



# **Music and Dance Forms of Movements**

**Authors:**

**Kinga Révész–Kiszela  
Eszter Boda**

EKC Líceum Press  
Eger, 2015

MADE WITH THE ASSISTANCE OF THE INSTITUTE OF SPORT SCIENCE OF  
ESZTERHÁZY KÁROLY COLLEGE

EDITED BY  
Dr. Melinda Bíró

WRITTEN BY  
Kinga Révész – Kiszela and Eszter Boda

PROFESSIONAL PROOFREADER:  
Dr. Krisztina Mayer

HUNGARIAN PROOFREADER:  
Mrs Judit Varga Vas

TRANSLATED BY  
Györgyi Hernádi

Downloadable from:  
<http://oszkdk.oszk.hu/beszolgaltatas/index.php>

TÁMOP-4.1.2.E-15/1/Konv-2015-0001  
"3.misszió" Sport és tudomány a társadalomért Kelet-Magyarországon

ISBN ISBN 978-615-5297-68-7

Person responsible for publishing: the rector of Eszterházy Károly College  
EKC Líceum Press

Published in 2015

## CONTENTS

<b>PART ONE</b> .....	Hiba! A könyvjelző nem létezik.
<b>Aerobics</b> .....	Hiba! A könyvjelző nem létezik.
<b>INTRODUCTION</b> .....	<b>5</b>
<b>1. History of Aerobics</b> .....	<b>6</b>
1.1. International and national history of fitness aerobics .....	6
1.2. International and national history of competitive aerobics .....	9
<b>2. Significance and Physiological Effects of Aerobics</b> .....	<b>11</b>
2.1. Division of Aerobics .....	12
‘Safe aerobics’ .....	13
Popular Lesson Types of Fitness Aerobics.....	15
Water aerobics .....	21
Structure of Competitive Aerobics .....	21
Structure of a Basic Aerobics Class .....	23
Theory of Music in Aerobics .....	28
Criteria of the Successful Class Leading .....	28
<b>Bibliography</b> .....	<b>33</b>
<b>PART TWO</b> .....	Hiba! A könyvjelző nem létezik.
<b>Dance Forms of Movements</b> .....	Hiba! A könyvjelző nem létezik.
<b>Introduction</b> .....	<b>35</b>
<b>1. Evolvement and Origin of Dance</b> .....	<b>35</b>
<b>2. Music</b> .....	<b>37</b>
<b>3. Division of Music and Dance Forms of Movements</b> .....	<b>37</b>
3.1. Traditional dances.....	38
3.1.1. Folk dance.....	38
3.1.2. Classical ballet.....	40
3.1.3. Character dance .....	42
3.1.4. Ballroom dances (Partner dances) .....	42
3.2. Gymnastics trends .....	50
3.2.1. Aerobics classes.....	50
3.2.2. Dance gymnastics .....	50
3.2.3. Music gymnastics .....	50
3.3. Modern forms .....	53
3.3.1. Fashion dances.....	53
3.3.2. Jazz-ballet .....	57
3.3.3. Jazz-dance.....	57
3.3.4. Contemporary dance.....	57
3.3.5. Modern dances, stage modern dances .....	57
<b>Bibliography</b> .....	<b>63</b>

# AEROBICS



Kinga Révész-Kiszela

# INTRODUCTION

Aerobics which can be regarded as one of the most popular recreational/free time sports appears in different context in everyday life. Although most people in the society think they are aware of what aerobics means, there are still a lot of misbeliefs about it. One of these is that aerobics is solely the sport of women; however, due to the sport branch adaptations it is becoming more and more popular among men as well. After football aerobics is the second most popular branch of sport men pursue.

Aerobics started its conquering way in the 1960s from America, then at the end of the 1970s, at the beginning of the 1980s it reached Europe, too. Its popularity was further grown by the fact that experts working in the field of aerobics thought the sport would be able to compare abilities, thus they created its rules and raised it to the category of competitive sports.

Since 1994 aerobic gymnastics has been one of the branches of FIG (International Gymnastics Federation), so arranging world championships is also the task of the Federation. Nowadays 75 of the FIG's 124 member federations are members of the aerobics branch as well, among others Australia, Brazil, Bulgaria, Chile, France, Japan, China, Korea and Hungary. There are half a million people pursuing this sport in Brazil, in Hungary this number is about 700. ([www.matsz.hu/aerobik](http://www.matsz.hu/aerobik)).



Picture 1: Eagles of Pécs  
(<https://a1s2d3f4g5h6j7k888.wordpress.com/category/uncategorized/>)

The success of the Hungarian aerobic gymnastics was due to the performance of 'Pécsi Sasok' (Eagles of Pécs) on world championships. The male trio including Attila Katus, Tamás Katus and Rómeó Szentgyörgyi won four world championships in 1998 (at that time four aerobics world federations used to operate within the aerobics sport) which was a unique sport success. Pécsi Sasok were six-time world champions and two-time European champions of their category between 1993 and 2001 ([www.sasok.hu](http://www.sasok.hu)).

Thus it is worth dealing with aerobics, which as a recreational activity makes huge amount of people move worldwide and in Hungary, too. Its system of activities, target groups, focus point to be developed and equipment are really diverse. Today it is very difficult to know all types of lessons in fitness aerobics, however, we make an effort and try to show the most important elements of aerobics. We deal with both branches: fitness and competitive aerobics.

We do trust in reaching our aim and would like to offer this material to all students and teachers involved in sport science training and for those interested in aerobics as a branch of sport.

# 1. HISTORY OF AEROBICS

## 1.1. International and national history of fitness aerobics

Locomotor activities performed to music have been part of human culture and culture of movement as well since ancient times. Music and the rhythmic movement performed to it have always been part of people's lives.

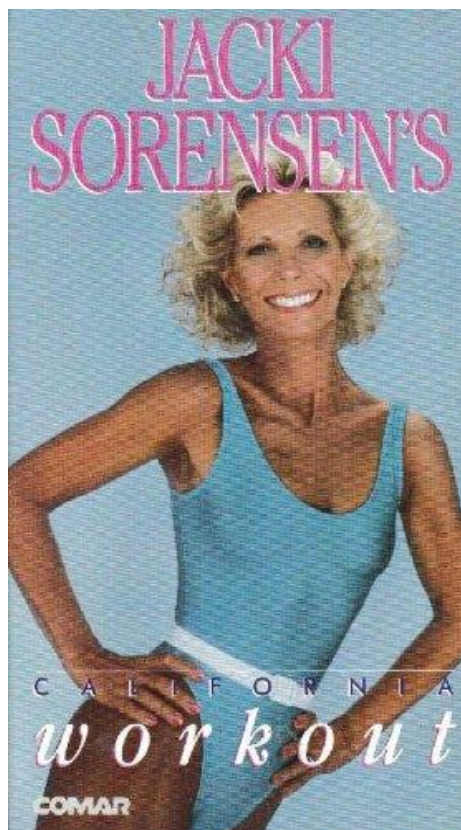
One of our significant aerobics-related relics is a 17<sup>th</sup>-century fresco from the Dossi Brothers' School, where we can see figures performing exercises to music (Tihanyiné, 1995). The next important work is the book of Phokion Heinrich Clias from 1828, entitled: „Calistenia” exercises serving the beauty and strength of young girls. A year later he introduced the movement forms performed to music as a compulsory material for girls' physical education.

In the 1920s Walter Camp aimed to create a kind of exercise which is able to make a large number of people move and besides being enjoyable it can also develop conditional (coordination) abilities well. He composed a 15-minute musical gymnastics which he used successfully.

According to some theories, aerobics was worked out at the end of the 1960s in the USA, for the NASA spacemen in order to improve their physical condition and be able to cope with the extreme effects of space. Later on, as most NASA achievements, the meth-

od was oozing into the public and as the applied material of exercises seemed to be efficient, it was used widespread.

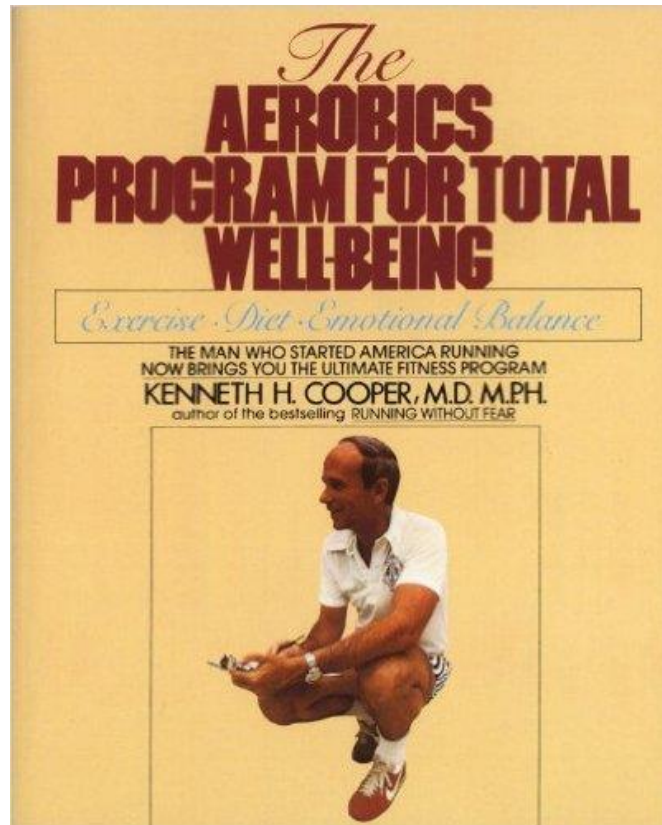
In 1969 one of the army wives, the dancer Jackie Sorensen combined the material of the exercises with music and the movement programme became even more popular as it raised the interest of women, too. However, this 'aerobics' contained a lot of exercises which were stressful for joints. Due to its popularity, a lot of people wanted to take advantage of the success of aerobics. Many started to teach it without having the necessary proficiency, competence, practical experience. Thus we can state that this kind of 'aerobics' did not serve perfectly the preservation of health.



Picture 2: Jackie Sorensen

(<http://www.amazon.com/Jacki-Sorensens-California-Workout-VHS/dp/B000006COJ>)

Dr. Kenneth H. Cooper, sports physiologist, regarded as the Father of Aerobics' wrote his book in 1960, entitled 'The Programme for Total Well-being', which later became the basic work of recreational sport and the first significant work of aerobics as a new kind of movement form. Cooper – a doctor of the Texas San Antonio American Air Force Hospital, Texas- aimed to work out a physical training system which can help to avoid forming coronary artery diseases. Then, Cooper published his book on aerobics in 1968, which was a huge success and the sport could start its world-conquering journey. During the two-three decades following the publication the movement forms of aerobics developed and were extended step by step. Among the products of this period we can mention dance aerobics, water aerobics and step aerobics. (Cooper, 1990 a, b; Müller és Rácz, 2011).

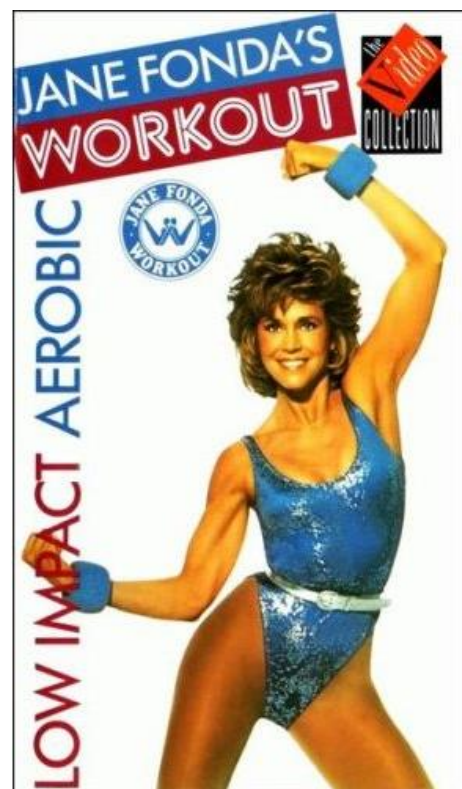


Picture 3: Dr. Kenneth H. Cooper  
 (<http://www.amazon.com/Aerobics-Program-For-Total-Well-Being/dp/0553346776>)

The real aerobics craze started in the '80s when the well-known American actress, Jane Fonda popularised aerobics on her video cassettes in 1982. The cassettes became a real 'fitness Bible' and their biggest advantage was that women could practise at home as well, at their own pace, without 'audience', thus without any frustration. Later on a whole industry was built on aerobics which was regarded as a weight-loss panacea, manufacturers of sports equipment made the most of its potential and aerobics rooms sprang up one after another. (Müller és Rácz, 2011).

The first material of exercises was of course reinterpreted by experts and the methodology focusing on health preservation rather than increasing performance was created in the middle of the 1980s.

Picture 4: Jane Fonda  
 (<http://jezebel.com/workout-like-its-1985-jane-fondas-fitness-vids-being-a-1676097071>)





This is what we call 'safe aerobics' (Tihanyiné és mtsai, 2004). Today's fitness aerobics as a possible form of spending free time in a useful way serves mostly the strengthening and stretching the muscles playing role in the proper posture and the conscious development of movement coordination. (Müller és Rácz, 2011).

