

2. *The 3 moods for handclapping. HAVE CLASS DO A FEW OF EACH OF THE FOLLOWING:*

3. *finger snapping for those who can do this.*

4. *snakeheads alternating with the hands and arms in the T shape. HAVE CLASS DO A FEW OF THESE TO COUNT. START WITH SNAKEHEADS FACING OUT TURN LEFT IN THEN RIGHT THEN TURN LEFT OUT AGAIN FOLLOWED BY THE RIGHT SNAKEHEAD.*

15th CENTURY INFLUENCES

With the arrival of the gypsies FROM India to Andalucia in the early 15th century, more influences found their way into Spanish dance, especially those of Andalucia. Some of these influences reflected their time in

India, others reflected their travels to Egypt and Persia. Still others reflected what the Gypsies found when they came to Andalucia.

The Gypsies were particularly pleased with the songs and dances of Andalucia and with Andalucia itself because of its mystical beliefs. These things all reminded them of their homeland, India.

The Gypsies really did not add anything new to Andalucian dance nor did they invent anything new. Rather, they adapted and interpreted what they found to suit their own needs and to express their unique way of life.

- 1. shoulder movements. HAVE CLASS
PLACE HANDS OUTER PART ON
BACK OF HIPS THUMB ATTACHED
FINGERS CLOSED. KEEPING
LOWER BODY AS QUIET AS*

POSSIBLE MOVE THE SHOULDERS BACK AND FORTH IN A SENSUOUS MANNER. COUNT OF 4

2. *zarandeo – hip movements slowly and very sensuously. Reminiscent of the hip movements in the fertility dance but not so agitated. HAVE CLASS DO A FEW ZARANDEOS WITH BASIC WALKING STEP UP ON THE TOE. HANDS ON HIPS IN A PROVOCATIVE MANNER BUT THIS TIME ON EACH SIDE OF THE HIPS.*
3. *Skirt movement replaced the primitive hip movements. Used for sensuality. HAVE CLASS DO BASIC WALKING STEP ON TOES AND USE SKIRT.*
4. *Specific finger movements horns of the bull. DEMONSTRATE AND HAVE CLASS DO A FEW.*
5. *Fluttering the fingers one after the other extension of the arabian arabesque. Very gypsy. DEMONSTRATE HAVE CLASS TRY A FEW.*

6. *The Flamenco Position. Dates from time of Crete when bullfighting began, B.C. Position assumed by the bullfighter if he did not wish to be gored to death by the bull. DEMONSTRATED A FEW.*
7. *Return of the flat foot pounding into the earth except wearing shoes. Called a golpe. DEMONSTRATE A FEW.*

DANCE STEP TO PRACTICE THE ZAMBRA

1. *Start with feet together, put right foot out to side of left. Bring left foot to right and golpe twice. Repeat twice more then do two golpes with the right foot and clap hands with this foot movement.*

RLL,RLL,RLL,RR (clap, clap)

LRR,LRR,LRR,LL (clap, clap)

2. *Then use same foot movement and use the skirt. Skirt moves in direction of leading foot. At the end snap skirt twice using to left then right side of skirt.*

HAVE CLASS PRACTICE THIS THEN

*HAVE THEM DO SHORT DANCE TO
MUSIC*

MUSIC: Zambra by Turina