

History of the Dance solis
contains
Ferdinands 1600 B.C.
Phoenicians

Dance Movements solis

The Story of Dance Music - Paul Nettl 1947

Spanish Dance Helen Wingrave & Robert Harold
1972

Workshop - Exploring Culture of Spain
through the Dance solis

The Spanish Renaissance Heritage of Music Vol IV
Michael Rasbaum, Alan Kendall
1988

Bailes Pateceiros - 17th cent growth solis
18th " growth
Castanek History

Dances of Spain Southern part
Lucille Armstrong
Under the Moslems
Remote Past
Regional Dances of South
" North
Technique - solis
Conrad & Armstrong

Serpent of the Nile Wendy Bunting
1989

SPANISH
MUSIC

↓
DANCE
NOTES

Seguidillas

belongs to remote past - first song only then danced
comes from Castilla Province in Spain
opens with the guitar & concertos calling the
dancers & singers.

Dancers form 2 lines - interlaced with
singing while dancers hold the "brazo pargola" or rigid
pose. Feet move freely as it progresses. - feature of the dance

Arm movements are continuous arms
never held straight. Two arm is always
notation to count of 6 - arms work
alternately - sideways & backward leans

Head - looks over free shoulder (arm not
raised) legs back out in front or to side (back half
is very high)

Arrogant look -

Pace must be played with fire, arrogance
& defiance

Accents important

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Farruca

Dance in which the gentleman has best opportunity to display virtuosity

Typical costume - tight fitting trousers
short jacket open at front

Foot movements - lots of tacones - rhythms
are beat out with heels - go from p - f
& bull fighter movements
DEMONSTRATE if possible

One of the most electrifying moves is when the man suddenly falls to the ground then leaps up & does a pirouette & comes to a sudden stop.

If a woman does participate, her role is very passive & she does a move called the

VUELTA QUERADA - broken turn

Rough Outline

History of the Dance

~~The Remote Past~~

Influences - orientals

① INTRODUCTION ~~Purpose of the WORKSHOP~~

① ~~Purpose of the Dance~~

Explanation → religious occasions
celebration of battles & victories
means of communication

Through the dance - memories awakened
& another experiences of the past
puts us in touch with the past

②

Plan Purpose of the Workshop

to explore Spanish dance from the
Remote Past to recent times (as time permits)

to touch on some history as it pertains
to the dance in connection with music we shall
be studying

to ~~look~~ study of the dance movements & participate
hand clapping
rhythms

as they pertain to selections from R.C. list

All of the material in today's workshop will
relate to Spain & the various cultures who have
left their influence either as they passed through or
remained on the Iberian Peninsula.


It is interesting to note here that many of
the now called dance movements are still in existence today
in many forms of dancing, not only Spanish dancing.

HISTORY

Remote Past

earliest we know of Spanish dance - Phoenicians 1600 B.C.
dances mostly used for military & religious purposes but
excavated vases indicate that these ladies particularly enjoyed
dancing for recreational benefits.

From these vases we note 2 ^{gentle} arm positions that
are still in existence today in Andalusian dance movements
These are:

(a) both arms up & over the head
start with fingers touching  at chest level

(b) right arm curved in hook of the
body with left hand ^{over the head}

Early Primitive Movements - Group Participation

Arm
Arabs

1 Arch back - chest high
heels together - arms down at sides
raise arms up over head 1 2 3 4
curve fingers downward & gently touch together
hold in position over head 1 2 3 4
lower arms slowly to sides count of 4
Relax count to 8
Repeat a total of 3 times

2 - feet 6" apart
arch back
chin up

Begin with arms down at sides
Count of 4 - slowly raise arms to shoulder
height - extend outward from sides - fingers curve down
Drop arms to count of 4
Relax to 4
Repeat a total of 3 T

Remote Post

#3

Feet - left heel against right arch
arch back

chin up - proud stance

To count of 8

Raise arms to chest level count of 4 - ^{at sides} outward
continue raising Right arm in gentle curve
over the head while left arm remains extended to
count of 8

Lower right arm to count of 4

Lower both arms to 5-8. count 4 for each peak

Relax to count of 8, change foot position (1-8)

Reverse -

Feet mark heel against left arch

Arch back - chin up

To count of 8 - raise both arms to extend outward
to chest level continue raising left arm over head

Keep right arm extended.

Lower as before to count of 8.

#4

Feet - right foot in front of left foot, slightly
angled.

count of

Curve Right arm in front of the chest

Raise left arm over head, curve hand downward
slightly toward back of body. Begin to count

slowly to 4 as arm is raised over head.

Reverse arm - ^{for word} walk backwards with each change of
arm. ~~Always put same foot as raised arm behind ahead~~

#5

Feet - mark foot at right angle to left foot.

Arms down, behind back resting outside

on hips.

Move head to Right 1 2 3 4

be leading - Move mark foot to behind left foot - it will
look left to count of 4.

Remote Past

The Oriental Influence

Pre-dating the Phoenicians - contains dance movements come down to us from the Oriental & Far East cultures.

- Count of 4 (a) rotation of the wrist
 - (b) placing the thumb & 3rd finger together
 - (c) spiral turns or enroscos
 - (1) cross left foot over right
 - (2,3) turning to your right, pivot on balls of both feet
 - (4) swing right foot behind.
- complete half turn reverse, if possible

With the class -

WALK with Rotations of chest, and shoulders

feet - walk foot in front of left foot (at toe) slightly angled - one arm (right) in front left over head.

start with both arms at chest level

do rotations with finger & thumb as you raise & lower the left arm. Count of 4 up & down.

Reverse feet & arms do the same.

Reverse feet & arms do the same. Forward. Count 2 for each foot

IMPORTANT NOTE

in the plains of Spanish music where the Oriental music influence is present - keep in mind that the interpretation will be serious, deeply contemplative mixed with sadness. The music tends to close in on itself, as if pondering another world.

The dance movements as well as the music are very controlled & emotions deeply hidden.

Some examples of Piano Music

Spanish Dance #2 - Granados
Orientale from Cantos de España
Zambra Granadina

Actual Dance - using Zambra Granadina

feet together
arms at chest level
anabesquos, rotations, ~~head~~ turning head, turning
count of 4 up + count of 4 down
2 steps right left

The Remote Past

Royal Conservatory Reference(?)

The Phoenicians

The Fandango

about 1600 B.C.

The Fandango is thought to have originated with the Phoenicians. Like so many of the dances that were left as a legacy to Spain, the Fandango was considered too sensuous with its sinuous & provocative movements & one was actually flogged if caught participating in it.

As it made its way throughout history & the Iberian Peninsula the dance did not lose any of its sensuous appeal.

