There Was A Way That You Were Technologically Aided So That You Could Dance. For Example, Advanced Prosthetics Limbs, Etc.





# HOLLYANDKAVANAUGH



Since It's Establishment In 2013, H&k Has Become One Of The Leading Pioneers Of The Irish Dance World. The Academy Has Gone On To Achieve Outstanding Competitive Success Winning Every "major" In The Irish Dancing Calendar Including The Prestigious All Ireland And World Titles Multiple Times.

Their Success Has Led To Many Of Their Dancers Being Cast In Leading Roles In International Smash Hits 'riverdance', 'heartbeat Of Home' & 'feet Of Flames'. Under The Direction Of World Champions Niall Holly Ma Adcrg And Joanne Kavanagh Tcrg, H&k Currently Teaches Students From Ireland, United States, Canada And New Zealand In Their Studios In Dublin, Ireland.



## NIALL HOLLY - FOUNDER

**Q1. Will You Always Animate Your Dance Productions With Special Lighting And Music? How Important Are They To The Overall Work?**

**A.** Music Is What Ultimately Dictates The Choreography. Within Irish Dancing Were So Lucky To Have A Huge Catalogue Of Traditional Music From Incredible Musicians. These Musicians Are Constantly Creating And Experimenting With New Sounds And Fresh Ideas Which Keep Our Brains Sparked For Creating New Dance Material. In The Competitive World, Irish Dance Choreography Is Categorised By The Dance Signature Of The Tune - So Certain Numbers Are In Soft Shoe, Some In Hard Shoe, And Some Are Solo And Others Are Group Dances! When It Comes To Show Productions We Have Wider Range And I'm Always Interested In Finding Music, Contemporary Or Classical, To Fit Irish Dance Steps And Moves To And Choreograph A Numbers That Have More Entertainment Value. Lightening And Production Is What Adds The Drama Of This And I Love Stage Productions That Use Heavy Lighting To Enhance.

**Q2. Tell Us More About Hollyandkavanaugh?**

**A.** H&k Is A Successful Competitor Irish Dance Studio Located In Dublin. We're Registered With Clrg Which Is The Largest Premiere Irish Dance Organisation In The World. We Train Students To The Highest Standard In A Bespoke Fashion Of Tailoring Choreography To Enhance And Develop Dancers To Their Maximum Potential. We've Been Open 7 Years And Have Won Many Of The Highest Accolades Afforded In Irish Dancing Many Times Including World Dance Titles.. We Currently Have Dancers Training With Us From All Corners Of The World That Have Moved To Dublin To Train With H&k. We Also Have A Registered Base In The Mid-atlantic Region In New York.



**Q3. What Do You Plan To Achieve With Hollyandkavanaugh In The Next 10 Years?**

**A.** Ait's A Strange Feeling Right Now To Cast Our Minds 10 Years Forward As All Plans Seem To Be Disseminated This Year From The Virus But In Ultimately I Would Like To See H&k Continue In The Same Fashion To An Ever Increasing Standard And Setting New Bars For Irish Dance In General!

**Q4. What Is Your Favourite Form Of Dancing And Why?**

**A.** Irish Dance Is Obviously Where My Heart Lies But I Love All Forms Of Dance And Appreciate Anyone Who's The Best At Anything! The Beauty Of Irish Dance Is That It Is So Technically Proficient That It Is One Of The Hardest Dance Forms To Master In The World - It Has Insane Rhythmical Patterns That Need To Be Executed With Incredible Technique While Incorporating Aerial Movements All While Keeping Perfect Upper Body Depoartment.

**5. When Did You Know That You Were Interested In An Offbeat, Unconventional And Uncommon Career Such As Dance? What Challenges Did You Face In Your Early Years?**

**A.** I've Been Dancing Since I Was 3 So Sometimes You Don't Know Any Other Life. I Went From The Competitive Stage Straight To The Show Stage As A Teenager And Toured As Lead Dancer In Lord Of The Dance Across The Globe. It Would Be Impossible For Me To Try And Run Away From Dancing - It's Who I Am! The Biggest Obstacle In The Early Days Of H&k Was Probably Dealing With Being A

New School Is A Very Rigid Status Quo - It's Not Easy For New Schools To Make It And There Can Be A Lot Of Negativity Thrown At You Stemming From Insecurity And Jealousy But It Ultimately Just Pushes You Further Towards Wanting To Achieve Your Goals.

Q6. What Advice Would You Give A Young Dancer At The Beginning Of Their Career?

A. I Would Tell Young Dancers To Dance More And Think Less... Don't Let What Others Say To You Get Into Your Head... You'll Rise Above Everything When You Dance!



## JOANNE KAVANAUGH FOUNDER

Q1. When Did You Realise That You Wanted To Make Career In Dance?

A. I Do Not Remember A Time When Dance Was Not A Part Of My Life, So It Was A Natural Progression After Competing For So Many Years To Start Touring And Ultimately Open A Dance Academy.

Q2. Which One Of Your Choreographies Is The Closest To Your Heart And Why?

