

Learning How Self Through  
Creative Dance Workshop

Music to Be Played for the Dances  
and movements

Part I The Remote Past

II Phoenicians -

Danza Granadina - Oriental dance

Phoenicians - The Fandango - (Moriscos) Mramados

Indica - Las Cantigas - See Manuscript

The Sheds Little Peter - Round Dance

Part III The Romans

Tango -

Alberiz Tango

( $\frac{2}{4}$  or  $\frac{3}{4}$ ?)

Part III - Conclude with Cycle of Meditation

Use Ornata by Granados

coffee break if hour or so  
used.

Fun and Joy Through  
Creative Dance Workshop.

Music to be Played for Dances &  
Dance Movements

Part IV - Dancing Under the Muslims

Zarabanda - Grenados

CREATIVE DANCE - Cordoba - Albeniz

Exercises of myself Through  
Creative Dance Workshops

Music to be Played for Dances  
Dance Movements, Meditation

Part V-

Dancing in the 13<sup>th</sup> Century

Pavane - for listening to  
ex. of Canto Jondo

Zambra - Twine

Part VI

Dancing in Medieval Times

Estampie Little Peter Music  
see manuscript

Pavanne - Rand

Baile de Cotacidia - Fete de Seville  
Albeniz

Meditation Cycle - Mampou  
Cantos Magic

Finding Yourself  
Through Creative Dance  
Workshop

Music to be used in Dances  
& Dance Movements

Part VII - Dancing in the Renaissance  
The Bourne Mompou

Part VIII - Dancing in the 17th Century  
Spanish National Anthem  
for NAVAHO Battle - Creative Dance

The Dancing Class -  
Minuet - from Granados

El Vito - use Sevillanas Rhythm  
see manuscript

Sevillanas - use above

MEDITATION - Evocation - Albeniz

Finding of myself  
Through Creative Dance  
Workshop

Part IX - Dancing in the 18<sup>th</sup> Century  
Waltz Type.

Modification Cycle?  
if it fits



# Part I Introduction The Remote Park

For centuries dance has been used for religious occasions, to celebrate battles & victories, recreation and as a means of communication,

either with others or perhaps most importantly, a means of getting in touch with oneself.

Through dance words or its movements, we are able to connect the memories of the past with in turn parts of the present in touch with the present and enrich the experience of the present.

No matter which purpose dance has served us, dance & dance movements help to make us much more aware

I have had the opportunity to study dance for two years in Spain & asked me to find another part of myself in this time & also has answered some of my questions about what I was doing in past time periods.

As I progressed along the spiritual path I could not help but notice how the subtle certain dance movements, certain emotions were evoked. I was on more than one occasion surprised at the fire which lit up from seemingly stumbling ashes, particularly when I was with Polaris in some terrain in Spain & some one of our group began to stomp a guitar.

It took time & encouragement for me to learn to move my arms & hands, body & feet in complex movements that not even I understood where they were coming from.

Total inhibition (a little more when help) was gradually deepened & I found a part of myself through dancing which I was being created on the spot.

The purpose of this workshop is to help you



Part I - (cont) Introduction

do the same. Through certain movements, music  
imitation & some new techniques to lead to a new  
work structure or in the case of some, stir up  
the senses of the park, hope to help now  
to find down through Creative Dance.

Plan of the Day

to explore the dance from The Remote  
Park to almost present times through  
some history which you may wish take down  
for later reference movements as they relate to the various  
periods of history & their evolution & contribution  
hand copying & rhythms  
imitation  
music

wish to see first man begin to blaze  
your own path. Creative periods in which now man

The idea is to learn a little, have  
a lot of fun and to give a sense or even a  
tiny part of yourself as you relate to Time and  
the Universe.

If we succeed in doing this, I shall consider  
the Workshop as having been a success!

We shall be allowing to Spain through  
the Workshop primarily because sooner or later all  
the cultures eventually found their way to Spain  
which was known as the Iberian Peninsula. These  
various cultures left their influence as they passed  
through or remained for a time on the Peninsula.  
It is so interesting to note that many of those  
first dance movements are still in existence today in many  
forms of dance.

Part II (cont)

The Remise Park

The Standalone

Play or Standalone from Movement

1-2-3 (a)

planta 1 planta 2

right left

1 right 2 left This is pointed

3-4-5

planta 4 planta 5

right left

3 right 4 left - point right

5 passes

1 right  
2 left  
3 right

5 6

4 left turn to left  
5 bring right to left  
6 planta with left on place

~~7 right side for two beats~~

Arm Movements - Arms crossed arms at break level.

1-3 - half way up, 4-6 over head on counts  
at break (1-3 - half way up, 4-6 over head 4-6 down)

NOTES: Show how foot movements are one in front of the other as for Phoenician foot work - movement A

(b) planta 1 planta 2 right left (is pointed)

planta 3 planta 4 left right (pointed)

Right - turn left to the right

Right is at side bring to back

of left left back

Right " " - finish with Right foot in front.



Part II

The Remote Past

earliest we know about the dance comes to us from the Phoenicians - 1600 B.C.

The dances were mostly used for military or religious purposes, although exuberant dances were shown as that the ladies liked to dance for recreation.

From these bases we see various positions of the arms

(a) over the head (both)

(b) one curved in front of the body (right arm) while left is curved over the head.

Most of these said earlier movements can be seen today in Andaman dance positions.

