

Echoes

of ~~the~~

Past

Dance Workshop

ECHOES OF THE PAST

PURPOSE OF THE WORKSHOP

1. *To explore dance movement from Primitive Times as well as some of the cultural influences that have been fused to it over the centuries.*
2. *To touch very briefly on the history and background as it may relate to certain dance movements.*
3. *To become better acquainted with beautiful dance movements so that they will enrich your own particular art form or whatever you want to enrich in your life.*
4. *To have a good time.*

WHY DANCE (ask pupils this question)

1. *Through dance memories are awakened in the body and mind that can put us in touch with the Remote past.*

2. *Dance can enrich our experiences of the present and help us to find other aspects of our creative self that we were perhaps totally unaware of.*
3. *Dance gives us the confidence to accept and be who we are and most importantly it allows us to express our femininity without apology to anyone.*
4. *Dance has a hypnotic quality that has never changed since Time began. It still has the ability to:*
 - *transform one by its sheer beauty*
 - *intoxicate the senses*
 - *soothe the mind*
 - *provoke an inner calm within the Soul*
 - *create a feeling of TIMELESS rapture.*

PRIMITIVE DANCE

Of all the dances within the tribal village or community or cave dwellers, the Ancient Fertility dance was the most important.

It was of prime importance because it was always part of the ritualistic rites and it dealt with everyday occurrences that people understood, such as the rising and setting of the sun and moon, the harvest cycles and birth and death.

During the ceremonial ritualistic rites, the fertility dance was used to keep order, especially when the sacrifice was being made to satisfy the Spirits.

The dance conveyed what words could not during such a ceremony and through the fertility dance, the children learned the deeper things of life.

The highlight of the ancient fertility dance was the sacrifice. It was the mystical belief that if there was no sacrifice then there could be no procreation and there would be no crops.

The chosen one usually a young boy or man was cut up in pieces and the parts were then thrown into a field. It was the belief that the body fertilized the earth and renewed the Life Force.

The ancient dance was accompanied by singing, an instrument, usually some kind of drum and handclapping.

After the sacrifice the dance became more frenzied and the pelvic movements became more sensuous. The intention was, of course, to catch a mate.

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

The women wore loose, flowing garments and for these particular rites, their hair was allowed to flow down their backs. The hair was unadorned except for the virgins who were allowed to wear garlands.

Two Points

- ① Step crossed into golpe - gipsy/
- ② if arm get tired. lower them
- ③ Hips on count of 4 hip stays in place
- ④ 1. With hips & feet Bend knees
2 with hips feet & arms
Bend knees

~~④ Rise up slightly on toes~~

(Fast) Fig
⑤ Hips 8 & claps

⑥ 4 cycles of slow then fast
then TRY with music

THE ANCIENT FERTILITY DANCE

The Elements of the Dance

1. Basic Walking Step (FOR SLOWER MUSIC)

Start with feet together

Step to the right with right foot

Bring left to right foot repeat

Then step to left with left foot

Bring right foot to left and repeat

Use small steps keep feet flat on the floor because the society was matriarchal as denoted by the small steps and it was important to have contact with the earth as most of the cultures were earth people (crops etc). (TO COUNT OF 8 HAVE CLASS DO BASIC WALKING STEP 4 TIMES)

2. The Arms

Held in a t shape with palms open to the sun. Symbolic meaning – giving

praise and thanks to the spirits for their gifts.

(HAVE CLASS RAISE ARMS EVEN WITH SHOULDERS IN A T SHAPE AND TURN PALMS AS THEY ARE ABLE UPWARD)

NB: upward palms were in later centuries, considered bad luck by the gypsies and were never shown open in the upward position.

NOW HAVE CLASS COMBINE BASIC WALKING STEP WITH T SHAPED ARMS.

3. The Hips

Bend knees slightly

Gently sway hips from side to side

(HAVE CLASS COMBINE BASIC WALKING STEP, ARMS AND HIP MOVEMENT TO COUNT OF 8 REPEAT 4 TIMES. IF ARMS GET TIRED THEY CAN DROP THEM.

