



FEI™

VAULTING

FEI SEMINAR SAUMUR

18-20 October 2024

Romain Bernard



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DANCE IN 3D

DANCE IN 3D



Classical
Dance

Neoclassical
Dance

Modern
Dance

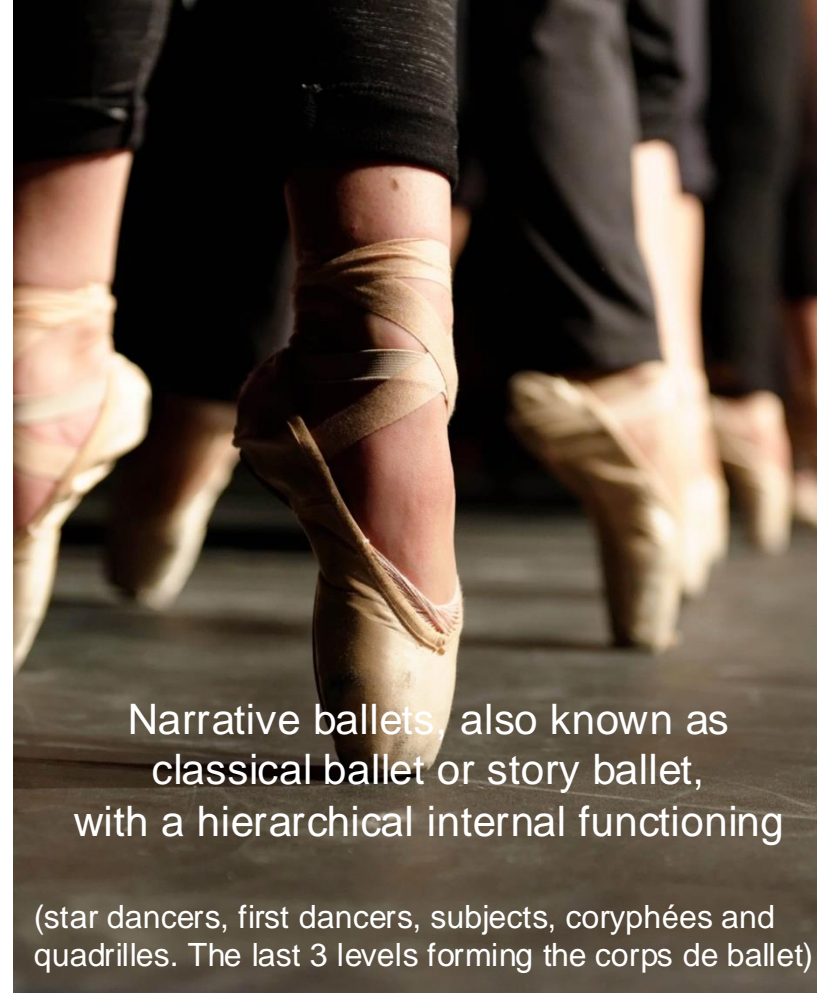
Contemporary
Dance

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CLASSICAL DANCE

CLASSICAL DANCE

- Fundamental Principles:
 - Principle of verticality
 - Principle of elevation
 - Head and shoulder alignment
 - Arm posture
 - Quality of leg rotations directed towards the outside of the body
 - Pointe feet
 - Flexibility
 - Grace
 - Virtuosity
 - Fluidity



Narrative ballets, also known as classical ballet or story ballet, with a hierarchical internal functioning

(star dancers, first dancers, subjects, coryphées and quadrilles. The last 3 levels forming the corps de ballet)

CLASSICAL DANCE - BALLET



Swan Lake



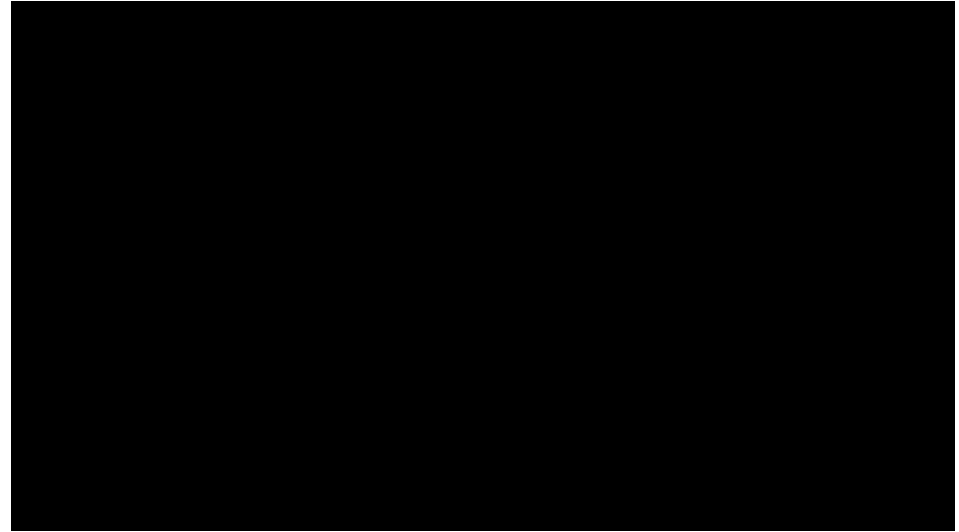
Nicolas Le Riche



Louis XIV



SWAN LAKE 1895 – MARIUS PETIPA – Music TCHAIŃSKOVSKI



NICOLAS LE RICHE – Star dancer at the Paris Opéra 1989-2012



LOUIS XIV



FEI™ VAULTING

NEOCLASSICAL DANCE

NEOCLASSICAL DANCE

Fundamental Principles:

- Costume reform with the removal of the « tutu » and adoption of more variety in costumes
- Break with style despite the presence of academic steps (classical dance)
- The gesture starts from breathing as in modern dance
- No real creation of a new language
- Popularization of shows in large performance halls and sports halls