And although it has taken on many disguises in order to preserve it from extinction, there are certain basic elements that are easily recognizable.

In the Introduction -

Arm
Arabesques
&
Rotations

if we go back to the very 1st movement shown today dating back to the Phoenicians, we see the similarity. Only the opening placement of the arms differs.

(a) Phoenician - fingers touch

(b) Fandango - hands are in crossed

position - fingers are spread. This immediately adds intensity & sensuousness to the movement.

Count 6 up and down

DEMONSTRATE the 2 openings

Foot Movements -

Position of foot movements other - walking or moving forward, different rhythm (6) - Half Spirals (Ouvirt) & backward walk as for #4 Phoenician movement.

The Copla - is like the verse part of a song
& in the dance, it is varied each time, or will
feature a particular movement.

Sometimes singing accompanies the dance in the copla
& sometimes it appears as a solo for singer or guitarist

1st Pas de Basque - is the featured movement in the
copla of the Fandango & the step itself belongs
to the northern region or Basque country of Spain.
It's very old!

DEMONSTRATE copla

Fandango (Fried music)
check on Miller's Dance

The Remote Past

INDIA - Hand clapping heel rapping

The introduction of hand clapping and heel rapping has been traced to the ancient world of India.

The early beat was a kind of fixed, steady movement done by the feet or the hands.

Rhythm was then introduced in order to change the monotony of the beat & eventually the 2 became proportional to one another.

Both rhythm & beat wended their way to India via the ancient world of Arabs & it was primarily from ancient Arab that rhythm was introduced to the rest of the ancient ^{Arabic} world through a man named Tuleis.

Tuleis means Royal Peacock & one assumes from ^{info about} this person who was born into the royal household of Muhammad 6th century - that the name suited him.

The ancient Arabic world encompassed the civilizations of Persia, India and Africa. And there has been a great controversy over who had what first with regards to several elements of music as we know them - rhythm being one of the major issues. I refer to the investigators who support studies of ancient Arabic music & those who support European studies.

The schism is largely due to the fact that investigations into Ancient Arabic music are not carried out by Arabic scholars & those arabic scholars who are able to translate the old music are not music specialists.

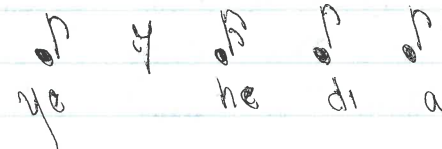
It is the hope that perhaps within the Great Pyramids will lie the secrets of ancient arabic music, since the knowledge is thought to have been preserved within the Pyramids.

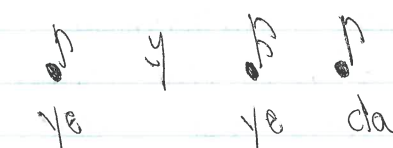
Up until the Royal Peacock, ancient Arabic music did not have a rhythmic element.

The beat was most monotonous, usually followed by some sort of chant & this was what accompanied the dance.

Apparently it was excellent for getting the camels across the desert, on their long sand voyages.

The monotonous beat was known as a HIDE.
With the introduction of rhythm things looked up for dancers
And here are 2 chants that were used to accompany the dance or sung to the camels.

(a) 
ye he di a

(b) 
ye ye da

HAVE half the group be Beat
other half chanters.
Reverse for (b)

Tu'at introduced 3 main rhythms to go along with the monotonous beat known as the
TAKIL
HELEZ
RAMEL

India

Unfortunately it was felt that his rhythms had caused a chise in immobility amongst the good people of Andhra & he was castrated,

Unable to play the lute, Tavis turned to the tambourine & as a result it became an important part of dance accompaniment.

Rhythms

1. 2nd Takil

adagio Full foot
 (~~Full foot~~) Planta Tacon Planta Feet
 R ~~Tacon~~ Left Right
 Reverse
 Left .R R Left

Do 8 Times

2. Hezeij

gay & lively hands
 walk a lively to rhythm - begin on
 left ~~right~~ fast
 Put hands apart for the hosts

3. Ramel -

gay & lively
 Some step as Takil Stark with Right golpe
 (~~Full foot~~) Golpe Tacon Golpe
 R Left Right
 Left
 Right

H. Makhuiri - slow & sensual

(light foot) R . n . y . B .
Planta tacón golpe golpe heavy
Planta tacón golpe golpe
left walk right left

Do a complete ones

The dance which features hand clapping & heel tapping is the Zambra.

DANCING UNDER THE MUSLIMS

Royal Conservatory Reference - The ZAMBRA Sacramento

The zambra belongs to the category of dance known as flamenco. In it we find hand clapping & heel tapping of India as well as the tambourine.

Definition of flamenco - comes from the Arabic "falak manqas" meaning "pleasant in flight," & was thought to have had its origin in the Orient.

There are 3 thoughts as to its origin:

(a) the gypsies since they were thought to be descendants of the Moors.

(b) behaviour of mercenary soldiers returning from a conquest - lots of noisy drinking & singing in the taverns.

(c) During the reconquest of Spain in 1492, moors, jews and gypsies were driven into the mountains to avoid persecution. To keep up their courage they danced. The dance called flamenco reflected their grim determination to survive.

Flamenco has been given to a type of dancing associated with the gypsies & is a racial mode of expression. It is not borrowed from another people.

Flamenco is not danced merely to pass time. It was once a ceremonial dance & to the gypsy is still a declaration of Independence.

It is danced as the most grips one & there are no set patterns of steps & no way to translate the dance from its pure form to the stage.

Flamenco is rarely danced in front of tourists or outsiders - because when one is truly dancing the Dance of the Gypsy - the very Soul of one is being offered up to a supreme Being.

Today Flamenco is still considered a ritual dance hence a firmly closed door to all unbelievers.

DN

THE ZAMBRA

The Zambra made its appearance around the 13th century & its origin is actually ~~Portuguese~~ Arabic. It was danced at the Court of the Caliphate and was once known as a courtship dance. This was because a very rich Moorish potentate offered an attractive prize to the gentleman who could dance the Zambra the most gracefully with one of his Moorish maidens.

The Zambra is still danced today in the Cathedral of Toledo. It is exclusively danced by a woman & is the most Indian ~~of~~ influenced of all the flamenco or gypsy dances.

On this dance we have the following elements

1. Hand claps & foot work from Andia

2. ~~Middle eastern~~ Arabic movements

Zanardeo - hip swivling

Shoulder movements

spins (see Middle Eastern dance steps)

Demonstrate

R L R L R L R L
clap clap

Zambra - The Dance for Class Participation

- (a) Start with foot steps & claps
- (b) Add zambraes - hip swinging
- (c) Add shoulder movements & claps

Play Zambra from 3 Gypsy Dances - Turina.