FOR FASTER MUSIC

4. The Figure 8

Symbolism, means continual harvesting and renewal of the crops according to the Cycle of Nature. It also means fertility and eternity.

(HAVE STUDENTS PRACTICE THE FIGURE 8 COUNT

SLIGHTLY FASTER TO 8 TO A FIGURE 8 MOVEMENT OF THE HIPS, COUNT TWO SWING HIP TO BACK TO AND RIGHT COUNT 3,4 SWING HIP OUT IN FRONT AND TO LEFT.

THEN COMBINE BASIC WALKING STEP WITH FIGURE 8 THIS WILL BE DONE EN PLACE MOVE THE FEET BUT DON'T GO ANYWHERE. HIP RHYTHM FAST, FAST, SLOW.

5. The Hands

Clap 1,2,3,4 try to accent 1 and 4 if too hard, then try 1 and 3.

6. COMBINE SLOW MUSIC MOVES AND FAST MUSIC MOVES USE MOMPOU #4 CANT MAGIC SEPARATE THE TWO SECTIONS FOR PRACTICE THEN TRY TO PUT WHOLE DANCE TOGETHER.

20 min

THE EARLY BALADI

One of the early dances to evolve from the Ancient Fertility Dance was the Baladi. The early baladi as it was known was a traditional Egyptian dance. It was danced exclusively by women and its principle expression was the movement of the hips.

Associated with goddess worship it was always included in the ritualistic ceremonies that involved sacrifice.

The early Baladi was considered to be a holy dance and was a most beautiful poem about the Mystery and Pain of Motherhood expressed through dance.

The baladi's most important fertility symbol was the circling of the hips. With feet planted firmly in the soggy earth, the hips were rotated extremely fast to give the mortar pestle idea, the feet represented the

mortar implanted in the earth while the hip motion represented the pestle being ground against the mortar.

This essential expression of the baladi was to greatly influence dance in Greece, Persia and Spain.

Another important influence found in the baladi was the cobra influence. And like the movement of the hips went on to have a tremendous influence in many dances of the world as well as the modern baladi and oriental dance of later centuries.

MORTAR AND PESTLE MOVEMENT

- 1. keep upper body as still as possible*
- 2. bend the knees, upper torso slightly bent backwards.*
- 3. move the hips in a circle start the circle in whichever direction is comfortable for you. Keep arms out at sides but later you can add hand claps and basic*

walking step. (count 4 or 8 slowly have class do two movements then stop and do two more.

4. Hip rotation

Keep upper body still

Rotate hips side to side

Keep arms out at sides

NB: IT IS HELPFUL TO HOLD THE HANDS OVER THE BOSOM TO KEEP UPPER BODY QUIET UNTIL YOU CAN PERFORM THE MOVEMENT INDEPENDENT OF HELP FROM THE UPPER BODY.(HAVE CLASS MOVE TO COUNT OF 8 THEN STOP DO ONLY 2 OR 3 CYCLES.

3. SNAKEHEADS WITH THE ARMS IN THE T SHAPE AND USING HANDS ONLY. (HAVE CLASS FORM ARMS IN T SHAPE AND SHOW HOW TO FORM THE SNAKEHEADS. MOVE HANDS IN SAME DIRECTION TOGETHER. No step.