Neoclassicism is a mixture of conservatism and innovation



NEOCLASSICAL DANCE

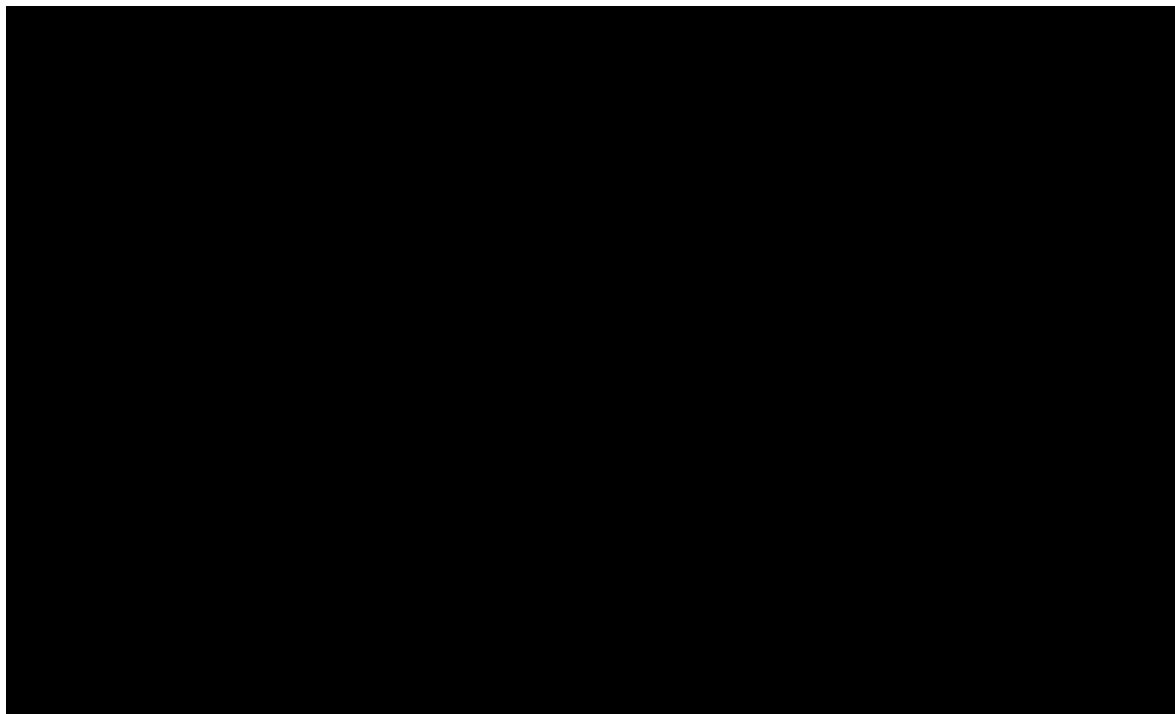


Jiri Kylian

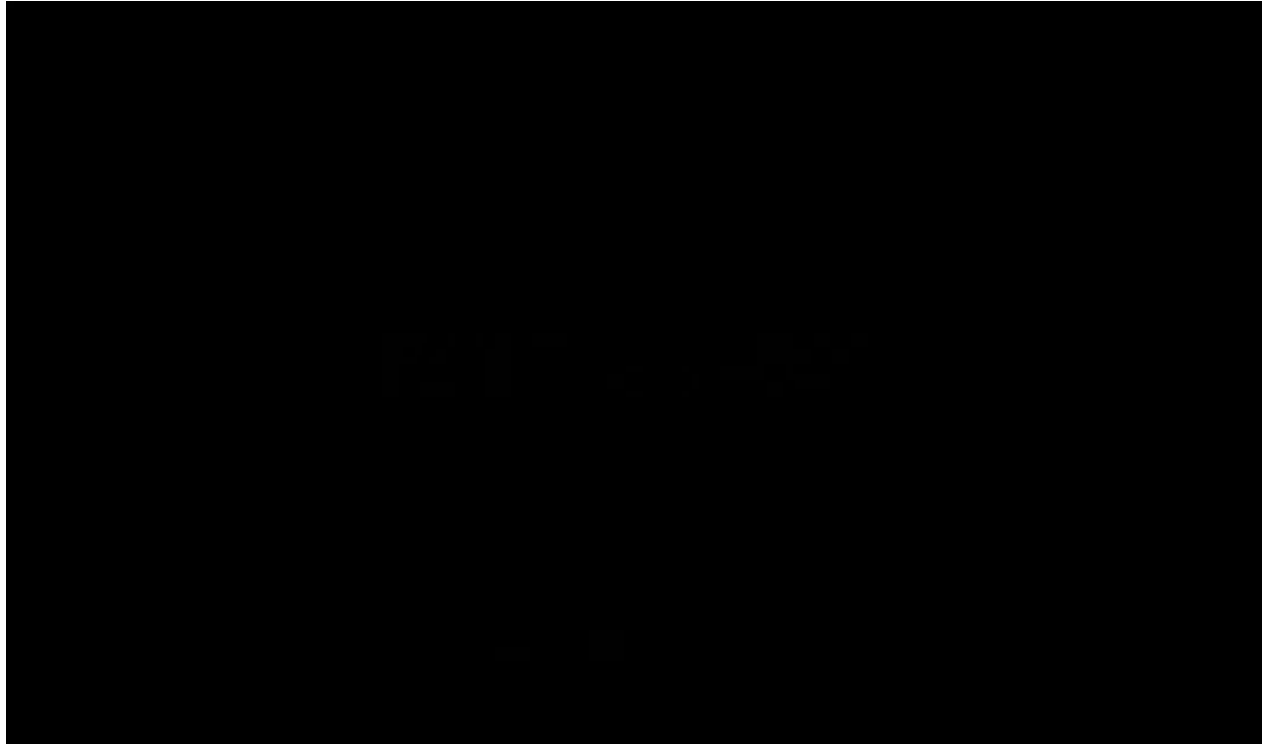


Maurice Béjart

MAURICE BÉJART 1927-2007



JIRRI KILLIAN 1947



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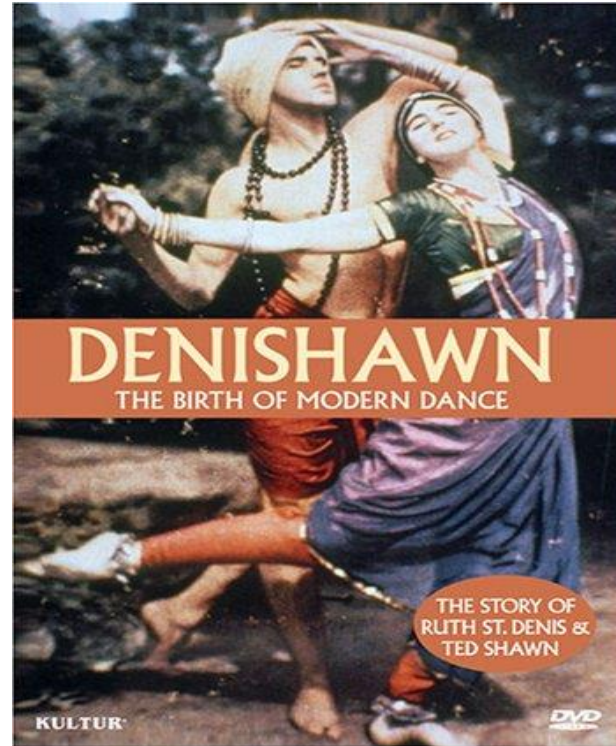
MODERN DANCE

MODERN DANCE

Europe

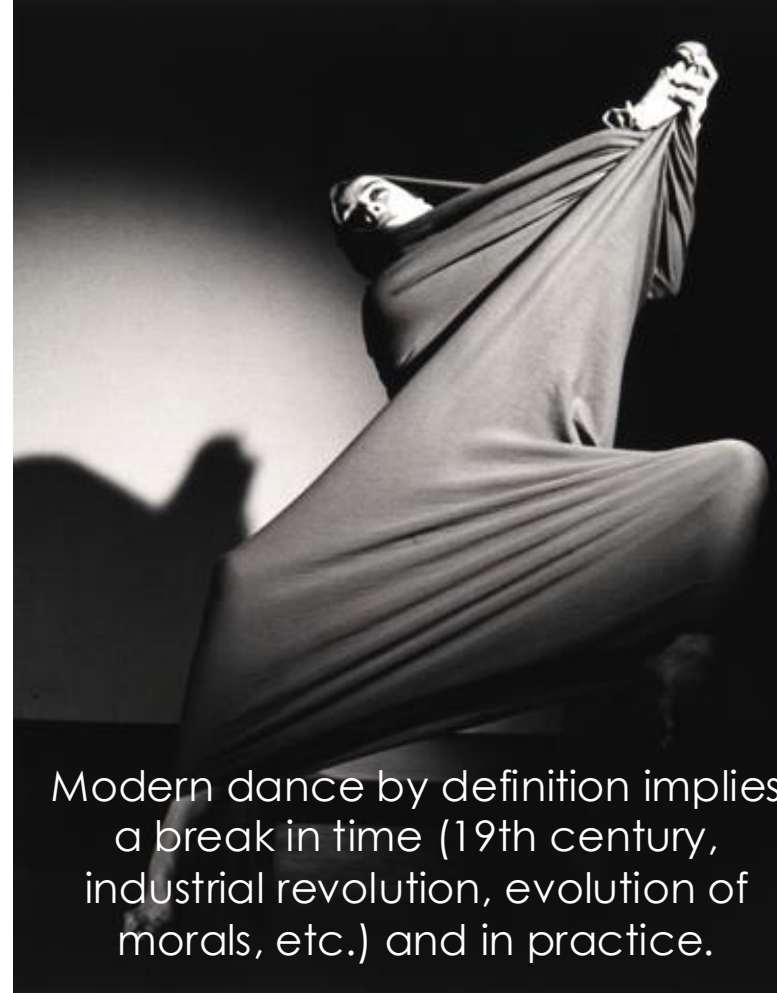


USA



MODERN DANCE IN THE USA

- **Fundamental Principles**
 - Dancing barefoot
 - Expression
 - Natural gestures
 - Use of the torso, pelvis (tension/release, fall/recovery)
 - Strength of the gesture linked to the strength of the emotion
 - The choreography is no longer continuous, sudden stops
 - Dance on knees
 - Involves weight, rebound and suspension
 - Importance of the relationship to the ground



Modern dance by definition implies a break in time (19th century, industrial revolution, evolution of morals, etc.) and in practice.