A. Of Our Set Dance Choreography Would Be High On My List. It's Our Dancers Chance To Shine And Show Off All Their Tricks As They Have The Stage To Themselves, So We Do Our Best To Interpret The Music In The Style Most Suited For The Individual. Our Two World Championship Winning Sets Would Probably Be On The Top Of My List.

Q3. Where Do You See Hollyandkavanaugh In 10 Years?

A. I Would Like To See The School To Continue To Expand And Grow With More Locations Throughout The World. I'd Like A Lot More Championship Titles, More Students Going On To The Tour The Globe With Shows Maybe Even Opening Studios Of Their Own.

Q4. What Were The Challenges Faced While Setting Up Hollyandkavanaugh?

A. I Would Like To See The School To Continue To Expand And Grow With More Locations Throughout The World. I'd Like A Lot More Championship Titles, More Students Going On To The Tour The Globe With Shows Maybe Even Opening Studios Of Their Own.



Q5. What Would Be Your Advice For Aspiring Dancers/choreographers

A. Respect The Fact That The Process Takes Time And Do Not Lose Drive Or Focus If Everything Is Not Going Exactly How You Envisaged. As A Teacher, Always Play To Your Dancers Strengths When It Comes To Creating New Choreography. There Is No Point If A Dance Being Full Or Wonderful If The Dancer Does Not Look Good Executing Them.



# Studio's Best Section



## MS. KIRTI ADVANI

Kirti's Involvement In The Field Of Dance Goes Back 15 Years. She Has Extensively Trained In Styles Like Contemporary, Jazz & Hip Hop And Participated In Several Musicals & Events Across India.

She Believes In Passing The Beautiful Passion Of Dance. She Is Very Passionate About Teaching And Aims To Make Her Students Very Comfortable In Class. Kirti Decided To Follow Her Dream At The Age Of 20 And Start Her Own Academy. 'I'm Passionate About Dancing. I Don't Realize How Hours Pass When I Am Teaching' She Says. The Classes Start With A Very Basic Level Of Jazz And Bollywood.

After Completing A Month, One Can Learn Advanced Styles Of Dance Like Jazz, Hip Hop, Salsa, And Contemporary. Her Dance Classes Focus On A Combination Of Fun, Fitness, And Dance. In 2009, Kirti Decided To Start The Dancing Curve Academy While Pursuing Her Mba. Today The Academy Has Over 1500 Students, 30 Instructors & 5 Studios Across Pune.

She Has Been Rewarded As The Youngest Entrepreneur By Symbiosis University And Has Been Felicitated As One Of The "icons Of Pune" By Lokmat.



### Q1. What Inspired You To Choose Dancing As A Career Option?

A. I Always Love To Dance! However, I Did Not Know It Would Become A Way Of Life For Me. After Completing My Mba, I Sat For Placement Interviews For Almost 100 Companies But Got Rejected Due To Some Of The Other Reasons. Maybe God Had Another Plan For Me!

### Q2. How Did You Come Up With The Concept Of Dancing Curve?

A. Honestly, I Didn't Conceptualize Anything Or Make Any Plan . Things Just Fell In Place. I Knew I Wanted To Spread The Passion Of Dance And Hence Teaching Was The Best Way To Make More Teachers And Professionals. Hence Thought That Starting An Institute Would Be The Best Way To Reach Out To Society!

### Q3. What Do You Plan To Achieve With Dancing Curve In The Next 5 Years?

A. Plan To Spread Our Wings Across The Globe Through Online Methods And If Possible Physically!

### Q4. How Do You Write Down Your Choreography?

A. Creativity Has Its Own Way. Steps Suddenly Come To Your Head Or Sometimes You Just Hear A Song And Feel Like Choreographing It

### Q5. What Have Been Your Greatest Challenges In Your Dance/choreography Career?

A. My Greatest Challenge Has Been Managing A Business. I Was Always A Dancer And A Creative Person. But To Convert That Into A Business/ Institute Requires A Lot Of Patience, Hard Work And Perseverance, And Planning. I Had Zero Experience In Any Kind Of Business And All These Words Were New To Me. Also, I Was Young, Wasn't Taken Seriously On Several Occasions, Had To Push Hard During Many Stages Of Building Dancing Curve. I Have Been Blessed To Have Worked With So Many Good People Who Are Responsible For Our Growth.

### Q6. What Do You Consider To Be Your Greatest Achievement To Date?

A. Dancing Curve Is My Biggest Achievement. From The Young To Young At Heart, From Homemakers To Corporates, From Students To Professionals We Have Managed To Spread The Joy Of Dance Among All Those Desirous To Learn Dance And It's Techniques. Another Achievement In My Eyes Is Creating A Respectful Platform For Dancers. At Dancing Curve, Every Instructor/staff Is Respected And Loved. Dance Teachers Was A Highly Neglected Profession Until Now.

