Adagio – A controlled sequence of movement done very slowly and smoothly.

Alignment – healthy, balanced positioning of the body structure – weight distributed evenly over the front of the ankle.

Attitude – In a turned out position, balancing on one leg, the other leg extended with knee bent, (heel in line with sitz bone) to the front or back of body.

Arabasque – Straight leg, extended behind the body

Battement – Leg kick to front, side and back.

Chasse – sliding action of the body in space where the back foot chases the front foot as one travels across the space.

Contraction – Movement identified with Graham Technique, a hollowing of the body core.

“Core” or Abdominal Muscles

Transverse Abdominis – Deepest layer of abdominal muscles, fibers run horizontally.

Internal Obliques – Thin layer located along the side of the trunk. When contracted, they pull the body into a side bend or rotation on the same side.

External Obliques – Most superficial and larger of the two obliques. Involved in trunk and lateral flexion, and rotation to the side. Encourages rib-pelvis connection.


Degage – To “disengage” or release the foot off the floor to the front, side, or back.

Demi–Plie – half bend of knees, either in parallel or turn out.

Descent – Movement that takes the body to the floor.
**Elements of Dance** – Space, Time and Energy – every dance form can be described by its particular use of space, moving in a particular time, with a particular energy.

**Flexion** – Fold at a joint, the opposite of extension.  Femoral Flexion - Fold at the Hip Joint

**Iliopsoas** – Hip Flexors. Muscles attached at the base of the pelvis, running diagonally through the hip joint and attaching at T-12, the lowest border of the rib in the back of the body.

**Improvisation** – unplanned movement in any direction or level in space.

**Isadora Duncan** – considered the “Mother of Modern Dance.”

**Isolation** – movement of one muscle group or joint with simultaneous holds on the rest of the body.

**Jete** – Brush of the foot with an extension and a leap to another foot.

**Lateral** – movement that leads from the sides of the body.

**Modern Dance** – 20th century Art Form that began as a reaction/rebellion against the rules of Classical Ballet and political reform movements inspired by end of the 19th and beginning of the 20th centuries.

**Multifidi** – Deep group of muscles that run along the posterior aspect (back) of the spine.

**Parallel** – Position of the feet - inner edges of the facing each other, toes pointing the front of the body.

**Passe** – position of the foot when it is placed at the knee.

**Pelvis** – Major bony component of the skeleton which includes two illium, pubic symphysis, and coccyx bones.

**Plie** – Knee bend

**Positions of the Feet** – From Traditional Ballet Vocabulary

**First Position** – Heels together, legs externally rotated at the hip.
**Positions of the Feet** – From Traditional Ballet Vocabulary, cont’d.

**Second Position** – Heels apart (distance dictated by style) legs externally rotated at hip.

(Third, Fourth, and Fifth positions will be presented in class but first and second will be on the test.

**Pubic Symphysis** – The connecting bony landmark where the halves of the pelvis connect in the front of (anterior) the body.

**Releve** – rise to a half-toe position.

**Shape** – Three-dimensional form of the body in space.

**Sitz Bones** – Two bony points at the base of the pelvis, felt by sitting on the ground. Important body alignment markers.

**Spiral** – open circular movement that occurs when changing levels or turning the body.

**Suspension** – Dynamic upward moments of active stillness that happen before a fall or continuation of a movement phrase.

**Tendu** – A stretched foot.

**Triplet** – the plie, releve, releve traveling pattern of steps, most identified with Graham Technique.

**Turn-Out** – EXTERNAL rotation of the hip joints when in traditional ballet positions (1st – 5th)

**Weight Shift** – this action must occur to allow us to travel in the space.
MODERN/CONTEMPORARY DANCE TECHNIQUE STYLES
Key concepts

*GRAHAM TECHNIQUE – Martha Graham – Contraction, Triplet

*LIMON TECHNIQUE (from DORIS HUMPHREY)
Jose Limon – Fall & Recovery

CUNNINGHAM TECHNIQUE – Merce Cunningham

*HORTON TECHNIQUE – Lester Horton

*LEWITZKY TECHNIQUE
Bella Lewitztky, Horton dancer and colleague

PILOBOLUS DANCE THEATRE – non-traditional partnering

*RELEASE TECHNIQUE – Contemporary modern dance technique where the weight of the body is applied to create, suspend, or alter the movement in reaction to the pulls and tensions placed on the body by the force of gravity, this includes the forces of momentum, suspension, falling and rebounding.

GAGA – Ohad Naharin

SOMATIC STUDIES

*BARTENIEFF FUNDAMENTALS

ALEXANDER TECHNIQUE