MODERN DANCE IN THE USA



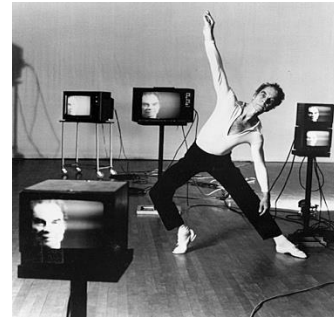
Isadora Duncan



Loïe Fuller



Martha Graham



Merce Cunningham

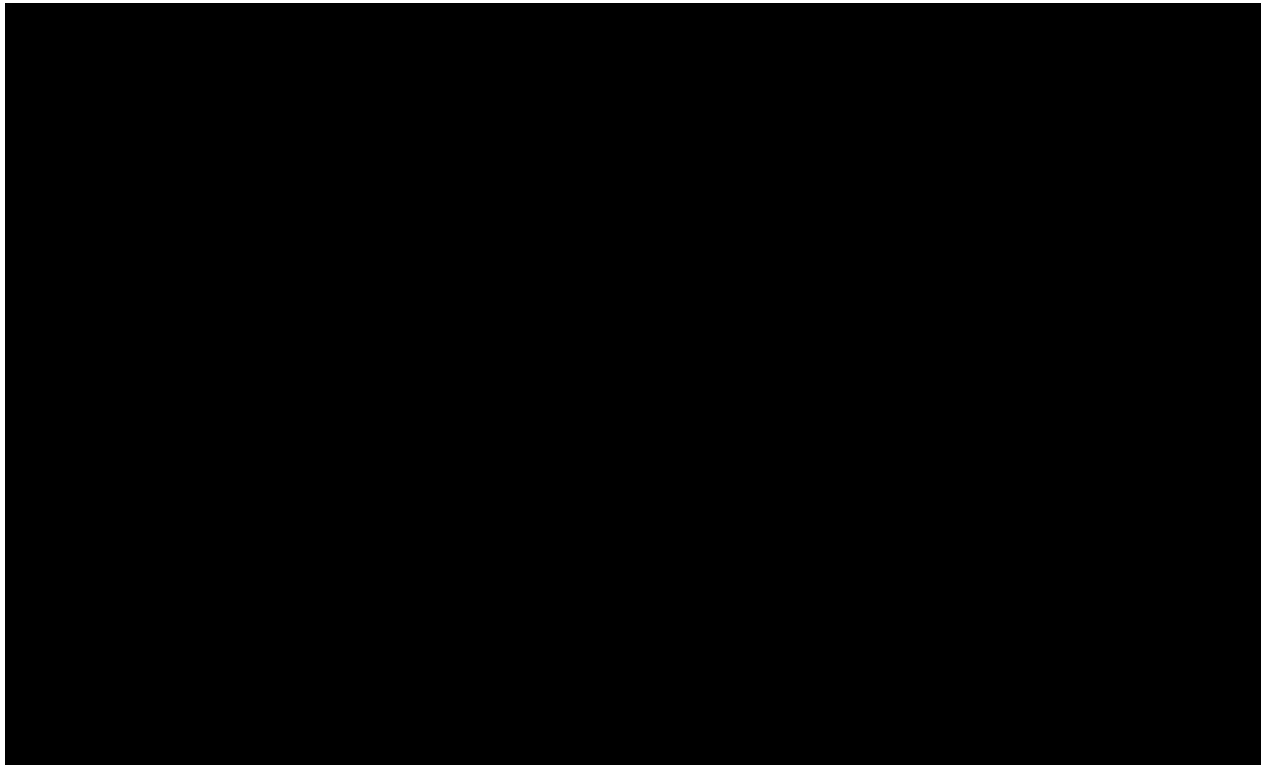


Alwin Nikolais

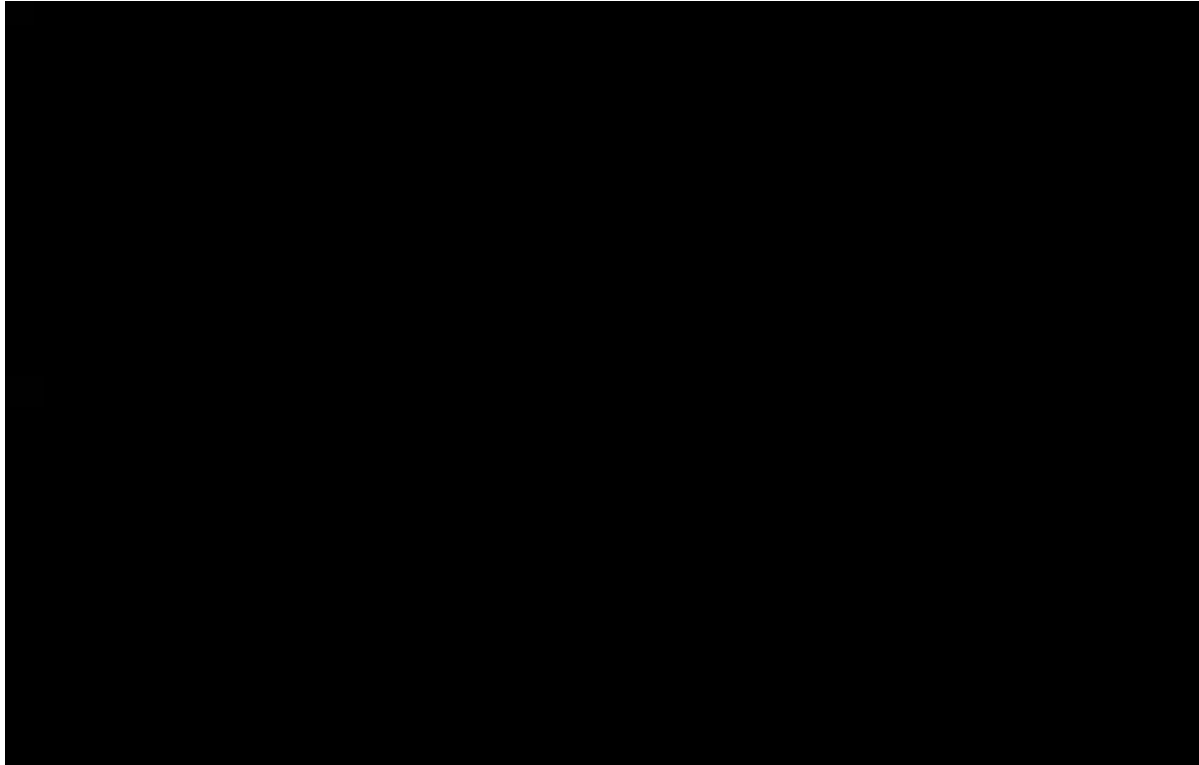
ISADORA DUNCAN 1878-1927



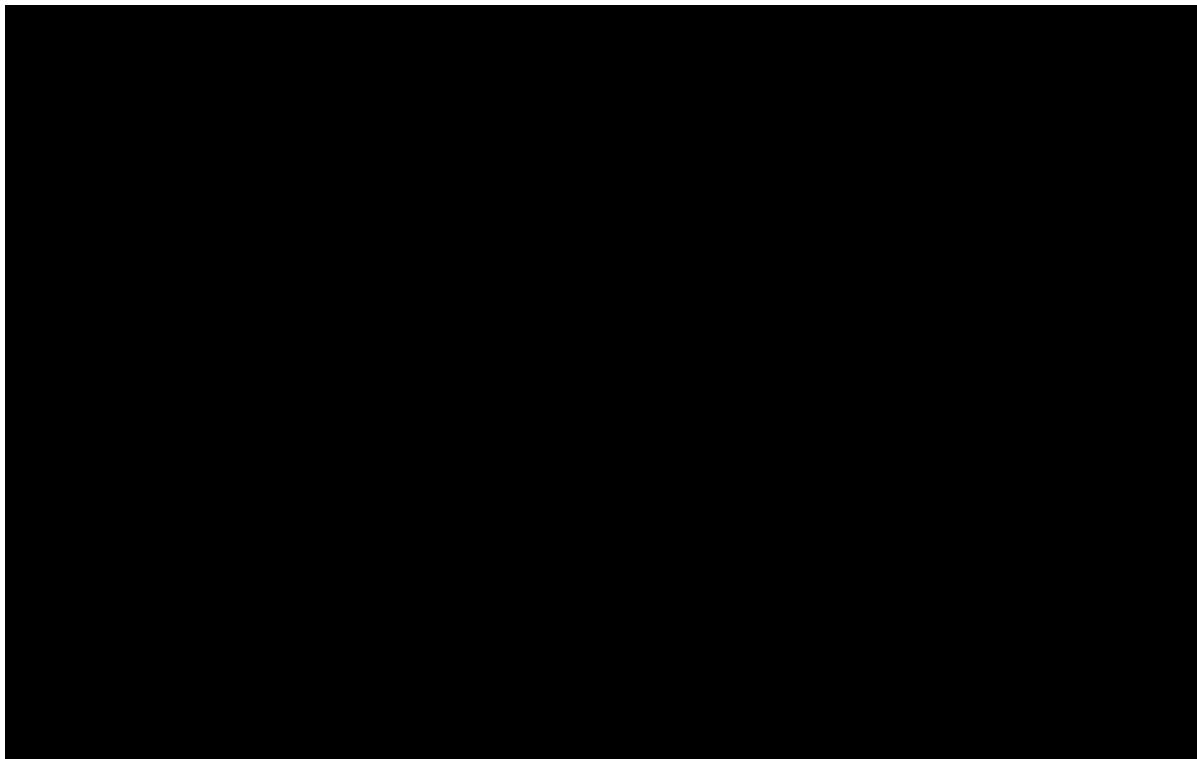
LOÏE FULLER 1862-1928



MARTHA GRAHAM 1894-1991



MERCE CUNNINGHAM 1919-2009



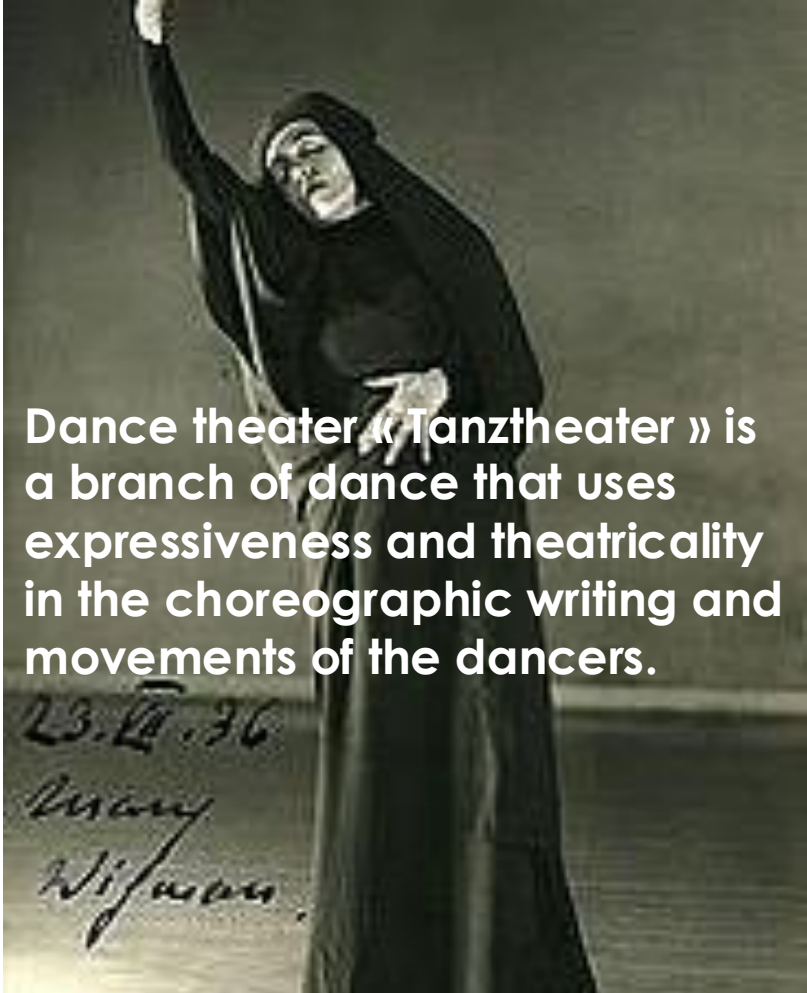
ALWIN NIKOLAIS 1910-1990



MODERN DANCE IN GERMANY

- **Fundamental Principles**

- Rhythmic
- Ecstatic dance
- Breathing for expressive purposes
- Angular gestures
- Important relationship to the ground
- No desire to look good
- Respond to an inner need
- The movement starts from the upper body
- Expression
- Using mime (Tanztheater)
- Inspired by human attitudes and actions



Dance theater « Tanztheater » is a branch of dance that uses expressiveness and theatricality in the choreographic writing and movements of the dancers.