Discuss - elements as they pertain to Sacramento
demonstrate on piano

Royal Conservatory Reference - The Habanera
El Puerto del Vino Debussy
Check Library La Source dans Granada Debussy

The Dance - history of the Rhythm


Elements in the El Puerto

The Habanera

Although the Habanera comes from Cuba & is named after the capital Havana, similar rhythms have also been found in early African sources.

Danced slowly to moderately, it is identified by 2 basic rhythms & its duple meter.

(a) 

(b) 

It usually begins with a short introduction followed by 8 or 16 bars in 2 sections. One section is generally in major, the other in minor.

When sung, the Habanera recalls the cante jondo of gypsy music.

During the introduction of the dance, dancers face one another & dance. During the coplas, they accompany the singing with gestures only, no foot movement.

The dance is stately & shows much Oriental influence. Except for an occasional spiral the movements are mostly

done by arms & hips - zarandeo & arabesques,
head twisting & eye movements

El Puerto del Vino - Debussy
Creative Dance Period

que tiene to choose a movement
& a paso
or a movement of feet
simple paso for ward

CANTO JONDÉ

Royal Conservatory Reference - Spanish Dance #5 (Platería)
Prosele (Albeniz)

Cante Jondo - see Term Paper Ancient Music of Andalusia
The Guitar

Elements as they relate to the Above Pieces

Dance Movements

REMOTE PAST

1. Arm arabesques
2. "
3. "

Forward 4 Paso with arm arabesques, head turns if possible
 4 Reverse Paso " " " "

ORIENTAL INFLUENCE - ZAMBRA GRANADINA

1. wrist rotations / spirals (not with class)
 2. rotations & arm arabesques (start with left arm going reverse rotation on descent
 right foot at toe of left foot up)
- Pasos forward, count of 4 up & back

Oriental Dance - start with feet together

#3 or #4
 Use #3 or #4
 Forward pasos

(feet as for Paso) ~~3rd - move out right foot~~
 arms at chest level - ~~1 finger touching extended~~
 4 counts ~~1-2 fingers & thumb together~~
 for complete move (b) Raise left arm Put right foot To count of
 Turn head to Right 1,2 Jour 4 - 2 steps
 lower left arm, ~~back to center~~ 3,4 1 one arm
 count 1,2 on Right foot movement up &
 3,4 for left foot down + one
 head turn

(c) Change arms & start on left foot head turn

Step by Step Procedure (a) start with feet tog. 1-4
 move feet - small steps Raise arms to chest level
 then move feet & add head turning
 then try arabesques
~~add rotations~~

MUSIC - ~~ZAMBA~~ Oriental Granadina (from Granada)

PHOENICIANS - KANDANGO

Various movements from Introduction

1st couple
try with castanets

INDIA - hand clapping
Rhythms with 3 steps
2nd Tabal

8 T

1.	♩	♩	♩
	Planta	Tacon	Planta
	R	L	R
	L	R	L

8 T

2.	♩	♩	♩	♩
	h	R	L	R

8 T

3.	♩	♩	♩	♩	♩	♩
	golpe	golpe	tacon	golpe	golpe	tacon
	R	R	L	L	L	R
						R
						R

4. Makhawo

8 T

♩	♩	♩	♩
planta	tacon	golpe	golpe
R	left	left	Right
Left	right	right	left

MUSLIMS - ZAMBRIA (Dance)

2 note intro

♩	♩	♩	♩	♩	♩	♩	♩
clap	clap	clap	clap	clap	clap	clap	clap
R	L	R	left	left	R	L	R

Introduction with Tambourine
tambourine on 1st beat of each bar

then

♩	♩	♩	♩	♩	♩
t	rr	l	nn	l	nn
					R

Dance Movements to Practice

1. History - Remote Past

earliest movements - Phoenicians

- (a) arms up over head - fingers touch
- (b) right arm curved in front of body
- (c) left arm ~~over~~ arched over head

Early Primitive Movements - GROUP PARTICIPATION

ARM ARABESQUES

1. Arch back - heels together - arms down - chin up
To the count of 4 - slowly raise arms over the head - curve fingers downward & touch together
hold to count of 4

Lower arms to count of 4

Relax to count of 4

Repeat 4 times - avoid the move
do not strain

2. Feet 6" apart - arch back, chin up
To count of 4 - slowly raise arms to shoulder level - extending outward from body. Curve fingers downward
hold to count of 4

Lower back to sides to 4

Relax to 4

Repeat 4 times

NB

fingers curve up
as you lower arms

RELATE TO SNAKE ARMS

[Arabic dance move later on]

3 Feet - left heel against right arch
 proud stance - chin up, arch back
 To the count of 4 raise arms to chest level
 continue (counting to 8) raising right arm in gentle
 curve. Keep left extended, fingers gracefully curve downwards
 To count of 4 lower right arm
 " 8 " both arms

Relax to 8

Repeat with left arm over head
 Repeat 3 more times (total of 4 times)

FORWARD

Count (8)

Passo 4 Feet - right foot in front of left - slightly angled
 The to the right
 WAIR Arms down at sides

Raise arms, curve right arm in front of chest (3)

1. only arms left arm raised over head turn head & wrist
2. move feet ^{change} slowly to 4 (4) to back of body
3. feet & arms ^{change} on 1 left on 4
4. head turns ^{change} slowly lower arms
5. all 3 down to move right arm into raised position

a curved left arm in front of chest
 change feet position so that left is now in front
 of right, moving forward & taking one step
 Take 8 passes - On step 9 - bring feet tog. & lower arms

Reverse

Passo 5. Feet - right foot at right angle to left foot
 Arms down, behind the body, wrists resting
 on hips. To count of 4, move head slowly to the right 1,2
 then move head to left slowly to 4 & as you
 b, move right foot behind left foot
 Return head to center. 3,4

1. Feet (1-4)
2. head & feet (1-4)

The Story of Dance Music

Paul Nettl
Publ. Philosophical Library Inc.
New York, 1944.

Chapter 1

P. 1 Old horse ballets practiced by Arabs (2 ^{early} Romans.)

(1) ↑

developed into ballets a cavalletto

Religious cults represent roots of dance (1)

P. 4

(2) ↑

Moorish Dances - fertility ritual between Arabs & Turks & white men

stomping (like Spanish dance) represents increase of fertility (2)

(3)

P. 19

In religious rituals & magic incantations - instruments very important. ~~Music~~ also important. Instrument = spirit to be feared or worshipped (3)

P. 20

(4) (5) (6)

Drum with a muffled tone - hollow space - indicated female body when beaten by hand - culture matrilineal

(4)

by stick - patriarchal
covering of drum - fish or serpent skin - female animal - male

Flute - in primitive times it was a symbol of the Phallus, mostly used at initiation rites
(5) expresses idea of rebirth - removal from Death (Moz. Magic Flute)

played only by men for a long time

Horns -

(6)

developed from horns of animals
had an ~~ancient~~ ^{strong} & holy character
represents struggle bet. light & darkness - light triumphs

with the horn. Sounds war-like

Violin - origin a musical bow with a flexible bark staff, ends of which were joined by a string. Bows often fixed on a hollow gourd (womb of Holy Mother) Zither considered to be its original source. Used for soft emotional sounds.