Hungary was reached by the aerobics craze in 1983. Two years earlier, in 1981 Dr. Irén Fekete Szécsényiné, the teacher of that time College of Physical Education travelled to San Diego, the USA in order to acquire the basics of teaching aerobics. Coming home using the acquired information she and Katalin Makrai introduced the aerobics trainer education at the College of Physical Education, in 1983. The different NTR aerobics teachers/trainers courses started in the 1990s in Hungary and this training form has been very popular ever since. A demanding fitness studio employs solely trainers having their certificates in order to provide that guests could relax, recreate and enjoy the chosen way of physical movement.

## 1.2. International and national history of competitive aerobics

Aerobics as a competitive sport can be regarded as a really young branch of sport. It was ranked as competitive sport by the American Joe Hanson in 1980. The first competition was held in 1984 in New Orleans and then soon came the first national competition: it was arranged in 1985, in San Francisco. The next important date is 1989, when an international competition was organised in Tokyo and this was the occasion that the IAF (International Aerobic Federation) was formed. Competitive/sport aerobics was gradually becoming multi-pole (having centres in America and Japan) and several world federations were established, too (ANAC, FISAF, etc.). The different world federations have organised World Championships since 1989, European Championships since 1994 in this branch of sport.

FIG, i. e. International Gymnastics Federation formed its first book of rules in 1994 and that year and registered competitive aerobics on its list of branches. Due to some debates between the world federations competitive aerobics did not have a standard image, in 1995 FISAF left FIG, yet by 2003 the whole situation was settled: each contestant in competitive aerobics started on competitions organised by FIG ([www.matsz.hu/aerobik](http://www.matsz.hu/aerobik)).

The Hungarian Federation of Aerobics (MAESZ) was established on December 13. 1991 and soon (March 8. 1992) the first National Championship was arranged. The success of competitive aerobics has been undiminished ever since in Hungary and today there are several kinds of it in order to provide the possibility of competing for everybody: sportsmen can take part in sport aerobics, basic aerobics, step aerobics and chal-

lenge aerobics competitions. Competitive aerobics combines dynamic movements, strength, laxity, coordination and musicality of the exercises within a 1 minute 30 and 1 minute 45-second-interval, depending on individual, duo, trio or team categories. (www.aerobik.web).



Picture 5: Sport aerobics trio

(<http://www.vidamgyerekek.hu/taborok/verseny-aerobic>)



Picture 6: Sport aerobics team

(<http://aerobichungary.blogspot.hu/2009/07/oriasi-meglepeteskent-magyar-aerobik.html>)

## 2. SIGNIFICANCE AND PHYSIOLOGICAL EFFECTS OF AEROBICS

Concerning its concept, aerobics is a type of movement performed to music which is aimed at developing conditioning abilities. Besides preserving health its further aim is to establish well-being (Tihanyiné és mtsai, 2004). Its main goal is to increase basic and strength stamina, strengthen the main groups of muscles, develop flexibility and movement coordination in a conscious way, achieve individual fitness aims and prevent or treat potential mental problems. Its main tool for it is the basic lesson, the movement material of which is the following: low and high impact movements, strengthening exercises and certain types of stretching.

Aerobics was named after 'aerobic', i.e. an activity involving the presence of oxygen. It is a kind of movement which generates energy with the existence and help of oxygen and which has to last at least 20 minutes in order to reach the target pulse. Stamina-related loading in fitness aerobics can cause several changes in the operation of our body. These changes are significant mostly concerning the changes in cardio vascular system, respiration, fat metabolism, hormone system and the biochemical changes in muscle cells. (Tihanyiné és mtsai, 2004).

The importance of aerobic exercises is the physical activity done at the presence of oxygen, meaning there is no lactic acid production. Thus we can avoid the unpleasant feeling of muscle stiffness. It is a fact however, that during the performance of sports movements, there is no solely aerobic activity and some lactic acid can always be measured in muscles and in blood, though at a minimum level. We can say that after a well-planned aerobics lesson students/guests get tired, can 'feel their bodies', yet can experience a kind of mental recreation. (Tihanyiné és mtsai, 2004).

If we approach the processes of gaining energy from physiological point of view, we can distinguish three forms of them (Frenkl, 1977):

- Aerobic activity: it happens at presence of oxygen. The body gains energy first from the glucose of blood as a result of physical exercise. Then glycogen stored in liver is activated and about 30 minutes later starts the awaited fat burning. That is the reason why the main part of a really well-planned training has to last at least 45 minutes in order to reach the aim, i.e. losing weight, forming shape.
- Anaerobic alactacid activity: This process happens as a result of exercises of high intensity and lasts about 30 seconds. Strength or maximum effort is in the focus during which muscle fibres contract very intensively. After 30 seconds the ATP supply (adenosine triphosphate) is used and is converted into useless ADP (adeno-

sine diphosphate). As during this process no lactic acid is produced, it can be applied on aerobics classes, but high intensity can be held only for 30 seconds.

- Anaerobic lactacid activity: High intensity is held over 30 seconds and lactic acid produced. It is a less popular form in fitness trends, but inevitable in competitive sport and competitive aerobics.

Besides the processes of energy gaining, fitness aerobics strengthens the respiratory and circulatory and cardiovascular system. It has vasodilation effects, reduces harmful cholesterol level (LDL). In addition, stroke volume, cardiac output and vital capacity will grow. Metabolism becomes faster (mostly within the two hours after the training), the operation of the hormone system is better and the insulin resistance of cells is reduced.

Properly-performed exercises have beneficial effects on the locomotor system as well. Due to mechanical stimuli muscle and bone volume grow, reducing the risk of formation of osteoporosis and hernia (slipped disk) (Müller és Rácz, 2011).

Several studies and scientific experiments have proved the positive effects of regular physical exercises on the quality of life, mental and cognitive functions (Barthalos és mtsai, 2012; Kopkáné és mtsai, 2014). The reason for that is the positive physical and mental effect of the recreational activity (Fritz, 2011; Barabás 2006).

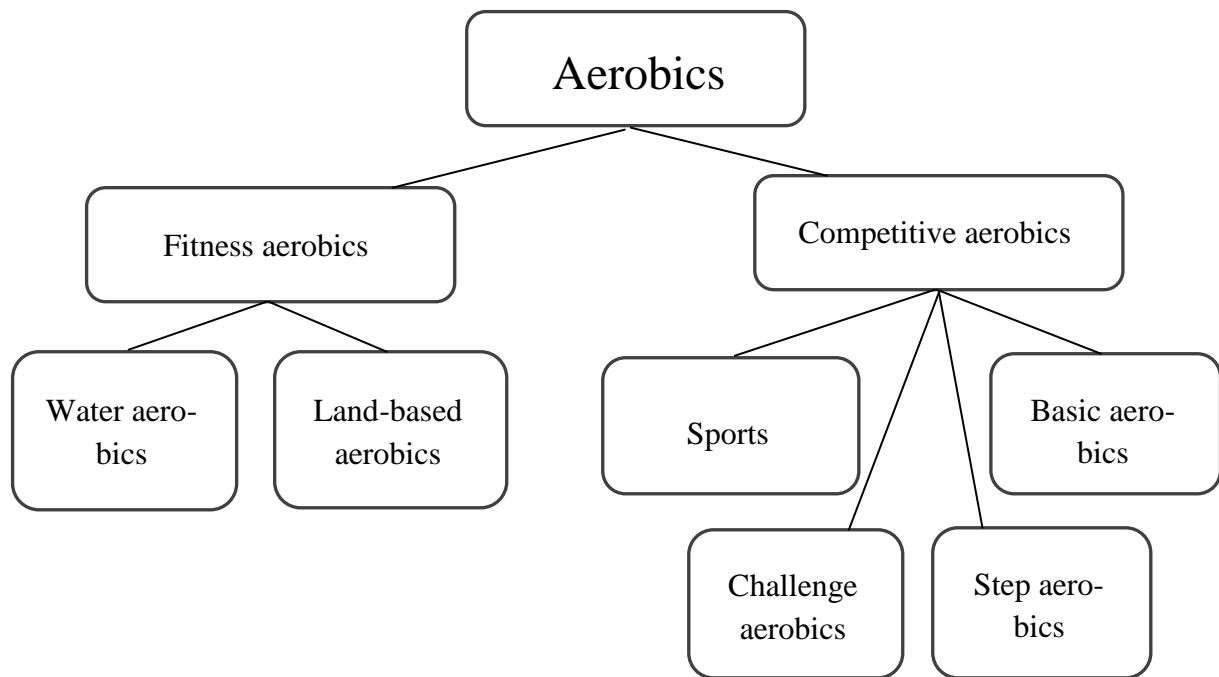
Besides the mental recreation, the good company, conversations before and after trainings, having a cup of coffee together, team building for students can also have an important role. Problems can be talked about and there is a way to have fun.

The physiological effects discussed above have a role in the expansion of cerebral veins, i.e. mental functions and memory will improve, learning processes are performed more quickly (Müller és Rácz, 2011).

## 2.1. Division of Aerobics

Aerobics has two branches which are basically the same yet their aim is totally different: fitness aerobics and competitive aerobics. Within fitness aerobics concerning environmental factors we can differentiate land-based (performed in a room or outdoors) and water/aqua aerobics. Lesson types of land-based aerobics can be further divided according to the aim of the lesson, its target group, what special equipment is used during the lesson or what material of movements was adapted from. According to its aim a fitness aerobics lesson can be the one developing stamina, coordination abilities, weight reducing, fat burning, muscle tone improving etc.

As for the target group there are lessons for nursery school children, adolescents, the elderly or we can talk about special target groups: aerobics for pregnant women, baby-mommy training, male aerobics etc.



According to the equipment of the latest trends we can mention step aerobics, fit ball aerobics, kangoo aerobics, mini-tramp aerobics, X-Co aerobics, flexi bar aerobics or TRX.



Picture 7: Samples of the latest aerobic trends

(<http://www.aerobic.cz/aerobik-clanky-archiv/prehled-pomucek-na-cviceni/>;  
[http://www.hogyankell.hu/Kangoo\\_cip%C5%91t\\_v%C3%A1s%C3%A1rolni](http://www.hogyankell.hu/Kangoo_cip%C5%91t_v%C3%A1s%C3%A1rolni);  
<http://www.amazon.com/Pure-Fun-40-Inch-Mini-Trampoline/dp/B002N5AHFS>)

Water aerobics has further subdivisions: shallow water and deep water aerobics. Due to its features water aerobics requires space (swimming pool rent is necessary), movements can be performed more slowly and the time of music must be chosen according to it.

There are four branches of competitive aerobics today: sports aerobics, basic aerobics, step aerobics and challenge aerobics. They have the same base, i.e. include choreography with the combination of the seven basic steps of aerobics, though the requirements, especially those in difficulty elements are rather different (Müller és Rácz, 2011).

### **‘Safe aerobics’**

As it was mentioned before, in the middle of the 1980s there was an increasing demand for the reform of the aerobics movement material. Its main reason was that the

aerobics of that time included a lot of elements risking of injuries and the number of accidents was further grown by the fact that the exercises at home with the help of the video cassettes were performed excluding experts, even without having any kind of qualification. This is why a special material was worked out, taking into account health protection aspects as well, focusing on risk factors of potential injuries. This is what we call 'safe aerobics'.

Its main aim is to create aerobics in a safe way, where the development of stamina and strength, intensifying stretching and improving posture appear in a harmonious way, protecting joints.

Thus the main criteria of safe aerobics is that it is gentle to joints, takes into account the anatomical curves and the structure of the spine and excludes risk factors causing injuries from the material of exercises.

The so-called prohibited elements, excluded from the exercises of safe aerobics, can be applied safely in other competitive sports, on P.E lessons or adapted P.E lessons with the proper professional supervision.

The performance of the following exercises on aerobics lessons is strictly forbidden:

Activity with maximum intensity, max heart rate (220-age);

Exercises intensifying lumbar lordosis (arm-leg sweep backwards);

Dynamic stretching exercises (with after-movements);

Cowering, sitting on heels, shoulder stand, hurdle sitting, „z” sitting;

Complete head twisting, leaning the head back;

Exercises performed with tight joints;

Continuous plyometric (those with great extension) jumps;

Overextended leg sweeps;

Stopping or sitting at heart rate checking;

Hopping on one leg, continuously, more than 4 times;

Letting head and trunk under waist level;

Trunk exercise, trunk bending without resting on hands on thighs;

Skipping rolling on heels (both in low and high impact exercises);

On-going strengthening of muscle groups, stretching in blocks;

High impact exercise performed with a hand weight or a ribbon;

Complete sit ups, sit-stand with side hand support;

Stopping cool-down at the end of the lesson until strain is over the 60% of maximum heart rate;

Doing high impact, strengthening and balancing exercises as warm-up;

Twisting of the knee and trunk (Tihanyiné és mtsai, 2004).

Main principles of safe aerobics:

Principle of consciousness: the lesson is well-planned, from methodological and professional points of view. It takes into account the requirements of participants, both in the material and style of exercises and complies with the features of the venue as well.

Principle of prevention: when planning the lesson, the main aim is reduce the risk of injuries.

Principle of gradualism: exercises rising gradually (from simple ones to more difficult ones, from easier to harder, slower to quicker, etc.). In addition, decreasing overload must be kept in mind.

Principle of even overloading: exercises are ongoing, smooth.

Principle of individual training zone: even during group aerobics classes there is an effort to create the proper training overload meeting the characteristics of the individual.