Early Primitive Movements - from Phoenicians  
Let's try some of them. Notice your hands and how you feel as you do each of the movements.  
[introduce] The Seven Positions

Movement No. 1 - [These Pupils Assume Position 3 T.]  
Chest high  
arms curved & fingers facing  
and back  
feet together

Movement No. 2 - 3 T - Relax in between  
from shoulders up  
extend arms out at sides  
curve fingers downward  
feet - 6" apart  
back back

Count 1 2 3 4  
arms down  
feet together  
spread for 1 2 3 4

Movement No. 3 - Count 1 a change or Reverse Position  
curve right arm and out from  
body up over head  
extend left arm, fingers downward  
as for 2nd movement  
left hand against right arm  
arm up  
back back  
[do 6 T]

Part II (cont)

The Remote Part

Early Phonician Movements

Movement No. 1

Body curve Right arm in front of

curve left arm up over head  
bend this hand forwards the back of  
your shoulders straight down

Foot. Feet - Right foot in front of left  
Keep this position when body or  
arm position changes, by putting right  
foot behind left (it is back in front)

count 1 - do 8 T

Movement No. 3

Body arms over head  
Fingers - make touching  
front heel to back toe - straight line  
arm high  
mouth slightly open

count 1 2 3 4 back 2 3 4 (put feet together)

Movement No. 6

head arms in a V  
feet as for # 5  
look down toward right foot  
which is in front of left - straight line

Movement No. 7

arms down, behind back  
outside of hands - rest on hips  
cut out  
shoulders up

look right 1 2 3 4

look to your right angle to left foot  
turn right to back of left foot

look left 1 2 3 4

Book II - (cont)

The Remote Past

Pre-dating the Phoenicians certain dance movements come down to us from the Orient and the Far East.

From Persia we get the backband (this water shows up in certain Arabic movements of middle eastern dance and some Spanish, ballet & other Western dances. Head turning combined with backband strictly Spanish. Get Pupils to try this

The notation of the wrist and hand is Envoltes or spirals twists - twinges of thumb & 3rd finger

Get pupils to stand. (a) rotation of wrists one way (to inside) then to outside. (b) Envoltes - cross left over right foot - bring R. to bear (to count of 4) Assume movement # 4 & add rotation of wrist.

right arm curved in front of body  
left arm over head  
right foot in front of ~~body~~ left foot

(a) rotate wrist to arm envelope head  
count 1 2 3 4  
reverse

get pupils to "walk" putting one foot in front of other keeping straight straight line.

Dance to ~~Marches~~ Oriental

(d) arm over head rotate wrist over arm in front  
(a) count 1 2 3 4  
(b) move in dance like steps arm is down  
(c) Turn head to side

Change arms on count of 4  
NOTE: Keep no count for each foot  
a serious deep contemplative & sad nature.  
It crosses on on itself, penetrating another world.  
The movements are very controlled and emotions deeply hidden.

## Part II (cont)      The Remote Past

### India - Handclapping, Heel Rapping

It has been possible to trace the introduction of hand clapping and heel rapping to that part of the then known world as India.

A kind of fixed Asian movement with the hands or feet became known as a beat.

Rhythm was introduced ~~to~~ as a means of changing the proportional value of the notes.

Both rhythm & beat entered their way via India to the ancient world of Arabs and it is from this ancient Arab that we come into contact with a man named Tu'is meaning Royal Poet. Tu'is was born at the time of Mohammed's death (6 or 7th century?) and introduced Rhythm to the ancient world.

N.B.

An aside

I refer to the Persian, Indian, African civilizations of the time as the Ancient Arabic world primarily because then & now they were not recognized for what they were.

Most studies undertaken to look into the investigations of Ancient Arabic Music are done by scholars who are NOT Arabic and therefore they have NO way of comparing results written by contemporary witnesses. As a result a great misunderstanding has arisen.

Arabic scholars capable of translating are not music specialists. So instead of being able to check statements made by non-Arabists, they are accepted and have added to the mis understanding.

There is a hope that perhaps the Mesok Pyramids on the banks of the Nile will one day give up their secrets of which the preservation of the Ancient Arabic Music is thought to be a part!



Part II - (cont)

The Remote Past

India - Hand clapping Rhythm

Medieval theorists called Rhythm "the changeable and proportional value of notes".

Besides this fixing of the beats, rhythm which has come down to us via India a 10th century Oriental authors was given individual characteristics and moods.

Rhythm was categorized as *gay* and *bish* or *slow* and *calm*.

As rhythm became more mixed with the Arabic culture, moods were matched or compared to such Arabic rhythms as the *Mezzy*, the *Kamal*, *Talaw* and *Machhar*.

Talaw's are slow and calm and can be compared to 1st, 3rd & 4th moods.

Mezzy's & Kamal's are *gay* and *bish* and are compared to 2nd & 5th moods.

Hand clapping and heel tapping provided the dancers with their first rhythms. Later on crutelas were used as part of Egyptian dancing (forerunners to easterners).

MOODS - [Make Rhythm Chart & demonstrate]

slow	1st	Mood	3 beats (4)	o   o   o
	2nd	Mood	5 beats 6/4 only	p . p   p . p
calm	4th	Mood	6/4	o   o   o   o   o   o

Part I. The Remata Park (cont)

Getting back to Tunis - At the time of Muhammad's death & Tunis birth, Arabic Music - Spanish, Arabian, African to reiterate, was very primitive & did not possess a rhythmic element.

