

Zambra Grandoliva

To make at the Palace ~~there~~ is to be a grand competition for the Arabian ~~and~~ ~~the~~ ~~is~~ ~~to~~ ~~be~~ ~~a~~ ~~grand~~ ~~competition~~ ~~for~~ ~~the~~ ~~Arabian~~ ~~dance~~ ~~and~~ ~~the~~ ~~dancer~~ ~~who~~ ~~can~~ ~~perform~~ ~~this~~ ~~sensuous~~ ~~dance~~ ~~the~~ ~~most~~ ~~gracefully~~ ~~and~~ ~~beautifully~~ ~~will~~ ~~be~~ ~~richly~~ ~~rewarded~~. The King Chad promised a heavy purse.)

The Arabian Zambra reflects many beautiful Oriental influences of the Phoenician Jambalanga. One of the most beautiful movements was the Arabesque.

In Arabian art, the arabesque is described as an unbroken line with interlocking tendrils of vegetation. In the Arab dance the arms represent the unbroken line while the circular motion of the hands represents the tendrils of vegetation.

Here is the Zambra Grandoliva. Listen for the repeated hypnotic rhythm and also the two lines of notes you heard in our opening piece, Oriental.

Practice arabesques.

Many of the Arab

The Zambra Granadina

Many of the Arabian Caliphs loved the art especially the dance. It was not unusual for a Caliph to call for a competition in the late evening. The favorite dance was the Zambra Granadina dance the Zambra Granadina the most beautiful and most artistically was always richly rewarded with a heavy purse from the King.

The Arabian Zambra continued to reflect many of the beautiful movements of the Phoenician Jorjans. One of these movements was called an Archbesque.

The ^{dance} movement ~~was~~ followed the artistic ~~one~~ line that was described as an unbroken line with intertwining tendrils of vegetation.

In the dance the arms represent the unbroken line ^{while} the circular motion of the hands represents the tendrils of vegetation.

The dancer ~~was~~ usually equipped by herself with small cymbals in a rhythm that was like that of the malaguena - repetitive!

USE

The Malin's Dance

- ① As the last notes of the guitar fade away a youthful gypsy leaps into the circle.
- ② He will bring the jineros to a close with the jarra.
- ③ Like the fandango the jarra ~~was~~ ^{from} ~~out of its mystical~~ ^{beginnings} was also brought to ~~Spain~~ ^{Spain} by the Phoenicians. ~~It~~ ^{It} ~~is~~ ^{is} ~~now~~ ^{now} ~~more~~ ^{more} ~~passionate~~ ^{passionate} than it was. It is characterized by the movements & footwork of the matador ~~and~~ when he faces the bull in the ring.
- ④ Its ~~mystical~~ ^{mystical} ~~beginnings~~ ^{beginnings} evolved over the centuries ~~with the gypsies~~ ^{with the gypsies} ~~and~~ ^{and} ~~it~~ ^{it} ~~became~~ ^{became} ~~a~~ ^a ~~very~~ ^{very} ~~passionate~~ ^{passionate} dance ~~and~~ ^{and} ~~it~~ ^{it} ~~was~~ ^{was} ~~changed~~ ^{changed} ~~by~~ ^{by} ~~the~~ ^{the} ~~gypsies~~ ^{gypsies}.
- ⑤ It is characterized by the movements & footwork of the matador ~~when~~ ^{when} ~~as~~ ^{as} he faces the bull in the ring.

Spanish Dance
Other sides

Spanish Dance

After the old woman leaves the circle there is silence. Each one reflects on past injustices. *Not even the camp dogs bark*

The silence is broken by a lone figure filling the night with its own lament. Its sadness reflects the words of the poet when he writes

The earth laments because it can never be the sky

The sea complains because it has no limits

And a good bye is forever.