MODERN DANCE IN GERMANY

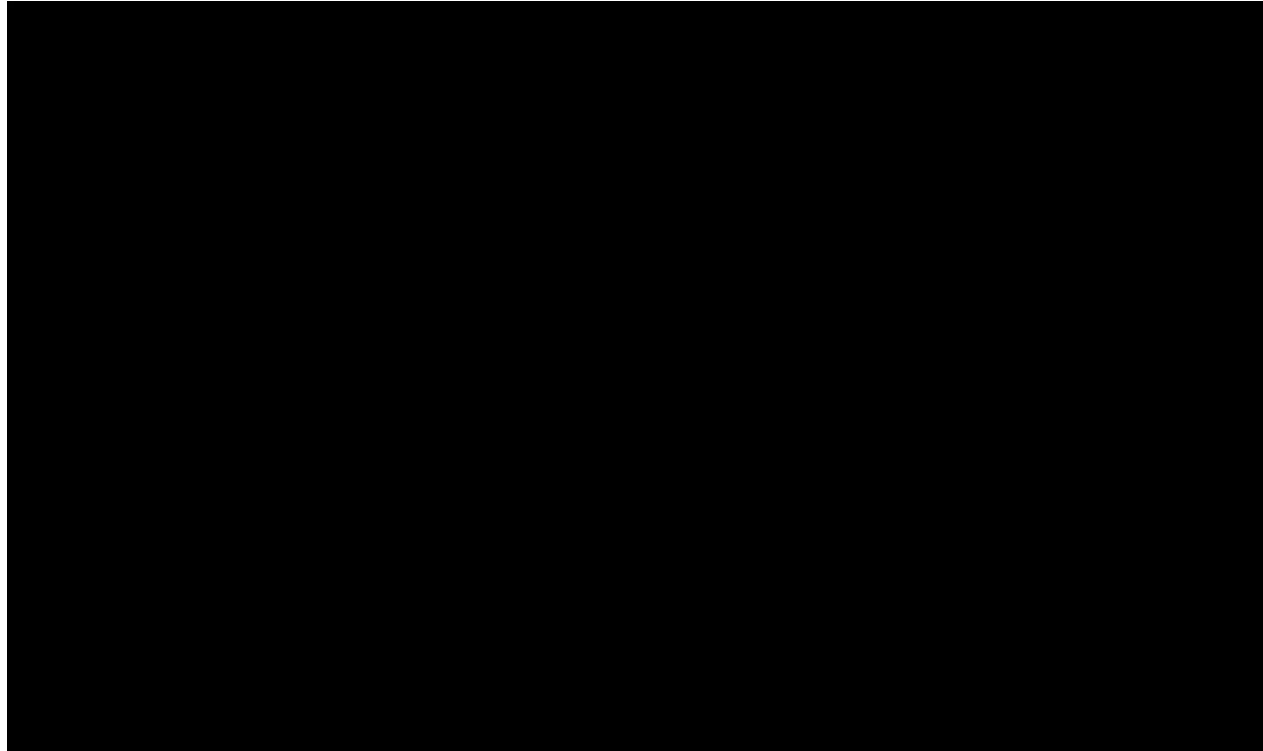


Kurt Jooss

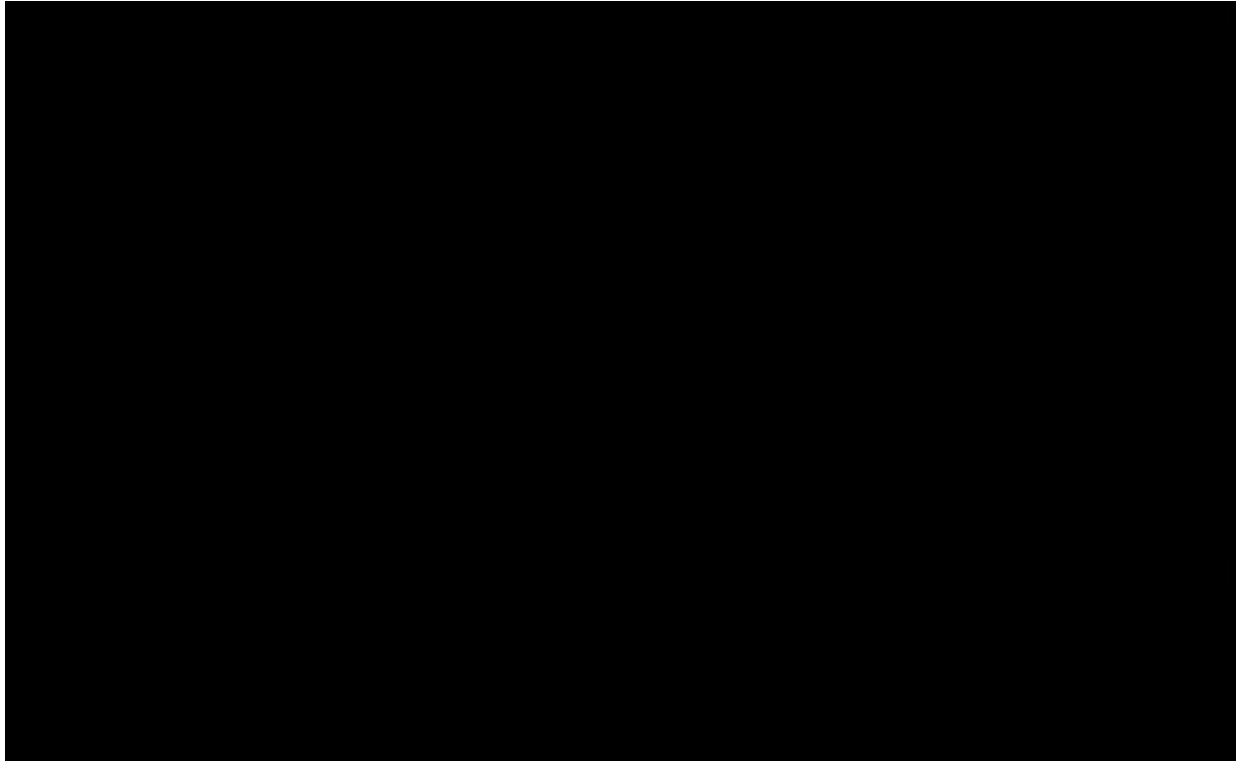


Mary Wigman

KURT JOOSS 1901-1971



MARY WIGMAN 1886-1973



FEI™ VAULTING

CONTEMPORARY DANCE

CONTEMPORARY DANCE & HIP HOP



CONTEMPORARY



HIP HOP

CONTEMPORARY DANCE

Fundamental Principles:

- His own grammar
- His own vocabulary
- Break down the barriers of the arts
- Constantly reinventing yourself
- Energy, time, space
- Relationship between the dancers
- Singularity

Dance is an activity of creation (finished object or creative act) and communication of meaning. It is characterized by the concern to

Express, evoke by means of bodily shapes intended to create a desired and expected impressive impact on others

DELGA (M), FLAMBARD (MP), LE PELLEC (A), NOE (N), PINEAU (P),
« ENSEIGNER LA DANSE EN EPS », In Revue EPS n°226, Novembre-Décembre 1990

