

Balanchine
Valois
Nikolais
Humphrey
Doris
Agnes
Joor
Horton
Cunningham
Lincoln
Alwin
Emile
Laban
Mille
Duncan
Ashton
Robbins
Jacques
Antony
Lester
Dunham
Isadora
Delsarte
Alvin
Kirstein
Denishawn
Francois
Rambert
Katherine
Frederick
Jose
Merce
Limor
Jerome
Ninette
Kurt
Tharp
Marie
Wigman
Martha
Tudor
Graham
George
Mary
Rudolph

Modern Dance Family Tree

Judson Church

Twyla Tharp

Pilobolus

Post Modernism

Alvin Ailey

Jose Limon

Merce Cunningham

Paul Taylor

Alwin Nikolais

Murray Lewis

Bella Lewitzky

Third generation Modern dancers

Doris Humphrey

Martha Graham

Hanya Holm

Lester Horton

Charles Weidman

Erick Hawkins

Mary Wigman

Second generation Modern Dancers

Kurt Joos

Ted Shawn

Ruth St. Denis

Isadora Duncan

Rudolph Laban

First generation Modern Dancers

Isadora Duncan

American revolutionary artist

Saw ballet as sterile, restrictive and non-relevant to political environment of
the day

Developed an expressive form of free dance

Wore Greek tunics and discarded corset

Danced barefoot

Inspired by Greek classical art and nature

Danced to music by great composers

Provocative

Charismatic performer

Ruth St. Denis

Popular performer of vaudeville and stage

Married Ted Shawn

Founded the Denishawn company and school

Trained the 2nd generation of influential modern dancers

Inspired by ad for Egyptian cigarettes

Style of Egypt and the Orient

Fluid movement style

Ted Shawn

Started out to be a minister.

Married Ruth St. Denis and became her dancing partner.

Founded Denishawn company and school.

Founded Jacob's Pillow and Shawn's Men Dancers.

Included all styles of dance at his summer school for dance.

**Francois
Delsarte
Emile Jacques
Dalcroze**

Delsarte-creator of pantomime system

Dalcroze-creative of musical rhythmic analysis system

Influenced early modern dancers

Rudolph Laban

German educator and theoretician
Created Labanotation-dance notation system
Teacher of Mary Wigman

Mary Wigman

German Expressionist

Witch Dance

Rooted to earth

Dark, brooding themes of death, war, witches

Heavy and tense

Primitive percussion

Fatalistic abstract outlook

Kurt Joos

German choreographer
The Green Table
Portrait of war, dance of death

Hanya Holm

She brought german modern dance to America.

She went to NY in 1931 to open a Mary Wigman school

She later renamed it the Hanya Holm School.

Choreographed for Broadway-"Kiss Me Kate" and "My Fair Lady"

Marie Rambert

The Diaghilev of England
Mentored Antony Tudor and Frederick Ashton
Directed the Rambert Ballet

Ninette de Valois

Founded Sadler's Wells Ballet later Royal Ballet
Choreographed "The Rake's Progress" and "Checkmate"
Developed the Royal Academy of Dancing
Mentored Margot Fonteyn
Established the English style of refinement, precision, and good
taste

Antony Tudor

Started with Rambert Ballet

Hugh Laing and Nora Kaye principal dancers

Psychological ballets of ordinary people

Characters reveal themselves in precise gestures

Choreographed “Lilac Garden” and “Pillar of Fire”

Moved to America and choreographed for ABT

Frederick Ashton

Artistic director of Royal Ballet

English choreographer with reserved taste

Monotones-Plotless ballet for 3 dancers in a moonscape setting
“La Fille Mal Gardee”-a recreation of an historical comedic ballet
Petipa of Great Britain

Agnes de Mille

American themes

Rodeo

Oklahoma

American character folk idiom

First to make dance an integral part of a musical

George Balanchine

Neoclassic style

Ballet is woman

New York City Ballet, Broadway, Hollywood

Suzanne Farrell

Ultra thin dancers

Long legs and extremely flexible

Plotless ballets

Emphasized music and its structure

Spatial groupings simple

Dancers linked together holding hands, forming chains

Flashy, brilliant leg work

Speed

Used parallel positions

Feet and hands flexed

Streamlined

Ballets: *Apollo, Slaughter on 10th Ave., Prodigal Son, Serenade, The Four Temperaments*

