

Dance Australia

Mark Carroll

Cultural Dance in Australia Jeanette Mollenhauer,2022-11-28 This book draws on theories of aesthetics, post-colonialism, multiculturalism and transnationalism to explore salient aspects of perpetuating traditional dance customs in diaspora. It is the first book to present a broad-ranging analysis of cultural dance in Australia. Topics include adaptation of dance customs within a post-migration context, multicultural festivals, prominent performers, historiographies and archives, and the relative positionings of cultural and Western theatrical dance genres. The book offers a decolonized appraisal of dance in Australia, critiquing past and present praxes and offering suggestions for the future. Overall, it underscores the highly variegated nature of the Australian dance landscape and advocates for greater recognition of amateur community dance practices. Cultural Dance in Australia makes a substantial contribution to the catalogue of work about immigrants and cultural dance styles that continue to be preserved in Australia. This book will be of interest to scholars of dance, performance studies, migration studies and transnationalism.

Australia Dances Alan Brissenden,Keith Glennon,2010 Illustrated with a wealth of photographs and designs for decor and costumes, most never before published, AUSTRALIA DANCES: CREATING AUSTRALIAN DANCE 1945-1965 surveys the major companies, the many smaller groups which flourished, modern dance, the beginnings of Aboriginal theatrical dance and the various teaching codes which became established. Selected works from company repertoires are discussed, making the book a rich and valuable resource for students and scholars as well as an essential addition to every dance lovers library.

Shaping the Landscape Stephanie Burrridge,Julie Dyson,2020-11-29 This, the fourth book in the series 'Celebrating Dance in Asia and the Pacific', explores the current dance scene in Australia from a wide perspective that mirrors the creative engagement of artists with Australian culture and the landscape. It looks at Indigenous dance, choreography beyond theatre, youth and community dance, Australian dancers' versatility and risk-taking. The comprehensive essays recount immigrant influences, the legacy of the Ballets Russes and Bodenwieser companies, dance on stage and screen, education and training and the story of Ausdance — the unique nation-wide voice and political advocacy organisation for dance.

So You Think You Can Dance Stephanie Glickman,2009 You've seen the show and lived the adventure, now go behind the scenes of your favourite dance competition! Find out what the judges look for in a dancer, how the choreographers create a performance, what the contestants learned through the competition and what they're doing now. Discover the history and techniques of the major dance styles showcased on So You Think You Can Dance and try them for yourself. Find out how to survive auditions, where to go for training, what life as a professional dancer is really like.and much more! This book is a celebration of dance and the worldwide phenomenon of So You Think You Can Dance. It's a must-have for fans and dancers at all levels.

The Dancing God Amit Sarwal,2019-11-01 The Dancing God: Staging Hindu Dance in Australia charts the sensational and historic journey of de-provincialising and popularising Hindu dance in Australia. In the late nineteenth and early twentieth centuries, colonialism, orientalism and nationalism came together in various combinations to make traditional Hindu temple dance into a global art form. The intricately symbolic Hindu dance in its vital form was virtually unseen and unknown in Australia until an Australian impresario, Louise Lightfoot, brought it onto the stage. Her experimental changes, which modernised Kathakali dance through her pioneering collaboration with Indian dancer Ananda Shivaram, moved the Hindu dance from the sphere of ritualistic practice to formalised stage art. Amit Sarwal argues that this movement enabled both the authentic Hindu dance and dancer to gain recognition worldwide and created in his persona a cultural guru and ambassador on the global stage. Ideal for anyone with an interest in global dance, The Dancing God is an in-depth study of how a unique dance form evolved in the meeting of travellers and cultures.