Development of western instrumental music attributed to strings - strings pay homage to women, refined sound.

P. 22
(7) melodic line of music is reflected in dance patriarchal tribes - wide leaps - wide intervals 4th, 5th, 7th, 10th matrilineal - narrow intervals - small steps (7)

Rhythmic flows of Arabic Music related to ^{in a complicated way} rhythmic motives

Andra - magas intertwined with Arabic & Persian elements (magas) characteristic of Oriental music?

(8) P. 37 - Diatonic-chromatic Successions of Arabs
4th divided diatonically or chromatically

(10) P. 242 Also known as Gypsy Modes (10) for eg: ABCD or A B^b (C^b) D (diat) (chrom.)

(9) P. 38 music due to uneven intervals (8) On the one hand, fanfan many forms are possible. Arabian music tends to be interesting rather than soothing or comforting. Restraint & self control not part of it. Dances of Derivishs eg. (9)

Chapter IV - Early Middle Ages

Secular Songs of 1319 - recorded by churchman Hugo de Ruvigny he compared these to songs & dances of Eastern derivishs. Short monotonous motif

①
p. 49 compared to Arabian dance of dervishes. Definitely oriental is its ~~complex~~ ^{short} ~~short~~ ^{paradical} rhythm - suggests Eastern mentality? ①
↳ verses are sung to the melody.

Chapter V -

①
p. 82 **Morocco** - type of sword dance performed whenever there were traditions of historic struggle between Moors & Xns. ①
of Moorish symbolic representation of battle between them. Came to West Europe via Spain. Played an important role in West. world.

②
p. 83 **Alfama** - written in a fast $\frac{3}{8}$ time. Form - 2 parts, 8 bars each. Form developed & extended into a pattern. Also contained intermezzi (- ballet like interludes). Alfama also became part of the **marques** in 16th cent. & belonged to dramatic literature. Alfama contains occasional interpretations of Allah ②

Rhythm - homophonic & dance-like.

Bells used to signify old primitive fertility dance steps when rattles were used during the dance

Steps - hip on 1 notes
Jump with both feet on 1

Spain - **Sevilles Dance** in Toledo was old Moorish battle theme done by 6 people castanets in place of bells

③
p. 84

③ Spain > **Balearic Isles** - dances that use horse manes sign of fertility

P. 89

Chapter VI - The Renaissance

time of self expression
however restraints

becoming effective in world around one

Printing - most important discovery

Ballet developed - allegorical important motif in it.
blackened men represented the Moor or Saracen.

Spanish

P. 99

The Pavane - ~~written in~~ danced with sword at hip
clock along over shoulder, head held high (men) ladies will
be modest & lower eyes. May glance up from time to time.

P. 100

①

but always with modesty & courtesy.
Royalty wears great cloaks ceremonial robes with long
trains carried by serving maids ①

Played by viols & lutes. Dancers all circle
half 3 times step forward & backward. Tambourine used
to give rhythm to dance instruments, Spanish Pavane
spread thru Europe 1600.

Galliard - lift left leg
right

Motion - put foot
out in front of
you as if you
were kicking someone
on 1st beat - leap into air
2nd - return to feet together

Begin sequence on right foot

Chapter 8

Story of Dance Music

P. 117
Branle - order led to sonata form a symphony
brankle double
simple
gav
de Bourgeois

same melody used for dances 1 & 2 with some melodic variation - change of pace in 2nd dance necessitated this.

Ancient custom in dance - special melody used to chant heroic legends at request of dancer. Called a megaron or raga.

P. 119

1620 - Spanish Sarabande introduced

The Sarabande - expressed deep sorrow & pain.
new dignified - profound
ideal - imbuing for elusivity & disappearance of beauty. It is a strange combination of spiritual & grotesque motifs & is typical of Baroque art.

P. 164

Chapter 8 Minuet - Queen of all dances during Baroque
succeeded the Courante
which was originally Branle de Poitou
dignified, charming, graceful & with element of gallantry
originally a dance of wooing

Steps - partners bow & curtsy
dancers move forward & backward
small steps - gliding pace

- 12 \approx 1. Two steps bend knees Beam on right foot forward
- 12 \approx 2. Two steps straight legs back

Tempo of the minuet has changed
Branle de Portou - performed at some quick times
Lully & Bach minuets are rather fast

By 1800. it had become slow & dignified solemn
Don Giovanni (Mozart) eg.

First form - danced in a fig. 8. This changed to
an S & then a Z. In latter 2 partners start
from opposite ends

Man
Lady

2 steps danced to the side
then 3 forward - Danced toward & away, meet & finish
finished with a bow as well holding hands

Other dances from Branle de Portou
Gigue
Bournee
Passepied

P. 170

The Passepied
identical to the Branle de Triori
one foot passes in front of another
duple rhythm
in 2 divisions - no upbeat
faster than a minuet

P. 171
"

Bournee - takes its name from ~~bourne~~ bourne
"flapping of wings" likely a pantomime dance. Still is
danced in this form in Auvergne. Men dance with arms
lifted in the air, ladies hold up their skirts daintily.

Provenance of Zambrudo - tempo is $\frac{4}{8}$ or $\frac{4}{4}$. For a long time it was a popular dance, not done by society, until mid 17th cent. Fresh & earthy. $\cdot \cdot \cdot$ followed by $\cdot \cdot \cdot$ pattern. Bach's 2nd Bourree from English Suite #2 follows this pattern. Considered one of 3 basic dances. Remained of folk people for quite a long time.

P. 143

Milodun - named after inventor Rigaud or the Rig River a round dance known as the rigolone or rigolito. Very lively dance given $\frac{4}{4}$ time used a lot of grotesque ballets. 3 to 4 repetitions - 3rd one is short & humorous. Main rhythm is $\cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot$

174

Sarabande - one of the most important dances from Spain. Comes from word Sar-bandi. Persian for wreath used to fasten female headbands. Doesn't seem to have come from Arabia since Arabic culture had died out by 17th cent. in Spain - Perhaps based on deep custom of Arabic origin.

