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JAZZ DANCE AS A STYLE OF CONTEMPORARY CHOREOGRAPHY

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The article analyzes the peculiarities of jazz as a style of contemporary choreography. An analysis of scientific research in this field is given. The peculiarities of the sources and development of jazz dance as a style of modern choreography are determined. Specifics of stylistics and formal technical features of jazz dance are specified. Highlights of outstanding personalities of jazz dance are covered.

Key words: jazz dance, modern choreography, jazz ballet, style of modern choreography, Kyiv Municipal Academy of Variety and Circus Art.

Formulation of the problem and analysis of research

In art history discourse of the twentieth century jazz, as a phenomenon of artistic culture, is at the center of scientific and creative discussions. The origin of jazz and its development took place in a difficult atmosphere. Since the second half of the XIX century jazz was perceived as a culture of slaves (African-Americans), not aroused interest from the upper strata of American and European societies. In the middle of the twentieth century. attitude to jazz in the post-Soviet countries was mixed. Jazz in this period, stood the divergent interpretations from the authorities and performers and spectators. In different phases of its existence, jazz has gone through periods of mass enthusiasm for him, interpreting it as a manifestation of bourgeois culture and official declaration hostile to the basics of socialist realism. Today, jazz is an established phenomenon of world culture, requiring profound scientific research (art, cultural, aesthetic, sociocultural).

Of great importance are studies on the history of development, formation and characteristics of contemporary choreographic art. A study of the history of choreographic art, in which jazz dance was partially considered, was conducted by M. Pasternakova, 1963; V. Chistyakova, 1977; E. Surits, 1979; E. Uvarova, 1983; V. Pastukh, 1999; A. Ermakova, 2003; A. Noga, 2007; I. Mikhailova, 2009; V. Redia 2010; N. Kuryumov 2011; Yu. Vinnichuk 2013; M. Ilenko 2013; J. Stanishevsky 2013; A. Chepalov, 2015 Cultural aspects of contemporary choreographic art are reflected in scientific research T. Kokhan, 2002; G. Voronina, 2007; A. Bysko, 2007; A. Ustimenko-Kosorich, 2008; A. Ermakova, 2009; A. Shabalina, 2010 Art criticism of the development of modern choreographic art was explored by D. Bernadskaya, 2005; M. Shkaraban, 2006; With Ustiakhin 2009; Y. Holy Martyr 2013; A. Kravchuk, 2014; M. Pogrebnyak, 2014; A. Chepalov, 2015[3]; D. Sharykov, 2015 [4].

The purpose of the article is to systematize jazz dance and characterize its practices as a style of modern choreography.

Statement of the main material

Jazz dance is a syncretic art that combines music, choreography, as well as acting and director-choreographic components, scenography aspects, dramatic and literary-poetic basis. The spread and popularization of jazz dance is facilitated by the innovation of scientific and technological progress (video installations, film frames, video projections, technical effects).

Analyzed the attraction of jazz dance in difficultly coordinated sports, the separation of some dance forms – jazz dance in sports ballroom dance. It is ascertained that the genesis of the nature of jazz dance makes it possible to single out it in a separate style direction of contemporary choreographic art. The basis of the stages of the formation of jazz dance from the time of the birth of jazz to the present time has been analyzed. It

has been determined that coloring is characteristic for jazz dance, since the time of the minstrel show to the big musical and dramatic productions in the world theaters, music halls, on the stage, in the operetta, in entertainment television programs are synthetical [1, p. 145–147].

It is necessary to distinguish the relationship of jazz dance with the theater, their mutual influence on the development of expressive means of theatrical and choreographic art is analyzed. Also, the influence of cinematography on the structural content of jazz dance, in particular composition, choreographic vocabulary, manner of performance, and the role of cinema in the popularization of jazz dance in the world are analyzed [6].

Characterized are the literary bases of jazz dance compositions, the property of jazz dance "making the word visible." The visualization of the literary libretto by the expressive means of jazz dance helps the perception of the choreographic composition and contributes to the democratization of the genre. It should be noted that thanks to the development of the latest recording technologies, it becomes possible to cover a wider range of fans of jazz art, influenced the development and popularization of jazz dance in the world [2, p. 261–268].

Jazz forms of dance in ballroom and social dance are characterized. Jazz dance is considered, which became the basis for the development of a significant number of ballroom dances, in particular, such dances as jive, foxtrot, quickstep, social dance, rock'n'roll and others [7].

The mutual influence of jazz dance and sport is justified, because of the combination of the dance movement culture with physical activity. It is proved that complex coordination sports (sports and artistic gymnastics, acrobatics, figure skating, synchronized swimming, rhythmic gymnastics, aerobics, cheerleading and others) in which the display of sports programs,

accompanied by musical accompaniment in combination with choreographic elements, use jazz dance in their programs [1, p. 144].

The national specificity of the art of jazz dance is revealed through the individual manner of the author, performers. It is noted that in the twentieth century, the development of jazz dance in Ukraine was influenced by representatives of American and European schools of jazz dance. Formation of heat dance as a modern dance genre of American-European origin is noted. The works of American, European and national representatives of the schools of jazz dance are characterized .

Conclusions

The paradigm of the development of jazz dance from the end of the XIX century is defined, before the beginning of the XXI century. as one of the problem vectors of understanding the phenomenon of jazz in art history discourse.

Studies show that music, theater, cinema, literature, painting, fashion, classical ballet, development of sound recording and innovative technologies had a great influence on the promotion, formation and popularization of jazz dance. There was a process of singling out individual choreographic forms of jazz dance in the everyday, stage, sports-ball, social dance.

Jazz dance is described as a model of a symbiosis of modern musical culture and choreography – from folklore to scenic forms of professional art. American and European schools of jazz dance, pushing away from folk, religious, musical, dance traditions, went through certain stages of development; comprehension by the scientific community; they are enriched with the work of choreographers, dancers, the influence of various forms and forms of contemporary art; formed into a holistic phenomenon of jazz dance in the contemporary art culture.

Jazz dance is distinguished by a variety of genres, trends, styles and forms. It has its spatial dynamics and its development principles; in different ethnic and geographical environments differs heterogeneity of its structure and content in many respects: choreographic vocabulary, composition, musical accompaniment, executive techniques, their nature, dialectological characteristics of folklore origin. Jazz dance is a historical, social, aesthetic and cultural phenomenon; it is a way of thinking, a style of behavior associated with various forms of social consciousness. He became an indicator of the important socio-cultural, political and economic transformations that took place in the artistic world: he felt their influence and simultaneously influenced them.

It is determined that jazz dance is a specific universal direction of contemporary choreographic art, a specialized aesthetic experience, oriented to the artistic needs and socio-cultural functions of certain layers of the "postindustrial" society. This experience is conditioned by moral, ethical, aesthetic norms and ideals that are broadcast and cultivated within small social communities, creating so-called modern subcultures. It is noted that jazz-dance has its own categories and concepts, is updated through dancers, choreographers, the audience, allows fuller identification of performing opportunities, is characterized by a special feeling of freedom and improvisation of dance movements.

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