Principle of regularity: training activity should be repeated at regular intervals in order to reach the optimal training effect and progress (Müller és Rácz, 2011).

## **Popular Lesson Types of Fitness Aerobics**

We would like to show briefly some popular lesson types in fitness aerobics in order to make clear the varied system of exercises for the reader as well. This list is non-exhaustive, it can be extended infinitely (Müller és Rácz, 2011; Batta, 2004a, b, 2005; Antal és Eperjessy, 1999).

### ***Basic aerobics class***

The classic aerobics class has a diverse choreography with strengthening at the end of it. During the first 35-40 minutes of the class we plan low and high impact steps of changing intensity, making them a kind of choreography. The rate of intensity can be changed with the interval method as well. In this part of the lesson mostly the development of the basic stamina is performed. During the further stages of the lesson comes the strengthening of the bigger muscle groups of the body doing different exercises which have shape forming effects. It is an excellent type of class for developing coordination and condition. It is advised for beginners or those who do not prefer lessons with too difficult choreography.

### ***Aerobics class for body shaping***

This type of class is easy to follow, where body shaping happens with the help of exercises of strength and stamina. It is performed with a high rate of repetition as a result of ripping muscles. The aim is to shape body parts. There are exercises performed with minor weights to shape shoulder-, chest- and back muscles and we cannot leave out to increase the strength-stamina of the abdominal, thigh and gluteal muscles. It is advised for those who are not able to follow difficult choreographies, or unable hard work of stamina yet would like to shape their bodies and lose weight as well.



Picture 8: Typical body-shaping exercise

### ***Fat burning class***

It is a low-intensity aerobics lesson, the aim of which is to reduce the adipose tissue of the body. It contains low impact and strengthening exercises. The heart rate is increased by the wide arm activity over the shoulder plane, combined with the step choreography. The heart rate is in the fat burning zone till the end, it means 60-80% of the maximum heart rate. A great emphasis is put on developing the strength-stamina of abdominal, gluteal and thigh muscles. It is advised for those who cannot follow difficult choreographies or unable to build stamina in a hard way but would like to have a more streamlined appearance or get rid of their extra weight.



Picture 9: Fat-burning exercise



## ***Step***

Step aerobics is done on a special step stair. Its most important equipment is the good elevated platform (step) which has a rubber surface i.e. shoes do not slip on it and it does not slip on the floor either. It is important to step always in the middle of the platform to avoid the risk of injury. Stepping off must be done with whole sole, rolling down on toes and the heel, putting down the heel on the floor as the final stage. The aim is to acquire the choreography composed from the basic steps, which has a beginner and an advanced version according to the difficulty of the step combinations. It is usually a more complicated aerobics class as you have to pay attention to the platform, too. It can be advised for beginners and advanced participants as well, depending on the level of the choreography. It is also possible to plan a fat burning type of class.



Picture 10: Step aerobic



Picture 11: Kick-box punch

## ***Kick-box aerobics***

It is a fitness class combining the basic aerobics class and kick-box, excellent for developing stamina. Boys also like it. It was the idea of the martial artist Billy Blanks from California. He combined TaeBo martial art moves with the existing elements of aerobics. He uses series of kicks and boxes in choreography to increase heart rate and keep well-balanced calorie consumption. The rhythmical movements are performed to music as components of modern dance are also included in the workout to achieve further impacts.

### ***Fat burning circuit training***

It is a combination of different aerobics and strengthening exercises where there are rotating load and rest stages. Exercises to be performed change according to different work-groups. Warm-up is followed by dynamic cardio units and strengthening exercises (shaping of arm, back and abdominal muscles) alternate. The class has fat burning effects and it also increases endurance and muscle tone.



Picture 12: Sit up

### ***Dance aerobics***

It is one of the most diverse types of aerobics because the music dictating the rhythm of movements and the style of pas can be varied: funky-, hip-hop-, jam etc. The class is ruled by the choreography, this is why only few can follow. Heart rate stays within the fat burning zone during the class. You can also do it on a step platform. It is advised for those who like dancing or would like to learn to do so as the class has its developing impact and also enjoyable. It is good for advanced school groups having experience in the field of aerobics.



Picture 13: Dance aerobics in the FittArena event

## ***Zumba***

It is a fitness programme which moves all parts of body, including hot Latin rhythms and a wide range of world dances. You can find the following types of dances in the choreographies: salsa, rhumba, cumbia, reggaeton, samba, flamenco, belly dance, African dances, calypso, quebradita, American Mix, merengue, bachata, pop, tango, hip-hop, batukada, vallenato, chachacha, conga, etc. First South America was conquered by this craze then it reached the USA, which was a huge step forward. Success was inevitable after that. Around America and now throughout Hungary several thousand trainers work with people day by day and help them shape their bodies during a fantastic Latin party.



Picture 14: Zumba move

## ***Fitt-Ball***

Fitt-Ball programme uses exercises performed on or with a ball appropriate to the person's height to develop different abilities. The 45 cm diameter ball is advised for those under 140 cm, the 55 cm diameter for those with the height of 140–155 cm, the 65 cm diameter for those who are 155–172 cm tall, the 75 cm diameter for those who are 172–185 cm tall. The properly postured ball is excellent for a class where your joints are entirely protected. Fit-Ball aerobics is good for the following:

- to perform choreographed exercises including dance components, using changes in the space and acrobatic elements.
- to perform strengthening exercises with the ball in different positions: standing, sitting, on belly, back and side both on the ball and on the floor with the help of the ball.

- to perform several balance exercises individually and in groups, during which you have to balance on the balls using less and less supporting surfaces.

Taking the advantage of the orb form you can achieve more intensive stretching and strengthening especially in the fields of abdominal, back and pectoral muscles.

Special advantages of Fit-Ball aerobics:

Sitting on the ball you can relieve the joints of the lower limb – hip, knee, ankle – while intensive strength-endurance development is performed.

Prevention of spinal problems– due to the springing on the ball vertebrae diverge and get closer. During divergence vertebral disks can get nutrition, i.e. water ‘more easily’ during diffusion. As a result of the contiguous balancing movement the deep back muscles are in continuous operation. It has a role in creating the special chain of muscles, which is important in developing the correct posture.

Playful exercises can develop motor skills more easily.

Strengthening team spirit, group exercises.

Development of coordination skills: developing the sense of balance and rhythm, flexibility.

Development of conditional skills: strength, endurance.

How to lead a healthy way of life.

It can be applied in the field of prevention, special physical education and physiotherapy as well.



Picture 15: Exercise on the Fitt-Ball

## Water aerobics

It is appropriate for developing stamina and strength in a playful form, both in shallow and deep water. It can be performed to music, enhancing the mood of participants. It requires the instructor's increased attention. (Müller és Rácz, 2011).



Picture 16: Water aerobics in Bogács

## Structure of Competitive Aerobics

Aerobics as a competitive sports activity is the ‘product’ of a fashion trend. It appeared following the ‘fitness boom’ in the ‘80s. It fitted in that-time approach perfectly, being spectacular, it was entertaining. It became viable due to its direct contacts with fitness industry and other fields of economy, and its influential role on purchasing power and consumer behaviour. Early competitions were for the instructors working in fitness clubs, having experience in sports and dance.

Competitive aerobics is an ability as a result of which the movements of traditional aerobics exercises are performed to music continuously, with complex and high intensity. During the exercise the competitor has to demonstrate continuous movement, flexibility and strength using the seven basic aerobics steps. Each movement and difficulty element must be performed perfectly. The seven basic aerobics steps are the following: marching, running, kicks, knee-ups, flying leg forward, jumping jack and lunge.

Each exercise is scored according to three different aspects: difficulty, artistic quality and execution. Artistic quality includes how the exercise is composed, creativity, variety, musicality and the performance of movements. Talking about execution, judges evaluate the perfection in performance of each movement. Difficulty means the number of required difficult aerobics elements, their rate and adequateness. Difficulty demonstrates

the competitor's strength, flexibility energy and power, i.e. physical capacity necessary for the sport. The panel of judges are the following: 4 judges in artistic quality, 4 in execution, 2 in difficulty, 2 line judges, 1 main judge, 1 time judge.



Picture 17: Flexibility element

Competitive aerobics aims to combine dynamic movements, strength, flexibility, coordination and the musicality of the exercise in individual events in 1 minute 30 seconds, for trios and groups in 1 minute 45 seconds. Competitions are arranged in the following categories: Individual Men, Individual Women, Mixed Pairs, Trios, Groups (4-5-6 people). European championships are held in three age groups: adults (being 18-year-olds in the year of the competition), junior (15-17-year-olds in the year of the competition) age group (12-14-year-olds in the year of the competition).

Exercises for individual events have to be demonstrated on a performance area 7m x 7m, for pairs, trios and groups 10m x 10m. The winning exercise must be executed perfectly; elements and movements must be clear and well-balanced during the whole exercise. The exercise has to include at least one element from all the 4 element groups. These are the following: dynamic strength, static strength, jumps/leaps and flexibility/balance elements. For adults it is allowed to demonstrate the maximum of 12 elements.



Picture 18: Obligatory element (lighter version)

### **Competitive aerobics has the following types:**

**Sports aerobics:** It is a branch of sport based at high level on the seven basic steps of aerobics, which has regular European and World Championships and it has been a part of the World Games, the 'antechamber' of the Olympics, for 12 years.

**Basic aerobics:** It is an easier form of sports aerobics where instead of the difficulty elements the clear aerobics choreography becomes more important, including the minimum number of difficulty elements which can be easily performed.

**Step aerobics:** It is an aerobics exercise performed with the help and continuous use of a step-stair (platform). It also has to include compulsory elements.

**Challenge aerobics:** It is a special type of aerobics, which requires the demonstration of a set exercise which can be acquired from a DVD. ([www.aerobik.web](http://www.aerobik.web)).



Picture 19: Obligatory element (tight push-ups)

### **Structure of a Basic Aerobics Class**

To compose the safest and most effective loading programme of a 60-minute class the following order is suggested according to the guidelines of the Hungarian Aerobics Association (MAESZ) and the Aerobics and Fitness Association of America (AFAA):

Pre-class briefing (2-3minutes)

Warm-up (10-12 minutes)

Aerobics (20 minutes)

Strengthening (15-20 minutes)

Cool-down, stretching (3-7 minutes) (Tihanyiné és mtsai, 2004).

<b>Part of class</b>	<b>Suggested duration</b>
Pre-class briefing	2-3 minutes
Warm-up	10-12 minutes
Aerobics	20 minutes
Strengthening	15-20 minutes
Cool-down, stretching	3-7 minutes

The following aspects must be taken into account to avoid the potential of injury and provide the healthy balance of loading:

- the chosen exercise has to provide the endurance training of the circular and respiratory systems,
- exercises have to be performed standing with straight trunk,
- movements have to be executed with complete yet not maximum extension (keeping the range of joint motion and braking movement beforehand),
- chosen exercises have to activate big muscle groups (specific training of muscles should happen only after this stage),
- exercises have to be performed always rolling back to whole feet,
- increased attention must be paid to the proper rhythm of breathing and using abdominal breathing (exhalation is always in the direction of force).
- When planning the basic class the following guidelines should be taken into account:
  - class has to be started with warm-up,
  - class has to be finished with static stretching exercises,
  - active aerobics stage has to be followed by a cool-down of adequate length,
  - strengthening exercises must be muscle-specific,
  - strengthened muscles, muscle groups must be stretched before going on strengthening the next muscle group.

The aim of the *pre-class briefing* is to receive information about the state of health of participants of the given class in order to load them in a safe yet effective way. As aerobics classes are attended by people regarded as a heterogeneous group, concerning their sex, age, experience in aerobics, the instructor has to be aware of their limits of loading. During the aerobics class it is always the weakest participant to be adapted to. This part of the class is about the introduction of the instructor and participants, the instructor has to inform participants about the level of the class and help them to define their individual target zones. The methods of defining target zones can be the following:

The easiest way is to wear a Polar strap and a Polar watch, setting the Own Zone function. Watches marked with 'F' in fitness aerobics are the best for it.

We can also feel our pulse on ourselves, by pressing the superficial artery of wrist and neck. It can be measured in beat/minute. To calculate the target zone we have to define the maximum heart rate, as target zone means the 60-80% range of that in fitness aerobics (for those who are trained it can be 70-85% of the maximum heart rate). The formula of calculating maximum heart rate: Women:  $220 - \text{age}$ ; Men:  $205 - \text{half of the age}$ . The obtained maximum heart rate according to the sex and age of the individual must be multiplied by 0,6 (it will be the lower limit of the target zone) or by 0,8 (the upper limit of target zone) to get the individual's target zone, which is often called training heart rate. An example for that: in case of a 20-year-old man the maximum heart rate is:  $205 -$



10 = 195 beat/minute. The value of the lower limit training heart rate is:  $195 \times 0,6 = 117$  beat/minute, the upper limit training heart rate :  $195 \times 0,8 = 156$  beat/minute.