The beat was monotonous followed of chank which accompanied a kind of drum. I'm told excellent for getting the camels across the desert on their long sand voyages, made them move faster & feel burdens less.

The beat was known as a hade'

After one two counts - using a hade' ye hadia

[ Pupils do them ]  
(34)  $\bullet$   $\gamma$   $\bullet$   $\bullet$   $\bullet$   
ye Rest he di a

ye ye da  
(3)  $\bullet$   $\gamma$   $\bullet$   $\bullet$   $\bullet$   
ye Rest ye da

Tunis introduced the rhythms of the

Tabab  
here  
ravel

I'm so doing he scandalized the simple people of Medina and was castigated for his rhythms cause immorality amongst the people.

Unable to play a lute he used a tambourine which in street as a musical instrument has a history and became an important part of dance accompaniment.

We shall now look into the rhythms of Tunis and clap them

Then we shall hear 3 pieces of music in which certain rhythms are found & we'll have some fun.



Pupils - hand clap rhythm  
heel rap - beat

Ancient Arabic Hand Clapping  
Rhythms Hands APART for  
Rests.

(a) Mezej - p y / p y / p y  
dum rest /  
gay and lively

(b) Ramel p / p y p / p y p / p  
dum / dum rest dum /  
gay and lively

(c) First Takil p p / p y p p / p y p p / p  
suse x toples rather slow  
and conca or a walking pace

(d) Second Takil -  
very popular with Spanish Moors - Moriscos a dum dum rest a dum  
odagis new slow

(e) Melchuri p p p / p y p p / p y p p / p  
tasciously & sensuously  
think of yourself in a low tavern.

[ Have pupils keep the Beat while songs are played. Use some simple dance step ]

Demonstrate  
2<sup>nd</sup> Takil - slow tempo

Hands - rhythm  
steps + heel raps  
beat.

Mezej - quick tempo  
Melchuri - slow & sensuous.

(a) Dance step - walk around room 1, 2 / 1, 2

(b) Planta R tac on left Planta left - same - no reverse

(c) Planta R tac on left Planta left Planta R  
Reverse

(d) same steps as (b)

(e) same steps as (c)

Romste Park

(b) (b)

Dance to Music - [See Manuscript]

Use steps already shown  
with heel work

hand clap the rhythm

Piano to play Music

(a) 2nd Tabla adagio

(3) use Planta R  
Taron left  
Planta left

Rhythm with hands .p y .b .p

(b) Hezej -

(2)

gay and lively

steps - simple work 1, 2

hands - rhythm .p y | .p y |

(c) Makhuvi -

slow & sensuous tempo

(4)

steps

Planta R  
Taron  
Planta left  
Planta Right

Reverse

Planta R  
Taron  
Planta Right  
Planta left

Hands .p y .b .p .p

# The Remote Past

## Hebrew Influences

From the North of Spain one finds round dances that date back to the times of the Bible.

These are simple round dances, danced by men and ladies who alternate in a circle.

The distinguishing traits of the round dance are its tranquillity, solemnity, graceful movements and the fact that it is done collectively.

Round dances reveal a clearer reflection of the people, their habits & customs & spirit of the art as it is manifested through the technique of the dance.

In Asturias there is a Round dance called La Danza Prima. It is said to be the oldest dance in all of Spain & comes from the Hebrew people.

A ballad accompanies the dance, each verse is preceded by a dedication to the Virgin Mary or a particular Saint.

During the dance the druidical call of mi-ju-ju is uttered.

Although it is a dance of great happiness one must remember to be graceful and sober during its performance.

Long before it became part of Spain's heritage it was performed before going into battle and legends tell that on times it got quite out of hand, the Druid call raising noise & great excitement which led to riots & fights. At one point in time it had to be banned.

In Spain today it is danced on certain Saints' days & still evokes the Hebrew type Biblical dance.

