

Primitive Dance (cont)

(1)

The ancient rites were accompanied by singing an instrument - usually some kind of drum & hand clapping.

After the sacrifice the dance becomes more joyous the public movements become more sensuous the intention was of course, to catch a mate.

All movements were specifically intended to stimulate the senses for coupling & procreation purposes.

The women wore loose flowing garments their hair was allowed to flow down their backs only the virgins wore ornaments.

(See 1a)

REHOBOT Ancient Dance - Music has ~~Callan's~~ ~~Turina~~ ~~Mompou # 11~~

small steps - touching the earth = maternal dance

En place
two steps to Right
two steps to left
sacred symbols

BASIC WALKING - STEP

steps to R, bring left foot to Right foot, repeat
steps changes to left right
Reverse left-right, left right

Two Arms symbolic positions

Arms are raised to shoulder height hands point outwards
Hold hands out to front sides of shirt almost to waist height



hips 1 2 3 4
gentle sway from side to side
or form a figure 8

step R L R L
hand claps L R L R

cycle of movements

slow pair
fast pair - forward with hips

① a

Moves, Steps & Positions to Practice

Elements of the Anawak Dance - Music
Mompow # 4 Mompow

① Basic walking step - small steps
step to R
bring left to R
Repeat
then step to left with left foot
Repeat
foot flat on floor
(contact with the earth)

② Arms - T shape -
raise arm with shoulders
palms open to the sun

③ Hips gentle sway from side to side
Obelisk leans slightly

④ For faster music
practice hips in frame 8 to Basic step
- continuous movement
- and renewal of crops (rule of Nature)
fertility
eternity
*Go thru' quarter sections
or side to side*

meaning of
∞ of
hip motion

Hands - clap - accant 1 2 3 4

if too hard 1 2 3 4

go thru' faster music

(combine & play whole piece)

EARLY BALADI

a traditional Egyptian dance
evolved from the Ancient fertility dance
danced exclusively by women
primary expression - movement of the hips

Association - goddess worship
and - ritualistic ceremonies that involved
sacrifice

A holy dance - the Baladi was really a
poem about the Mystery and Power of Motherhood
expressed through dance.

(a) Fertility symbols circling of the hips
represented the mortar & the pestle
(earth) (hip motion feel)

How to Do - When body is kept still
knees bent
hips move in a circle
Arms out at sides (like a shimmy)

(b) rapid hip movement - each hip - front & back
(Hip Rotation) try to keep when body still
arms out at sides

Essential characteristic - (b) influenced dance
in Greece, Persia & Spain.

Cobra Influence - snakeboards

:H

~~Hymn of Praise~~
~~my work~~

3a

Music Dance oriental EARLY BALHADI
Part of it

Essential characteristics - hip rotation

mortar & pestle

fertility symbol

Hands - hips move in a circle
to front of circle & to the Right
snakeheads T shape from Above
UPPER TORSO - slightly bent back
head down

Facial Expression grave

Dance step -

hips swayed
more hands & arms like snakes
using T shape

First practice two hip movements
mortar/pestle

then snakeheads - no step

head down look down to R
with snakeheads & grave expression

(Dance oriental)

Dance step -
rising on toe.

snakeheads & swaying hips
basic step - but rise
up on toe on count 4

Variation Pick up front sides
of skirt hold between thumb
& forefinger - basic step hips
head down etc.

Latin influenced
Catalan Saracian a
only dance it have this
style more modern

Importance of the Cobra

in the Baladi was another major of the Baladi that was to have transition There importance of the Egyptian King Cobra was also evident in the early Baladi, ^{only get on in some dance so it evolved.}

~~This Serpent of the Nile~~ was revered in both Egypt & India & was historically associated with religious of those culture, who lived close to the soil.

The Egyptian King Cobra is 9' in length. It still lives in tombs & caves in the middle Eastern world.

It was once thought to be a Goddess who guarded the Nile River.

Always depicted as a peacocks serpent sitting on its tail in a frame of form.

In this position it represented a protective mountain symbol since when a cobra is annoyed it rears up & expands its hood, leans back & spits out its poisonous venom, as a form of protection.

Actually originated in Persia.

From receiving serpent came

Hence the back bend that has come down to us as an important dance movement.

Symbolically the figure 8 represented the male & female principle and eternal life.