The so-called Karvonen-indicator is a little bit more complicated formula, which is the following:

$THR = (MHR - RHR) \times 0,6 + RHR$  – to define the lower limit of the training zone;

$THR = (MHR - RHR) \times 0,8 + RHR$  - to define the upper limit of the training zone;

THR (training heart rate) indicates the target zone or training heart rate. MHR (maximum heart rate) indicates the maximum heart rate calculated earlier, RHR (resting heart rate) is the heart rate measured in bed. The 20-year-old man's example above whose RHR is 60 beat/minute,  $THR \text{ min} = (195 - 60) \times 0,6 + 60 = 141$  beat/minute,  $THR \text{ max} = (195 - 60) \times 0,8 + 60 = 168$  beat/minute.

Maximum heart rate can be best determined objectively by laboratory measured stress tests, using several kinds of equipment. However, it is very expensive and is available at few places only.

It is also the task of the pre-class briefing to check the attire and shoes of participants as proper equipment is essential to avoid accidents. During aerobics classes it is the ankle joint which is given the greatest load thus it is worth choosing shoes which can hold the joint firmly.

Next stage of the class is warm-up. Its aim and task is to prepare the body, circulatory-respiratory, skeletal, nervous and muscle systems for the intensive training. Its minimum duration is 10 minutes, but it can depend on the content of the main part of the class, too. Before a high impact class or in case of elderly participants it can be 12-13 minutes as well. The rhythm of the warm-up music can vary between 128-135 beat/minute; it is a question of individual attitude and can reflect the instructor's style, too. 60% of maximum heart rate must be achieved during loading. We can distinguish 9 stages of the warm-up phase in fitness aerobics, which are not interchangeable and have to be part of the warm-up:

- breathing exercises,
- small-range rhythmic exercises (twisting the muscles of the neck, shoulders, trunk),
- static stretching of the above mentioned muscle groups,
- small-range rhythmic exercises on the spot, with movement (arm work under heart level ),
- static stretching of the right leg,
- rhythmic exercises by moving in one plane, arm work over heart level,
- static stretching of the left leg,
- rhythmic exercises combined in two planes, arm work in complete extension,
- twisting of the ankle.

Next stage, i.e. the aim of the aerobics phase is to develop stamina and achieve training activity performed by continuous target heart zone. It has three parts:

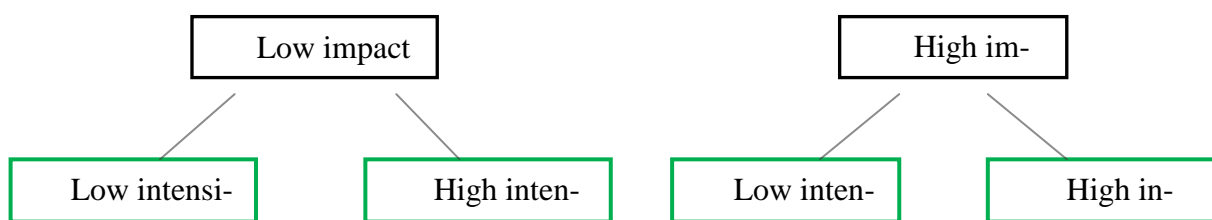
Preparing aerobics phase (3-5 minutes).

Active aerobics phase (10-15 minutes).

Cool-down of aerobics phase (3-5 minutes).

Load intensity in this phase can be compared to that of a bell curve. Intensity can be regulated by the extension of arm and leg work. According to it, we can speak about low impact (low collision movement: one leg is always on the floor, low level of load on joints) and high impact (high collision movement: the whole body is in the air, there is no floor contact) legwork and low intensity (under heart level) and high intensity (over heart level) arm work.

During the aerobics phase the following combinations of arm and leg work can be observed in combinations as follows:



It can be seen that during the aerobics phase the so-called LO-LO (low impact-low intensity), LO-HI (low impact-high intensity), HI-LO (high impact-low intensity), HI-HI (high impact-high intensity) choreography is realised.

Next phase is the strengthening part, starting with the exercises training the muscles of the upper body, within 5-10 minutes, mostly standing (deltoid muscle, trapezius, biceps, triceps of the arm, strengthening the wide back muscle) then come the strengthening exercises performed on the floor developing the strength-stamina of the back, abdomen, hip, thigh and gluteus muscles during 10-15 minutes. It is a priority among strengthening principles that when we finish strengthening a certain muscle then we have to stretch it. We can use several kinds of equipment during the strengthening part, and as participants usually like working with equipment, it helps the varied class performance. The best-known types of equipment are hand weights, ankle and wrist weights, rubber ropes, flexi bars, x-cos, etc.

The after-class cool down and stretching aim to smooth the body up to the 60% of the maximum heart rate, develop the agility and flexibility of joints, achieve the relaxed state in order to leave the class feeling good. It can be 3-7 minutes. The material of the exercises includes some stretching techniques, just like PNF, as well as static stretching exercises. It is very important when stretching that in aerobics no after-movement, dynamic stretching exercises are used, in order to avoid the potential injury. Certain instructors like to use several relaxation techniques at the end of their class; it is very different by individuals. (Tihaniné és mtsai, 2004, Müller és Rácz, 2011).



Picture 20: Delta muscle strengthening exercise with barbell



Picture 21: Typical stretching exercise



Picture 22: Stretching exercise



Picture 23: Stretching exercise



Picture 24: Full spine twisting

## Theory of Music in Aerobics

The success of an aerobics class depends largely on the proper music. Music is one of the most important training equipment in aerobics. Most people like listening to music and training to music. Musical training is entertaining and motivating, enhances good ambience and the performance of participants. Vivid music creates stimulating atmosphere for the more active participants of trainings. Strong rhythm can rule the pace of the strength-stamina training. Slower tunes can provide pleasant atmosphere for calmer exercises. Thus good music strengthens group dynamism, can be regarded as a training form determining intensity and it can divert attention from tiredness, too.

It is advisable to adjust the style of the music to the participants or the type of class. For children we can compose a list of current hits, folk music is also an alternative. However, in a fitness room trainings are performed to proper music composed by an expert.

It is useful and important to be aware of the term of BPM – bit per minute. During a basic class it is usually 128-132 BPM. For advanced participants we can use 152 as well, but we must pay attention to the heart rate to avoid training for more than half a minute in the anaerobic zone. Fit-Ball and step aerobics classes are a bit slower-paced, BPM can be 118-124 because the springing and moving of the ball must be observed and stepping on the platform, i. e. performing steps are more time-consuming.

Good aerobics music has the standard 4/4-es structure, can be divided into 8 beats. Aerobics music should not include incomplete beats because it can cause accidents. The standard beat starting with 1 is called a music block, which is a standard 4x8 beat, in other words 32-pace phase. (Tihanyiné és mtsai, 2004).

	Warm-up	Aerobics part
Low impact	120-134	130-148
High impact	-	140-152

### Criteria of the Successful Class Leading

Leading the class is actually transmitting different signs toward participants. The instructor usually communicates with participants using one-word instructions. The instructor has to pay attention to the appropriate pitch-range, articulation and speech to be understandable. Often non-verbal communication tools have to be used, e.g. hand signs, mimics, body language, body movement, eye contact. Other sound signals helping the class leading are whistling, lapping or stamping of the foot. To lead a successful class

we have to take into account some factors blocking communication. These are the following:

- the phenomenon of communication overload when too much information is given or too quickly,
- not knowing the abilities of participants,
- ambiguous communication of information.
- When can we talk about successful class leading? When:
  - transitions are contiguous, smooth, movements from movements,
  - the rhythm of movement is in harmony with that of the music,
  - participants can follow the instructor, are aware of the appropriate performance of the exercises and know the standard hand signs.

Factors responsible for the successful class are the following:

High-quality professional knowledge:

- general (pedagogical) and sports specific (professional) knowledge,
- Sports Instructor or Sports Coach qualification according to the National Qualifications Register (OKJ),

Instructor's personality:

- creating and providing friendly, safe atmosphere,
- participants often have person-centred motivation concerning the attendance of classes,
- motivated classes,
- personal example,
- realistic targets.

Voice as a tool of class leading :

- the instructor has to learn how to use voice in an economical way,
- should use several hand signs, standard abbreviations,
- the instructor should not shout music, should not count continuously and if possible amplification has to be applied (Tihanyiné és mtsai, 2004).

## Basic steps in pictures

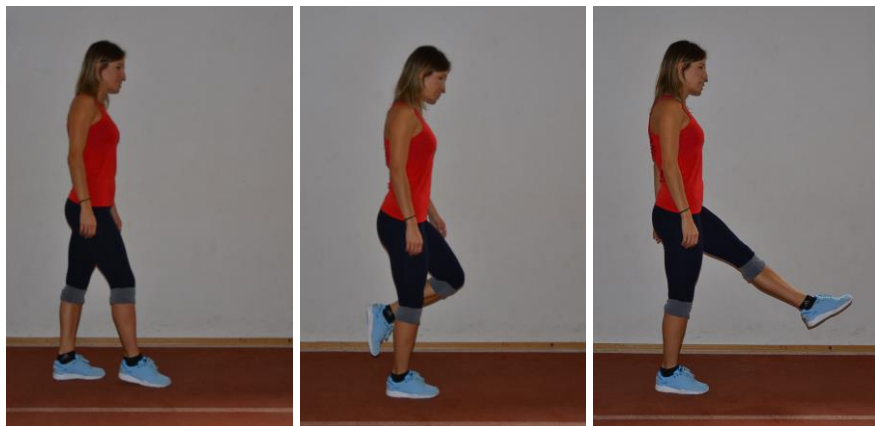
### Aerobics stance



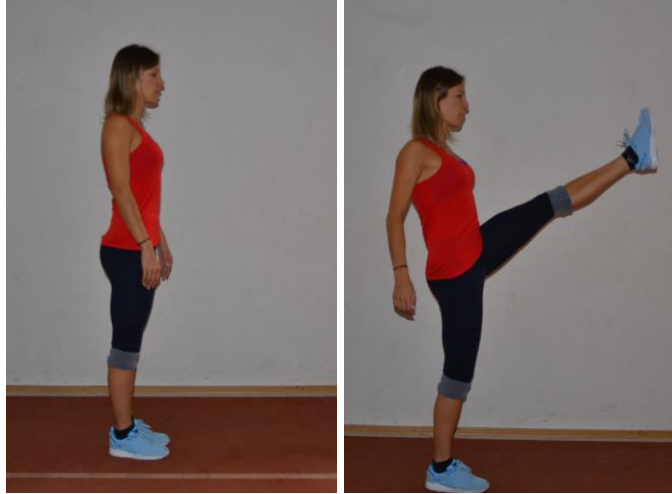
### Marching



### Kick (low impact version)



### Swinging leg



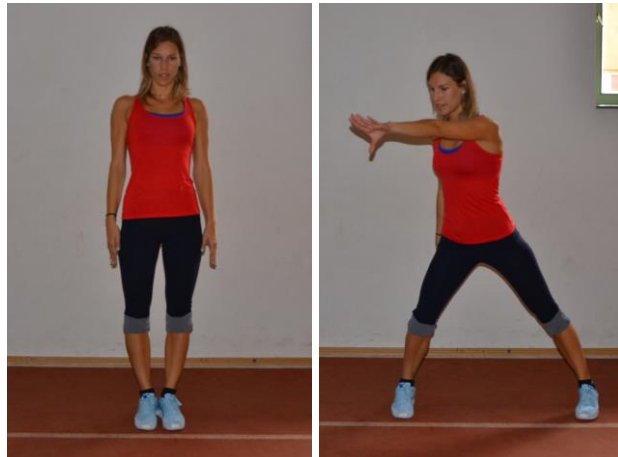
Jumping jack



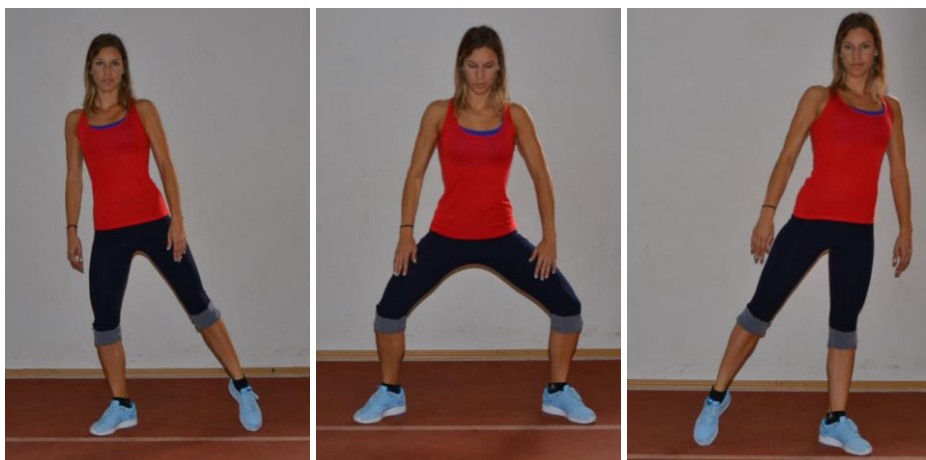
Lounge (side)



???



Side to side



Step touch



???