Dame Maggie Scott Michelle Potter,2014-10-22 Foreword by Graeme Murphy. It is impossible to tell the story of dance in Australia without focusing on Dame Margaret Scott. The fiftieth anniversary of The Australian Ballet School is a fitting time to launch her biography - she was the first Director of the School and a dancer and teacher of immense vision and intellect. Maggie Scott was born into a free-spirited family whose pioneering attitudes she shares. She has made an incomparable contribution to dance in Australia since arriving in 1947 on tour with the English company, Ballet Rambert. She was a foundation member of the National Theatre Ballet and led a group of Australians who helped establish the Australian Ballet as the country's flagship ballet company. The inspirational Maggie Scott trained dancers now recognised internationally as exceptional performers, choreographers, directors and teachers. She memorably returned to the stage in Graeme Murphy's Nutcracker, most recently in 2000. Michelle Potter is a dance writer, historian and curator with a doctorate in Art History and Dance History from the Australian National University. She is the recipient of two Australian Dance Awards: Services to Dance in 2003 and Outstanding Achievement in Dance on Film in 2001. Graeme Murphy AO, a student of Dame Margaret Scott, has been at the forefront of Australian and international dance as a choreographer and director for nearly four decades. 'A fascinating multi-faceted read, not least for its great insight into Australia during the 1940s.' Launceston Examiner 'A valuable addition to our dance history.' Dance Australia 'Impeccably researched...a fascinating biography of a major luminary.' Sydney Arts Guide

Dance in Australia Charles David Throsby,2004

Currency Companion to Music and Dance in Australia John Whiteoak,2003 This publication is unique in its comprehensiveness and recognition of cultural diversity and a broad notion of community. It covers the history of concert music, opera, ballet, music teaching, composition, instruments, venues, union activity, Aboriginal music, and all forms of popular and folk music and dance. It embraces the wide variety of immigrant influences from Europe, America and particularly the Pacific. There's sound art, computer music, electroacoustics, belly dance, debutante balls, subcultures, music videos and much more. Over two hundred academics, practitioners and private researchers from all parts of Australia and beyond are among this book's contributors.

Enter the Colonies Dancing Edward H. Pask,1979 A panorama of dance from 1835 ranging from manager-entrepreneurs, European dancers, freaks, and personalities of the early days to Anna Pavlova and the stars of Colonel de Basil's Ballets Russes.

Louise Lightfoot in Search of India Louise Lightfoot,2017-05-11 Today, Indian dance in Australia is represented by professional dance artists, companies, schools, and amateur community groups. They have, over the years, performed both traditional classical works as well as Bollywood pieces, and participated in various dance and cultural festivals organised throughout Australia. Louise Lightfoot, an Australian architect turned ballet teacher, is credited with successfully promoting a range of Indian classical dance forms. Lightfoot as a dedicated impresario for Ananda Shivaram, Rajkumar Priyagopal Singh, and Ibetombi Devi, urged Australian audiences not to see Indian dance as just an ancient, mysterious, and spiritual art form, but try to truly understand the value of this complex art of Indian dance and culture in order to strengthen cultural bonds. This book brings together Lightfoot's thirty-three essays, reflecting her broader worldview as a dancer, choreographer, and impresario. Louise's essays segue into each other and echo her various encounters with India and its diverse cultural conditions, beliefs and philosophies.

Raising Dust Nicholas Rowe,2010-04-30 Dance in Palestine has a history as complex and contentious as the land itself. Whether dismissed as bacchantic madness by Bible tourists in the 19th Century, revived and glorified by Zionists, Pan-Arabists and Palestinian Nationalists in the 20th Century, or rejected by Islamic Reformists in the 21st Century, dance in Palestine has a rich and elusive story that remains to be told. 'Raising Dust' traces one dancer's journey into Palestine's past and present. Through historical archives, the memories of dancers of yesteryear and into today's vibrant performing arts scene, Nicholas Rowe shows how dance has acted as a barometer of social change, a forum for debate and a means of expressing forbidden ideas. Far from apolitical, this most physical

of art forms has often defined the political mood of the day. Sumptuously illustrated, the author provides a unique, rare and compelling cultural history of dance in Palestine.