Demonstrate with Dance Movement - see Dance step

snake heads on 2 back bend - bring up hood Turkish hips - figure 8

on 4 feet come forward

arms out hold thumb & 2nd finger

Movements

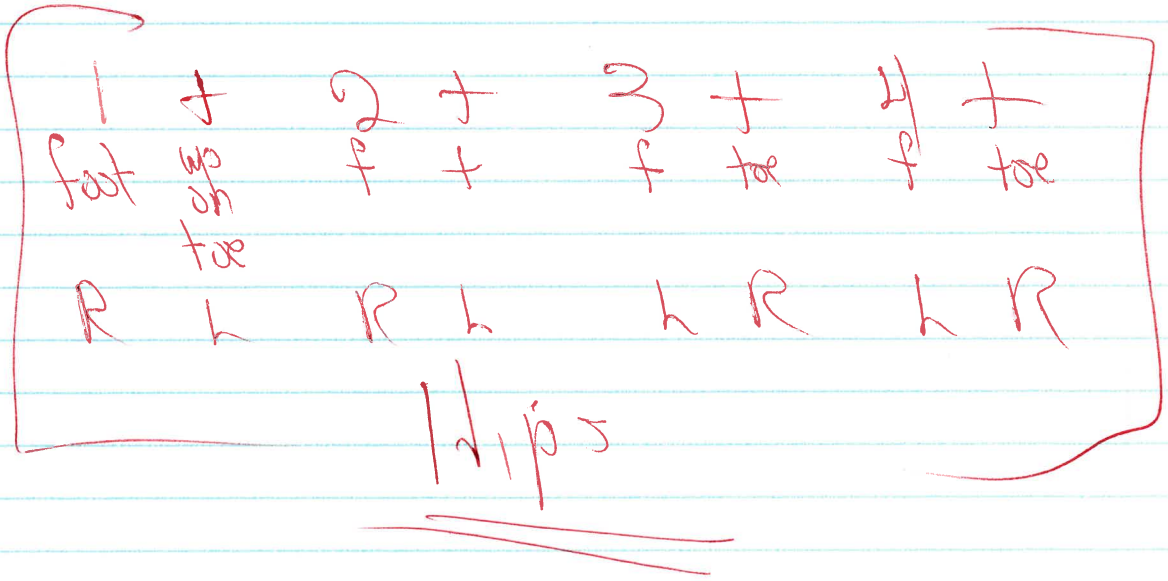
Influence of the Cobra in the Baladi

The backbend - arms raised over head like a cobra's hood - bend forward a spit or pink flick out tongue.

From Ancestral Fertility → evolves to Turkish hips
slow 1 slow 2 fast 3 fast 4 fast 4
arms held out from sides
thumbs & forefingers together

Evolution of Walking Step

Feet - up on toe. On "and" Move to Right than left same as Basic Walk from Fertility (on 1 2 1)
Dance - ~~Baladi tape (60 min / piece)~~
practice time



MAY WORKSHOP

Purpose of Workshop

1. to explore some of the ^{dance} movements of Spanish Dance from Primitive times to ~~18th~~ ^{19th} century as far as our time permits. ^{some of the cultural influences that were fused to it.}
2. To touch on some of the history & background as it relates to ^{new style} dance movements ^{century}
3. ~~to have a good time & perhaps in becoming acquainted with the dance, we'll become better acquainted with the elements of Spanish music & our understanding of this excellent dance-form~~

4. to have a good time had a specific PURPOSE

Primitve times

Purpose of the Dance IN SPAIN an inherent part of life - used to express every aspect of life

1. used for ritualistic ceremonies
2. used for rite of passage rituals
3. used for special religious occasions
4. used to frame the crown
5. used to celebrate victories & battles won
6. in the event of capture where no common language was spoken, it was used as a means of communication.

WHY DANCE?

Relevance of Dance Movement

Through Dance memories ^{are} can be awakened that can put us in touch with the ^{from the} past

Dance can provide experiences of the present help us find ^{other aspects} our ^{self} creature self ^{that} of which we are unaware.

most importantly DANCE gives us the confidence to accept ^{our} femininity ^{who} we are ^{and} ^{our} femininity.

^{to} ^{express} ^{our} ^{femininity}



The Oriental Influence

Phoenicians in Andalusia

3 Phoenician arm positions

(a) Start with hands crossed at breast (Phoenician movement). To count of 8, raise both arms

(b) Turn heads & feet change
 ~~front heel to back toe~~
 ~~feet together~~ - feet slightly angled & apart
 ~~slightly open~~
 Look over shoulder of arm in front
 from centre to side then back to centre

(c) (i) Curve right arm in front of body chest level
 Place left arm curved in front of left
 heel - left heel against right arch in front of R
 gradually to count of 8 bring left arm in
 on one side head & lower to count of 18

ARM starts from Inside the crossed hands - watch elbow on 8

Repeat using other arm.

(ii) Change feet by moving Right foot behind ~~left~~ heel so that left heel is now ~~at~~ Right foot now in front of left foot.

(d) (combined) (b) & (c)

(e) Start with arms down at sides. Raise both to chest level hands drop like flowers. As arms are lowered change position of wrists hand backwards.