# The Remata Post

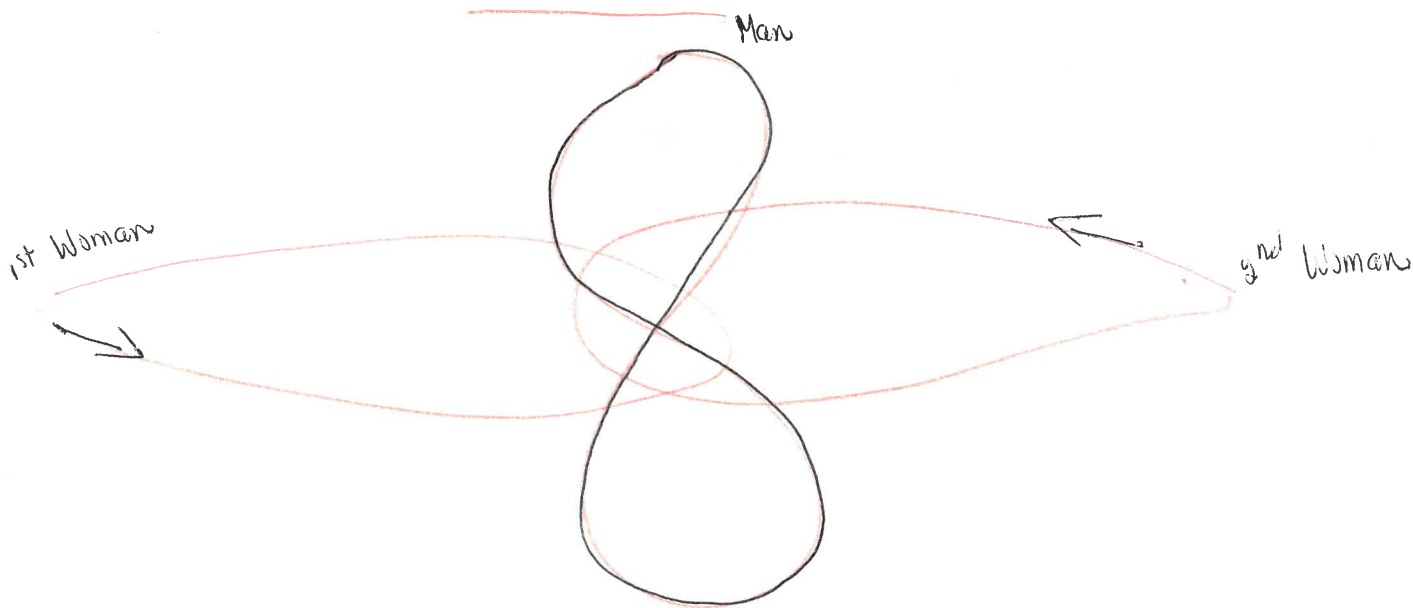
## La Danza Prima - the dance

if possible. pupils form a wide- alternate man, lady

hold hands  
 shuffle step to right, start on  
 with foot  
 with them 1, 2, 1, 2  
 shuffle along. hi-ju-ju 2 as they  
 move - epaculumen a scherms

## The Greeks - Round Dance

Teach little Peter how  
to take music



Dance - one whole pattern to music  
all Begin on Right foot a move  
to Right. These waiting turn-hand clapping !! (jaleco)

Women pass left shoulders with each other  
a should be back to back as they pass Right  
shoulders. When one set has finished, next to begin

Steps - shuffle - 2 steps to each bar  
turning movements Begin with all  
Pas J de Pasque shuffle. With different  
step, high back, step. time periods, increase  
-t.e.n.s

## Part III

## Dancing in Roman Times

In Hispano Roman times, dance interludes were fashionable between courses of notorious Roman feasts.

The dancers were chiefly women and they used castles (fourmen to the center) to make the rhythms accentuate body movements or to irritate the guests.

Under Roman rule, dancing in whatever country they had conquered was allowed to continue. This is remarkable since in many cases the people had to conform to Roman customs.

The Tanco see following page  
The Visigoths

About the 6th century A.D. wave after wave of Gothic hordes poured into the Iberian Peninsula, among them, Visigoths, Alans, Swabians & Vandals.

These war-mongering people had no other interest except war. They were crude & coarse.

Education consisted of training warriors & playing warrior games. These games became precursors to medieval tournaments.

Dancing became more intimate & although it was still part of the general revelry, it also began to be a part of weddings, family reunions etc.

Men replaced women & dressed up in women's costume. Dancing became lewd & gross. Under the Visigoths dancing became so vulgar that it & all other art forms came to its lowest ebb in history.

Unrest, confusion & bidding for power made the invasion of the Arabs to the Peninsula an easy thing.

In the 7th century, they overran the Peninsula.



Part III (cont) Dancing in Roman Times

The Tango - dates back to Roman times and has nothing whatsoever to do with the Argentine Tango.

It was very popular in Cadiz around 5th century when this area was under Roman domination.

Dance

step to side the Right foot

Bring left to back of right foot so that feet are in Hk. position that is left foot in almost straight line behind right foot

for stamp Right foot in place a kick count 2.

Reverse -



## Part IV

## Dancing under the Muslims

The Arabs loved dancing and brought their own beautiful dancers with them.

There is no evidence as to what Moorish dancing may have been like. Arab law forbade depiction of the human form on walls or art.

But since oriental influence pervaded Moorish culture it is to this country we turn for our ideas.

Dancing began to have a musical form & the effect of oriental influences was felt in all branches of fine arts, sciences & education.

The dances which most reflect the oriental influences are found in the South of Spain.

The use of the arms & wrists & upper part of the body & more complex movements now come into the dance.

Its later centuries went by, dancing evolved into a more into a beautiful art form replete of elements of the East & West & found only in the South of Spain.

The Southern Part of the Peninsula known as Andalucia was dominated by the Muslims, for 700 years. And although we attribute certain elements of the dances in southern Spain to them,

The elaborate play of hands & fingers are distinctly Eastern.

There is also similarity of style between the dances of India & Andalucia with respect to  
(a) arm & hand movements  
(b) hand clapping, (c) head swaying  
(d) and eye movements.

In the dances of Southern Spain, the lady

Part IV - (cont)

Dancing Under the Moslems

predominates. She attracts & flashes her charming  
graces as soloist. All the gentlemen accompanie  
her merely serve as a framework for her poses.

Every aspect of the body is studied and  
stylized for maximum results.

The Dances of Southern Spain

Zarabanda -

Albion to Granada's Zarabanda

dates from  
the 8th century  
origins in Andalus

on 2nd step  
foot goes down  
firmly. swing hip  
over to left  
more 4 steps forward  
in above rhythm  
then 4 steps or bars backwards.

Right  
1  
NO REVERSE

granada's of hips  
hold hands up lightly with  
other dancers or go solo

danced as if it were a processional  
march & danced with pride.