4. *Head down look slightly to right foot*
5. *Facial expression grave*
6. *DANCE STEP – basic walking step but now rise up on the toe on count 4 and 8.
Gently sway hips
Move hands back and forth using snakeheads and T shape
Head down looking slightly to right foot grave facial expression.
COUNT TO 8 (4 TO RIGHT AND 4 TO LEFT, UP ON TOE 4 AND 8)DO 4 TIMES COMPLETE.*
7. *Variation pick up the front sides of the skirt hold between the thumb and forefinger. Move the wrists back and forth. Use basic step gently sway the hips up on toe and keep head down.
NB: THIS MOVEMENT WAS TO INFLUENCE IN LATER CENTURIES THE SARDANA FROM CATALUNIA. IT*

*IS THE ONLY DANCE IN SPAIN TO
HAVE THIS PARTICULAR SKIRT
MOVEMENT.*

*HAVE PUPILS USE SKIRT REPEAT
CYCLE OF 8 COUNTS FOUR TIMES*

*THEN TRY DANCING USING EITHER
SNAKEHEADS WITH HANDS AND T
SHAPE OR SKIRT MOVEMENT TO
SOME OF DANZA ORIENTAL BY
ALBENIZ*



INFLUENCE OF THE COBRA IN THE BALADI

There was another major influence on the Egyptian Baladi that was to have tremendous impact on dance movement as it evolved. This influence was the Egyptian King Cobra.

The cobra was revered in both Egypt and India and was historically associated with the religions of those cultures who lived close to the soil.

The Egyptian King Cobra is 9 feet in length and today it still lives in the tombs and caves of the Middle Eastern world.

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

The cobra was always depicted as a rearing serpent sitting on its tail in the form of a

figure 8. (See drawing or refer to program cover).

In this position, it represented a protective nurturing symbol since, when a cobra is annoyed, it rears up and expands its hood then leans back and spits out its poisonous venom, that was also part of its protection.

The symbolism of the figure 8 represented the unifying male/female principle and eternal life.

From the rearing King cobra came the backbend which actually originated in Persia and became a famous movement especially with the gypsies.

COBRA MOVEMENTS

- 1. the backbend – in this position, raise arms over the head like the hood of the*

cobra, come up lean forward and flick out the tongue or pretend to spit.

4 dems - 4 class

emulated without mov of the cobra as it slid along the ground

BEND KNEES

2. Turkish hips evolution of the figure 8 from the Ancient Fertility Dance.

Hold arms out from sides place thumb and forefinger together. Rhythm will be slow, slow fast fast fast count 1, 2 3 and 4 and.

Ball of foot stays in contact with floor or with body

2. Basic Walking step continues to rise up on the toe on the word "and" after each count. Eg: 1 and (rise up on toe) 2 and (rise up on toe of other foot, count 3 and no rise but on 4 and (again rise up on toe.

continued to evolve a new

Demonstrate

class does it

Combine basic walking step with Turkish hips and if class is able to add snakeheads to this movement for variation.

NEW OR

arms out of sides full skirt

MUSIC DANCE OF THE FERTILITY RITES (ORIGINAL COMPOSITION BY BARBARA SOLIS)

Change a step some movement

10 min

THE ORIENTAL INFLUENCE IN DANCE MOVEMENT

The Phoenicians in Andalucia

About 10,000 B.C., an important Oriental culture came to Andalucia and built a seaport at Cadiz on the Southern coast of Spain. At Cadiz the Phoenicians also built a temple to their god Hercules and erected two great columns of bronze out in the harbour.

Eventually the Phoenicians began to trade with the Tartessians another oriental culture that had established itself around the Guadalquivir river. The Tartessian culture was highly cultivated and they even had their own music.

The Phoenicians had brought with them beautiful young women from India and the Far East. Highly educated the young women could speak several languages and

were well versed in all the arts. They were ensconced in magnificent houses and became famous Temple Dancers. Known for their beauty and sensuous dances, the Wicked Dancers of Cadiz as they were called participated in all the ritualistic events that were held in the Great Temple of Hercules that included prostitution, singing, dancing and child sacrifice.

The coming of the Phoenicians to Cadiz brought many oriental influences to dance movement especially in Andalusia more so than to any other area of Spain.

PHOENICIAN INFLUENCES IN DANCE MOVEMENT

- 1. Crossed hands with both arms raised. Start with hands crossed at breast. To count of 8 slowly raise both arms over the head 3rd fingers touching, then to*

count of 8 slowly lower the arms and return to crossed hands position. Chin up, mouth slightly open. Head is no longer looking down but gazing outward. Feet- front heel rests against the back toe feet are angled. DO THIS MOVEMENT 4 TIMES COMPLETE.