Lincoln Kirstein

American impresario
Founded New York City Ballet with George Balanchine
Compared to Diaghilev

Jerome Robbins

Fancy Free, West Side Story

Broadway and Film

ABT and New York City Ballet

Works in a variety of styles: ballet, jazz, plotless, modern dramatic

Carefully structured

Warm, live people

Significant human gestures

Conveys emotions

Neoromanticist

Suited gesture to the theme

simple in pattern

Less to dazzle and more to move viewer with human portrait or emotional fantasy

Compared to Fokine's vision of dance

Doris Humphrey

Charles Weidman

Jose Limon

Fall and recovery

The Art of Making Dances

Music visualizations

Falling away from and returning to equilibrium

Dances: *New Dance, The Shakers, With My Red Fires, Theatre Piece, Water Study*

Jose Limon

The Moor's Pavane

Collaborated with and mentored by Doris Humphrey

Deep respect for structure

His technique is known by the proud, high carriage of torso, arms and head

Used rondo (ABABA) form

Lament for Ignacio Sanchez Mejia

Martha Graham

Danced until 70 years old

Choreographed until 90 years old

Louis Horst was musical director and lover

Contraction and release

Used contemporary composers and designers

Psychodramas

Greek tragedies

Movement is tense

Limbs held in position

Turned in legs

Flexed feet

Landscape of memory or emotion

No literal continuity of plot

Dances: *Lamentation, Primitive Mysteries, Letter to the World, Appalachian Spring, Night Journey, Clytemnestra, Cave of the Heart*

Lester Horton

The Beloved

Eclectic style

Bella Lewitzky

Ethnic styles

Strong, versatile dancers without mannerisms

Good at turns, falls, in and out of floor into air

Coordination and elevation exercises

Alvin Ailey

Revelations

First interracial company

Horton technique

Negro spirituals, jazz, modern, ethnic

Isolations of hips and torso

Katherine Dunham

Tropical Revues

Afro-Caribbean style

Made jazz respectable

PH.D in anthropology

Established own technique

Took black dance out of entertainment and a more dignified art

Crouched with spine flexible and loose

Strong attack

Movements from pelvic region

Shimmies, shakes and trembles

Improvisation

Pearl Primus

Studied at Densishawn

Dancer, Choreographer, and Anthropologist

Created dances about the black experience

Strange Fruit-a dance to a poem about a lynching

Bill “Bojangles” Robinson

Legendary tap star in Hollywood films and on the stage.
Known for his elegant style and his “stair” dance.
Danced with Shirley Temple in many of her films.

The Nicholas Brothers

Harold and Fayard appeared at the Cotton Club and in Hollywood Films.

Known for their athletic tap style.

Appeared in “Stormy Weather” and “Down Argentine Way”.

Merce Cunningham

Collaborated with musician, John Cage

Chance method

Abstract

Movement for movement's sake

Silence or sound scores of loud volume and noise

Attention to details of movement and its variations.

Ballet base, modern style

Created "Events" for specific performance spaces using chance methods and movement from his previous works.

Danced for Martha Graham

Paul Taylor

Danced in Martha Graham's company
Dubbed the Naughty Boy of Dance by Graham
"Esplanade", one of his early works, based on a girl running for a bus
Creates dances of humor and about the dark side of humanity

Alwin Nikolais

Studied with Hanya Holm

Collaborated with Murray Louis

Multimedia artist

Created movement, sets, lighting, sound score, costumes

Theatre pieces

Original

Dancers are concealed behind masks, materials, tubes

Judson Church

Hotbed of avant-garde dance in 1960's.
Noted for collaboration of artists and composers who created
dances.
Rejected traditional form.

Twyla Tharp

Dances: *Push Comes to Shove, The One Hundreds, The Catherine Wheel*

Broadway: *Hair, Singing in the Rain, Movin' Out*

Ballet and jazz styles to form own unique style

Quick changes of direction

Loose, casual-looking limbs and upper bodies

Pilobolus

Started by 4 college biology students
Created dances that are athletic, gymnastic and include unusual lifts and body balances
Named after a fungus