Alegrías -

1000 years old - one of the  
oldest dances in existence. movements  
pure, rhythmic & suggestive of a  
ball/walk

Steps to Teach

A left requires readable can planta  
12 2 points of toe  
3 come down on same foot  
point right 9T 4S do step down lightly 6  
point left (9T) 78 9 " " " on 9  
with kick on 10  
Repeat H T Follow the Pattern



Arm Movements

begin with left as for  
evolution as to 6  
7-10- Hold arm

Part 16 - cont

Dancing under oil lamps

Alcorno's - (cont)

ladies

Start	B	1	Plantar	Tacon	Right	
Forward	d		Tacon	foot	flak	on floor left
Backward	a	2	Plantar	Tacon	Right	
	d		Tacon	on floor	- left	
	forward	3	Golpe		Right	
	back	d	Tacon		left	
use skirt						
movements	forward	4	Plantar	Tacon	Right	(slower count)
	back	5	Tacon	left	on floor	
one hand						
on hip	forward	6	Golpe		Right	
	back	d	Tacon		left	
	forward	7	Plantar	Tacon	Right	
	back	d	Tacon	left		
gentleman	forward	8	Golpe		right	
holds jacket	back	d	Tacon		left	
		9	Plantar	Tacon	Right	
		d	Tacon		left	
		10	Golpe		Right	
		d	Tacon		left	

[ Demonstrates complex new things own & hybrid movements Notice heel rapping ]

For Comparison

Bring in some movements from middle Eastern Dance - snake arms - Oriental & Indian  
undulating steps - floating steps  
Butterfly - finger & hand movements  
Backward Bend with snake arms

## Part 4

## Dancing in the 13<sup>th</sup> Century

That part of Europe which had been taken over by the Muslims particularly on the Peninsulas was now being taken back by the so-called Christians.

In return for help from France, Spain gladly accepted consorts for her kings.

In this manner French court dancing began to permeate the Peninsula.

Dancing in France strictly adhered to sets of rules concerning steps, frobes and phrases of movements, whereas until this time dance has been a free thing, very improvised.

The French forms were therefore superior to the Spanish dances with their Arabian/Oriental influences.

New steps in a foreign style came into being.

The canto jondo or deep song of the soul so traditionally associated with the gypsies was also founded in the 13<sup>th</sup> century, although it must be remembered the gypsies had not yet set foot on the Peninsula.

One of the most famous dances is the Minuetto Platera in which canto jondo is most apparent.

[ Play this piece or part of it ]

Throughout the time of the Reconquest dancing took place in a number of ways.

(a) popular dances - nothing written down, passed from generation to generation



Part V Dancing in 13th Century

(b) scene plays in which dancing played a prominent part

(c) Folk dancing - danced in the open air

At this point, dance lessons began to be given. It was considered a must by the nobility to attend classes in dance instruction.

All social dancing was set against an extraordinary high pattern of life and it is interesting to note in the dance the temperance attitude of the Christians and the sensualism of the Moors.

The Zambra which was & is the most famous and artistic dance of the Peninsula now made its appearance.

The word zambra is of Arabic origin and refers not only to the dance but also to a band of musicians or a nocturnal gathering.

Another famous dance of the time was the Folia. Scarlatti, famous Italian composer has written a few compositions based on the Folia.

Its origin was Portuguese.

Movement to Zambra - basic

The Zambra - basic step (as seen in Granada) when hands on hips  
hands held together for characteristic walk along swinging hips (Granada)

hand clap of zambra.

Steps:  
1. pupils to walk swaying hips  
simple 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12  
then add 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12 on 7, 8, 9, 10, 11, 12  
2. Move shoulders  
when add 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12 hips to simple  
1 2 3 4 5 6 7 8 9 10 11 12

Unit 1 - (cont)

Dancing in the 13th Century

The Zambra

steps to movements

3. hands over head  
 look over right shoulder  
 stamp feet and clap  
 hands in simple rhythm  
 swing hips

! ! ! !  
 1 2 3 4

4. above bar in complex rhythm

! ! ! !  
 1 2 3 4 3 4

5 6 7 8  
 ! ! ! !

[Dance to the Zambra.]



Part VI

Dancing in Medieval Times

Although French dancing had by now left its influence upon the dance, oriental traditions still lingered on.

The Carole makes its appearance. It is actually a dance, the first to have a song accompany it. The tambour kept the time.

An important development in dance was the fact that linked dances such as the Round dance or chain or line dances now broke up into small groups of 2 + 3 persons.

The most important dance to come out of this development was called the Estampé, which literally means to stamp the feet.

The Dance

dancers in a circle, link arms  
 Then follow a leader in a figure 8. For this take hold of wrist  
 estampé  
 step forward on left but moving forward  
 step backward on right  
 swaying movement