2. *Curve right arm in front of the chest and place left arm inside of front arm also curved. Gracefully to count of 8 raise the left arm in an arc over the head and lower to count of 8. DO THIS MOVEMENT ~~4~~² TIMES COMPLETE.*

on Down make sure Arm is out side motionless arm

3. *Turning the head from center front to side. Look over the opposite shoulder of arm being raised, that is to say if left arm is being raised, look over your right shoulder. PRACTICE ~~4~~² TURNS OF THE HEAD FROM CENTER TO RIGHT COUNT OF 8 AND BACK TO CENTER COUNT OF 8 THEN REPEAT TURNING HEAD TO THE LEFT. THEN PRACTICE TWO*

(a) Head

2 T

*COMPLETE TURNS TO RIGHT
BACK TO CENTRE AND THEN TO
LEFT.* (~~head~~ & ~~arms~~)

(b) (2) *head & feet.*
4. *COMBINE THIS MOVEMENT WITH
CHANGING OF THE FEET. FEET
ARE POSITIONED WITH THE LEFT
HEEL AGAINST THE RIGHT ARCH
AND WORKS WITH THE MOVING
LEFT ARM. TO CHANGE POSITION,
MOVE LEFT FOOT BEHIND RIGHT
SO THAT IT TOUCHES RIGHT*

*ARCH AND RIGHT FOOT IS NOW IN
FRONT FOR RIGHT ARM TO
ASCEND. PRACTICE CHANGING
FEET TO COUNT OF 8- 4 TIMES*

ARM CONTROL
5. *COMBINE CHANGING OF FEET
AND HEAD TURNING DO 4
COMPLETE CYCLES*

*head feet
arms*
6. *ADD ARM MOVEMENTS DO 4
CYCLES COMPLETE.*

7. *The Flower Movement – start with arms
down at sides feet 6 inches apart, slightly
angled head up, proud stance, arch back*

2/ cycles

slightly. Raise both arms out to the sides to about chest level and let hands and wrists droop like flowers. As arms are lowered, bend wrists backwards. No walking but add head turning. TO COUNT OF 8 PRACTICE RAISING AND LOWERING ARMS DO 4 COMPLETE CYCLES THEN ADD HEAD TURNING DO 4 MORE CYCLES.

8. *Dance Step basic walking step up on toes sway hips slightly phoenician arms (b) and head turning.*

(a) BOTH ARMS

MUSIC TEMPLE BELLS original composition by Barbara Solis

count to 8 UP stop DOWN

(c) Choose (a) or (b) for Dance to MUSIC

20 min

BREAK

FAR EASTERN AND OTHER ORIENTAL INFLUENCES

Another important movement that became a part of dance and that came from the Far East (the Orient) was the wrist rotation. As well there were envueltos otherwise known as spirals.

With respect to head turning, the dancer continued to keep her head raised as if looking into the far distance the eyes were raised and there was a sadness or melancholy about her aspect.

Walking forwards and backwards was introduced. This was called the Paseo and was later incorporated into flamenco by the gypsies as was the envuelto and wrist rotation,

- 1. Wrist Rotation – hold the arms out in front of the body. Slowly revolve the*

↪ first movement of the Ancient Fertility Dance known as a golpe stored into earth

inside

wrists towards outside letting thumb and 3rd finger touch when the rotation is complete. These may be done both ways towards the outside or inside.

HAVE CLASS PRACTICE WRIST ROTATIONS. COUNT 4 SLOWLY AND MAKE ONE ROTATION PER COUNT TO THE ~~OUTSIDE~~^{INSIDE}. PRACTICE 4 THEN REVERSE AND DO ANOTHER 4.

THEN ADD THE BASIC STEP WITH WRIST ROTATIONS.