# BIBLIOGRAPHY

- Antal M., Eperjessy É. (1999): *Fit-Ball tréning*. Test-Esély Sportegyesület. Miskolc.
- Barabás K. (2006): *Egészségfejlesztés*. Budapest, Medicina Könyvkiadó Rt., 269–272. o.
- Barthalos, I., Bognár, J., Fügedi, B., Kopkáné, P.J., Ihász F. (2012): Physical performance, body composition, and quality of life in elderly women from clubs for the retired and living in twilighthomes. *Biomedical Human Kinetics*, **4**:45-48.
- Batta K. (2004 a): *Vízben végzett akvafitness gyakorlatok szervezetre gyakorolt jótékony hatásai*. In: Természettudományi Közlemények. Nyíregyháza. 2004. 7–19. p.
- Batta K. (2004 b): *Akvafitness elmélete és gyakorlata I*. In: Iskolai Testnevelés és Sport. Elméleti, módszertani és Információs Szaklap. 2004. 20. 12–17. p.
- Batta K. (2005): *A mélyvízes akvafitness óra felépítése és gyakorlatanyaga*. In: Iskolai Testnevelés és Sport. Elméleti, módszertani és Információs Szaklap. 2005. 25. 20–26. p.
- Fritz P. (2011): *Mozgásos rekreáció. Rekreáció mindenkinek*. Bába Kiadó, Szeged.
- Frenkl R. (1977): *Sportélettan*. Testnevelési Főiskola. Budapest.
- Cooper, H. K. (1990): *A tökéletes közérzet programja*. Sport kiadó. Budapest. 19–26. p
- Cooper, H. K. (1990): *A tökéletes közérzet programja*. 2. átdolgozott kiadás. Sport kiadó. Budapest. 117., 131., 260. p.
- Kopkáné P. J., Bognár J, Barthalos I., Vécseyné K. M. (2014): Életminőségi összetevők, testösszetétel és fittségi állapot vizsgálata Észak- és Nyugat- Magyarországon – Keresztmetszet elemzés a 60 év feletti lakosság körében. *Népegészségügy*, Nemzeti Alaptanterv (2012): [http://ofi.hu/nemzeti\\_alaptanterv](http://ofi.hu/nemzeti_alaptanterv)
- Müller A., Rácz I. (2011): *Aerobik és fitness irányzatok*. Dialóg Campus Kiadó. Budapest.
- Tihanyiné H. Á. (1995): *Az aerobic elmélete és gyakorlata*. Magyar Testnevelési Egyetem. Budapest.
- Tihanyiné Dr. H. Á., Fajcsák Zs. és Petrekanics M. (2004): *Az aerobic elmélete és gyakorlata. Az aerobicedző-képzés szakkönyve*. Plantin-Print Bt, Budapest.

## Other Recourses

[www.aerobik.web/https://a1s2d3f4g5h6j7k888.wordpress.com/page/2/](http://www.aerobik.web/https://a1s2d3f4g5h6j7k888.wordpress.com/page/2/)

[www.matsz.hu/aerobik](http://www.matsz.hu/aerobik)

[www.sasok.hu](http://www.sasok.hu)

# DANCE FORMS OF MOVEMENTS



Eszter Boda

*'Dance expresses the feelings of the soul with the movements of the body and it is worthy of acting a similar part as music and poetry do.'* (Cesare Negri)

## INTRODUCTION

Dance is one of the most elementary sources of joy for people, it expresses their emotions and it is a part of universal culture. People have always danced, dance is mentioned as the most international language as everybody can understand and follow it, there are no language barriers.

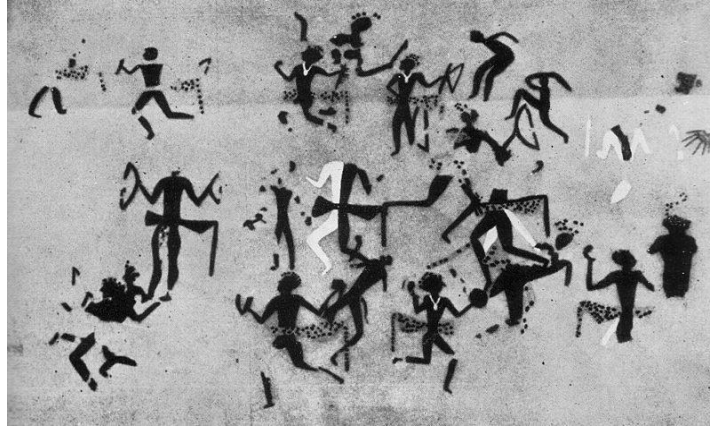
When we dance we become one with the music and tend to get engaged totally into the moment, we have a flow experience. It is important because we know from Mihály Csíkszentmihályi that the more we experience the flow, the richer our lives can become. To know music and dance forms of movements can broaden our horizon, diversify our culture of movement, we can express feelings deep inside by practising them. Their function of relieving stress, training the body as well as being aesthetic is widely-known. Besides, the activity of dancing is one of the most complicated aesthetic-artistic activities as it occupies visual abilities, sensing, hearing culture and the sense of muscles and body at the same time making great demands on them. (Antal, 2008).

Dance develops our sense of rhythm, tune and balance. Dance as a form of art is a tool to solve problems beyond art. With its help we can understand, handle and solve problems concerning self-knowledge or problems arising from knowing others. These problems might arise by being aware of certain life situations, can refer to factual, natural or environmental problems. (Antal, 2008).

## 1. EVOLVEMENT AND ORIGIN OF DANCE

Its roots go back as early as prehistory. In that time it played a ritual role in the life of prehistoric communities, as each important event had a dance merry-making as well. For example, hunting, child birth, death, or inexplicable natural phenomena. Dance was regarded as a communication tool between the man and nature.

In ancient times its function was extended by entertainment. In alignment with the spirit of that era, body culture was placed in the centre and the harmony of the body declared.



Picture 1: Dance prehistoric times Paintings of leopard skin-clad dancers from excavations at Chatal, Hüyük in Turkey dating to around 6,000 BCE. (<http://www.whizzpast.com/twist-and-shout-a-short-history-of-dance-in-pics/>)

This kind of aesthetic-centrism still reflects music and dance types of movements. Religiosity of the Middle Ages soon reached dance, too, the loosely dressed dancers were changed by closer and more reserved gaieties. The function of dance was the form of social interaction in noble courts, for ordinary people it meant their own service.



Picture 2: Dancing in ancient times  
<http://www.hotdog.hu/okoriegiptom/kepek/tancosok-falfestmeny>

The heyday of the development of dance can be put to modern times. Technical revolutions brought changes not only in everyday life but changed people's way of thinking as well, the position of arts and music changed, too. New directions of movements were born, instead of classical dances the so-called free dances conquered more and more popularity. At the turn of the century mostly the German and French-speaking areas were the best to popularise them, later on the new craze reached America, too and by the 20<sup>th</sup> century Americans had become authoritative in jazz dance. In addition to dance development we must mention the role of music, too, once speaking about music and dance forms of movements. These are not only dances performed to music but the several musical versions of gymnastics movement material also belong here. (Kovács, 2004).

## 2. MUSIC

Before going into the details of each dance type, mention must be made of the basics of another important field. As we speak about music and dance forms of movements besides dance we also have to be aware of the term of music. What is music? It is a sequence of orderly vibrations, i.e. sounds. Its quality can be defined by four organising principles:

- pitch
- timbre
- volume (dynamics)
- tempo

*Pitch* means the melody of the music; it is defined by the frequency of the sound. For example: low, high, soft, slow, quick and swift.

With the help of *timbre* we can distinguish the tools creating the sound and the human voice.

Volume or *dynamics*. The musical sound can be performed from the softest to the loudest on different scales which are marked in the international language of music, i.e. in Italian.

*Tempo* refers to the rhythmic of music. The following terms belong here: time, rhythm, tempo, musical notes, intervals, different rhythmical formulae. At least the basic knowledge of these is necessary if one wants to acquire music and dance forms of movements. (Kovács, 2004).

## 3. DIVISION OF MUSIC AND DANCE FORMS OF MOVEMENTS

### 1. Traditional dances

- a) Folk dance
- b) Classical ballet
- c) Character dance
- d) Partner dance (Ballroom dance)

### 2. Gymnastics trends

- a) Aerobics classes
- b) Dance gymnastics
- c) Music gymnastics, rhythmic gymnastics

### 3. Modern forms

- a) Fashion dances
- b) Jazz-ballet
- c) Jazz-dance
- d) Contemporary dance
- e) Modern dances, stage modern dances

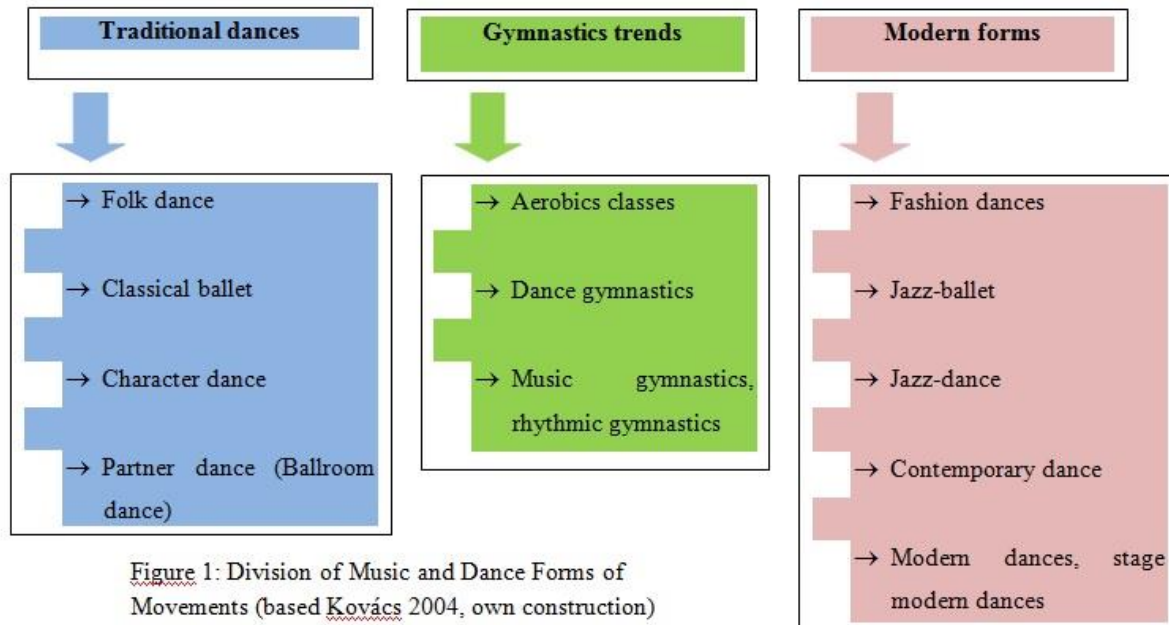


Figure 1: Division of Music and Dance Forms of Movements (based Kovács 2004, own construction)

These forms of movements are great as forms of sports as can maintain both conditional and coordination abilities in an excellent way, and besides, they can be useful as recreational activities. The appropriately-planned classes can provide physical, spiritual and mental recreation and as they are social activities, can influence our social life positively, too.

## 3.1. Traditional dances

Let us start the detailed introduction with the different dance forms of movements. First we are going to examine the **traditional dances**. Folk dance, classical ballet, character dance and partner dance can be listed here.

### 3.1.1. Folk dance

Folk dance includes the forms of movements different from the everyday ones defined by the consciousness and aesthetic principles of social layers and groups belonging to the notion of folk. In a broader sense it is one of the branches of folklore genres. Peoples on Earth during their history created the dance/forms of movements typical of their countries which represent the most precious values for each nation. The differences in variations were indicated as national peculiarities by the researchers of different na-

tions and countries. After several decades of quest, it was verified for the respectable researchers that the differences which very often might seem and in certain regions even felt to be ethnic ones, together with the regional and historical proportioning, the discrepancies due to the different-level phase shifts of development help to state the layers of dance belonging to the periods of universal history of culture.

Collective dance forms root in the European Middle ages (chain, string, round, ritual and instrument dances). The variations of different types and difficulty of partner dances were the results of the late medieval and Renaissance newer and newer fashion waves. Together with the rise of the middle class, the new style standardised, set partner dance forms (so-called civilian partner dances) spread from Western Europe towards the east in the 18-19<sup>th</sup> centuries. The regional versions of the older styles which remained at different intensity according to regions are those dances which include the rich dance culture of the Carpathian Basin, very often suggesting an ethnic complexion. (Wikipedia-folk dance).



Picture 3: Folkdance in Hungary

(<http://tudasbazis.sulinet.hu/hu/muveszetek/tanc-es-drama/a-magyar-neptanc-tipusai/2/kozepes-tempoju-forgo-forgatos-tancok/forgatos>)

Let us see a couple of examples for the well-known dances of nations:

Greek: sirtaki

Spanish: flamenco

Italian: tarantella

Czech: polka

Irish: jig

Hungarian: csárdás

### 3.1.2. Classical ballet

The base of each dance is ballet. The word itself is French, but it derives from the Italian ballo, i.e. dance. It is a stage dance performed by one or two persons accompanied with music, which expresses the action and emotions by movements and mimics in a stylized form, using the language of classical ballet. The dance including difficult postures, positions and series of movements was evolved in the 15<sup>th</sup> century, from French and Italian court dances. We can recognise its series of movements in stage movements as well yet the tendency is that almost each competitive dancer used to be a ballet dancer at the beginning of their career.