### Q7. So As A Choreographer, And I Suppose As A Dancer, Who Are Your Influences? Whose Work Do You Really Like?

A. There Are So Many Who I've Learned From And Who've Inspired Me.

### Q8. What Advice Would You Give A Young Dancer At The Beginning Of Their Career?

A. Dance Is Of The Best Gift God Has Given Us. It Keeps You Fit, It Gives You A Creative Window And It Keeps You Mentally And Physically Fit! So If You've Decided To Dance, Remember You're Going To Benefit From All This! And If You Give Your 100 Percent In Anything, You Will Always Find Results!



# MR. RISHKAESH DESHMUKH



Hrishe's Dance School Started With A Batch Of Only 15 Students In 2013 And In A Span Of 6 Years Now We've Trained Almost 5000 Students, Completed 12 Successful Dance Shows, 3 Movies Hindi And Marathi, 6ad Films, About 500 Sangeets, 5 Annual School Functions, And A Marathi Play As Well Including Innumerable Workshops Of Dance And Acting.

Rishikaysh Desae The Owner At Hrishe's Dance School's Is A Graduate From Actor Prepares Mumbai And Has Been A Teacher For 9 Years Now.he Has Delivered Winning Choreographies Year After Year For Bnca Architectural College, Firodiya Karandak, Abhiruchi Karandak, Cummins College, Sinhagad Karandak, And Snusha Events.



**Q1. Do You Have A Special Routine To Keep You In Top Form – Physically And Mentally?**

**Ans:** Exercise Is The Key To Good Health And Hence Regular Yoga, Mediations And Gymming Is What I Never Miss Out

**Q2. What Has Been Your Greatest Achievement So Far?**

**Ans:** Teaching Over 5000 Students Over A Span Of 9 Yrs From An Age Group Of 5 To 65 Yrs And Of Course Buying My Own Studio For Hds In A Prime Location In Kothrud

**Q3. What Are The Most Important Qualities, A Dancer Must Have?**

**Ans:** 3 Most Important Qualities Would Surely Be

- Passion For Your Art
- The Ability To Inspire
- Patience And Empathy

**Q4. What Do You Plan To Achieve With Hrishe's Dance School Over The Next Five Years?**

**Ans:** Just Like Pune Hds Should Go Places All Over India And Abroad In The Form Of Workshops And Quality Work Be It Movies Or Ads. There Should Be No Stagnation Point To Hds Created Choreographies, In Fact, I Want To See To It That Our School Upswings Towards Progression

**Q5. When Choreographing A Piece How Do You Approach The Creation Process? What Do You Draw Inspiration From?**

**Ans:** The Most Important Aspect For Any Dancer When He/She First Decides To Create Anything Is To Feel The Music From The Core. Then Comes The Energy, The Body Alignment, The Creativity, The Mood, And Other Many Important Qualities To Make Sure You Surpass In What You Do.

I Mostly Draw Inspiration From The Fact That I Have To Ability To Ignite That Passion For Dance In Someone Who Isn't Aware Of The Beauty Of The Same Within Themselves.

**Q6. You've Been Teaching For Almost 10 Years, How Is Your Approach Different Than Other Dance Teachers?**

**Ans:** One Thing Which I've Learned In So Many Years Is That Every Person Who Dances Has A Reason To Do So. For Some It Is To Learn Something New, For Some, It Is To Forget Their Sorrows, For Many It Is To Live Their Passion And For Very Few, It Is To Feel Closest To God.

So I Try To Recognize That Exact Reason When I See A Student Dance And Make Sure I Lead Him In The Right Way Through This / Her Dance, And That I Feel Sets Me Apart From Others.

**Q7. What Advice Would You Like To Share With An Aspiring Dancer?**

**Ans:** I Just Want To Convey This To Everyone That Dance Is An Art That Requires Immense Dedication, Passion, Discipline, Focus, And Most Important Closing Out On All External Thoughts Whilst Dancing, Just Feel What You Are Doing From Your Heart And The Best Will Follow.





# MS. POPPY BARMAN - DANCESMITH



Poppy Barman Is One Of The Hottest And Most In-demand Performers In The Country.

Her Enigma And Her Style Lead Her Way To Perform With Well-known Faces Of Bollywood. Continuing The Journey She Also Gets The Chance To Perform In The Launch Party Of "my Name Is Khan" in Front Of Mr. Shahrukh Khan, Mr. Karan Johar, And Other Renowned Bollywood Personalities. Her Dancing Talent Is Appreciated By Both The Organizers And Audiences. With Almost 2500+ Shows On The Global Level In The Last Three Years, Poppy Barman Has Emerged As The New Face Of Entertainment And Glamour. She Is The Dancing Diva.

Poppy Barman Is Among Very Few Performers Of Recent Times, Who Has Reached The Top, Without Any Film / Tv / Reality Show Background. Poppy Has Been Performing Since The Last 8 Years And From The Last 5 Years, She Is Associated With Dancesmith Performing Arts Pvt. Ltd. As Their Principal Dancer. The Dedication And Urge To Be The Best Made Her The First Choice Of The Live Entertainment Industry.