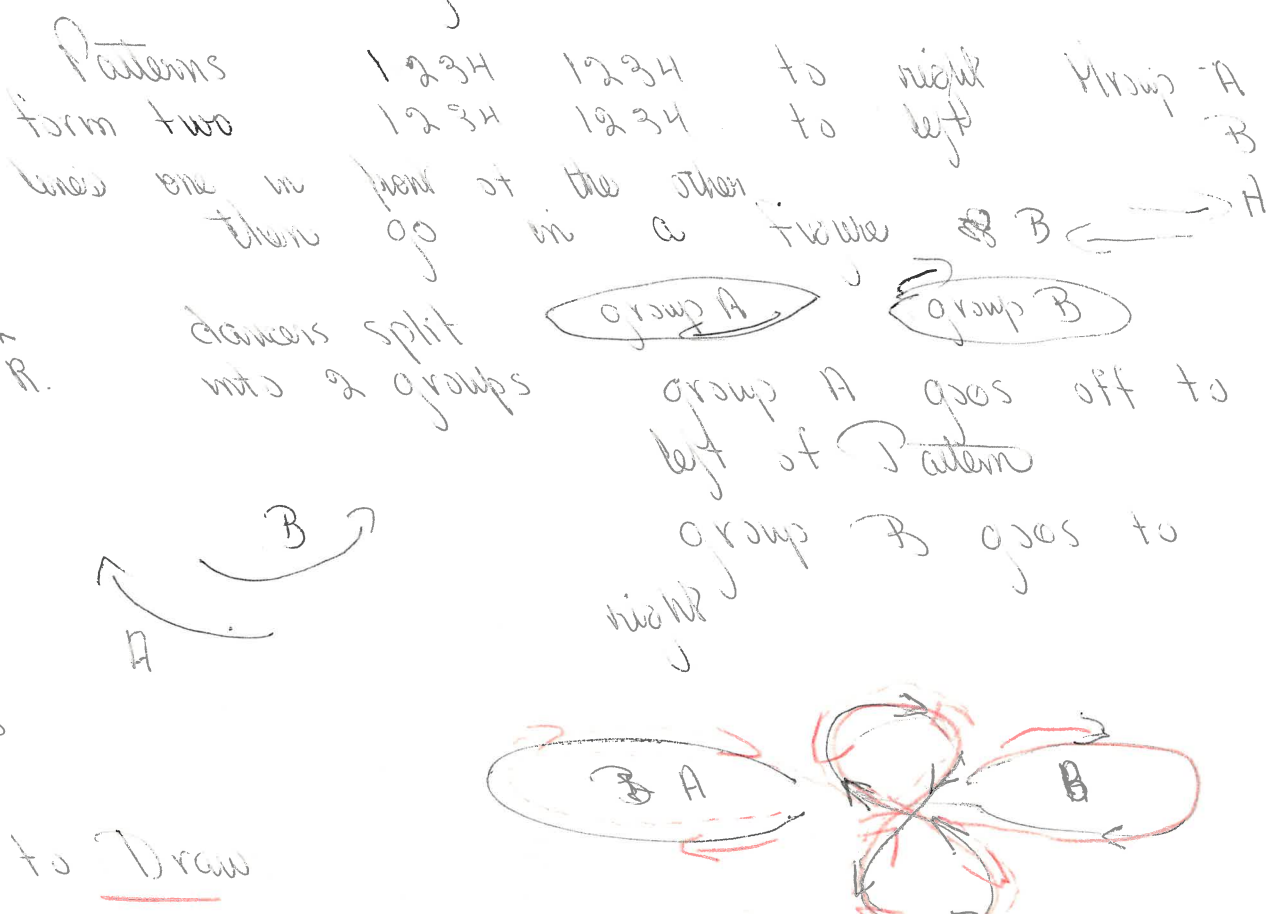
- 1st Pattern
- line A to n.
- " B to l
- " A to k
- " B to R.

Repeat  
2nd Pattern  
 Ovals

3rd Pattern  
 figure 8

Chart to Draw

Patterns



then B goes to upper left side of fig. 8 while A goes to lower R.

Part VI

Dancing in Medieval Days

As dancing now moved indoors (it was mostly done outside) thanks to the French court dancing, the technique changed.

We now see the Pavanne which gets its name after the Royal bird, the Peacock!

Slow and stately and one must be full of energy, the dancers walk about the room rising from time to time on their toes. The CURTSEY honors the Virgin Mary and King & Queen Pavanne - we King's Music Pavanne

a Palace Dance

1 step forward on Right count 1, 2  
 2 Bring left to right 3, 4  
 3 Move forward on left, rising on toes 1, 2  
 4 Bring right beside left also on toes. 3, 4 Curtsey to count of 4  
 Begin on Left foot Right leg behind  
 bring right beside left ON 3, 4 bring leg up  
 bring left beside R on toes. let leg behind  
 curtsy to count of 4 on 3, 4 bring leg up to R.  
 Move in a stately circle

Sacred Dances - appeared at the auto da fe's & still appear in the great religious festivals of today, greatest being held in Seville at Easter time.

Baile de Cofradiá - professional type. So called because they were performed while people led to Ostava or transporting holy relics from place to place.

Steps:

1+2+ golpe with Right in place  
 Pass- with left then bring Right to left  
 1+2+ Begin on Right again - golpe on place

Music fete de Seville Albany

MOV E VERY SLOWLY.