Dance went on developing after the French and Italian noble courts in England, Denmark and Russia. Ballet performances were not elaborated at that time, even pointe shoes were not introduced. Later on ballet had its own expressions, the movements and series of movements received French names as this kind of dance was really popular in the court of the Sun King. It was a rather simple stage dance until the 19<sup>th</sup> century, then as stage storytelling evolved, dancers could move aerially, ethereally due to the new invention of pointe shoes. Tutu, their typical attire leaves dancing feet free yet it is a decorative stage costume. At the end of the 19<sup>th</sup> century, by spreading of the different -isms in art modern ballet also emerged. Classical ballet is taught by five famous methods, according to the ideas of Russian, Italian, Danish, American and English masters.



Picture 4: Classical ballet dancer  
(<http://www.tanccsillag.eoldal.hu/>)

The history of the unique pointe shoes started in 1823 but the first ballet dancer performing *en pointé* officially was Marie Taglioni. Shoes can be worn only after two or three years of practice. Muscles must be strong, not only standing on toes but also danc-



ing on them can be dangerous if the dancer is not a qualified one. Little girls are not allowed to dance in pointe shoes as they can deform the young, soft bones. In addition, it can cause ankle fracture and hammer toe even with adult ballet dancers.

All muscles of the body must be strong and well-trained in order to keep the weight of the body dancing on toes and so that the audience would see an airy, ethereal movement.

Shoes are made of stiff leather, canvas and to avoid injuries during dancing pads made of lamb wool or sponge must be worn. It is important to 'break in' shoes before dancing as they hold the bones of the sole like a shelf.

([www.tanc.network.hu](http://www.tanc.network.hu))

The basic technique of ballet is the turnout from the hip, besides the five positions of the feet, positions of the arms have a complete system as well. Ballet dancing should be started at a very young age, it requires a high level of persistence and flexibility besides the intensive training and ballet school. Acquiring the technique of classical ballet and performing it at an acceptable level is really difficult. It needs training of years and practising every day. The minimum practice of 1-2 hours a day can provide to maintain and develop the dancer's technique, the training and condition. Those who know this technique can admit that it is necessary as the material of movements in classical ballet is so controlled, based on innervations that the required level can be achieved only by regular and hard work. The movement being a little bit different from the ideal one will spoil the aesthetic experience of the audience.

The main pillars of classical or academic ballet are the so-called positions. It is rather difficult to imagine a set of exercises or combinations, small or large *allegros*, i.e. jumps which lack the positions of classical ballet. There are only three well-known positions, however, this number includes several possibilities. Each position can be performed forwards, backwards, with free feet on the ground, at 35° - 45° or 90°, with small and large arm movements, weight leg can stay *plie*, i.e. bending knees on sole, half of the sole or pointe. Some positions can be performed during jumps.

The positions of classical ballet are the following: *Croisé*, *Effacé*, *Écarté*. These short terms are only informative; actually they are detailed concerning terminology, directions and other instructions.

**Croisé:** The word itself means 'to cross'. This is a closing position in which the dancer holds the working leg that from the point of view of the audience it crosses the supporting leg. There are small and large croise positions depending on the position of the arms, not on the height of the leg.

**Effacé:** This is the so-called opening position in which we have to stand so that the open or uplifted working leg would not hide the level of supporting leg. There are front and back effacé positions performed with small and large positions of arms.

**Écarté:** The name comes from the French 'spread'. According to it the working leg should be held on the side. ([www.delmagyar.hu](http://www.delmagyar.hu)).

### 3.1.3. Character dance

It is a collective term of national-folk dances which were given dramatic roles in romantic ballets and since then have formed the individual group of the language of movements in ballet. ([www.kislexikon.hu](http://www.kislexikon.hu)).

It means the different folk and national-like stylized dances are called character dances. ([www.balett.dancemelody](http://www.balett.dancemelody)).

### 3.1.4. Ballroom dances (Partner dances)

As it was mentioned in the introduction, dance has been present in people's life since ancient times. Not only had it acted as a form of entertainment but was also a part of the rituals of a given nation. In the course of time such dances evolved which spread not only within a given community but became popular worldwide. In Europe, first the imperial courts determined fashion. Balls and dance merry-makings happened according to a strict etiquette ruled by the master of ceremonies who were today's dance teachers. Dances performed in the court were rather different from those of ordinary people. They were stepped according to rigorous choreography, mostly in the form of a circle, line or column and the representatives of the two genders lined up separately, did not touch each other, only moved around each other.

Certainly, etiquette changed later on, first men and women could dance by holding the two ends of a cloth, then they were allowed to hold their hands, too. The development was so rapid that the 19<sup>th</sup> century ballrooms were dominated by dances such as waltz, polka or gallop and social dance was born. The upswing of the industrialisation and trade was further help in spreading dances, technical progress enabled to serve the musical ground available at home any time (the appearance of gramophone).

Ballroom dances can be divided into two main groups: standard and Latin-American dances.

Let us know first the types of **standard dances**. Pairs dance them on competitions in the following order: waltz, tango, Viennese waltz, slow fox and quickstep.

#### **Waltz**

Waltz evolved during the 1920s from one of the descendants of the Viennese waltz, which besides the old 'round' turn-rounds contained the new elements of linear movements as well. It was named 'English' waltz after its place of origin but the name has been used on competitions only since 1929, though it was performed on the 1922 world championship. First it was a 'dance of passing feet', in the style of Boston and slow fox, then due to the increased number of turn-rounds feet were closed at the end of the tact.

The dance received a diagonal structure, when turning to the right and left, a  $\frac{3}{4}$  turn was made and this new way of choreography created by the English dance teachers was acknowledged in 1927 by the Imperial Society of Teachers of Dancing. It is easy to acquire, has tender diagonal movements, performed to melodious music, added with slow turning movements, moderately swinging, heading in space. Time:  $\frac{3}{4}$  (MTASZ website).



Picture 5: Waltz dance is one of the most popular dance on Hungarian proms (<http://www.csongradmegye.com/csongrad-megye-hirek/az-angolkeringo-volt-a-kedvenc-aszlagavaton-a-bedoben->)

### ***Tango***

The origin of Tango cannot be separated from the Argentine ethnic soul and Buenos Aires. The name 'tango' originates in the word 'tambor' (drum) recalling the holidays accompanied by the drum solo of the black south-Americans. The dance and music influence derives from the Cuban habanera and the Argentine milonga. The modernised Tango spread in the harbour district of Buenos Aires, it was the dance presentation of sexual relations: hard and soft, aggressive and sentimental, rich in controversies. It reached Europe in 1907 and enchanted mostly Paris. In 1912 Tango-craze swept throughout Europe. From the beginning of the 1920s the south-American Tango was reformed, in 1922 a Tango conference was held and in 1929 its today's form was finalised: it is characterised by abrupt snap-like movements (mostly of the head), passionate moves forwards and back, hesitations and figure closures. Time:  $\frac{2}{4}$  (MTASZ website).



Picture 6: Argentine tango  
(<http://tancmufaj-tancstilus.hupont.hu/6/tango>)

### ***Viennese waltz***

Its name derives from the German 'waltzen' (turn, circle round). The ancestors of waltz can be found in the 12-13<sup>th</sup> centuries, in the time of minnesangers. The origin of waltz can be detected in the German „Springtanz” /jump dance/. However, most people trace it back to Dreher or Landler, starting from the 16<sup>th</sup> century. The word 'walzen' occurred around 1750 as a dance form. The triumph of the Viennese waltz began after 1815, the Viennese Congress. Thanks to Paul Krebs, a dance teacher from Nurnberg, in 1951 the Austrian waltz tradition and the English style were joined and the Viennese waltz as emancipated standard dance was acknowledged (MTASZ website).

It consists of six steps and a complete turn-around, which is swift, steady, soaring and fills the space. Its music includes a lot of string instruments (Fritz, 2006). Time:  $\frac{3}{4}$ .



Picture 7: Viennese waltz  
(<http://tancmufaj-tancstilus.hupont.hu/7/becsi-keringo>)

The origins of Foxtrot can be traced in one step and rag. One step reached Europe around 1910, it was a progressive dance with a simple step form, without chasse. It was outplaced by waltz in England. When in 1912 ragtime conquered as a music form, rag evolved from one step. This was further developed by the English dance teachers as the base of the English style in the 1920s. The step starting with the heel and the new body technique enabled bigger swing. The presently valid form of foxtrot was fixed in 1922, which since 1924 has been divided into a slower version, Slow Foxtrot /Slow fox/ and a faster one, the Quick step, depending on the speed of the music (MTASZwebsite).



Picture 8: Foxtrott  
(<http://tancmufaj-tancstilus.hupont.hu/9/foxtrot>)

### ***Slow fox***

Slow fox is based on a long, sliding way of movement, following linear step patterns and formed in an art-like way (MTASZ website). Knees are slightly bent, i.e. flexible and ready to move. Each step is of almost the same length. The body is in continuous progressive move. The movement of feet is continuous and emphasises the walking character. First one of the body sides swings a bit forward then the other one. A lot of people like it due to its character and music (Fritz, 2006). Time: 4/4.

### ***Quick step***

Quick step has its origin in common with Slow fox and was called first 'Quick time Foxtrot and Charleston', it can be regarded the most cheerful and entertaining ballroom dance. After the Second World War it went through a significant change of style, it was completed by small, rhythmical, vaulting steps (MTASZ website).

Its basic movements are characterised by chasses, lock steps and steps performed in outer way of standing. The dance is unique due to its rather quick, uncontrolled contin-

uous running movements. It is regarded as a capricious dance, which is manifested in the permanent change of 'quick' and 'slow' steps. It is the most joyful and sparkling type of ballroom dances (Fritz, 2006). Time: 4/4.

The other large group of ballroom dances is those of **Latin-American dances**. The most important is the isolation of the body, this way more relaxed, looser dance movements can be brought into being. Let us know them in details, in their order of performance on competitions.

### ***Samba***

Almost all people associate the word Samba with Brazil and the Rio Carnival. Originally, it is a collective name of several dance forms which were taken by the African slaves to their new homeland, Brazil. Its name derives from the word 'semba' referring to typical movements of the hip. During cultic celebrations ecstasy and the intoxicating dance were in the centre. Round dances also appeared on ceremonies, where a solo dancer or a pair was in the centre. The most popular is the round dance 'samba de moro', which can be regarded as the predecessor of today's modern samba. Samba music is called percussion music, quick, vivid and inspiring to move. Its main musical instruments are drums and bells. Its African-Portuguese mixture, the maxixe was not a great success, it has been part of the competition programmes since 1924-25 but the transformation of samba from the 'ethnic' towards today's sporty happened only after 1959 (MTASZ website).

Dancers try to bring to life the Bounce movements; this can be reached by the appropriate move of the ankle and the knee. Samba regained its popularity on the dance floor due to its buoyancy. Its further typicality is that pairs move wave-like forward in the room. This means to swing their pelvis forward and back. Common steps are the ringo, volta rotations, 'barrel' or promenade running (Fritz, 2006). Time: 2/4.



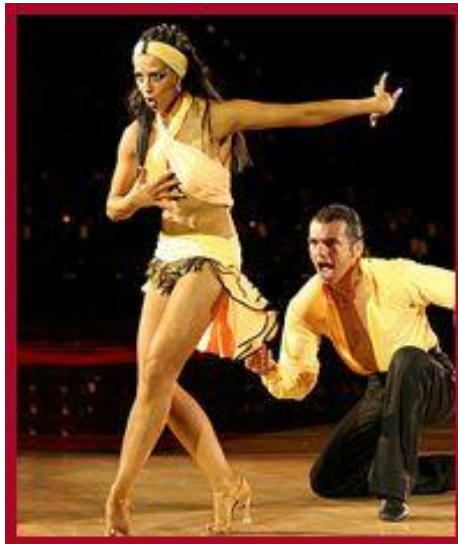
Picture 9: Brazilian samba

(<http://intelligenttravel.nationalgeographic.com/2013/02/21/one-night-in-samba-city/>)

### ***Cha-cha-cha***

Cha-cha belongs to the most recent music phenomena of the Afro-Cuban music development, at first it was a music form. It is a dance created artificially, a version of rhumba and mambo. Its founder was Enrique Jorrin from Havana, who in 1953 slowed the too fast mambo to cha-cha. The word 'cha-cha-cha' is also a part of the rhythmic part of the music, similarly to triola. It has become the most popular fashion dance since 1954. It was put on the list of competitive dances in 1961 (MTASZ website).

It is a relatively quick dance, filling small space with an extremely ingenious and funny character. Its speciality is that almost each basic step can be taken to rhumba. During the dance pairs feel free, they are penetrated with cheer and fascination by each other. It is a dance where partners play with each other a little bit and with the audience, too. Its popularity is increased by the fact that a lot of disco music can be danced to cha-cha-cha (Fritz, 2006). Time: 4/4.



Picture 10: Cha-cha-cha  
(<http://tancmufaj-tancstilus.hupont.hu/13/cha-cha-cha>)

### ***Rhumba***

Perhaps it is one of the most sensual dances. Originally it is a collective name of several Cuban pair-dances, the word itself means 'holiday, dance'. Two dances evolved from the rich Afro-Cuban rhythms, habanera in the 19<sup>th</sup> century and modern rhumba in the 20<sup>th</sup> century. Music was played either slowly – Rhumba bolero -, or fast– rhumba Guaracha, Cuban rhumba. Rhumba arrived in Europe from New York, in 1930. That time it could not prevail, it was re-discovered by the French after 1945. During the two rhumba wars (1956-1958, 1961-1963) debates were about the standardisation of the rhumba technique. Cuban style, evolved from mambo competed with the slow rhumba, Square Rhumba. After all Cuban style spread and it was acknowledged as basic material of competitions in 1964 (MTASZ website).