CONTEMPORARY DANCE



USA



EUROPE



WORLD



CONTEMPORARY DANCE USA



Alvin Ailey

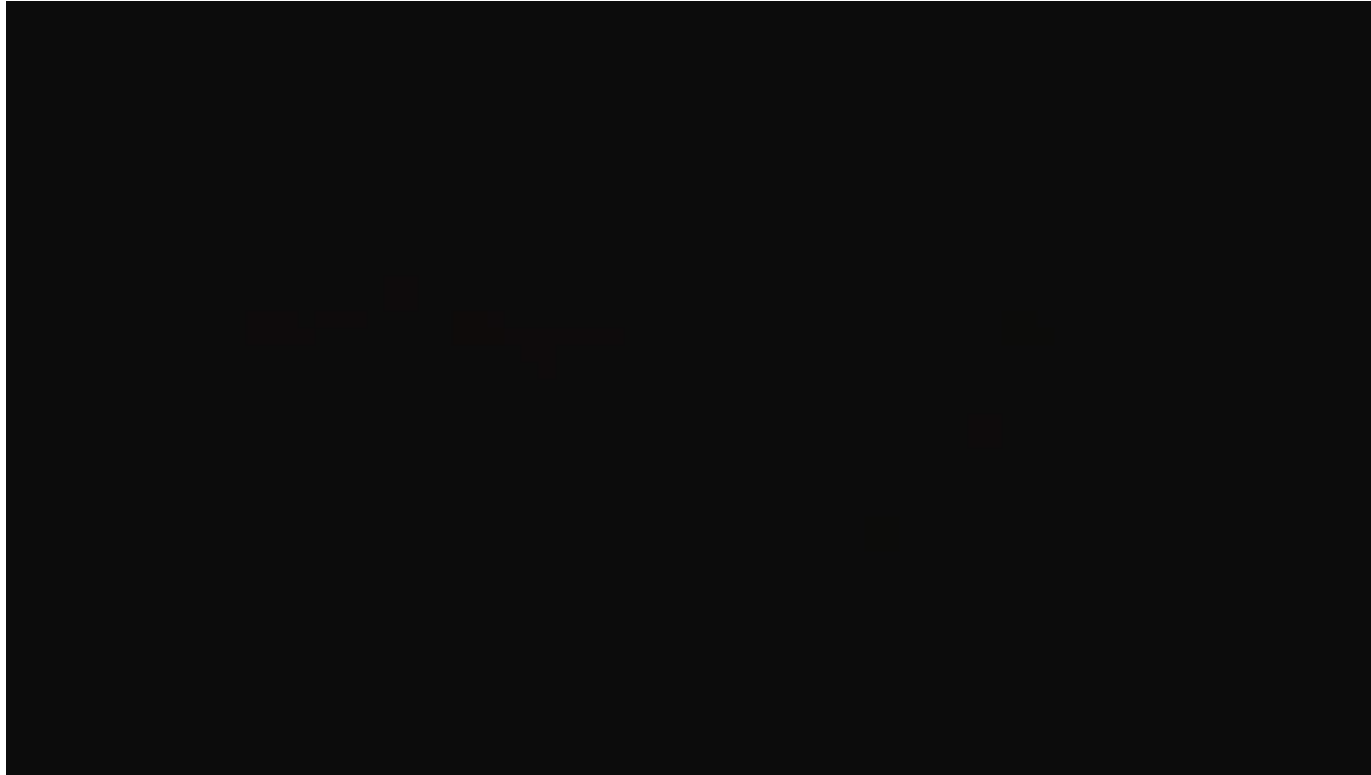


Trisha Brown



Carolyn Carlson

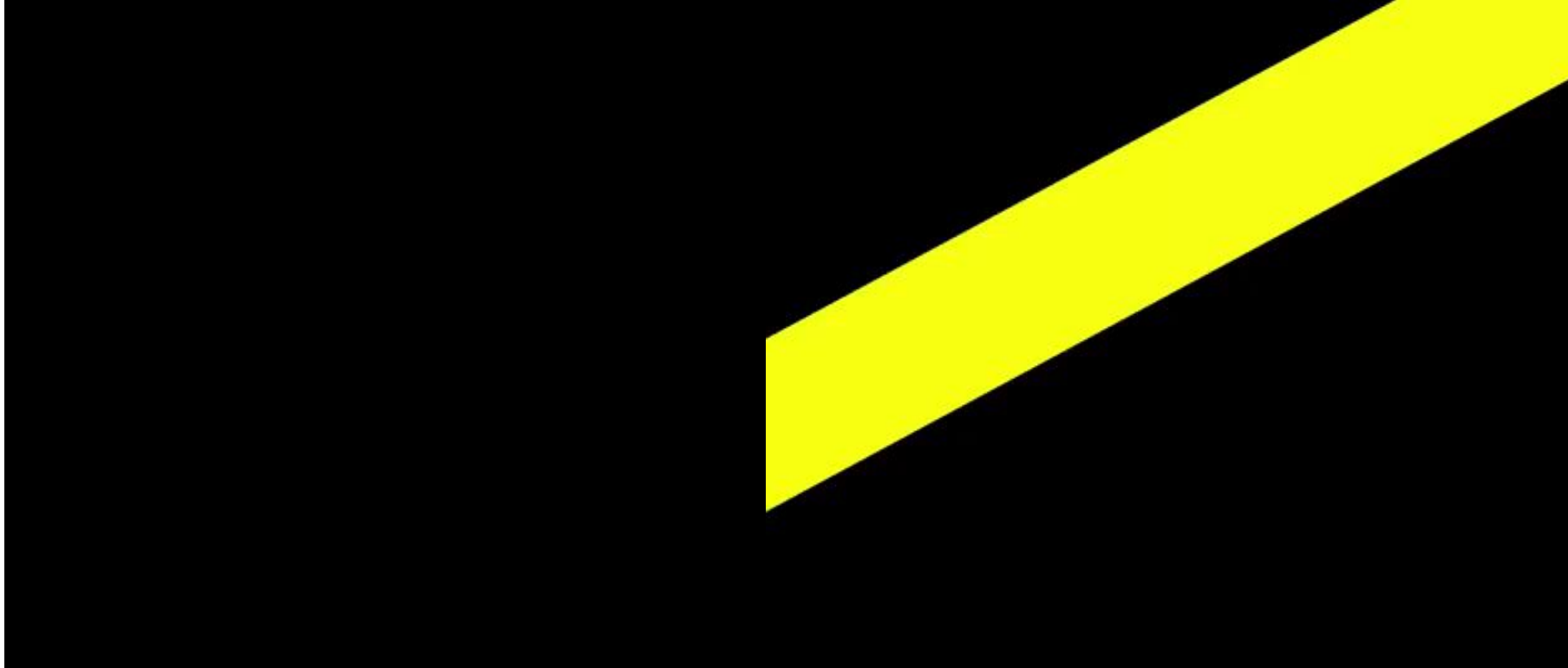
ALVIN AILEY 1901-1971



TRISHA BROWN 1936-2017



CAROLYN CARLSON 1943



CONTEMPORARY DANCE IN EUROPE



Pina Bausch



Maguy Parin



Mourad Merzouki



Akram Khan



Angelin Preljocaj



Philippe Découflé



Wim Vandekeybus

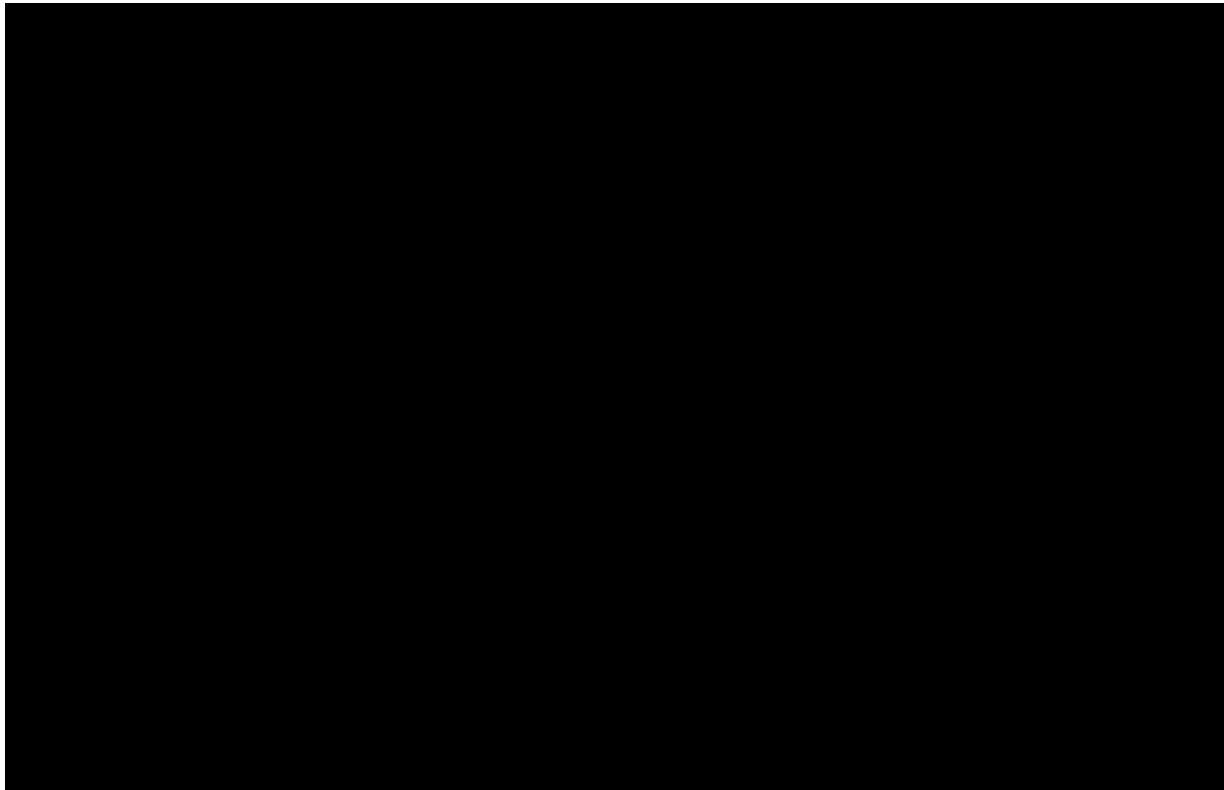


Claude Brumachon



Anne Teresa de Keersmaecker

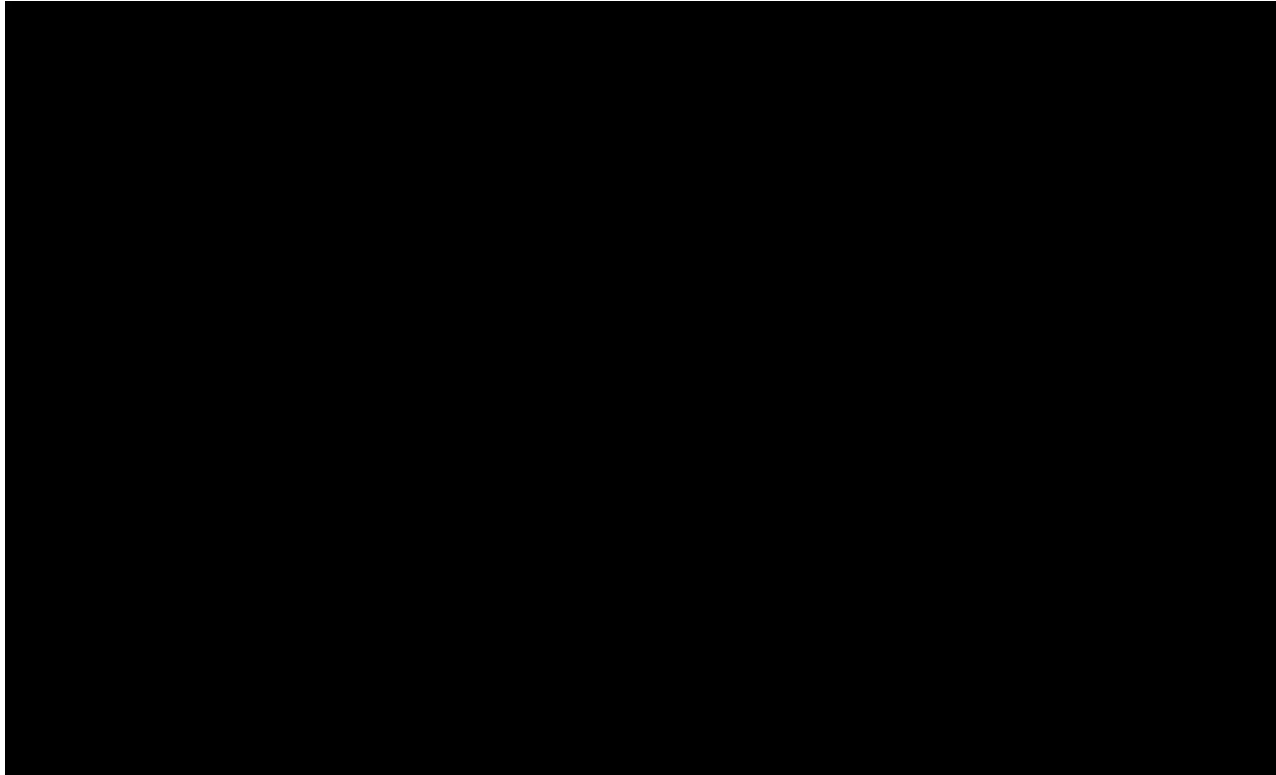
PINA BAUSCH 1940-2009



MAGUY MARIN 1951



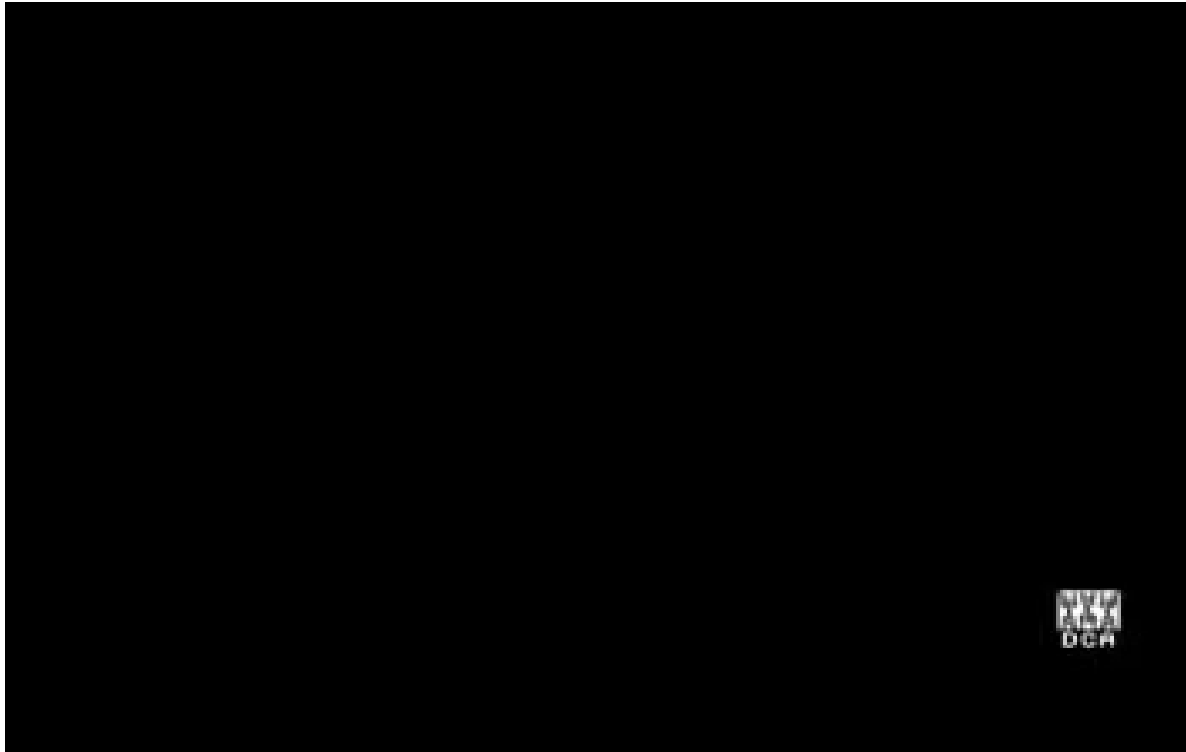
MOURAD MERZOUKI 1973



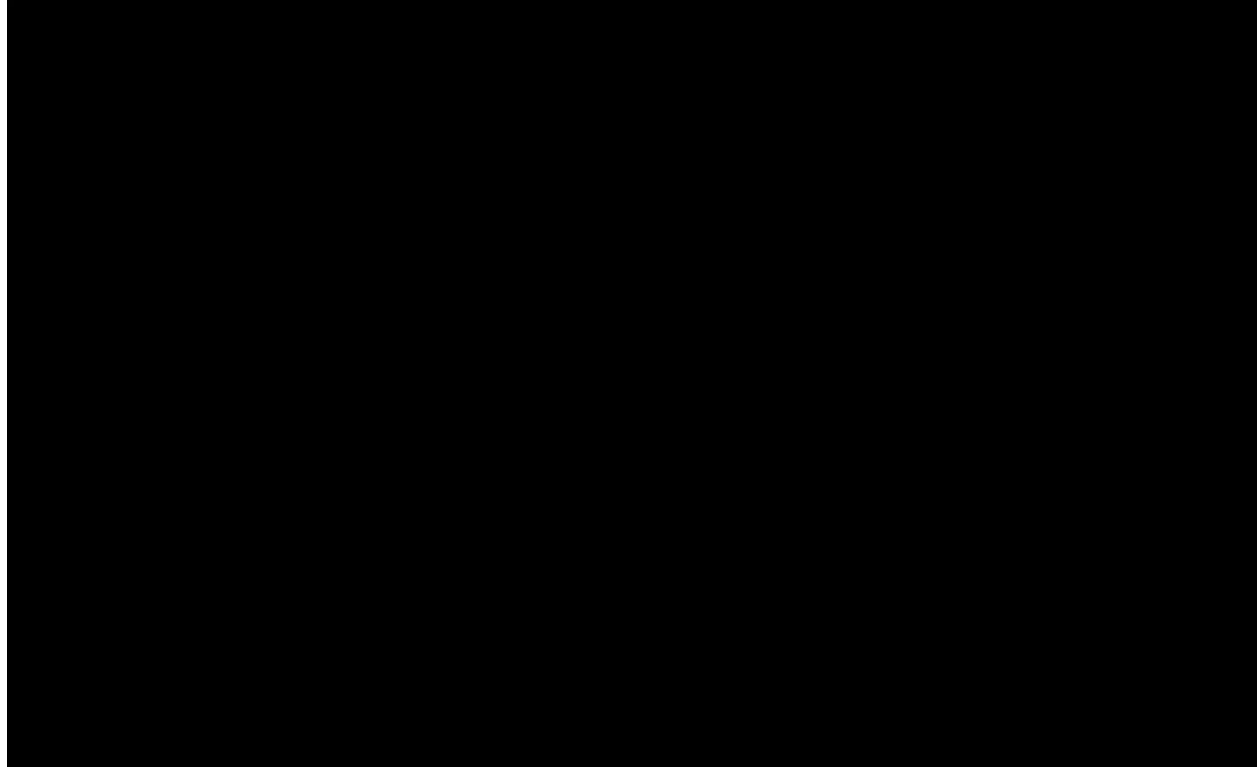
ANGELIN PRELJOCAI 1957

SUIVRONT MILLE ANS DE CALME

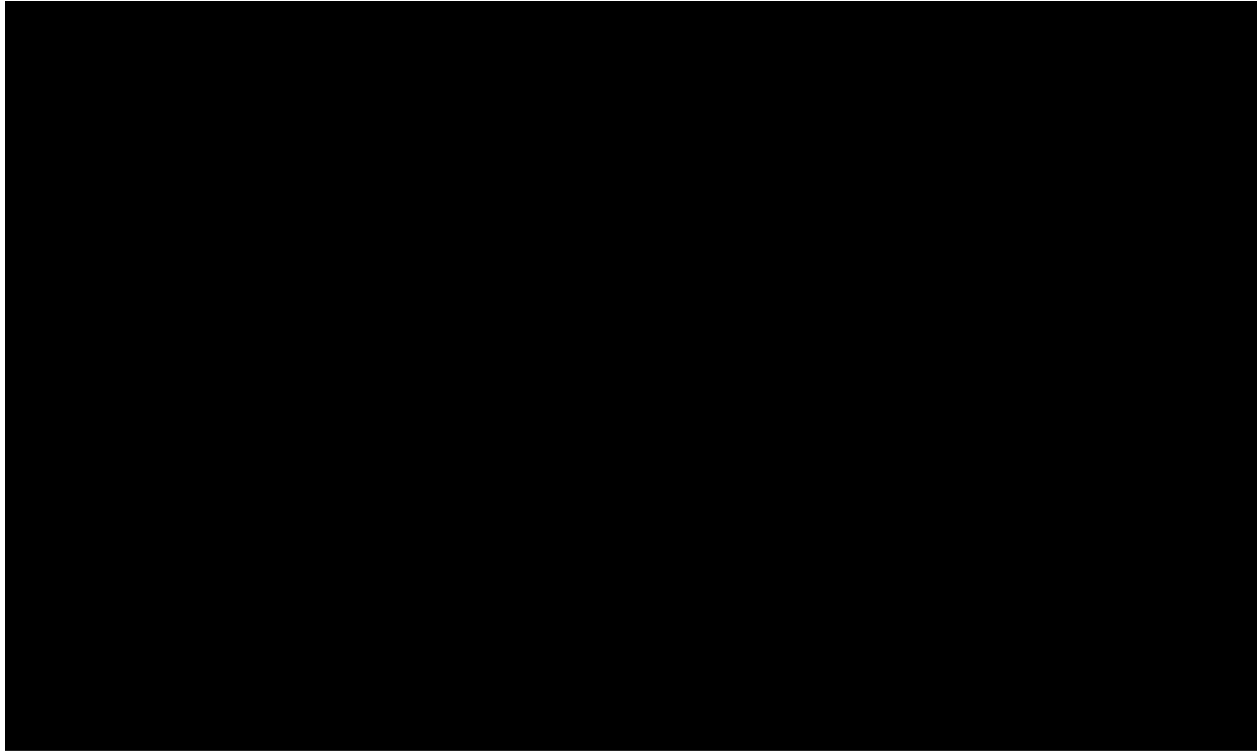
PHILIPPE DÉCOUFLÉ 1968



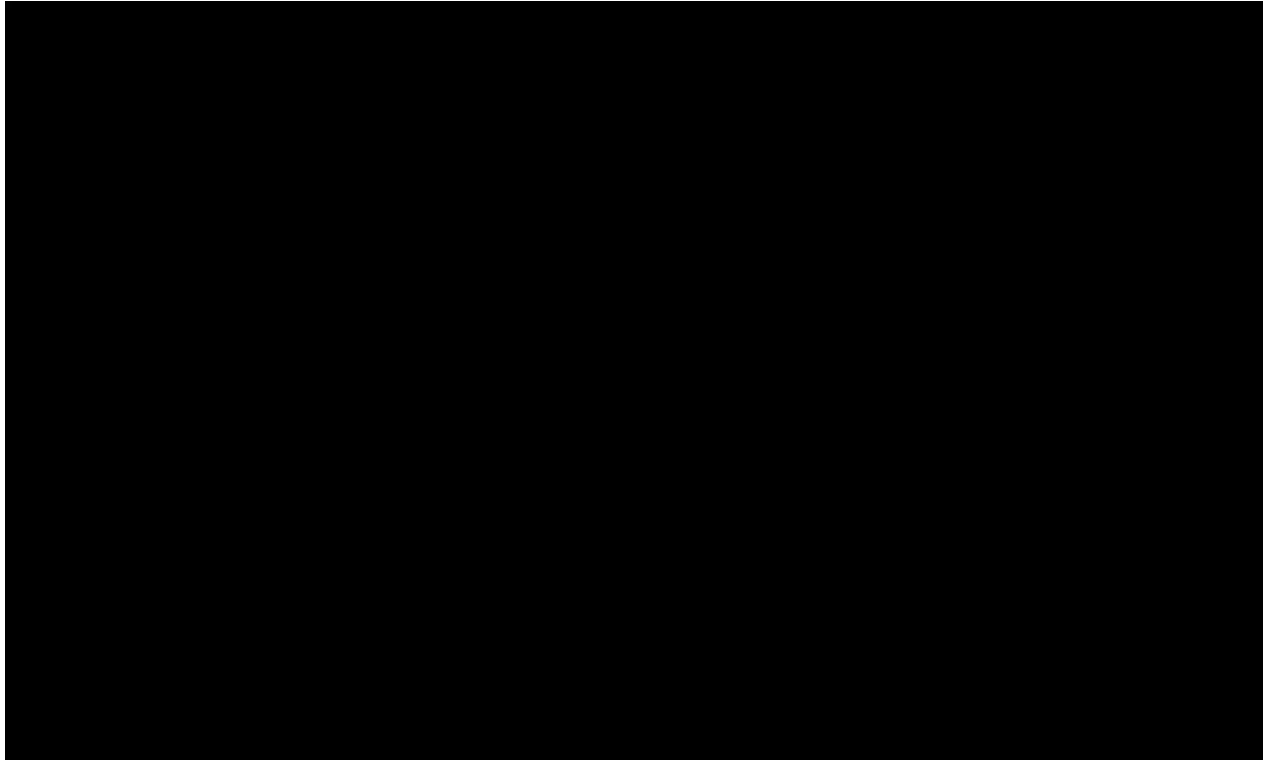
WILLEM VANDEKEYBUS 1963



AKRAM KHAN 1974



CLAUDE BRUMACHON 1959



ANNE TERESA DE KEERSMAEKER 1960



KAMI
THEATER

CONTEMPORARY DANCE IN THE WORLD



Robyn Orlin



Imbal Pinto



Hofesh Hechter

ROBIN ORLIN 1955



IBAL PINTO 1969



inbal pinto and avshalom pollak
dance company



HOFESH SHECHTER 1975




HIP HOP

HIP HOP DANCE

Fundamental Principles:

- Different well-identified styles
- Gestural vocabulary both codified but also singular and original
- Hip hop dance is increasingly choreographically structured
- A true lifestyle « peace, love, unity and having fun »
- Segmental dissociation
- Time: Based on the beats, tempo of the music
- Energy
- Relationships (in a « crew » group or in the form of a « battle »)