Part VI -

Dancing in Medieval Days

Other dances performed at the courts de fe's

Zapateado

Part I

1. GOLPE - con dobachos

2. PASO - step forward on LEFT, then  
bring RIGHT to LEFT

Note - Provisional step used in courts de fe's  
TEACH to her ONLY

3. REDUBLE GRANDE

golpe	tacón	golpe	tacón
Right	left	left	right
1	+	2	+
golpe	Tacón	golpe	golpe
3	+	4	4
right	left	left	Right

4. GOLPES con dobachos

H	of	1	R L	R L
H		2	RR	LL
8	of	2	RR	LL
			RR	LL
			RR	LL

on 9- Right foot Point out  
in a golpe

5. REDUBLE GRANDE

6. SPIRAL go in a circle using  
Plantas Tacón Right  
Tacón with left  
14 Times  
front of the other  
On 15 - two heels with Right  
shoatly crossing one in

7. Plantas Tacón  
Plantas Tacón Right  
Plantas Tacón left  
Tacónes 2 Right  
ALTERNATE 2 do 2 T left

Pak VI Dancing in Michaueli Daws

Zapatado - continued

8. REDUBLE con Planta

<u>Pattern</u>	Planta	Tacon-	Right
	Tacon-	left heel	
	o/pe-	left	
	o/pe	Right	

- (a) start with Right foot
- (b) move left behind a repeat pattern
- (c) move Right behind a repeat pattern
- (d) leaving left on place - repeat pattern
- (e) starting on left foot - have right foot even
- (e) Put Right foot behind do pattern
- (f) Put left foot behind - do pattern
- g. GOLPE with RIGHT

9. REDUBLE con Izquierda (left)

o/pe	left
tacon	Right
o/pe	Right
o/pe	left





Part III -

Dancing in the Renaissance

Dancing Palace lequel now became a featured part of

It was moved to the homes of the nobility and took on a more aristocratic manner.

Everyone who was considered was expected to know the Palace Dances, as they were called.

Their character changed from the usual solemn & grave to more joyful.

Accompaniment was generally the harp or lute or sometimes verses of a song.

In Spanish dancing there were ~~the~~ coplas and often afforded the dancers a momentary rest period in between the dance, so vigorous & passionate are they.

A most important characteristic of the dance in the Renaissance was to fit as much movement into a musical phrase as possible.

This is in contrast to medieval days when one movement took a whole bar. cans de fe steps

The added movements naturally led to feats of virtuosity left new to the gentlemen and to be admired by the ladies.

Such things as remouscades, chest rolls high jumping steps (ballet) and brilliant twirls (spirals & later pirouettes in ballet) were some of the feats incorporated into the dance.

The dances of court were based on estampes, branles and base dances, all Spanish and with great influence over dancing in the French and English courts during this period.

Part VI - Dancing in the Renaissance

The Dance - The Branle

[Use dance by Montaigne in  $\frac{4}{4}$  time]

Recalling that this Round dance had its beginnings in Greece, we remember that it included swaying, dancers were linked (arms) in a circle

and movement was limited moving to the right and then to the left.

During the Medieval Period, a swaying motion was added and patterns were new rhythmic although movement still limited.

The Branle emerges in the Renaissance where we see more steps to each bar, quicker footwork and additional swaying - zambones.  
[Branle basis for Galliards & other court dances]

Dancers - form a circle

step to the Right with Right foot and bring left foot to Right

move to the Right in a circle to count of 8. End count of 8 stop on Right foot.

1+ 2+ 3+ 4+ 5+ 6+ 7+ 8  
R L R L R L R L R

Repeat doing now to the left. Sway body as vigorously as possible



Part VII - Dancing in the Renaissance

During the Renaissance, a National style of dancing began to emerge.

Homespun elements began to creep into the aristocratic forms of the dance and this diversity was soon to be seen at all the Courts of Europe.

Folk Dancing carried a tremendous resurgence of interest during the Renaissance.

This type of dance was performed in the open air & literally swept the countryside like a tornado.

The reason was that countries of Europe were beginning to feel their <sup>unity</sup> individualities as nations with their own crowns, religions and national customs.

In Spain this was particularly true.

In Catalonia, a relic of the past can still be found in some of the old dances when the people "danced for joy."

There is a folk dance still performed where the dancers divide into two groups.

- (a) represents rich
- (b) poor

First they dance together to symbolize the unity of Spain, then they change places

- (a) crowd represents poor
- (b) rich

It expressed their union with crown, themselves, religion & customs.

During the Renaissance the forerunner of the Pax de Deux (now ballet repertoire) was introduced.

## Pas de Deux - Dancing During the Renaissance

The main characteristic of the Pas de Deux is where the male partner lifts the lady high into the air.

At the time this movement was introduced it was considered to be very advanced.

The interpretation of the Pas de Deux meant that the dignity of the woman was now elevated - men no longer held supreme right over her.

Unburdensome costumes were also dispensed with - also an expression of the new liberty of the Renaissance.

Most important - dancing now had a tremendous impact on all classes of people.

New poses such as finger snapping and foot stamping and unburdensome accompaniments found their way into formal court dances particularly, although new were so stylized.

[ Even wonder why we snap our fingers or stamp our feet to an especially rhythmic piece of music? ]

Zapateo - foot stamping became part of the dance.

Zapatea shoes were different from ballerina or ballet shoes. Zapatea shoes stamped out rhythms with the feet in a dance called the Zapatado. [ TEACH this HERE ]

[ See Medwiel - P. 314 for Dance Steps to be taught here. ]

# Dance in the Renaissance

The Zapateado - <sup>praise</sup> brilliant  
<sup>main</sup> feet - to dance in an  
<sup>unbroken</sup> rhythm.

Summary - up to 14th cent. dance developed slowly  
in the Bronze - round a linked dances.

dances brought indoors, suitable flooring  
allowed for development of techniques

rising on toes - Parame  
rumps keeps turns - collado  
lifting, opening, leads - Pas de Deux

- double time 1,2 added to triple time  
as opposed to 123

- more rhythmic patterns

greater - richer clothing for dancing gave  
tunes on

- theatres allowed for regular performances  
and improved quality of dancing

- dance production led to choreography

## Most Striking Facts

- popular dance had a POWERFUL influence  
on all other forms

- folk dancing swept away social  
barriers



The 17th Century was a tremendous period of literary and artistic growth in theatrical achievement by far surpassed all else.