During dancing lyric movements mix together with erotic elements, it is characterised by passionate love rivalry, its music is rich in Afro-Cuban rhythms. A lot of positions present the art of lure. While dancing, there is a dialogue between the two genders. The woman hesitates between devotion and refusal, the man between attraction and independence. Hip movements are typical elements of the dance (Fritz, 2006). Time: 4/4.



Picture 11: One of the most sensual dance, the rumba  
(<http://tancmufaj-tancstilus.hupont.hu/14/rumba>)

### ***Paso Doble***

Paso Doble is a Spanish dance, which was performed to Spanish military march music. Its present form was formed in France. Paso Doble models a bullfight, where the man plays the matador and the woman symbolizes the red cape. They move together around the imaginary bull while perform flamenco-elements and positions typical of the fight within the arena. The dance named 'double step' with the emphasised putting down of the heel and half-sole, together with its rhythmical progressive steps has been among competitive dances since 1959 (MTASZ website).

One of its characteristics elements is 'appel', which is a step danced energetically, on the sole, with slightly lowering the knees. For this dance you need great attention, solemn dignity, ardour and self-discipline. It is also typical that paso doble is performed by tensing the whole body, rotating short, rapid movements and controlled positions (Fritz, 2006). Time: 2/4.





Picture 12: Paso doble  
(<http://tancmufaj-tancstilus.hupont.hu/15/paso-doble-tanc>)

### *Jive*

Jive is a stylized, harmonious combination of several predecessor dances: Lindy Hop, Blues, Boogie, Boogie-Woogie, Jitterbug, Bebop, and Rock'n'Roll. Dances indigenous in the USA were taken to Europe by soldiers. After the war Boogie became the leading music. Judges stylized the ordinary basic forms into a more sophisticated dance form, this is how jive could get in the materials of competitive dances in 1968 (MTASZ website).

Jive is located; its steps include mostly the elements of rock and chasse. It is a lively, juvenile, funny, vivacious and rhythmical dance, which is the favourite of the audience and represents a colourful patch in the competition programme (Fritz, 2006). Time: 4/4.



Picture 13: Jive  
(<http://tancmufaj-tancstilus.hupont.hu/16/jive-tanc>)

## 3.2. Gymnastics trends

Gymnastics trends represent the second large group of music and dance forms of movements. Aerobics classes, dance gymnastics, music gymnastics and rhythmic gymnastics belong to here. About the first one you can read in the earlier chapters of this book in detail. Let us know the rest.

### 3.2.1. Aerobics classes

(See the earlier chapters of the book)

### 3.2.2. Dance gymnastics

During dance gymnastics the aim is to acquire basics, basic techniques and appropriate posture by possessing which you can learn a dance style, classical ballet, jazz, modern dance or even fashion dances assertively. It can help in solo and pair dances (e.g. partner dances) as well, due to the acquisition of the correct posture. The aim of the classes is to develop, strengthen and stretch the muscles necessary for the dance, to practise the special muscle work consciously, in order to have firm basics and avoid injuries, enjoying the pleasure of dancing. Participants acquire the alphabet of dancing step by step and practise those technically important components for which there are often not enough time on a 'real' dance class. It is often used among 2,5-4-year-old girls and boys as a dance preparatory gymnastics class. It is extremely important as this way correct posture and coordination skills can be evolved at a very young age and children can experience the beneficial effects of dance in a playful form, while their interest in music is shaped and extended.

### 3.2.3. Music gymnastics

It includes gymnastics exercises performed to music. Very often certain types of aerobics classes are also listed here. It is a set of two, four or eight-time exercises, performed consecutively. It is important to know the music and keep the correct time.

#### *Rhythmic Gymnastics*

RG (former RSG) is an exclusively female branch of sport, although lately gentlemen also have tried to conquer it. The key words of this kind of movement are grace, femininity, flexibility, artistry. It can be started as early as 3 years old, yet at that time it is called the preparatory for eurhythmics. In this early period the aim is to make little girls like the movement form, together with a kind of foundation work in a playful way. Rhythmic gymnastics is a competitive sport performed to music, by apparatus or free hand, executing individual or group exercises.

Its events are the following: individual combined competition, individual competition according to apparatus, team competition of group apparatus. It is the international association, FIG to determine which four apparatuses out of the possible five have to be used when executing individual exercises. Apparatuses: rope, hoop, ball, ribbon and clubs. The size, shape, material and colour of the apparatus and the order of exercises are also determined by the rules of FIG. The all-around apparatus team competition has been a world champion event since 1967. Presently the five-member teams have to perform free exercises using the selected apparatus (e.g. from rope/hoop/ball/clubs/ribbon one of them (e.g. 5 hoops), or the combination of these in a 2+3 division (e.g. 2 hoops and 3 balls).



Picture 14: The hungarian junior rhythmic gymnastics group with balls  
(Ritmikus gimnasztika >> 2015 >> Pesaroi Világkupa 2015 - Juniorok  
[http://www.matsz.hu/ritmikus\\_gimnasztika/kepgaleria](http://www.matsz.hu/ritmikus_gimnasztika/kepgaleria))

Exercises must be performed on a 13x13 m mat. Duration of individual exercises is from 75 to 90 seconds, for group exercises from 2,15 to 2,30 minutes. Components of exercises are divided into groups of different difficulty by the FIG rules. Exercises can contain certain acrobatic, ballet and folk elements, too, according to the give criteria. There must be an ongoing relationship between the gymnast and the apparatus. The movement and the manipulation of the apparatus must reflect the musical components, dynamics, rhythm, time and tempo. Exercises are scored by judges according to the level of difficulty (body and apparatus technique), choreography, artistic value and technical execution. Two panels of judges work, gymnasts can reach the maximum of 20 scores (at individual competitions). Scores of components can range from 0,1 to 0,5 and can be divided into the following categories: balance positions, components of flexibility, waves, pivots, jumps. All the components of the exercise have to be shown the judges in advance on a so-called technical sheet and judges decide on the final score based on it and the exercise performed.



Picture 15: Rhythmic gymnastics competitor with clubs  
(<http://www.expressport.hu/ritmikus-gimnasztika-eb-a-magyar-csapat-17-helyen-az-also-nap-utan/>)

**Rope:** Its material is hep or synthetic material, its length and thickness is in proportion to the size and height of the gymnast, the average length is 250- 280 cm, with a diameter of maximum 10 mm, the middle part can be thickened, the rope ends can be ended in knots. Rope exercises can be performed by individual gymnasts last time in junior category.

**Hoop:** It is a flat or round apparatus, it can be made of wood or plastic, with a diameter of 80-90 cm, its weight is at 300 gr.

**Ball:** Its material is rubber or plastic, the diameter is 18–20 cm, its weight is at least 400 gr.

**Clubs:** It is an apparatus similar to a glass bottle. It is made of wood or plastic, nowadays it can be rubber, too. Its length is 40- 50 cm, its weight is at least 150 gr. Exercises are performed using two clubs. It is interesting that in 1904 and 1932 on the Olympics the male gymnasts' event included club exercises.

**Ribbon:** It is made of silk or synthetic material, its stick is wood, bamboo or plastic. The length of the ribbon is 600 cm, 100 cm folded back at the end closer to the stick. Its width is 4- 6 cm, weight is at least 35 gr. The length of the stick is 50- 60 cm, and 10 mm thick.

**Freehand exercise:** It is an individual exercise performed without apparatus, containing steps, running, jumps, turns, pivots and balance positions. It was on world champion events only between 1963 and 1969. It is applied in child category and on galas.

**Musical accompaniment:** Individual and group exercises have to be performed to music, which can be live or recorded, using a solo musical instrument or an orchestra, or even voice is allowed ([www.matsz.hu/ritmikus\\_gimnasztika](http://www.matsz.hu/ritmikus_gimnasztika)).

**Attire:** gymnasts perform their exercises in leotards, which have strict rules. For teams each gymnast has to wear the same type of leotard.

World powers of rhythmic gymnastics today are Russia, Belarus, the Ukraine, Bulgaria, Greece and Israel.



Picture 16: Rhythmic gymnastics group with five hoops  
([http://www.mob.hu/ritmikus-gimnasztika\\_2/page/4](http://www.mob.hu/ritmikus-gimnasztika_2/page/4))

### 3.3. Modern forms

Last but not least let us list the categories regarded as **modern forms**. They are called modern as their representatives and creators tried to depart from the classical line and create something totally new. Compared to former stiff, over-controlled and ruled forms of movements, improvisation and self-actualisation came to the front. The change started from America and reached Europe as well. Below there are the different types in more detail.

#### 3.3.1. Fashion dances

Let us review the following forms of movements which are the most popular but not limited to.

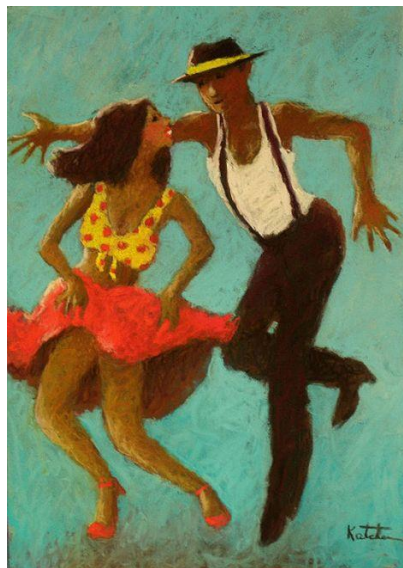
The two dances below can be listed as Latin-American ones, yet we have to mention them separately as they are not included in the competition events.

##### ***Mambo***

The name comes from a religious term and means a holy act. In the past the drums used in mambo were regarded as holy tools and it was thought that during the mambo music these holy tools talk to each other and gods as well. The mambo of modern times started to evolve at the beginning of the 1940s and then during the Second World War was formed and completed with the rhythms of the American jazz and swing. The dance itself adjusted to it, too.

During mambo 'Merengue-hip movement' is danced, meaning that the hip moves not at the same time as legs do so but a bit delayed. Feet are put on the floor with the inner edge of the half sole then placed on the sole. Continuous movement with the closed knees has to be maintained by leg work. Transferring weight, legs and knees are easily stretched at each step by the dancer. Different figure move free in the space but they seem to be located on the whole. Mambo is freer in its form and enchants everybody due its gracefulness.

Similarly to rhumba, we can see the erotic, exalted and vivacious playfulness in mambo as well. Its peculiarity is the isolation of the chest and hip, the quick rotations and lively arm movements. Its music is similar to that of the samba, the components of movements to rhumba, so mambo is the perfect recipe for popularity (Fritz, 2006).



Picture 17: Mambo  
(<http://tancmufaj-tancstilus.hupont.hu/17/mambo-tanc>)

### ***Salsa***

It is regarded as one of the dances to acquire very easily. The basic steps can be learnt even during a few hours. Salsa is a kind of mambo, danced in a unique way. They differ from emphasising rhythm, and in case of salsa, dancers move with a bit of bent legs. Salsa music itself is spontaneous and difficult, as a dance it is racy, fiery, cheerful and really zestful. There are two basic types of it: the Cuban and Puerto Rico types. The Cuban salsa is said to be the ancestor of all salsas, which evolved from a religious ritual dance into a pair ballroom dance in the course of time. It is also called the dance 'without principles' as any kind of movement is allowed, movements come from the dancer's inner freedom and the spontaneous reactions given to the pulsating music. The Puerto Rico version can be applied as means of expression the attraction between the man and the woman. The basic step is borrowed from rhumba and mambo, i.e. 'one step forward, one step back'. We have to mention the term of 'cross-balance', during which shoulders and arms move

the opposite directions than the hip. It is rather difficult from the point of view of technical execution, which is the reason why it is taught only in the best dance schools. Creativity is typical of salsa, as it is the dancer's fantasy to decide how to vary the eight basic steps (Fritz, 2006).



Picture 18: Salsa dancers  
(<http://www.dancesf.com/dancing/east-bay-salsa-dance.html>)

### ***Zumba***

(See the above chapters)

### ***Rock'n'Roll / Acrobatic Rock'n'Roll***

Rock and roll is not only a dance but also a trend or lifestyle. It was born from the mixture of different genres. It was matured from the elements of rhythm and blues (R&B), hillbilly or rockabilly and the western swing at the end of the 1940 so that it would conquer America in the 1950s at stormy speed and spread to Europe soon. The name rock and roll was first used by a disc jockey in 1953. It had its heyday in the 50s.



Picture 19: Rock'n'Roll dancers  
(<http://sportvilag.net/news/show/egy-fordanos-dobogos-a-dunantuli-bajnoksag>)

It is known not only as a recreation form but since the 1970s there have been high-level competitions as well. Besides acrobatics, enchanting and temper the form of movements brought even a sporty character, which was perfect for the dynamics of the young, which can be the reason why rock and roll could become so popular.

As this sporty side required record achievements and great effort, the number of sportsmen pursuing rock and roll was limited to a smaller circle within the free time rock and rollers. Rock and roll was brought to Germany by the Swiss René Sagarra at the beginning of the 70s, with its so typical jumping step. That time mostly flat steps were known and valid on the competitions held in dance schools or discos.