A person is performing a handstand against a red brick wall. They are wearing a red t-shirt, blue jeans, and blue sneakers. Their legs are spread wide in the air, and they are balancing on one hand on a grey concrete surface. The background is a blurred red brick wall.

Born from new sounds invented by DJs in the 70s, hip-hop dance covers several disciplines, the best known of which is Breakdance. Many variations exist, named according to their inventor, the outfit of the dancers or the type of “moves” performed. Among them: Smurf, New Style, Krump, Popping and Locking. Hip Hop dance has become, over time, a real culture with its codes, its music and a philosophy.

HIP HOP



Breakdance

Popping

Locking

Hype

Krump

New style

Hip Hop/Contemporary dance company

BREAKDANCE

Represents the most widespread and publicized version of hip-hop dance, the one where, in the common imagination, dancers “turn on their heads” and perform acrobatic figures on the ground.

- Sequence of figures on the ground
- Surpassing oneself with a lot of research to be as creative and original as possible
- Meeting in the form of freestyle battles
- **TOPROCK or UPROCK:** Dance steps performed **STANDING** before descending to the floor. It's to get into rhythm, prepare for acrobatics, open up the space around
- **FREEZE:** Stylized poses on the ground and balanced on a part of the body (on a hand, on the head, an elbow, etc.)
- **POWER MOVES:** also called **PHASES**, a set of aerial or ground acrobatics (generally rotating such as turning on the head or back or turning the legs like a clock with only the hands on the ground)

BREAKDANCE



POPPING