MOVEMENT IS SLOW AND SENSIOUS.

- 2. The Envuelto – cross left foot over the right foot and pivot to the right then place the right foot behind the left foot. The feet should be in contact with the floor at all times. Keep arms out at sides for balance.*

HAVE CLASS PRACTICE A FEW ENVUELTO TO THE RIGHT AND TO THE LEFT.

- 3. The Paseo – Start with the feet together. Step forward on the right toe and put the whole foot down. The heel of the right foot will be touching the toe of the left. Then bring the left foot forward on its toe and set foot down the heel of the left foot will touch be toe of the right foot. Feet should be slightly angled when performing this movement.*

HAVE CLASS DO A FORWARD PASEO TO COUNT OF 8 ADD “ANDS” IN BETWEEN NUMBERS. TOE WILL BE UP ON THE NUMBER, FOOT GOES DOWN ON THE “AND”.

- 4. The Reverse Paseo – on count of 8 the toe remains up and on “and” it is moved behind the heel and remains in up position. On new count of 1 toe up on “and” the foot goes down (left foot).*
- 5. The Paseo with Hands on Hips – forward paseo movement. Place wrists*

- resting on the hips towards the back
fingers together thumb close to hand.*
6. *HAVE CLASS DO A PASEO WITH
HANDS ON HIPS GO IN A CIRCLE
TO COUNT OF 8. INCLUDE "ANDS"
IN BETWEEN THE NUMBERS.*
 7. *The Paseo with Phoenician arms – use
(a) both arms up with this paseo.
Beginning of the Fandango. HAVE
CLASS GO IN A CIRCLE COUNT TO
8.*

*Arms up count to 4
Down 5-8*

10 min

THE ROMAN INFLUENCE IN DANCE MOVEMENT – THE ROMAN TANGO

The Roman influence came to Andalucia around 206 B.C. While there were many things about this invasion that were disagreeable the Romans at least left the existing culture including the beautiful temple dance alone. In fact the soldiers very often would go up to Cadiz to see the Temple Dancers perform and never failed to be entranced by their beauty and their performance.

The Roman Tango evolved from the Phoenician Temple Dance and reflected the crossed arms and crossing of the feet. It also had a characteristic heavy step on the 4th count of the dance pattern.

The Roman Tango as well reflected some of the popular artistic designs of the day found

on their pottery or tiles etc such as diagonal lines, straight lines, circles and triangles.

ROMAN TANGO STEP

Move right foot to right bring left foot on toe behind it put down right foot and then stamp with left foot on count 4.

1 transfer weight to CR on 2

Practice designs of diagonal and circle. For circle, hold skirt or hat. Skirt held between thumb and 2nd finger spread other fingers. Hold one side of skirt higher than the other (Andalucian trait) USE ROMAN TANGO STEP.

Phoenician feet –cross right over left 1, raise left on 2, put left down on 3 and bring right back beside left on 4 reverse.

Depending on whether one uses castanets or not alters the arm movement, Phoenician arms with arabesques give a different mood than castanets (more powerful). DEMONSTRATE BOTH. MUSIC TANGO BY ALBENIZ

*15 min
with plus music*

THE ARABIAN INFLUENCE IN DANCE MOVEMENT

Dance in Spain

With the invasion of Spain by the Berbers in the early 8th century, the ancient Baladi now crossed over to Spain at Cadiz which I mentioned is on the Southern Coast of Spain. It is interesting to note that Cadiz is also where the Phoenicians had brought their dancers.

In Spain the Ancient Fertility Dance or Baladi flourished and became known as Arabian Dance. Even though some of the Caliphs did not approve of dancing, it could not be stopped especially in a country where dancing was already an inherent part of life.

More beautiful influences were introduced to the Phoenician Temple Dances via the Baladi and it was not long before the

Wicked Dancers of Cadiz were known world wide for their exotic and sensuous kind of dancing.

An influence that was to have a major impact on all Spanish dance from the famous Temple Dancers of Cadiz and down through the centuries was the ARABESQUE.

