

DANCE JAMS: A SYSTEMATIZATION AND REVIEW OF PRACTICES IN THE CONTEMPORARY DANCE COMMUNITY

The article explores the concept of a jam session — an improvisational event that brings together a group of performers — musicians or dancers. It examines the historical roots and cultural context of jams, starting with their origins in music, jazz and soul culture, and their significance in modern dance styles such as break, house, hip-hop, contemporary and contact improvisation. By collecting information from different dance communities, it becomes possible to unify many practices under a single terminological framework to trace their development and variability for further study of their individual aspects. The article also provides an overview of modern jam practices and how they are perceived through various artistic means: cinedance, films, performances and poetic translations. Particular attention is paid to the prospects of using jam practices in psychology, training of dancers at the amateur and professional levels, as well as to their role in the performing arts. The article describes an experiment conducted by the author, in which the interdisciplinary combination of dance with other arts — writing, drawing and photography — revealed the potential of jams as a medium for using nonverbal communication, which can promote the development of interaction skills in dance.

Keywords: jam session, contact improvisation, hip-hop, contemporary dance, performance, improvisation

Author Info: Pastukhova, Anna E. — Student, Saint Petersburg State University (Saint Petersburg, Russian Federation). E-mail: muranna15@gmail.com; st106107@student.spbu.ru ORCID ID: <https://orcid.org/0009-0003-4149-8458>

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