The international association of the branch is the World Rock'n'Roll Confederation (WRRC), including more than 30 nations. WRRC has been an associated member of the World Dance Sport Federation (WDSF) since 1994, thus being a direct member of Sport Accord. International competitions are arranged for pairs and girls. Rock and roll as a dance evolved from the elements of boogie-woogie and Lindy Hop swing. The name of lindy hop was unknown, it was created by a man called Shorty. He danced a mixture of swing with his partner, Big Bea. Big Bea was said to be 2 metres high, while Shorty as his name shows, was a short person.

Acrobatic rock and roll is more than a dance, it is rather a sport. It means musicality is neglected, acrobatics is in the centre together with the coordinate, synchronous hand and leg work of the pairs. It is performed to choreography, unlike traditional rock and roll dance trends.

Concerning its music, one of its predecessors, rhythm and blues (R'n'B) also started to evolve in the second half of the 1940s. According to the definition of the Billboard magazine R'n'B is a popularised black genre, while the similar music style of the white was named country and western. Rhythm and blues can be differentiated from the classical rock and roll songs that they are performed mostly by black singers, it contains more blues and jazz elements and the wind instruments are given a greater role, too.

Its other ancestor, the western swing was popular in the states of Texas, California and Oklahoma in the 40s and at the beginning of the 1950s. Characteristics of classical swing, jazz, honky tonk and country songs can be observed in it (MTASZ website).

### ***Boogie-woogie***

Basically, it is a dance with swing origin, which gained popularity in the 1950s. Its main characteristic feature is free lead and improvisation. Real boogie-woogie dancers try to return the atmosphere of the music by their own personalities instead of enchanting the audience by choreography learnt before. The rhythm of the music is given back by the diversity of the step variations. It is also mentioned as recreational dance as it can be danced at places of entertainment, parties and concerts, regardless age groups.



It is based on the two slow (walking) and two fast (triple step) steps. When executing it, attention must be paid to ease, playfulness and dynamism (Fritz, 2006).

### **3.3.2. Jazz-ballet**

Compared to classical ballet, it is a dance form performed to modern music, with faster movements, presenting ballet elements. It is the dance of the modern age and combines several forms of movements. Professionals suggest starting it from the age of 8, it can be pursued until adulthood, mostly with a recreational purpose. Certainly, there is the possibility of high-level competitions as well at this type of dance, too. Its characteristics are the separate use of body parts and the different isolation and dance technique exercises.

It is a type of dance developing body consciousness, combined with a lot of stretching, strengthening and steps. It helps to develop coordination and conditional abilities as well, the appearance of the inner muscle tone and increase flexibility.

### **3.3.3. Jazz-dance**

The roots of the dance go back to America, to the Congo-dances of the black in New York. In the 1920s Harlem was its centre. Change and development reached this form of movement, too and it was influenced by ballet and modern dance. It has started to conquer the world as an individual dance style since the 1960s. It is one of the most versatile dance form, uses hip hop and funky elements as well, acrobatics is also close to it.

In the centre of the movement we can see the head and the neck, shoulders, chest, abdomen, hands and legs. It is characterised by polycentral isolation, i.e. out of the movement centres mentioned earlier at least two have to move continuously and independently during choreography. Actually, it is a mixture of rhythmic gymnastics and dance sport, but it is open towards any forms of movements and tries to insert the basics of those, too. It contributes to the fact that its popularity has extremely increased lately all over the world (Fritz, 2006).

### **3.3.4. Contemporary dance**

It is a complex genre in dance performance, not only a form of movement which was evolved in the middle of the 20<sup>th</sup> century. It is especially popular in America and Europe, combines classical, modern and jazz styles. That is why it is often associated with the modern dance, ballet and other disco styles. In choreography emphasis is put on technique. Its well-known representatives are Martha Graham, José Limón and Doris Humphrey.

### **3.3.5. Modern dances, stage modern dances**

Let us see the most significant dance forms but not limited to.

### ***Break dance***

The roots of the dance can go back as far as the America of the 1970s. The cult of break dance intertwined with hip hop music style and embodied a free feeling. In this context the following expressions are often mentioned: old school, ghetto-bluster (tape recorder), street dance, B-boy/girl. At first this dance style was not a great success. To be exact, in 1980 the members of a famous break band, the High Times Crew were arrested because they arranged a dance competition on the territory of the Washington underground. It is a street dance spinning on the head, performing acrobatic elements and maintaining squeezed positions. In the course of time it developed into a prestigious sport and world championships are also held in the category of break dance. During the spectacular choreographies performed individually or in groups, dancers often use rugged, cragged movements and they usually show their proficiency similar to a duel or challenge. Its looseness and novelty has made richer the movements of more traditional dances as well (Fritz, 2006).



Picture 20: Break dancers

([http://www.redbull.hu/cs/Satellite/hu\\_HU/Article/Red-Bull-Flying-Bach-Vil%C3%A1gk%C3%B6r%C3%B6li-turn%C3%A9ra-indul-a-breakdance-csapat-021243188230450](http://www.redbull.hu/cs/Satellite/hu_HU/Article/Red-Bull-Flying-Bach-Vil%C3%A1gk%C3%B6r%C3%B6li-turn%C3%A9ra-indul-a-breakdance-csapat-021243188230450))

### ***Disco dances***

Hearing this style most people might recall glittering dresses, flared trousers, huge glasses and microphone hair style, but of course, disco is a lot more than that. The bases of the individual-style choreographies performed by swift legs and energetic, zestful movements roaming the whole dance floor are jazz dance and classical ballet, which can be further extended by popular dance steps in discos by dancers. The following are compulsory elements: jumps, spins, elements of looseness and flexibility. Besides using unique movement elements, steps and figures the vision can be increased by the costumes of competitors ([www.zemlenfesztival.hu](http://www.zemlenfesztival.hu)).

### ***Electric boogie***

It is a show dance performed to rap music which started about the 80s. It has a lot in common with break dance. Concerning its material of movements it is typical that it mimes the movement of a robot charged with electricity.

Contiguous leg work, isolation and twist of different body parts combined with pulsating movements are typical of the character of the dance. Electric Boogie dancers use muscle contraction-relaxation, movements imitating waves and robots and they make their performance even more attractive by maintaining different, creative positions (Fritz, 2006).



Picture 21: Typical electric boogie costume  
(<http://tancmufaj-tancstilus.hupont.hu/21/disco-tancok>)

### ***Hip-hop and Funky***

Both movements must have been evolved from break. These two styles were known for the European audience mostly through the TV channels. The well-known choreographies and movements of video clips can be associated with these types of dances. The difference between hip-hop and funky is rather elusive. Funky is rather 'black' music and dance while hip-hop is today the style of the white, according to experts.

The dance reflects the softer, a little bit slower music of funky as well: it is included of more gentle, circle, lose movements, the emphasis is on the floor and there are few elements close to acrobatics. Unlike funky, hip-hop is a harder, more cornered version, in which dancers jump, often perform several movements on the ground. Similarly to break, hip-hop has its variety of competition as well. Dancers can participate in different categories on official competitions. The rules of categories have a lot in common but there are differences, too ([www.zemplenfesztival.hu/modern-tanc](http://www.zemplenfesztival.hu/modern-tanc)).

## ***Oriental dances – Belly dance***

Its roots go back up to the ancient culture, this is why it is regarded as one of the oldest dances. Many people are mistaken to think that it was created to entertain men. The first belly dancers were temple dancers who showed sacrifice in front of the gods and tried to ensure their fertility. Later it was the central part of fertility rituals on which men's participation was prohibited. During dancing belly and abdomen got a central part and these are the basics of today's belly dance, too.

Belly dance is a type of movement based on independent movements and some steps. It means that dancers move certain body parts in an isolated way, other parts of the body follow the different rhythm parts of the music. Belly dance is an exclusively female dance, its material of movements is compiled according to it. By putting together tiny movements in a sensual way, we can unfold the Woman. That is why today belly dance is used mostly for luring.

The flowing of belly muscles and the rolling of the hip emphasise continuity, while gentle hand movements symbolise femininity and roundness. Choreographies can be made even more colourful by the varied use of tools. The most commonly used tools are the veil, stick, sward, shamadan (candle stick) and zils (finger cymbals).

### **Belly dance types:**

#### ***Persia dance***

Elements: belly movements, waves, gracious arm and shoulder movements, turns.  
Characteristics: variety, cheerfulness, amusement, communication with the audience.

#### ***Khaleeji***

Elements: shoulder movements, hair shaking.

Characteristics: it is a folklore dance, popular in Saudi-Arabia and in the countries of the Persian Gulf.

#### ***Modern Egyptian dance***

Elements: ballet

Characteristics: controlled dance forms, tiny movements, Egyptians have to cover the belly, emotional exaltation, improvisation, presentation of the music content and emphasising the expressive power of the dance.

#### ***Turkish dance***

Elements: jumps, pelvis, hip and shoulder movements, waving movements on the ground.

Characteristics: wide, fierce movements, frequent changes in the space.

#### ***Lebanon style***

Elements: it contains the elements of the Egyptian and Turkish dances, ballet elements, steps, changes in direction.

Characteristics: refinement, dramatic features, different positions, complicated sets of movements, 'show' elements, prosopopeia, attractive sight, diverse usage of props.

### ***Beledi***

Characteristics: it is an Egyptian, rural dance, performed in caftan and with a triangular scarf, its tools are the stick and a basket, playfulness, coquetry (Fritz, 2006).

It is relatively easy to acquire this form of movement at basic level but isolation can be difficult for many dancers, i.e. it can be the greatest challenge.



Picture 22: Belly-dancer

(<http://www.wellnesscafe.hu/mozgas/2010/misztikus-szexi-kulonleges-ez-a-hastanc/>)

### ***Step dance /tap dance***

Its origin is heavily debated. According to American authors it can come from the Irish step dance, the jig, or the north-English clog dance. However, the basic steps of the dance were recorded in several notes in the last century. The most prosperous period of it was that of the 30s. While stepping, our feet become the rhythm instrument themselves. The metal taps on the heel and toe of the dancer's shoes can amplify the sound.

Nowadays the most important is the Irish step dance, which has become known all over the world since 1994, due to Michael Flatley and his team (Fritz, 2006).



Picture 23: Michael Flatley and his world-famous dance group  
(<http://www.jegy.hu/program/flatley-lord-of-the-dance-dangerous-games-58353>)

# BIBLIOGRAPHY

- Kovács T. A., (2004): *A rekreáció elmélete és módszertana*. Második, javított kiadás. Fitness Kft. Budapest. 277-280.
- Fritz P. (2006): *Rekreáció mindenkinek. I. rész. Mozgásos rekreáció*. Bába Kiadó. Szeged. 339-354.
- Folkdance: Wikipedia (néptánc): <https://hu.wikipedia.org/wiki/N%C3%A9pt%C3%A1nc>
- Classical ballet: [http://www.delmagyar.hu/blog/parkettproba/mi\\_is\\_az\\_a\\_klasszikus\\_balett/95/643/](http://www.delmagyar.hu/blog/parkettproba/mi_is_az_a_klasszikus_balett/95/643/)
- Classical ballet: <http://tanc.network.hu/blog/tancimadok-kozossege-blogja/a-klasszikus-balett>
- Character dance: <http://www.kislexikon.hu/karaktertanc.html#ixzz3fhQKs3Yz>
- Classical ballet: [http://balett.dancemelody.com/balett\\_szotar/k.php](http://balett.dancemelody.com/balett_szotar/k.php)
- Imperial Society of Teachers of Dancing hivatalos honlapja:  
<http://www.istd.org/about-us/>
- A Magyar TáncSport Szakszövetség hivatalos honlapja: <http://mtasz.hu/tancsport/>
- Waltz: <http://mtasz.hu/tancsport/>
- Tango: <http://mtasz.hu/tancsport/>
  - Viennese waltz: <http://mtasz.hu/tancsport/>
  - Slow fox: <http://mtasz.hu/tancsport/>
  - Quick step: <http://mtasz.hu/tancsport/>
  - Samba: <http://mtasz.hu/tancsport/>
  - Cha-cha-cha: <http://mtasz.hu/tancsport/>
  - Rhumba: <http://mtasz.hu/tancsport/>
  - Paso doble: <http://mtasz.hu/tancsport/>
  - Jive: <http://mtasz.hu/tancsport/>
  - Rock'n'Roll: <http://mtasz.hu/tancsport/>
- Pécsi Tudomány Egyetem – Táncoló Egyetem honlapja:  
<http://www.tancolo.pte.hu/tartalom/268>
- Magyar Torna Szövetség hivatalos honlapja: [http://matsz.hu/ritmikus\\_gimnasztika](http://matsz.hu/ritmikus_gimnasztika)
- Hip-Hop and Funky dance: <http://zemplenfesztival.hu/modern-tanc/>
- Antal L. (2008-as változat): *Táncos-zenés mozgásfejlesztés. Segédanyag (testnevelő-edző szakos hallgatók számára)*. Szombathely. BDF, TMFK internetes elérés:  
<http://www.sek.nyme.hu/tmk/spri/Lists/Kiadvnyok/Attachments/2/Antal%20L%C3%A1szl%C3%B3%20-%20T%C3%A1ncos-zen%C3%A9s%20mozg%C3%A1sfejleszt%C3%A9s%20%28jegyzet%29.pdf>