NB: Ousley Oriental Collection II - 159 Persian songs inscription Ser-a-band. Serband means song. Some doubt that dance itself from Arabia (Sachs). Reason - 17th cent. it became popular - by that time Arabic influence had died out in Spain. Response - not true old Arabic customs still prevail - why not this dance.

Later took on Xth elements - became part of Easter procession in Sevilla & Granada. Part of Andalusian church dances. Old Moorish dances have survived into 17th century - why not? Old Arabic customs support them.

Guatemala - flute called the zarabanda. ①

P. 144

Sarabande - was originally an Arabic dance introduced by Spain to West Indies. Then it underwent changes & then re-imported to Spain. American - Arabic Connection - elements of the Quechuas. ②

③ Spanish very interested in the Quechuas. Laments called P. 174 YARAVI. ③ Spanish lang. has many Arabic words.

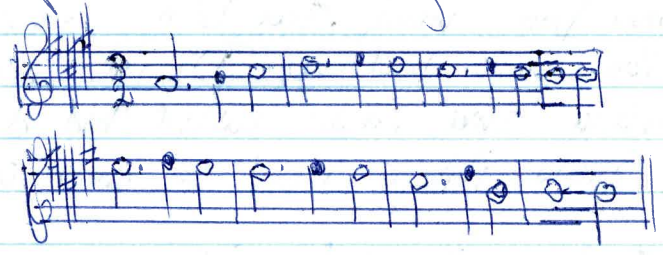
Word that thousands of Arabs saw a such every day
 (iv) Ya Rabi (O Lord.) Expresses the profound melancholy & (4)
 1. Q. for P. 175 language of Oriental (Far East). Possible that Spanish Prof O Compostelanos heard this word in laments of Inca Indians. what is

connection of any between Inca Indians & Arabs
 For 1500's - the Sarabande was labelled "lascivious" dance with undulant gestures. Dance of sexual appeal full of passion & fire.

2. why would their lament be similar?
 17th cent Sarabande - broke dance, full of fire. Danced in Spanish costume, guitar accompaniment.

3. How would Arabic melody have gotten to Mexico P. 173

(P. 1612) (P. 173)



During 17th cent. dance took on aspects of solemnity & dignity - more ceremonial in style. Slow & solemn.

Short melody always in triple time, always 2 repetitions. Costumes also used. Performed by single male dancer & his female partner. labelled "heroic"

* Reason: used as interludes or contrasts bet. fast mov. of suite

* France & Germany - they were danced very slowly. Italy kept original tempo. Italy's mid way in tempo

Italy's consist of 3 x 4 bar periods. ①

Whether they have wish or are solemn & majestic all sarabandes were built on emotions of stateliness & pride - no running notes were used.

P. 179

18th cent. rhythm change. ②

9

17th. 18th cent.

(3) P. 149 Of all Baroque dances, it is most structured. Two divisions 4-8 Bars in each. Derivates its Spanish heritage the "short melody". Thomas became basis of variations known as "diferencias". (14)

Short melodies reflect remnants of old forms of Arabic melody - short variables the Orient. (or Mexico?)

(5) P. 180 Renowned Folia of Spain - best known via Corelli's variations - typical sarabande rhythm. May have influenced musical development of sarabande. Folia means "madness". It was a Portuguese dance for carnivals based on fertility magic. Very noisy dance - many paired figures castanets & other instruments. Masked figures carried on backs of some dancers while girls wearing pointed slippers turn on their heels playing castanets. Danced as if out of the mind. (6)

Folia in Spain a wailing dance. Performed by male & female dancers pantomime impassioned, fiery. Melody below is basis for most follas.

short Arabic melody

Folia (6)
P. 178

(7) P. 178 Use of the tetrachord - Arabic origin (Orient) Folia lasted 200 yrs. Brandenburg Prussia Folia considered to be a death dance. (7)

Chaconne - another Spanish dance. Originated in Mexico. Brought to Sevilla. Still danced in Portugal. Exotic dance fast & passionate. People's dance. Short melodic motive
 P. 179 folk song (9) Descending tetrachord of old Spanish folk songs. Later became a bass theme & formed the basso ostinato in many las veras. chaconnes.



descending tetrachord.

P. 179 (9) Melodic characteristic of early Spanish chaconne the descending 4th. (9) linked to Caribbean native dances (especially Andean).

2nd popular theme which also became a basso ostinato.



P. 179

changed to contain two descending 4ths instead of one. (Bach motive Passaglia)

in most ballets chaconne was final portion - long. Dancers lined up in 2 lines facing (ladies facing men)

Major key. Form (described by Watter) dance & instrumental comp. P. 140 with basso ostinato of 4 bars 3/4 time. Theme remains as the basso ost. until variations are all heard. (10) Buxtehude & Bach borrowed only the stabilities & dignity for both their chaconnes & passacaglias.

Passacaglia - almost identical to chaconne. Minor key, more languid than chaconne. Still a people's dance based on a street ditty.

(10)

P. 180

The Gigge

(1) English origin of this dance not recognized for a long time. Reynolds held to be in Italy & even Spain, identified as old Spanish dance called "chica" (most probable English origin since "to jig" means in English "to dance." Popular dance, introduced to court during reign of Q. Elizabeth. Danced with trunk of body held erect, heels beat floor toes pointed out to right then left (Scottish dance))

Rhythms vary. Early jig called Nobodies Gigge (1600)

(2)
4
181

P. 182 (3)
4
4

Another popular one Song of Mass. (3)

P. 182 (4)

Another form characteristic syncopation a phrase in thirds.

P. 182 (5)

jigge with upbeat on 3/4 time (4)

Periodicity form eg. etc. (5)

By 18th cent - ng took on western ~~sublime~~ ^{twirling} rhythm.
 The Bergian's Dance - good eg.



Development of the Suite shows that 4 European nations contributed 4 pillars to its form.

Germany -	Allemande
French -	Courante
Spain	Sarabande
England	Jig

Italians - Sallerello, Tarantella, Romanesca, Furlana
 & Bergamask.

P. 185 Furlana - 18th cent. dance of warring Venice by time came from Friulia - Slave region under Venetian control.

Arabic
 NB Characteristics - repetition of one motive at end of every phrase. (+ suite of Bach uses a furlana melody repetition occur reminds of ^{ancient} Arabic practice. Bach's opens in (+ goes to D- to make its exotic character. He retains original rhythm but not short motive treatment.

P. 184 Motive repetition also reflects ecstatic exotic elements of Spanish dance (cries of exclamation for eg. etc)

② All Furlanas in rondo form & may be repeated ad infinitum. Gestures ^{of dance} imitate love, ardour & coquetry. ②

P. 188 on original Polana called Polosana danced near Pola in province of Istria. Polosana later become favorite Venetian dance.