Feet 6" apart angled slightly

Proud stance

Arch back

~~ADD head turning~~

(f)

Dance step - basic walking step side to side sway hips
 Phoenician arms (b)
 head turning

Far Eastern & Other Oriental Influences

Oriental manner, exotic - anything not European

from the Far East
also from
Ornate

most notations, then Add Basic step
envelopes - holds one side of skirt for balance
head turning - no longer gazing down, but out
as if ~~at~~ a far distance, eyes raised
melancholy

The Pases

1. Forward

3. in a circle

2. reverse

Moving
towards
Raised toe
as opposed to
flat foot

Start with feet together. Step forward
on Right toe put foot down. Heel of Right
foot will touch toe of left. Angle feet as they
walk.

1 + 2 + 3 + 4 +
T h + h + h + h + more back

To Reverse on "8" and " " keep toe in position
in front of Right then put behind Right
& proceed as above except feet will go behind.

1. Hands on hips - wrists resting on hips towards back.
2. Then try Phoenician arm movement to Pases. go in a circle. (a) both arms

Pases later incorporated into Flamenco.

Oriental influences felt more in Andalusia than anywhere else.

Other Arabian Influences

Exploring Space

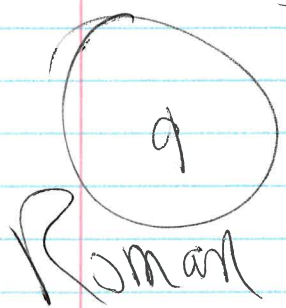
~~Foreador Walk (from the Bolero)~~
Pivot waltz

Floctina Steps - lift leg swing outward & over in front of other leg. Straight line up & down or circle.

Carass - variation of the Pivot Waltz

Think of a chain link idea on the toe
start put left foot out to left & up bring right foot behind left
put left foot down & swing the body in a small half circle to the Right.

Continue to ALWAYS face front



Reverse starting on Right foot

HOLD SKIRT

Roman Influence - Tango - Albeniz
with Phoenician The heavy steps
hands & Arabesque Designs - straight line on an angle
arms - Reminiscent of Temple dancers

Diagonal - weight on Right leg left toe up
make right hip to R
then start with left foot more to left

Bring R behind up on toe
golpe on 4th count with left
Continue starting on left foot

4 x
then Reverse start out on R
go back down low. Over

stay in one spot Arabian Influences Put left down

Pivot Waltz - swing body to R then to the left then put R behind

(to 6) enervato with arms hand knees cross over & turn then
see back page head turning with arms - one at pivot a time

Backbend with snake arms out at sides

Butterfly Hands with Parallel arms

Dance stop - from Dama oriental

Feet

steps to Right with R foot

count of slide left foot to Right

4 .17 to Keep left heel up on toe but foot can be placed
each bar then steps (L) step (R) flat heel up balance a prob

Reverse step to left with left foot

slide Right foot to left

step (R) steps left

Hips - gently undulate from side to side (R & R hold)

count 8

Add arms - both up & over head (8)

bring left arm down & up again (8)

using arabesque movement.

Watch thumb & 3rd finger - keep together

Then bring both arms down to chest level to count of 8

Then turn to the Right & walk in a circle to count of 8. On last 4 counts Raise arms again over the head.

Enervato to count of 6 -

1 bring left over R - pivot & turn

2 put R hand behind left

3 left behind right

4 end with R hand behind left then ~~turn~~ Arms up over left Arms down

Arabic Influences on Dance in Spain

In the 8th century, the BARBARI crossed over to Spain at Cadiz which is on the Southern Coast. Interestingly enough the Phoenicians had also brought their dances & influences to Cadiz.






In Spain Arabian dance flourished.

One of the most beautiful influences of Arabian dance that was to have a major impact on Spanish dance was the ARABESQUE.

In Islamic art, the arabesque is described as an UNBROKEN LINE with intertwining tendrils of vegetation. The line was translated into the dance by using the arms as the unbroken line & the beautiful circular motion of the hands as the vegetation.