In Arabian art, the arabesque was 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 while the beautiful circular motion of the hands represented the tendrils of vegetation.

DEMONSTRATE THE ARABESQUE AND HAVE CLASS DO A FEW OF THESE TO THE COUNT OF 8 RAISING THE ARMS ONE AT A TIME AND TO COUNT OF 8 LOWERING THE ARM. MAKE SURE THUMB AND 3RD FINGER

(a) Both Arms
Remind them of
Phoenician
crossing
of
hands
when
ONE ARM
at a
TIME

(b)

*TOUCH WITH EACH CIRCULAR
MOTION OF THE HANDS.*

*THEN PRACTICE THIS WITH THE
BASIC WALKING STEP RISING ON
THE TOE.*

*MUSIC DANZA ORIENTAL BY
ALBENIZ*

2. *The Pivot – swing body to the right facing front, pivot to the left then put the right foot behind the left. HAVE CLASS DO A FEW.*

3. *The Envuelto with raised arms, now to the count of 6. Bring left over right foot pivot and turn (1,2,3) put right foot behind left foot(4) then left behind the right (5) then right behind the left (6).Bring arms up over head as the envuelto is done. HAVE CLASS DO A FEW.*

1 st out on Right foot 2 swing body to left & put down left foot 3 Right's being

4. *Snake arms out at the sides. HAVE CLASS PRACTICE A FEW OF EACH OF THE ABOVE.*

5. ~~*Snakehead movements with the head. HAVE CLASS PLACE HANDS ON EITHER SIDE OF THE FACE A LITTLE DISTANCE THEN MOVE HEAD SIDE TO SIDE LIKE A SNAKE.*~~

OMIT

6. *Head turning with the Arabesque. HAVE CLASS USE ONE ARM AT A TIME START HEAD FROM CENTER TURN TO RIGHT AS LEFT ARM PERFORMS THE ARABESQUE COUNT TO 8 UP AND 8 FOR DESCENT OF ARM. REVERSE ARMS.*

HEAD MOVES VERY SLOWLY FROM CENTER TO SIDE TO COUNT OF 8

7. *DANCE STEP FROM DANZA ORIENTAL*

NEW: SLIDING THE FOOT

*Step to the right with the right foot
Slide the left foot to the right keep the left heel up on the toe*

count 

Then step down with the left foot en place and place right foot beside the left (to count of 4)

Reverse – step to left with left foot

Slide right foot to left

Step down with right foot en place and then put down left foot

Hips gently undulate from side to side (right, left, right hold)

HAVE CLASS PRACTICE THIS STEP

A FEW TIMES THEN ADD THE

ARMS ONE AT A TIME THEN

BRING BOTH ARMS DOWN

ANCIENT ARABIAN RHYTHMS

1. *The Hezej (gay and lively)*

*Step forward paseo count 1,2 for each foot
start with toe then put down heel of same
foot*

.	h	y	h	y
clap	dum	rest	dum	rest
dance	step	toe	toe	heel
		heel		heel

2. *The Ramel (gay and lively)*

*Step Planta right flat tacon left planta
left start on count 3 (no foot until 1)
Reverse start on planta left*

h	h	y	h
dum	dum	rest	dum
no foot	R flat	left heel	left foot down

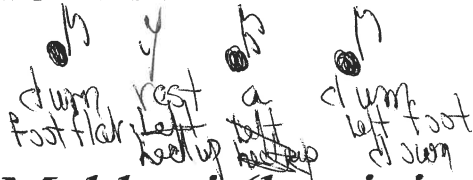
3. *First Takil (suave, rather slow)*

*Step planta right tacon left planta left
and planta right then reverse start on
planta left etc. Count 3,4 1, rest 3,4*

h	h	h	y	h	h
clap	dum	dum	dum	Rest	dum
dance	no	feet	R toe	R heel	left
		heel	down	heel	left foot
		heel	flat	down	down