**Q1. What Advice Would You Give Your Younger Self?**

**A.** I Would Advise My Younger Self To Just Say Yes To Every New Opportunity That Comes Along Your Way.

**Q2. What Things In Life Are Still A Mystery For You?**

**A.** Afterlife, I Think There Is Nothing More Mysterious Than That, Where Do People Go After Death?

**Q3. if You Could Ask A Dance Expert Any Question, What Would It Be?**

**A.** I Would Like To Ask Them Their Biggest Challenge They Have Faced In Their Dancing Career So Far.

**Q4. What Things In Life Would You Give Up In An Instant If It Got You To A Place Even Better Where You Are Now?**

**A.** Well, I Feel Like I'm Already In The Best Place Where I'm Achieving Proper Growth And Success.

**Q5. Is Dance More Than A Profession To You?**

**A.** Yes, Of Course, Dance Is My Obsession, My Life, Dance Is What Makes Me Who I Am.

**Q6. What Advice Would You Give To Someone Who Is Considering Dance As A Career?**

**A.** To Make Dancing A Career You Will Need Talent, Dedication, Training, And Versatility. Not To Mention A Plan 'b' After You Hang-up Your Dancing Shoots.



## MS. PAYAL NATH - DANCESMITH

Payal Nath Is A Trained Ballet, Bollywood, And Contemporary Dancer Of India. She Is Performing For 8 Years And Gained A Lot Of Exposer In The Field Of Live Entertainment. Payal Is The Perfect Blend Of Glamour And Dancing.

She Started Her Journey From Kolkata Where Her Aptitude Was Enhanced Under Many Dancing Legends In Which She Also Got The Opportunity To Learn Under Kathak Legend, Pandit Birju Maharaj Ji, She Attended His Workshops To Improve Her Skills. The Dedication And Never Give Up Attitude Took Her To This Level Where She Is One Of The Renowned Performers Of The Country. Her Dancing Flair Also Exposed In A Few Bengali Movies Where She Performed In Many Item Numbers. Payal Is An Extremely Talented Performer Who Leads Both Performance And Glamour In The Show To The Different Aura. For The Last Four Years, She Is Principal Dancer In Dancesmith Performing Arts Pvt. Ltd. She Is Now The North Star In The Performance Field With Her Persona And Experience.

### Q1. How Dancing Inspires You?

A. It's The Music That Inspires Me, It Makes Me Want To Move. Dance Makes Me Happy And Keeps Me Fit Physically Which Boosts My Confidence And Gives Me A Sense Of Freedom To Express Myself.

### Q2. What Are Your Goals As A Dancer?

A. I Want To Open A Dance Fraternity, To Provide A Greater Platform To Everybody Who Are Into Dancing.

### Q3. What Individual Has Had The Greatest Influence On You?

A. For Me It's My Mother, She Always Supported Me And Encouraged Me To Work Hard During Difficult Times. Whatever I Am Today Is Because Of My Mother.

### Q4. How Did You Fall In Love With Dance?

A. Well, It Did Not Happen Overnight. Its A Tough Question For Any Artist.

### Q5. What All Forms Of Dance You Know?

A. Basically, I'm A Western Bollywood Performer. I Attended Various Workshops To Learn Ballet As Well As Contemporary Forms Of Dance As Well. I Learned Kathak From The Kathak Legend Pandit Birju Maharaj Ji.



## MS. SUSHMITA GUHA - DANCESMITH

Sushmita Guha Is One Of The Top Models And Performers Of The Country. Sushmita Has Been A Finalist Of Miss Universe India 2012 Groomed And Trained By Former Miss Universe Ms. Sushmita Sen.

She Is A Trained Classical Dancer In Bharatanatyam Under The Disciple Of Renowned Guru Jamuna Krishnan. She Started Her Career In Modelling And Walked For Top Designers. She Has A Wonderful Journey In Her Modeling Career, Won Many National Level Beauty Pageants & Awards. She Has Also Been A Part Of Jury Members In Many Beauty Pageants & Reality Shows Along With This Her Passion For Dancing Took Her To Explore This Field. Presently Sushmita Is Working With Dancesmith Performing Arts Pvt. Ltd. As A Lead Performer. She Has Done A Number Of Top-level Shows All Over The Country. Her Talent And Confidence Set A Benchmark For Her Success.

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### Q1. Why Did You Get Into Dancing?

A. I Got Into Dancing Because It's My Passion When I Dance, I Feel Happy From Inside And It Inspires Me.

### Q2. What Is The Biggest Challenge You Have Faced In Your Career?

A. I Have To Come Up With Something Innovative Every Time For My Audience.

### Q3. What Made You Realize You Want To Build A Career In Dancing?

A. It's My Passion And If You Can Earn Money Through It Then Why Not? I Want To Open A Research Center To Help Create Better Performances.



# MANGESH LELE

## FOUNDER DANCE TRAK ACADEMY

Mr. Mangesh Lele Is A National Award Winner (1989), Salsa Expert, And A Breakdance Champion. He Has Equal Expertise In Other Dance Forms Like Jazz And Salsa, Jive. He Has Received Inter-college And State-level Awards For Performances And Choreographies.