Soar David McAllister,2020-09-29 McAllister's triumphant story.' Benjamin Law 'A ripping memoir.' Jane Turner From the backblocks of Perth to international stardom, this is a story of courage to fight against the odds for your passion and succeed. David McAllister has always belonged onstage. As the middle child in a Catholic family who knew nothing about dance, he watched himself twirl in the reflective glass of the TV and dreamed about becoming the next Rudolf Nureyev. As a little boy taking ballet lessons, he was mercilessly bullied. As a young man joining the ranks of The Australian Ballet, he worried that he would never play the prince because he lacked the height and lean limbs of a classical dancer. Every time he heard 'no', he simply did what he loved - danced. Sure enough, curtains rose for the unlikely prince: he represented Australia on the world stage; he became a principal dancer and performed his dream roles; he fell in love, onstage and off; and he enjoyed a twenty-year tenure as artistic director of The Australian Ballet, transforming it into one of the top flagship dance companies in the world. Fifty years since he stepped into his first ballet class, McAllister reflects on his dance journey, his relationships, embracing his sexuality, and the combination of talent, timing and sheer perseverance that gave rise to his transformative career. Includes 16 pages of colour photos from McAllister's life and career.

The Celestial Dancers Amit Sarwal,2022-05-15 The Celestial Dancers: Manipuri Dance on Australian Stage charts the momentous journey of the popularization of Manipur's Hindu dances in Australia. Tradition has it that the people of Manipur, a northeastern state of India, are descended from the celestial gandharvas, dance and music blessed among them as a God's gift. The intricately symbolic Hindu dances of Manipur in their original religious forms were virtually unseen and unknown outside India until an Australian impresario, Louise Lightfoot, brought them to the stage in the 1950s. Her experimental changes through a pioneering collaboration with dancers Rajkumar Priyagopal Singh and Ibetombi Devi modernized Manipuri dance for presentation on a global stage. This partnership moved Manipur's Hindu dances from the sphere of ritualistic temple practice to a formalized stage art abroad. Amit Sarwal chronicles how this movement, as in the case of other prominent Indian classical dances and dancers, enabled both Manipuri dance and dancers to gain recognition worldwide. This book is ideal for anyone with an interest in Hindu temple dance, Manipur dance, cross-cultural collaborations and the globalizing of Indian Classical Dance. The Celestial Dancers is a comprehensive study of how an exceptional Hindu dance form developed on the global stage.

Dancing at the Southern Crossroads Jeanette Mollenhauer,2022-09-30 Dancing at the Southern Crossroads presents a cohesive narrative of the early practice of Irish step dance in Australia and is the first book on the topic to be written by an Australian. It presents a topical view of the choreographic practices and social significance of step dance in the Irish immigrant community in the late nineteenth and early twentieth centuries and situates the practice of dance within the wider historical contexts in which Irish immigrants lived. This book includes biographies of the early practitioners which feature their dance careers and personal aspects of their lives. The development of competitions is a highlight, relating the moulding of the framework of rules and regulations to the socio-cultural context in which Irish Australians found themselves, as well as the concurrent developments in step dance taking place in Ireland. Each topic emphasises the role of the people who danced in past times and draws heavily on letters to newspapers which reveal those performers' intense passion for Irish step dance. The book makes a substantial contribution to the very sparse collection of works about immigrants and traditional dance styles that have been perpetuated in Australia following migration and re-settlement, which is a neglected area in Australian dance scholarship. Thus, the book underscores the highly variegated nature of the dance landscape in this nation. Dancing at the Southern Crossroads traces the story of Irish step dance in Australia. It will be of interest to scholars of Irish migration, dance scholars and the current cohort of Australian Irish step dancers.