Initiated by Boogaloo Sam (the founder of Electric Boogaloo) on the American West Coast in the late 1970s, popping was popularized by an American television show “Soul Train”.

- Muscle contractions of different parts of the body to the rhythm of the
- Jerky and very atypical movements
- Precise technique with codified steps:
- **Robotting:** isolation of each part of the body, allows the dancer to move like a robot by animating only one part of the body at a time
- **Tetris:** creating geometric shapes with joints
- **Waving:** way of moving the body by rolling the joints of the body, one after the other, giving the impression that something is passing through our body
- **Floating:** technique of foot movements which give the illusion that the dancer is sliding on the ground almost as if he were suspended

LOCKING



Style initiated by Don Campbell (the founder of the Lockers) at the end of the 1960s on the West Coast of the United States. Locking includes numerous techniques based on work with the joints of the arms, legs and wrists.

- Very rapid exaggerated movements of the arms, wrists and hands accompanied by large movements of the hips and
- Comic tendency and facial expressions
- Often very colorful clothing and pants supported by suspenders, socks in sight
- The steps are coded
- Hand claps, pointers and kicks at different heights

HYPE



Born in the late 80s, early 90s, Hype dance developed a more choreographed aspect and gave off an impression of strength through the synchronization of the dancers. Sometimes called “clip” dance, it is inspired by various influences such as African dance, jazz, etc.