**Q1. At What Age Did You Begin Your Journey With Salsa?**

A. 25 Yrs

**Q2. When Did You Begin Choreographing? Tell Us About Your First Experience.**

A. From 1990. I Started Teaching Bollywood Dance Form Along With Breakdance And Jazz. Ours Was One Of The First Western Dance Academies In Pune At That Time.

**Q3. What Opportunities Lie Inside The Dance Industry?**

A. As A Lead Dancer Or Background Dancer In Live Shows, Ads And Movies, As A Choreographer In The Film Industry, As A Dance Instructor In A Dance Institute, Etc.

**Q4. Do You Think It's Necessary To Be Trained In Dancing To Build A Career?**

A. It Is Very Beneficial If One Has Got Proper Formal Training In This Field. However, Some People Have Natural Talent And Can Pick Up Easily By Watching Videos Online Or Dancing In A Good Academy For A Few Months.

**Q5. What Have Been Your Greatest Challenges You Had To Face While Starting Up Dance Trak?**

A. Like Any Other Business, Initially, We Had To Keep Patience Since In Those Times There Were No Social Media So Advertising And Marketing Were Not So Cheap And Easy. So Reaching Out To People Was A Bit Difficult. But Slowly More And More People Started Joining Us Due To Our Quality Of Teaching And Word Of Mouth Publicity.

**Q6. How Did You Feel While Receiving The National Award In 1989? What Do You Think Motivated You To Achieve It?**

A. It Was An Honor To Receive Such A Prestigious Award. Very Proud Moment For Me. I Was Always Very Passionate About Dance So There Was No Problem With Motivation.

**Q7. What Do You Plan To Achieve With Dance Trak Over The Span Of Next 5-10 Years?**

A. Our Motto Has Always Been To Spread The Joy Of Dance To As Many People As Possible Across All Age Groups. So We Plan To Continue Doing That In The Years To Come.

**Q8. What Advice Would You Give A Young Choreographer At The Beginning Of Their Career?**

A. Focus On Learning The Dance Forms From An Expert And Become An Expert. Everything Else Will Follow With Time.



## MAITHILI PARASNAVIS

Ms. Maithili Parasnavis Is A Licensed Zumba Instructor, Bollyfitness Trainer, Received Training In Bollywood, Hip Hop, Salsa, And Contemporary From Mr. Magesh Lele And Ms. Trupti Sabnis. She Has Been Teaching Dance Since 2008.

**Q1. What Motivated You To Become A Zumba Instructor?**

A. Dance Has And Will Always Remain The Most Important Part Of My Life. Zumba Opened Doors To An Opportunity To Combine Fitness And Dance Together... To Be Able To Be Fit And To What You Love... The Best Combination Ever! Every Zumba Or Dance Session Gives An All-time High!

**Q2. At What Age Did You Start Dancing?**

A. My Earliest Memory Of Dancing Goes All The Way To Me In 5th Standard I Think I Was Around 10 Or 11 Years... I Remember Choreographing: 'Yeh Kaali Kaali Ankhein' From Baazigar, And My Siblings And I Performed On My Fathers Bday. I Always Would Choreograph For Various Friends In My Society, In Fact A Neighbor Even Won A Dance Competition On My Choreography.. But I Guess I Was Too Small To Understand What I Was Doing - And Life Had Other Plans.

**Q3. When Did You Realize You Wanted To Make A Career In Dance?**

A. I Have Always Known I Wanted To Make A Career In Dance - But It First Came To Me In 2008 When I Started Teaching With Trupti At Dance Trak. The Amount Of Happiness You Get When You Choreograph And Watch People Perform On It Is Simply Mind-blowing



Q4. What Were The Challenges You Had To Face In The Early Years?

A. In The Earlier Years, Society And People Were Not Too Open About Dance As A Career. It Was Not Something That Could Be Relied Upon Back Then. It Was Always More Important To Pursue A Full-time Corporate Career Than Make A Living In Dance. There Has Always Been A Social Stigma - But Today's Generation Has A Much Much Bigger Platform Than We Ever Got.

Q5. What Is The Most Exciting Thing About Your Work That Keeps You Satisfied?

A. The Most Exciting Thing Is To Create And Innovate: Every Song Can Be Done Differently, And Just The Freedom To Be Able To Put Your Thoughts And Watch Them Come Alive In Every Class- Keeps The Mind Going!

Q6. What Advice Would You Like To Give To The Future Aspirants Who Want To Make A Career In Dance?

A. To Future Aspirants, Just Go For Your Dreams.. Don't Hold Up- Talk To Someone, Seek Guidance. But More Than That- Keep Learning; You Have To Continue Learning No Matter How Amazing A Dancer U Are. Learning Is Only What Will Help You Go On The Path To Success!

Q5. Could You Give Us One Piece Of Advice For People Who Would Like To Follow In Your Footsteps?

A. Same As Above. Focus On Enjoying The Dance. Develop A Good Sense Of Rhythm And Music So That You Can Catch The Beats. Even A Simple And Elegant Dance Can Be Much More Enjoyable Than Doing Stunts And Acrobatics On The Name Of Dance.