The Dancer Evelyn Juers,2021-10-01 The new book by prize-winning biographer Evelyn Juers, author of *The House of Exile* and *The Recluse*, portrays the life and background of a pioneering Australian dancer who died at the age of twenty-five in a remote town in India. A uniquely talented dancer and choreographer, Philippa Cullen grew up in Australia in the 1950s and 60s. In the 1970s, driven by the idea of dancing her own music, she was at the forefront of the new electronic music movement, working internationally with performers, avant-garde composers, engineers and mathematicians to build and experiment with theremins and movement-sensitive floors, which she called body-instruments. She had a unique sense of purpose, read widely, travelled the world, and danced at opera houses, art galleries and festivals, on streets and bridges, trains, clifftops, rooftops. She wrote, I would define dance as an outer manifestation of inner energy in an articulation more lucid than language. An embodiment of the artistic aspirations of her age, she died alone in a remote hill town in southern India in 1975. With detailed reference to Cullen's personal papers and the recollections of those who knew her, and with her characteristic flair for drawing connections to bring in larger perspectives, Evelyn Juers' *The Dancer* is at once an intimate and wide-ranging biography, a portrait of the artist as a young woman.

The Teaching of Kathakali in Australia Arjun Raina,2020-10-29 This book tells the story of teaching Kathakali, a seventeenth century Indian dance-drama, to contemporary performers in Australia. A rigorous analysis and detailed documentation of the teaching of multiple learners in Melbourne, both in the group workshop mode and one-on-one, combined with the author's ethnographic research in India, leads to a unique insight into what the author argues persuasively is at the heart of the art's aesthetic- a practical realisation of the theory of rasa as first articulated in the ancient Sanskrit treatise on drama *The Natyashastra*. The research references the latest discoveries in neuroscience on 'mirror neurons' and argues for a reconceptualization of Kathakali's imitative methodology, advancing it from the reductive category of 'mimicry' to a more contemporary and complex mirroring which is where its value lies in Australian actor performer training. *The Teaching of Kathakali in Australia* will be of great interest to students and scholars of theatre and dance, intercultural actor training, practice-led research, and interdisciplinary studies of neuroscience and performance.

Dancing Under the Southern Skies Valerie Lawson,2020-03-19 A history of Ballet in Australia by a leading Arts writer. The author explores the influence of renowned touring troupes like Les Ballet Russes and international stars including Anna Pavlova and Margot Fonteyn, and describes the emergence of characteristically Australian and also Indigenous dance forms in a vivid narrative. Richly illustrated.

Dance Dialogue Western Australia. Dance Dialogue Committee, Malcolm Moore,1989

The Ballets Russes in Australia and Beyond Mark Carroll,2011 The Ballets Russes in Australia and Beyond draws together essays by leading international and national scholars, who explore the rich legacy of the Ballets Russes. A dazzling array of pictures brings to life the sheer vitality of the companies in a way that makes the volume indispensable to balletomanes, scholars, and those fascinated by the synergies between the creative arts in general.

The Routledge Companion to Dance in Asia and the Pacific Stephanie Burridge,2021-09-09 This Companion documents and celebrates artistic journeys within the framework of rich and complex cultural heritages and traditional dance practices of the Asia-Pacific region. It presents various dance forms from Australia, Cambodia, China, Hong Kong, India, Indonesia, Malaysia, the Philippines, Singapore, Taiwan, Thailand, and the South Pacific. Drawing on extensive research and decades of performative experience as artists, choreographers, producers, teachers, and critics, the authors approach issues of dance and cultural diversity from a theoretical perspective while at the same time exploring change, process, and transformation through dance. The book discusses themes such as tradition, contemporization, interdisciplinarity, dance education, youth dance, dance networks, curatorial practices, and evolving performative practices of dance companies and independents. It also looks at regional networking, curating dance festivals and spaces that foster collaboration, regional cooperation, and cultural

exchange, which are essential features of dance in Asia and the Pacific. This collection will be of interest to students and researchers of pedagogy, choreography, community dance practice, theatre and performance studies, social and cultural studies, aesthetics, interdisciplinary arts, and more. It will be an invaluable resource for artists and practitioners working in dance schools and communities.

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web the table in this section shows the standard names of modern recorders in f and c and their respective ranges music composed after the modern revival of the recorder most frequently uses soprano alto tenor and bass recorders although sopranino and great bass are also fairly common

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