

The Vision Of Modern Dance In The Words Of Its Creators

Milestones in Dance in the USA Researching Secular Music and Dance in the Early United States The Drama of Dance in the Local Church The Dance of Death in the Middle Ages Holbein's Dance of Death, Exhibited in Elegant Engravings on Wood A Dictionary of Music and Musicians (A.D. 1450-1880) by Eminent Writers, English and Foreign The Saturday Review of Politics, Literature, Science and Art Dance A Dictionary of Hymnology The Magazine of Art Scribner's Monthly The Glen collection of Scottish dance music Dance Observer Report of the Assistant Director and of the Curators of the U.S. National Museum The Complete Writings of Charles Reade Dramatists of the Restoration Demorests' Monthly Magazine Annual Report of the Bureau of American Ethnology to the Secretary of the Smithsonian Institution The Century Dictionary and Cyclopaedia: The Century dictionary ... prepared under the superintendence of William Dwight Whitney ... rev. & enl. under the superintendence of Benjamin E. Smith Illyrian Letters Elizabeth McPherson Laura Lohman Emily Pardue Elina Gertsman Thomas Frognall Dibdin George Grove John Julian Marion Harry Spielmann United States National Museum Charles Reade John Crowne Smithsonian Institution. Bureau of American Ethnology Sir Arthur Evans

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embracing dramatic similarities glaring disjunctions and striking innovations this book explores the history and context of dance on the land

we know today as the united states of america designed for weekly use in dance history courses it traces dance in the usa as it broke traditional forms crossed genres provoked social and political change and drove cultural exchange and collision the authors put a particular focus on those whose voices have been silenced unacknowledged and or uncredited exploring racial prejudice and injustice intersectional feminism protest movements and economic conditions as well as demonstrating how socio political issues and movements affect and are affected by dance in looking at concert dance vernacular dance ritual dance and the convergence of these forms the chapters acknowledge the richness of dance in today s usa and the strong foundations on which it stands milestones are a range of accessible textbooks breaking down the need to know moments in the social cultural political and artistic development of foundational subject areas this book is ideal for undergraduate courses that embrace culturally responsive pedagogy and seek to shift the direction of the lens from western theatrical dance towards the wealth of dance forms in the united states

this book provides a practical introduction to researching and performing early anglo american secular music and dance with attention to their place in society supporting growing interest among scholars and performers spanning numerous disciplines this book contributes quality new scholarship to spur further research on this overshadowed period of american music and dance organized in three parts the chapters offer methodological and interpretative guidance and model varied approaches to contemporary scholarship the first part introduces important bibliographic tools and models their use in focused examinations of individual objects of material musical culture the second part illustrates methods of situating dance and its music in early american society as relevant to scholars working in multiple disciplines the third part examines contemporary performance of early american music and dance from three distinct perspectives ranging from ethnomusicological fieldwork and phenomenology to the theatrical stage dedicated to scholar kate van winkle keller this volume builds on her legacy of foundational contributions to the study of early american secular music dance and society it provides an essential resource for all those researching and performing music and dance from the revolutionary era through the early nineteenth century

elina gertsman s multifaceted study introduces readers to the imagery and texts of the dance of death an extraordinary subject that first emerged in western european art and literature in the late medieval era conceived from the start as an inherently public image simultaneously intensely personal and widely accessible the medieval dance of death proclaimed the inevitability of death and declared the futility of human ambition gertsman inquires into the theological socio historic literary and artistic contexts of the dance of death exploring it as a site of interaction between text image and beholder pulling together a wide variety of sources and drawing attention to those images that have slipped through the cracks of the art historical canon gertsman examines the visual textual aural pastoral and performative discourses that informed the creation and reception of the dance of death and proposes different modes of viewing for several paintings each of which invited the beholder to participate in an active kinesthetic experience

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