Theatrical achievement permitted the dance to progress.

Structures similar to playhouses were set up on fixed sites and accommodated large audiences.

Spain had two of these structures situated in Madrid. One of them is known as the Teatro Principe - not far from where I lived.

Spain demands a oranges would be sold at the custom is still to as straight to the Corral as they are called from Sunday morn.

The most interesting feature in the development of Stage Dancing was in the use of professional dancers.

The dance interludes to plays and operas became more important. Attention was now given to the musical accompaniment

More elaborate music led to conception of the Ballets and Suites of Dances.

Love was the favorite theme but politics and everyday events were not overlooked.

A ballet depicting a naval battle went something as follows:



Part VIII - The Dance in the 14th Century

For Creative  
Dance  
Part

The Naval Battle

Common boys -  
gentlemen  
ladies

Castile's  
Spanish ships  
French ships

with gentlemen pretend to load their ships  
old boys

Battle ensues - Castile's boom out

French prevail & go aboard Spanish  
ships to extract gold. They carry things  
such as pens, beads, flutes, pots,  
pens (anything handy & imaginative)

The Dancing Class

each pupil chooses a station in life  
and one is the "master" ~~dancing~~ movement

The master can proceed to "teach" each  
person according to station in life  
meant to be a comedy.

Master can teach all the same steps  
or different ones for each person.

El Vito -

Use Passos 1 & 2 from  
Sevilanas, Preparation, Paseo.

pupils to imitate bull fight

Needed:

skirts for capes



Part VIII

Dancing in the 17th Century

Other dances to emerge out of the 17th centuries

Sarabande - origin South America  
slow rhythm with lots of  
sinuous swaying movements  
Flooding it caught dancing it

Folia origin Arabic  
by the French dancing masters developed  
styles d'Espagne. wild unruly dances into the

It was often used at masquerade balls.

The dance which had the greatest influence on 17th century dancing was the Scaquilas

Its origin dates back to the remote past. It is also known as the Sevillanas

Teach the first few steps [SEE BLUE DANCE Note book]

Sevillanas  
Envolto  
Pasos

Ronde de jambe  
twirl of knee  
ha campanillas

Part VIII - Dancing in the 14th Century

In the 14th century, the dancing master came into his own.

Insistence of correct and exact execution of steps marked the fundamental change in dance.

Foot techniques became very important

As a result of these masters conscientious efforts

- new and better variations on existing dance steps & figures (scallops & petals) clockwise & anti clockwise

- interesting to note that many royal occasions have the above formations, particularly in Spain.

- steps were written down & what they were today is still followed today.

- dance instruction carried a strict code of etiquette & it is still reflected in the exquisite courtesy for which the Spanish are famous.

SUMMARY

- basic ground patterns remained simple
- new steps - more elaborate
- old steps added to the new

Positions - not yet clearly defined style more important raised knees still insisted upon

dances done by everyone

native components in European countries reorganized & developed thanks to dancing masters.



## Dance IX Dances in the 18th Century

The most important points to come out of the 18th century as they pertain to dance were as follows:

Due to the various Kings and Queens who sat upon the throne at the day, marked more inclusion of French elements into the dances.

(a) notation, choreography and manner of dancing books were more published. (1745 - first)

(b) the dances were written down using visual symbols - positions & steps described in great detail.

(c) This was definitely a more choreographic approach than in the previous century.

(d) Dances adhered to a set form. Wm

(e) the contra danza - was an effeminate and affected form of dancing brought out by the French. It particularly irritated the Spanish nobility but curiously the dancing masters had no prejudice.

Not only was the French version of the contra danza taught with precision, but masters added variants. Los

(f) dance was now set to music. It could be on a single sheet of paper. Thanks to invention of printing press on a Do It Yourself Basis.

(g) development of dance in 18th century allowed two of the strongest (nationalistic) currents to flow side by side (French & Spanish) & this brought a balance.

(h) the art of plaisir the costume was introduced & a book on how to was published in 1791.

Part IX - Dancing in the 18th Century

The most famous dance to come out of the 18th century was the Bolero. It was rather like the Spanish answer to the French contra-danza.

Some of the moves found in the Bolero are as follows: Notice intricate footwork

The Glisá

Start with feet together  
to right while right foot slide or  
repeat - using left foot back to left and  
right foot

Right out 1  
back 2 3  
H out  
5 6 back

El Tacnes

Plant a heel work  
Tacnes R  
L  
R  
Tacnes left - lift off around  
Punta to behind right WITH LEFT  
Tacnes Right  
2 tacnes with left to finish

Puntas y Plantas

Planta Tacnes - R  
Tacnes left - sweep forward  
Tacnes R  
Punta back left Tacnes R  
Tacnes forward left Tacnes R  
Punta left crossing back over R toe  
Tacnes left forward sweep Tacnes R  
Punta left brush to back Tacnes R  
Golpe - left

Reverse

Bien Parado - when this move the Bolero departs  
R - L

Part IX Dancing in the 18th Century

Additional Dance Moves

Pasos de Vasco en Vuelto  
waltz turns

Finish with this movement

Music - something in  $\frac{3}{4}$  time

MEDITATION CYCLE ?  
MOMPOU ?

