

## THE DANCE MAKER SERIES

### Theme, Style, Tempo, Levels and Effort

#### STYLE

Let's take jazz dance for an example. A variety of labels attached to jazz include: commercial, precision, lyrical, concert, musical theatre, and street jazz. Choreographer Bob Boross describes the freestyle jazz dance of his mentor Matt Mattox.

*The influence of ballet is apparent, as angular isolations of the body are often coupled with smooth curving lines of the arms and relaxed hands and wrists. His exercises often add complicated arm movements to tricky patterns of body isolations, to challenge the mind as well as the body.*

This is juxtaposed to the razzle dazzle jazz choreographer, Bob Fosse. Boross explains how Fosse differs from Mattox in his approach to movement.

*Fosse is exceptional in his use of movements from the dance clubs of the wrong side of town as material for expressing his brutally honest outlook on life in a graphic and shocking way. Fosse was a genius at creating entertaining dances filled with hunched shoulders, limp wrists, turned in legs, and thrusting hips.*

Style is personal and unique. A dancer will invest much effort in training so that these idiosyncrasies found in the movement will "fit" the performer. When a style becomes well known and is "worn" by many dancers then audience members become conditioned to expect certain identifiable movements and find it quite enjoyable.