Q5. What Is Your Greatest Achievement So Far?

A. Have Taught Thousands Of Students In My Life So Far. Also Have Been Invited As A Judge In Various School And College Events. However What Gives Me A Maximum Sense Of Achievement And Happiness Is When I Teach Complete Nondancers From All Age Groups, Be It Small Kids (sometimes With Learning Disabilities) To Senior Citizens With Two Left Feet Who Have Never Danced In Their Life, And Yet After A Few Months, They Dance So Much Better Than When They Started And Also Enjoy Dancing A Lot And Overcome Their Awkwardness And Nervousness. This Is The Most Satisfying.

## SANIYA PURANIK

A. To Future Aspirants, Just Go For Your Dreams.. Don't Hold Up- Talk To Someone, Seek Guidance. But More Than That- Keep Learning; You Have To Continue Learning No Matter How Amazing A Dancer U Are. Learning Is Only What Will Help You Go On The Path To Success!



## TRUPTI SABNIS

Ms. Sabnis Received Training In Various Dance Forms Like Bollywood, Hip Hop, Break Dance, Contemporary, Jazz, Tap, Salsa, Jive Etc. From Mr. Mangesh Lele. She Has Been Teaching From 2004.

Q1. there Are So Many Forms Of Dancing. Which Form, As Per You, Makes One The Most Versatile Dancer?

A. Bollywood Coz It Includes All Dance Forms In It. One Can Learn Individual Dance Forms After Learning Bollywood Dance Form For A Few Months.

Q2. how Has Been Your Experience As A Student With Mr. Mangesh Lele?

A. I Think He Is The Best Dance Teacher In The World Coz He Teaches With Technique And Science Behind Every Dance Step Rather Than Just Showing Dance Steps And Asking Me To Copy It. Especially For Breakdance And Salsa, He Is Simply Superb Since It Requires A Lot Of Technique And Style.

Q3. When Choreographing A Piece How Do You Approach The Creation Process? What Do You Draw Inspiration From?

A. I Need To Consider The Capability Of The Students And Choreograph Accordingly. But After So Much Experience, When I Listen To A Particular Song, I Start Visualizing The Dance Sequence In My Mind Automatically. I Can Do It On The Spot Now. Some Signature Steps We Might Take From The Original Song Some Times.

4. What Qualities Do You Look For In A Dancer?

A. Rhythm, Sense Of Music, Facial Expressions, And Passion Are Most Important. I Think That Just Doing Stunts, Acrobatics, And Showing Flexibility Does Not Make You A Good Dancer Necessarily. One Should Be Able To Enjoy The Dance.



Q1. What Is Your Favorite Dance Form?

My Favorite Dance Forms Are Bollywood And Contemporary.

Q2. When Did You Start Dancing?

A. I Started Dancing On My Own When I Was A Child, About 5 Or 6 Years Of Age. But I Received Training In Kathak For A Year When I Was 10 Years Old And Then At Dance Trak Since I Was 15 Years Old.

Q3. Is it necessary to be trained in dancing to build a career?

A. I Think Some Kind Of Formal (regular Training In A Dance Style) Or Informal (through Workshops Etc) Is Important To Understand Small Nuances About Dance That A More Experienced Dancer Can Show You. It Also Gets You Used To Learning And Creating New Choreographies, Which Is An Essential Part Of A Dance Career.

Q4. What's The Biggest Challenge You've Faced As A Dance Instructor?

A. The biggest challenge I faced as a dance instructor is to alter my choreography and teaching style based on the students. Every batch is unique, and if I don't adjust accordingly, they will never feel connected to the choreography or my instruction. Learning how to understand the vibes and skill level of a batch is a huge learning for me as an instructor.

Q5. How do you write down your choreography?

A. I Don't Write Down My Choreography. I Record A Video Of Every Draft Of It.

Q6. What Advice Would You Give To An Aspiring Choreographer?

My Advice Would Be To Start Looking At Other Choreographers' Creations Differently. Not Just To See Them Dance, But To Appreciate Their Interpretation Of The Beats, Lyrics, Themes, Etc. Same With Music; Start Listening To Music More Closely. Also, There Is No Right Or Wrong Way To Choreograph A Music Piece. Create Your Own Style With Each.



# ZOHA - ART IN MOTION

Zoha Is A Professional Dancer/choreographer Who Is Well Trained In Western Dance Forms Like Contemporary, Jazz And Hip-hop. She Has Been Teaching Dance For The Past 9 Years, And Now She Runs A Dance Institute Called "art In Motion" Where We Teach A Fusion Of Bollywood And Western Dance Forms.she Has Been A Part Of A Number Of Shows, Competitions And Events In Dance.