Put in here. Polosana P. 188

P. 233

The Minuet

outlined all dance forms of Baroque era. Became rightful part of classical symphony. Started within suite - was an intermezzi bet. Sarabande & Gigue. Sometimes appears on suite - 2 or 3 of them played in succession.

Transition in dance from Baroque to Rococo. Expressed in art of Couperin. Lots of ornamental elements, embellishments in elegant, graceful tender formal language. Pathetic pompous style of Lully transformed in to refined & graceful style which expresses spirit of Rococo.

The dance rather than spinning on 2 on 15 now

① built up into periods & subperiods - groups become symmetrical.
 P. 201 Polymetry & linear movement changed into less varied forms & where
 a chord is distinctive. ① New harmonic feeling
 Albert basses became popular & fit this new feeling.
 Couperin's dance music climax of French dance music.

Rhythm - secondary - melody more important. New mode is
 to treat themes in contrasting ways. Changes of mood in one theme.

Form - cycle form of suite also changes. Most important
 ② dance is still (in the form) Minuet. Moyn first to use it
 P. 206 in a symphony. New manner is different. Comparisons below ②

The image shows two staves of handwritten musical notation. The top staff is labeled 'Rameau' and the bottom staff is labeled 'Moyn'. Both are in 3/4 time and G major. The Rameau minuet features a melodic line with wide intervals and a stamping rhythm. The Moyn minuet features a similar stamping rhythm but with more frequent intervals.

note wide intervals in (b) fanfare like melody stamping rhythm
 reflect elements of Austrian Alps. link it to ländler

③ Rhythm is pre-dominant with its stamping rhythm - melodies
 P. 206 flowish-like. ③ like the ländlers of Austria.

What does this kind of minuet have in common with
 stilted Baroque & graceful Rococo ones?

1. lacks a trio
 2. "trio" often another minuet or suite idea
 3. contrast between minuet or minuet & trio
- follows old step and hop dance.
 (stylized) (rural)

Hugh's minuets follow flourish-like melodies
have upbeating character (sym. # 9) 1762
wide step melodies
built on triads - most essential for
melodic flow of Austrian dance.

P. 211 The Dance of the Time

Round dance - branle - danced in a circle
steps & dance figures - groups of 3
change position
circle around
cross over
chains

Based on the old "love game" advance, retreat,
pair, re-join

NB Spanish wedding dances of 17th cent involve very odd
figures in their chain dances.

(1) Centre dance - almost as popular as minuet at court,
balls & weddings. Simple walk back & forth. Essential feature
is separation of couples & integration of an individual into the
dance. Became socially acceptable only in Paris, who made it a
country not country dance. Emphasis on counting position of
dancers. (4) Later this dance became the ~~etillon~~ Cotillon
which had a number of figures. Aspect alluded to hidden
sexuality. Name indicates this & means partner.

The Quadrille evolved out of the cotillon. Its sequence
recalls the old suite. Couples form little squares of 4 dancers
& consists of 6 tours (figures). Partalon, Fte, La
cade de → Boule, La Pastourelle - 32 bars in 6 or 2/4 time. Rustic in
tonal character. First 8 bars of each tour - no one dances.
in this one (Paired)

Melodies of each town usually popular ones. Has one quality in common with the Contra dance - absolute detachment from any melodic or rhythmic scheme. Approaches genre of the old Basque Dances. In those existing melody was moulded & transformed to fit dancers & masters.

New Allemande in spite of Norman origin - had become a French national dance. Mairéfol towns de mains performed. Included as one of the towns of the contra dance & eventually became so popular, outgrew contra dance. Allemandes first danced in time of Bourne. Kind of 17th cent. $\frac{3}{4}$ time & probably established & accepted into high society.

(3)
B. 216

Positions of arms more important - crossing of them for eg. choreographic remnant (5)

Accent is on 1st beat of measure - no independent leading of minor voices - changed to homophonic style during 17th cent. Everyone takes part in the dance. Partners freely chosen - corresponds to new development of homophonic style.

1. 234

Essence of Classical Dance - Influence on the Dance

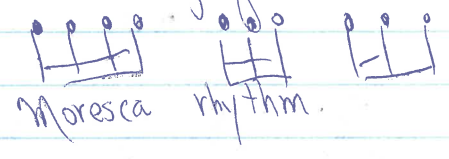
1. spinning melody. gave way to new form in minor, more repetitions

2. Rhythm - more vigorous accents shorter intervals between accents affected dancers - bodies seemed to be more vivacious.



P. 250

NB The Matachin Dance - well known in 18th cent. Spain. (Bull's Dance). comical awkward character. like the Moresca (sword-dance). Dancers wore jingle bells swords, helmets & funny little skirt.



Reboul's Matachin

Fandango - genuine Andalusian melody in F major

Faschingswerk by Schumann - form of a suite. opens with a pageant of solemn & gay marked figures. Dance Carnival leads it. Followed by waltz, slow Allemande. 2nd mor - Sarabande (Romanza) Scherzo is Minuet, Intermezzo & finale. fast gigue

Mazurkas Chopin - gypsy mode in mazurkas pure minor melody & aug. 4th in harmonic minor scale. Pentatonic melody

Polonaises - very essence of Polish culture. 19th cent. glory of the past. A+ Song of Freedom. Repre the Battle - intro followed by part of Poland (brilliant) beating off hordes of Tartars & Turkes. Subjugation by Muscovites. Polish cavalry takes up struggle. charger of weapons, trampling of horses, Battle progresses. Obstacles - short pause E+ appoggi triads

①
P. 993 horsemen attack again which ends in a victorious & tumultuous climax ①

E - Polonaise - Revolutionary

most portray war, victory, political upheaval.

②
P. 993

Waltzes - un-pictorial. Don't have the realistic & dramatic power of mazurkas & polonaises. Elements drawn from aristocratic life of Paris & Vienna. ②

DANCE

DANCE MUSIC of SPAIN

Story of Dance Music

Paul Nettl
Philosophical Library
New York 1944

Albany idealized ^{folk} dance music of Spain. Spanish music already had a place in medieval ages → Renaissance 17th & 18th centuries. Spanish librettist Luigi Milani introduced Spanish folk music into his *Fantasia*, *incarnations* & *Diferencias* (variations).

Others - Bizet Carmen

Glinka *Jota Aragonesa* / *Seguidillas* } folk dances of La Mancha provincia

①

Dancing inherent part of Spanish life. Early times Romans celebrated Spanish dancers for their beauty & lascivious fire of their gestures. ① Spread of Arabic culture brought exoticism to dance

After discovery of America *sarabanda*, *chachone* & *pandango* returned to Spain re-imported from West Indies

16th century - *Gibadunia* - dance of the hunchbacks
Madama d'Orleans - brought from France
Rey don Alonso el Bueno - title of an old romance
Parana.