4. *Second Takil (very popular with the Spanish Moors danced adagio very slow)*

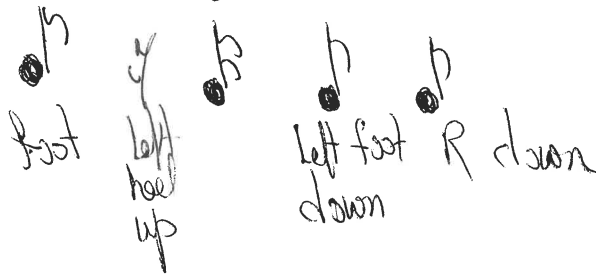
Same as for Ramel except hands clap the syncopation planta r tacon left planta left then reverse. Start on left foot



5. *The Makhuri (lascivious)*

Step use step for First takil planta r tacon l planta left, planta r then reverse.

Syncopation in rhythms.



OTHER ARABIAN INFLUENCES ON SPANISH DANCE

THE EXPLORATION OF SPACE

1. Making entrances

(a) *Egyptian Entry Walk like the forward paseo but covers bigger area.*

HAVE CLASS PRACTICE THIS STEP MAKING AN 'ENTRANCE'

(b) *Floating steps lift right leg and make an arc cross in front of the left leg as foot goes down put weight down on left back leg then bring right foot back to left foot and put it down to count of 4. ^{3, 4} May also be done to count of 3 but requires good balances. Hold skirt for balance and move in same direction that you are crossing over. Right leg over left bring skirt*

1. Start on R foot step forward on toe, put down heel repeat with left bring forward in a "walk"

can be done in place

2. Hands (wrists) resting on hips
3. side to side head movement (looking at captors)

over left leg as well. Movement should have a floating aspect to it.

HAVE CLASS TRY A FEW OF THESE FLOATING STEPS MOVING ~~IN A~~ ^{en place} ~~CIRCLE TO COUNT OF 4 AND THEN TO COUNT OF 3~~

© The careo variation of the pivot waltz came to be called the Pas de Basque as it was very popular in Cataluna. Became part of the Andalucian Sevillanas too.

*Start with moving left foot out
Put right foot behind and up on the toe
Put the left foot down and swing the body in a small half circle to the right keep facing front as you do this.*

Reverse starting on the right foot.

Hold the skirt as you do this

Keep facing front

Music - ^{Yabe} ~~Waltz~~ Petros by Granados

THE GYPSIES AND THEIR INFLUENCE

The first gypsies to arrive in Egypt appeared around the 5th century A.D. With their arrival dance changed from being a primitive and holy dance as expressed through the Baladi to a secular dance.

The name of the Egyptian Baladi was also changed by the Gypsies. It became known as the SNAKE DANCE. The dance contained many references to snake-like movements.

The Gypsies also brought some rhythms with them that were expressed through hand clapping. There were 3 moods and these were similar to the Arabian rhythms we have already looked at. The moods were slow, slow and calm. We'll look at those in just a few moments.

Hands up	o ●		o ●	slow
look down even	o. ●		o. ●	slow
Right shoulder	● o		o. o.	calm
Right foot against inside of left	● o		o. o.	Divide class give each Rhythm (a) & (c)

In later centuries when it was the custom to wear shoes for dancing, certain rhythms were transferred to the feet as well as the hands making some of the Andalusian dances extremely complicated to perform.

GYPSY INFLUENCES FROM THE 5TH CENTURY

SNAKE influence

- 1. side to side head movements and backbend with snake arms in front were strictly 5th century gypsy interpretations.*

HAVE CLASS DO A FEW OF THESE.

FOR 1. HOLD HANDS ON EITHER SIDE OF THE FACE ABOUT 3 INCHES AWAY AND SLIDE HEAD AND NECK FROM SIDE TO SIDE, KEEPING EYES FRONT.

THEN DO A FEW BACKBENDS WITH SNAKE ARMS OUT IN FRONT TO COUNT OF 4.