**Q1.at What Age Did You Start Dancing?**

**A.** Since I Was 7 Years Old But Professionally 13 Yrs

**Q2. When Did You Begin Choreographing? Tell Us About Your First Experience.**

**A.** At The Age Of 16. The First Time I Choreographed A Routine Professionally It Was For A Small Kids Batch Which Made It Easier But Since I Had Seniors Judging What I Choreographed It Made Things A Little Scary, But Its An Important Experience And There On You Only Get Better, I Learned That The Flow Of One Step Going Into Another Is Extremely Important The Flow Should Make Sense And Cannot Be Abrupt



**Q3. What Are The Dance Forms You Know Well Enough To Teach?**

**A.** I Teach Hip-hop, Contemporary, Jazz, Bollywood, Salsa, And Jive.

**Q4.what Have Been Your Greatest Challenges You Had To Face While Starting Up Art In Motion?**

**A.** Standing Out, As There Are Many Classes And Institutes For Dance The Main Thing Was To Stabs Out In A Way That The Way My Classes Are Designed Attracts People.

**Q5. What Do You Consider To Be Your Greatest Achievement To Date?**

**A.** I Started Working When I Was 16 I Believe That To Be My Greatest Achievement As I Stopped Taking Pocket Money From My Parents, That And Also When I Graduated In Economics

**Q6. Who Is The Dancer Right Now That You Are Intrigued By?**

**A.** His Name Is Janil He's A Kathak Dancer, That's Also A Style That I Am Very Intrigued By.

**7. What Advice Would You Give A Young Choreographer At The Beginning Of Their Career?**

**A.** You'll Be Fine, It Will Take A Few Years For You To Establish Yourself As The Competition Is Vast So Don't Lose Patience, Work With Some Dance Influencers Or Well-known Choreographers In The First Few Years That Will Pave The Way For Your Future And Also Help You Understand The Various Aspects And Efforts That Go Into Choreography.

## Rising Star Section

## MR. ANKIT SINHA



Ankit Sinha Is An Indian Dancer And Choreographer, He Was The Winner Of The Boogie Woogie Championship In 2008. He Has Worked With Different Celebrities And Eminent Choreographers Like Saroj Khan, Terence Lewis, Bosco Ceasar. He Has Been The Winner Of National And International Dance Competitions. And Recently, He Choreographed Marathi Hit Movie Dandam As A Lead Choreographer. He Has Also Choreographed A Celebrity Award Show At Niem Event.

**Q. How Did Your Journey As A Dancer Start?**

**A.** I Started My Dancing Career At The Age Of 4 In The Small City Of Guwahati, Assam. So, Every Year We Have Small Function In Our Local Area Known As Diwali Dhamaka. In That Function, I Got The Third Prize At My First Attempt. Deepak Dey, Who's A Well-known Judge Was Present At The Event. After Giving Me The Price He Asked My Mother To Let Me Join His Dance Classes For The Better Training. Nowadays, He Is A Big Director In Assam Films. He Trained Me And Helped Me Develop My Dancing Skills And Also Trained Me Well For The Boogie Woogie Competition. Then, I Also Started Working On My Acting Skills And I Did A Lot Of Music Videos, Ads And Films In Assam. In 2008, I Gave An Audition For Boogie Woogie In Kolkata And After One Month Or I Got Call From Javed Jaffrey To Inform Me That I Was Selected For The Competition. I Went To Bombay. After, Winning That Competition I Went Back To Assam Then One Year Later Saroj Khan Called My Mother To Invite Me To Jointheir Company As A Student And That's How I Shifted To Bombay In 2009.



## Q2. When Did You Start Choreography?

A. After Coming To Bombay, I Started To Concentrate On Learning Various Stuff From Various Celebrity Choreographers Like Saroj Khan, Shiamak Davar, Terence Lewis, Ganesh Acharya, Bosco Martis, And Many More. The Most Fascinating Thing About It Was That I Also Got The Chance To Work With Them. So, I Think At 16 Years Of Age I Started Choreographing. I Got My First Break In A Fashion Show Event At The National Institute Of Event Management In Juhu. So, I Choreographed The Models And I Also Performed With Them For 3 Years. I Got This Opportunity Because Of My Mentor Hemu Sinha Who Is Also A Well-known Choreographer In Bollywood And I Also Got The Chance To Work With Longinus Fernandes As His Assistant Who Is The Lead Choreographer Of Slumdog Millionaire And Jaane Tu Ya Jaane Na And Many More.

## Q3. What Were The Challenges You've Faced In Dancing And Choreography Career?

A. My Biggest Challenge Was During The Shooting For My Debut Movie Dandam. I Didn't Have All The Resources Or Any Team, I Was All Alone At That Time And I Had To Manage 150 Crew Members And More Than 200-300 Dancers. I Had To Handle Everything From The Visual And Everything. Most Of The People Were Talking In Marathi, I Am Not That Good In Marathi So There Was A Big Language Barrier It Was A Really Big Challenge For Me At The Age Of 21.

## Q4. Tell Us About Your Greatest Achievement?

A. I Don't Think My Greatest Achievement Has Come Yet But I Can Tell You Two Good Things Which Happened To Me - 1. Opening My Own Dance Company, "freestyle Entertainment Works And 2. My First Debut Movie As A Lead Choreographer. But I Think There Are More Achievements Which Will Come Soon.