②

Escarraman -

Zapatado - rhythm stamped out with flat of shoe, had great influence on Stepping Dances.

Patillo -
Guineo
Normano Bartolo
Juan Redondo

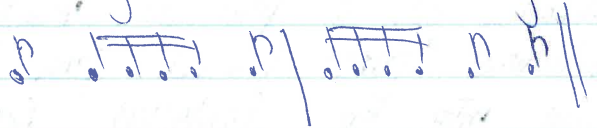
Pipironda *Sapona* (n)
Zorongo

Spanish dances danced in Spain today arose at end of 17th century & 18th

- Malagueña
- Fandango
- Granadina
- Murciana
- Fandango (origin S. America?)

P. 308
(5)

most sensual courtship dance in 3/8 rhythm.
Rhythm of castanets



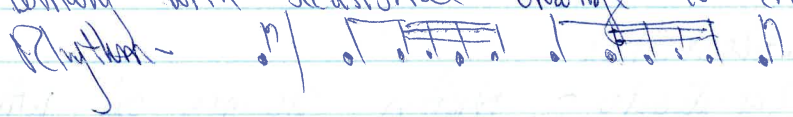
Guitar > castanet accomp. compulsory.

Danced & played couplets alternate with sung stanzas (no dancing).

Danced by couples reflects voluptuous courtship of man shy reluctance of lady. Became so indecent clergy banned castanets. Put on trial. The ballet for Percier du Fandango (1858) by Saint Léon describes lawsuit.

Two types of Fandango - Castilian & Andaluzano. Both dancers have their separate tours & hands do not touch. Very seductive.

Bolero - comes from volera - to fly. For a couple created by a dancer Jerago 1780. Movement moderately fast turning with occasional change to triple.
Rhythm -



Dancer accompanies himself with castanets. When song & guitar are used it is the Seguidilla Bolero. Bolero more reserved & quiet than Fandango. Also a courtship dance with escape, flight but isn't as impetuously passionate as Fandango. more persuasive & tender. (3)

P. 308

Spain cont

consists of 4 divisions - *paseo*
travensias (change of place)
diferencias (" " steps)
travensias
Finales

Cachucha - a little bird - related to bolero in 3/4 time, solo female dancer.

Guamecha - 3/4 time. African origin danced solo as person accompanies self on the guitar. Tempo gets faster as dance progresses.

Habanera - duple meter, slow conscious movements, re-imported to Spain.

Jota - danced in Aragon, New Castilia & Andalusia. walky-like. Couples dance opposite each other but don't circle the room. They do change places.

Tango - slow crossed steps, deep knee bends & pauses. exotic rhythms.

Sardana - dance of Catalunia.

(11)
P. 309

Dance & music subjected to Arabic currents of influence for many centuries. (11)

References - 1. Cancionero Musical popular Español - Felipe Pedral melodies of 13th & 14th centuries

2. Francisco de Salinas (1514-1590)

3. Songs of the Oriental Sephardim - Idelsohn
14th & 15th cent. Arabic character

NB

Hilroy

(5)
p. 310

later new ones emerged exhibiting Arabic & Roman elements.

NB

Strong resemblance between Spanish folk songs of later date and songs of Jews who emigrated to Orient & Europe. Jewish, Polish & Greek - show similarities to Sp. folk songs.

NB

Folk music reflects predominant minor quality from Arabs sentimental-melancholic moods

Arabic influences on Spanish Music.

short motives repeated over & over

tetrachordal in character

pentatonic & ancient scales or modes

Gypsy Mode - also found in Hungarian music.

Guitar & castanet accomp.

fixed & rigid forms of embellishments



also used in Hungarian music.

These elements & Sp. folk music introduced by Albeniz into his suites.

Narrow range of suites represent characteristic dances from different provinces

sebeneta - Granada

Guinada - Barcelona

sevillanas - Cadiz

saeta

legenda - Asturias

seguidillas - Castilla

mocturono - Cuba

Suites Española

Dances exceedingly pictorial.

Sequedillas - set in an old Arabic garden in Madrid.
guitar calls dancers a singer. They form 2 lines facing each other. A singer intones 1st short verse then guitar + dancers begin to dance. Singer chimes in again. Dance opens quietly + gets more & more fiery as it progresses. (whole tone scales used.)

(c)
P-334

Part II dancers + singers change place. 1st part is repeated with slight variations! When music ends dancers assume a rigid pose.

Syncretized Samba + exotic Kandombo contributed greatly to bring blood of Baroque dance to a full rolling boil.

Books to try for

Jewish Music in its Historical Development
A. Z. Idelsohn, 1929

Dance Plan

Steps to Practice

Primitive Baladi

Hip Rotation

The ~~to~~ Arm Positions

1. Heels together
Chest high
Back over
Arms curved slightly - out in front
fingers slightly touch

ROTATE hips lightly

2. Place feet 6" apart
Extend arms out from sides - CURVE fingers
~~downward at the sides~~
c. sink H - Raise arms to sides
" " Drop arms

3. Place ^{left} Right foot at ^{Right} ~~left~~ arch
Right arm over head
extend left arm fingers curve downward
then Place left foot behind right foot
left arm raises
Right arm extends

(1)

Primitive Baladi

H. Right foot is at toe of left foot
 Right arm curved in front of body
 left arm over the head

Reverse- put right foot behind left foot
 left arm curved in front
 right over the head

Fingers are together

B. Both arms over the head
 Fingers nearly touching
 Right front-heel to left toe - straight line
 Raise & lower arms
 As arms lower - bring feet together

(2)

Raise arms in a V
 feet - right heel to left toe
 same as # 5

*

Gypsy Baladi Movements

Arm Movements

1. Lift both arms over the head & lower to sides (down) Fingers are more relaxed - 3rd & thumb touch but fingers spread apart
2. Hold arms out in front & gracefully rotate back & forth in a circle
- (a) Place one ~~arm~~ hand on hip, rotate other out in front Reverse ~~to~~ on count of 3 & 4 ASD head movement

SIDE TO SIDE HEAD MOVEMENTS

3. Start with both arms crossed in front of chest - in a graceful curve - raise left over head - as it descends - lean to raised right arm. TURN HEAD -

1. Backbend with Snake arms in front

5. Snake hips - figure 8 motion

6. SNAKE ARMS

7. Part of Scyllaras steps - left foot then throw out circle leg & put behind Right foot

Baladi in Spain

1. Arabesques
2. Wrist circles

MIDDLE

DANSE du VENTRE

one arm over head, other behind BACK

Torso motion - shoulders back & forth

MODERN BALADI

1. SNAKE ARMS with Basic Walk
with Backbend.

2. Turkish Arm Pose - Both arms over head
Keep left arm up
Lower right arm to hip - circling
as it descends a wave it ascends
count of 4 down
4 up
Reverse

Turn head to R then left.