- Very jumping dance
- Rhythmic dance
- Basic step repetition

KRUMP



Very particular dance born in the 90s in the disadvantaged neighborhoods of Los Angeles. It's a dance that caricatures aggressivity.

- Very energetic and powerful dance
- Fast and frenetic movements
- Very particular gesture
- Ground kicks
- Strong accents with the bust and the chest
- Arm rotation
- Very animalistic jumps

THE NEW STYLE



Dance appearing later. It announces the era of mixtures and non-rules. It is a diverse style where everyone is inspired and expresses themselves in their own way. The term “New” does not mean New but comes from “New York”, the cradle of this movement.

HIP HOP / CONTEMPORARY DANCE COMPANIES

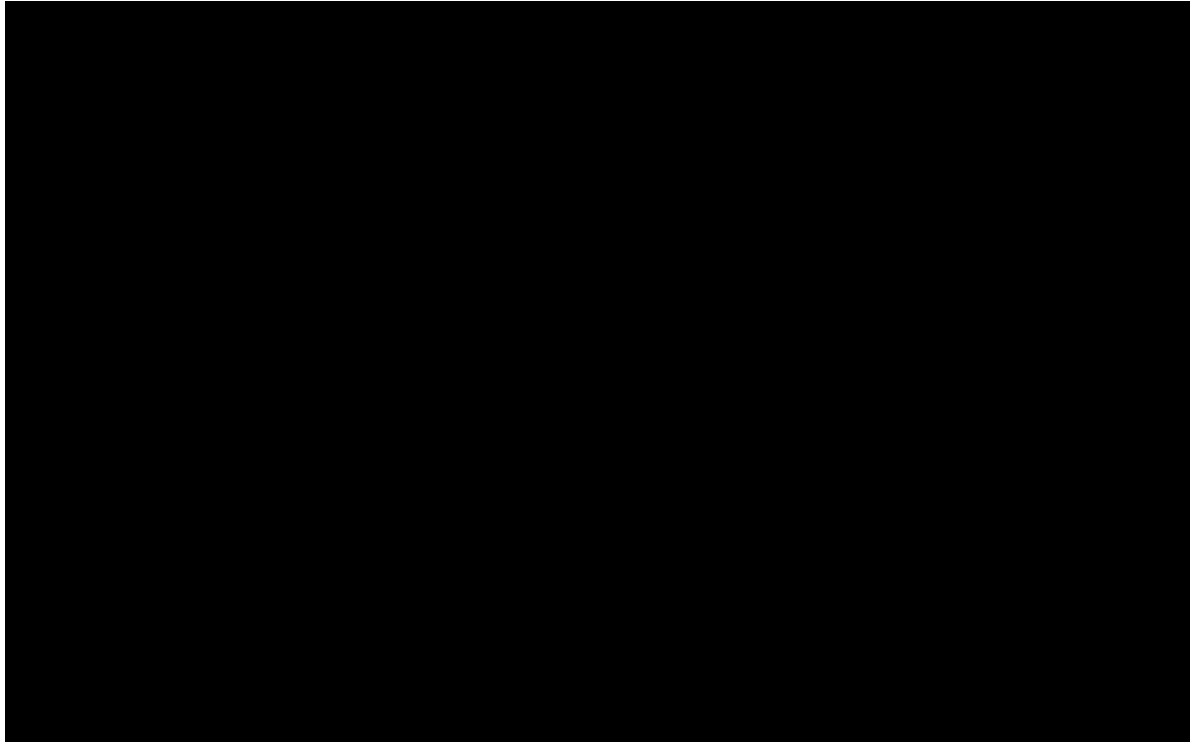


Mira Company

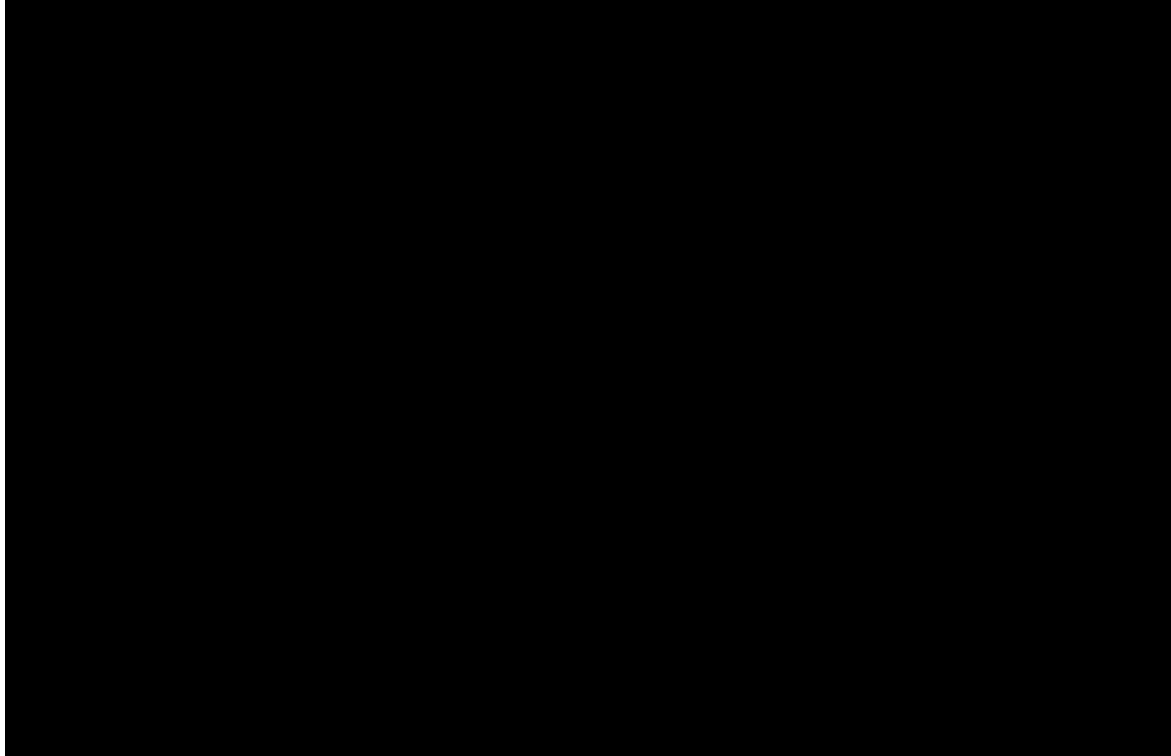
**Kafig, Mourad
Merzouki Companies**

**X press, Abderzak
Houmi Companies**

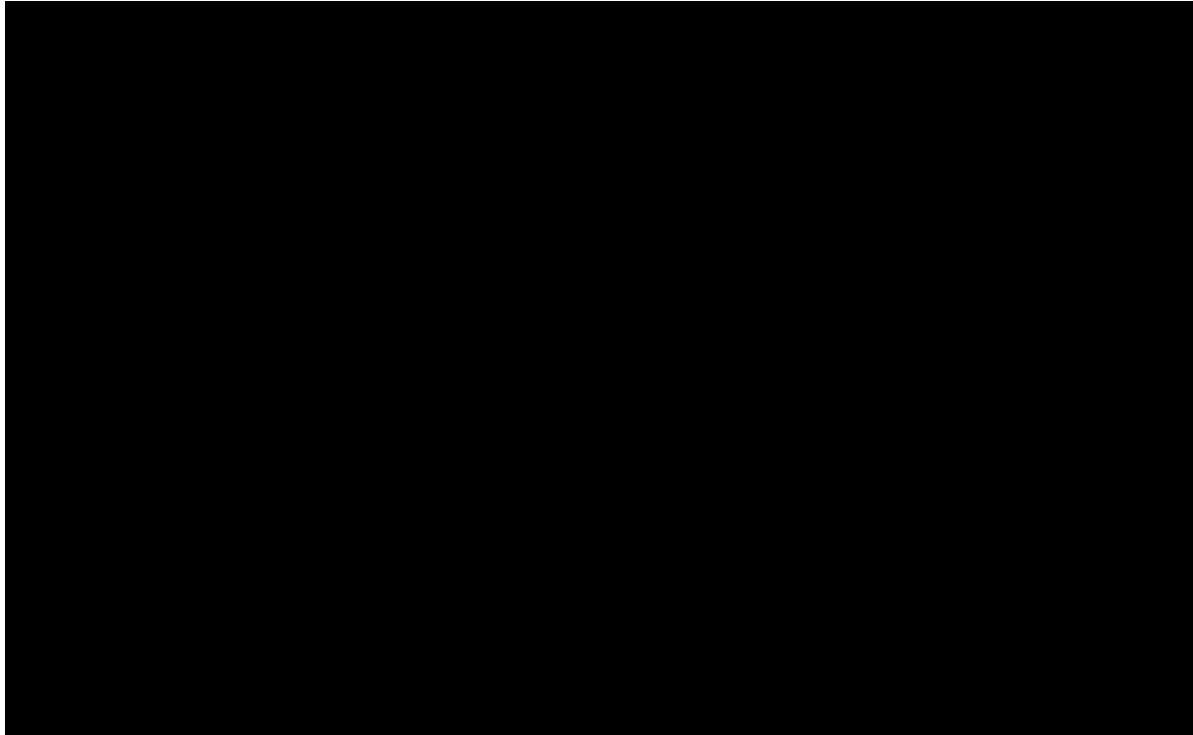
MIRA COMPANY



COMPANY KAFIG, Mourad Merzouki



COMPANY X-PRESS, Abderzak Houmi





MERCI

Romain Bernard FFE