## Q5. Evolution Of Dance In 30 40 Years In The Future?

There Will Be A Big Evolution That Will Come In 30 40 Years But What I Prefer Is More 80s & 90s Because, At That Time, Most People Liked Jazz, Hip Hop, Latin Style. They Had A More Classic Feel Style But Now Everything Is Mixed Up. Does A Good Positive Thing That The Dance Field Will Be More Commercialize Industry Compare To Before. Many Dancers Will Evolve And Create New Styles But The Basic Will Be The Same, That Old Jazz, Hip Hop, Latin And Classical.

## Q6. What Advice Would You Like To Give To An Aspiring Dancer?

A. In Any Workshop And Interview, The Artists Always Ask Me For Advice. The Only Thing That I Can Say Is "always Make Your Plan A And B If You Want To Pursue Dancing As A Career Option". You Have To Be Consistent As I Saw Many Dancers From My Batch Left Dancing And Now They're Working For Delivery And Stuff But They Are Still An Excellent Dancer And Always Check For New Opportunities. Plan B Is To Complete Your Studies. If Dancing Doesn't Work Out For You Have, Keep An Option To Check Out Some Other Stuff Too. I Did My Masters In Filmmaking. So, I Completed My Education And I Am Also Doing What I Like. I Am Also Planning To Do A Film As A Director So Always Have A Plan B. Also, You Should Clear Off Your Basics Of Dance Because Without Knowledge You Will Be An Uneducated Dancer, That's It.

## NEETI SINHA

Neeti Sinha Believes In Doing Things Her Own Way, Multi-tasking And Ever Learning, She Has Been A Dancer And Choreographer For Past 10 Years- Directed A Numerous Ballads Including Tagore And Shakespeare During Her College Days, Choreographed Institutional Acts, Conducted Dance Classes, Projects Choreography And Wedding Choreography.

A Popular Name In Pune For Dance Choreography, She Is Also A Facilitator For Personality Development/personal Grooming, Content Writer, Stylist, Makeup Artist, Teacher And A Trainer For Beauty And Wellness. In Addition To Her Multiple Roles, Neeti Is Also A Proud Holder Of Cidesco Graduation Certification , Beauty Culture And Aesthetics Certification, Visiting Lecturer Award - Nehru Yuva Kendra (nyk), Professional Trainer Award, Shiamak Davar Performing Arts Certification And A Receptient Of Many More Academical And Cultural Honours.she Is Currently Practicing Munay Ki-spiritual Shamanic Initiation And Other Interdisciplinary Programs.







## Q2. When Did You Start Choreography?

A. Well, I Started Dancing When I Was Barely 3 And Began Choreographing Around 14. I Still Remember, It Was A Tagore Musical Ballad For The Neighbouring Kids' Group. So, The Kids (aged 7 To 12) Were Non Dancers And Wanted To Participate In Tagore Celebration Dance Competition. An Aunt From The Next Door, Mentioned My Name And I Got My First Choreography And Found Love For Teaching. The Ballad I Choreographed Also Bagged The First Position.

## Q3. What Would You Say Is The Piece That You Are Most Well Known For Amongst The General Audience?

A. Actually There Are Two: 1. An Indian Contemporary Dance Drama Where I Played The Protagonist. Theme: Home They Brought Her Warrior Dead Song: Teri Deewani By Kailash Kher  
Durga Dance On Native Rakhil Raas And 'mahishasur Mardini' Piece On 'Aigiri Nandini'.

## Q4. Who Is The Dancer Right Now That You Are Most Intrigued By?

A. Kira Lebedeva, A Well Known Tribal Dancer. The Way She Infuses Her Belly Movements With The Story Telling Dance Waves Brings Strong Feelings Or Connection Between The Souls.

## Q5. What Advice Would You Give To An Aspiring Choreographer?

A. To Start With, Get A Dance Training (formal/classical) As I Believe Any Flair Needs A Strong Foundation. In The Case Of Choreography, A Thorough Knowledge Of Styles And Routine Is Very Much Required. Practice Incessantly, It Is The Only Key To Perfecting Your Own Style. And Lastly, Put Your Heart And Soul To Whatever You Perform/train/practice - Remember, Your Act Should Be Able To Scream Out The Story Loud!

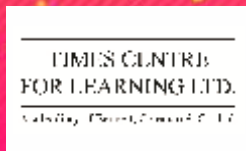
## Q6. What's The Biggest Challenge You've Faced As A Choreographer?

A. To Me, Challenge Is Something Which Always Brings Out Positivity And Growth. Biggest Challenge In Choreography, I Have Faced Is Wedding Choreography. It Sounds Simple, But Guys, Think About It, We As Choreographers Are Experimental With Our Routines. Sometimes, We Have To Work With Enthusiastic/non Enthusiastic Non Dancers In The Group, Now With A Boundation To Experiment And Tough Dance Routines, We Still Have To Make The Piece Look Relatable And More Importantly Acceptable. I Love Wedding Choreography Given The Challenges Of Restricted Dance Steps In Some Cases Makes It More Exciting.





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