DEMONSTRATE the Arabesque

Clap out Also Anawak Arabic Rhythms

- (a) hej hej-  gay, lively
- (b) hameel  gay, lively
- (c) first tabal 
- (d) 2nd tabal  very pop. with Moors & Spanish
- (e) arabizuris  lascivious

Other Arabion

~~Another~~ ~~Asians~~ Influences

exploring space

~~Foreword~~ ~~Bobato~~ ~~Bobato~~ Egyptian ~~Enter~~ Walks from Bobato
floating steps - lift R leg swing outward & over
in front of left leg
(cavalry) ~~variation of the~~ ~~the~~ ~~right~~ ~~done~~ in a circle
walks in a circle
see my version of tango?

start left foot out
put right behind up on toe
put left down & swing body in
a small half circle to the right
(keep facing front)
Reverse starting on Right foot
Hold skirt (a) and African styles
catalan

Roman Influence 2 ways - (a) no arabic
desire's heavy step on H with "reminiscent of Temple Dancers"

Egyptian -
Entail Walk
Skill on balance
Arms - old fertility pose
recurved blossoms
hands optional & pasas
or H

put R toe forward count 1
on 3 foot goes down
then left toe forward & down
As R foot goes down on raise left on toe
on preparation to move
hang it forward on H

see above
floating steps
skirt crosses in place
with same 2 than walks in
foot in a circle
same direction

back of hands on hips
bend knees as you walk
proud stance
more head from side to side
stomach - looking at your captors

* Adapted & interpreted ¹⁵ did not invent anything new!

The Gypsy Influence - Zambra

- (4) century (5th) count of 8 (a) 15th side to side head movements
- Back hand with ~~the~~ ~~head turning~~ ~~strictly~~ ~~square~~ ~~up~~ 15th snake arms on front
- 15th shoulder movements hands behind - keep lower body cool
- " 2 an ardeo - hip movements
- " Skirt Movements Replaces sensuous of Primitive dance hip movements
- " Special finger movements horns of the bull
- " Foot movements or foot work with
- 5th clapping hands (Zambra) synopated
- " snapping fingers
- 5th snake heads alternating
- 15th small space used to dance
- 15th importance of body position - the Flamenco Position
- we of hands, arms, skirt, head, eyes etc.
- NB - flick of feet pounding into the earth
- * Use of Skirt for sensuality
- Dance steps - Zambra Music - Zambra

head side to side stark head facing front
 on count of 8 - turn to R
 return head to front 4-8
 Reverse

Arms (Phoenician echoes) Raise arm left to count of 8
 a lower - keep R at chest level
 Right foot against left heel

feet Reverse - Put R foot behind
 left foot - left will now touch
 inside of R. ORALC

Combine stark both hands, shoulder & hips →

Gypsy Influence

The first gypsies to arrive in Egypt appeared around the 5th century A.D. With their arrival the BALADI changed from a primitive, holy dance to a secular dance. Its purpose was to heighten the senses and lower the inhibitions.

The name of the BALADI was also changed. It became known as the SNAKE DANCE.

The dance contained many references to snake-like movements. Some of these were as follows:

With the arrival of the gypsies from India to Andalusia in the 15th century some influences found there were interpreted into Spanish dance especially those of Andalusia. Some of these were had been picked up by the gypsies during their travels from India, others were found in Andalusia and interpreted to suit their needs, to express their particular way of life.

HAND MOODS

From India

at 5 beats, gypsies brought Rhythms that hand clapping

3 moods ↓ ● / ↓ ● SLOW

 ↓ ● ↓ ● slow

 ↓ ● ↓ ● calm

In later centuries when shoes were worn these rhythms were transferred to the feet

ORIENTAL DANCE

an important dance that was heavily influenced by the ^{ancient} ~~ancient~~ ^{mystical} ~~mystical~~ ^{dance} ~~dance was Oriental Dance.~~

Known as the Serpent of the Nile its movements imitated both the rhythmic flow of Arabian dance & the Egyptian Cobra.

The o/s feature of this dance genre was the hair style worn long & flowing so that it could ^{serve} ~~serve~~ ^a ~~a~~ ^{become} ~~become~~ part of the dance.

The most beloved feature of the Oriental dance was the VEIL. The veil was never less than 4 metres long & always of 2 colours.

It was wrapped around the dancer & uncoiled like a beautiful serpent as the dance progressed.

When the dance was over, the veil was left on a heap where it fell on a Persian rug as the dancer made her exit.

NB SINGING the Role of Salome ^{MYSTICAL}
 The dance expresses the ancient beliefs we have touched upon. It is really an allegory on the Death & Rebirth of Nature. It is also the dark, destructive force that is portrayed of Salome in the Bible.

Modern Baladi Influences on Dance

Turkish Arm Pose -

start with left arm at hip
other hand on other hip
make wrist rotation inward as arm
ascends, outward as it descends.

Combination of Parallel Arms & Butterfly hands
use primitive walk (round 8 to each)

Walking in a circle with Turkish arms

High heels were used

Veil as well but no longer discarded

CLOSING REMARKS

No matter what the dance, it allows
all women to express their archetypes.

Dance also provides the opportunity to express
the inner self & to re-assess one's own image
especially when it is performed in an atmosphere
of support.

Dance as it has always done - affirms one's
sensuality, attractiveness & desirability - no matter what
the age or the size.

Most importantly dance defines a woman for who
she is - **MERSKHE!**