3. Parallel Arms & Butterfly hands
start with arms extended at shoulder
Raise over head turning arms in a
circular motion

MORE
MOTION
in whole
ARM

cross hands in front & behind
as they descend in front of face

Books from University of Alta
Library

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A.S. Barnes & Company
New York
2142407 U. of A #

2. The Dance in Spain Anna Ivanova
Praeger Publishers Inc.
(New York)
111 Fourth Avenue
New York N.Y. 10003
2119368 - U. of A #

3. Music in Ancient Arabia & Spain
Being Las Antigas de las Cantigas Julian Ribera
De Capo Press
A Division of Monum Publishing
Corporation
227 West 17th Street
New York N.Y. 10011
999094

Finished x Dances of Spain, South, Centre & North west
Lucie Armstrong
Max Parrish & Co. Limited
51 A Rathbone Place
London W. I
(in association with Aldprint Limited London) 112584

The Music of Spain Carl van Vleeten

Publisher - Keegan, Paul, Trench, Trimmer & Co. Ltd
Broadway House, 68-74 Carter Lane
E.C. London

U. of A # 52195

Music in Eighteenth Century Spain

by Milan Mlad Hamilton
Da Capo Press

see "Austria" address

U. of A. # 2161261

Spanish Dancing

G-V 11673 W 74

Nelson Winrow & Robert Harvill

Published: Planned Action Limited

Tunbridge Wells, Kent 1972

Body

Position - same for both man & lady
hip swing - for lady
more for man

Arch is in upper back not at waist

Main difference between Flamenco & Spanish dancing
Flamenco - the strong arch - intensa.

Head - hair style accentuates line of head movements
Spanish - bun, flower on top or at side, smooth or sharp
Gypsy - loose hair or slightly pulled back, flower
movements quick & sharp, head tossing
& hair tossing

Arms - don't move shoulders when arms are raised

Position 1 - arms down, elbows slightly bent, palms turned in



1b (behind back, outside of hands touch)



4 (b)



5.



b



4 c



hand rests on skirt

curved at chest

MAN



Thumbs only on hips

Hands - two main movements, same position as (1)
firm but tighten or relax
relaxed as pose or movement dictates

(1) 2nd & 4th - horns of bull
3rd down
thumb & 5th extended

Arms & men same

Hand notations - traces of Arabic & Andalusian elements
found in Flamenco & ~~some~~ Andalusian dances

Hand clapping - hold at chest level to right or
left side
or at head level
lift elbows slightly
hold at right or left angles

two sounds (1) dry crisp
3 fingers beat sharply against palm

(2) curve & cup hands
3 fingers beat palm - gives hollow
sound

Very much part of Gypsy Dance (or Flamenco)

Legs - (1) Bend slightly, they extend slightly over toes.

(1) the stretched leg
all actions small & neat

Feet - used to make exciting rhythms & beats.
MAIN feature of Flamenco dance
Relax knees as above
small steps
sharp clean sounds, not muffled.

The Five Positions **FEET**

(a) heels together - or very slightly apart

(b) feet 6" apart

(c) Right heel against left instep or Reverse
both feet on ground

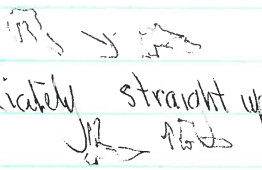

d (i) raise heel of foot that is against the instep.

(d) one foot in front of other - in line with instep.

d (i) front foot heel is raised

(e) one foot crosses over the other
e (i) crossing foot has heel off floor

Foot Actions

1. Golpe - foot stamp
2. Planta - toe stamps
3. Tacon - heel stamps with toes in place ^(baw)
or heel hits floor & is raised immediately straight up 
4. Tacon - foot angled, toes turned up 
5. Punta - tip of toe pull to back & raps floor.

Exercises from Zapateado

Envollos - Turns

major to Sarrillanas

movements - one heel can be up at conclusion of turn
always cross feet in front

series - at conclusion of turn, pull feet into 2nd position & repeat envollos with pause.

The Bulerias

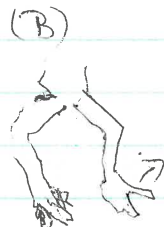
Steps Required Beats 3-1-2-3-1

1. Cross tap heel step - small steps danced on the spot almost
 (a) start ~~left~~ R foot in 1st position (heels tog, feet slightly apart)

R 2 golpes con derecho on 3 & 1
 left crosses 2 planta con izquierda (2) & (3)
 L tacón
 R golpe R (1) (2)

R Right crosses 2 golpes con izquierda (3 & 1)
 L planta tacón con derecho 2+3
 golpe (1)

Arms - put left arm with hand facing to back
 right arm slightly bent
 when beginning on R foot
 Reverse for left foot (r arm is turned to back)



2. golpe con derecho (3) in 1st position
 golpe " " (1) in 2nd position - feet 6" apart
 Banl planta tacón L - bring L to ball of R foot
 (2-3) slightly apart & in front of R

Bans 2+3 - golpe planta tacón 1-2-3, 1-2-3
 R L



Bans - Golpe - R - 1 - 2 3 1. Hold position for 3 beats

Arms as above.
 Move to Right & then REPEAT moving to the left.

3. Planta Tacon

4. Emvuelto to R feet in 4th position
Arms- L arm up
R arm in front

5. Golpe R 1st position (1) ✓
Punta L (2) 2nd position ↙ □ leave floor
Tacon R 3 (stand on raised ball bring heel down) foot does not
Bring L foot to R foot in a Golpe (1)

Golpe Left

Punta R

Tacon L

Bring R foot to L foot golpe

Arms- position B - reverse with steps reversal

6. Golpe L (1) !
Tacon golpe R (2) ✓ 1st position 16 bars
Tacon golpe L 3 ✓


Golpe R

Tacon golpe L

Tacon golpe R

7. (1) Golpe L
(2) Planta tacon L (keep ball of foot on floor - raise heel)
(3) Golpe R
↳ Tacon L (heel only) 16 bars




Bulmer's

- 8 (1) Golpe R 2nd pos. → ↘
- (a) (2) Planta L behind R  on bar of muscle
- (3) golpe R - leaning L in position
- (1) Return L to 2nd position + golpe L one bar
- (2) Planta R behind
- (3) golpe L

To execute quickly do plantas only crossing & uncrossing feet - stand on ball of foot each time

L Planta behind R
R " " L etc.

Arms - L Planta crosses (a) L arm forward - hand forward back R back in front
R " " R arm

9. (1) R foot forward golpe
- (2) tacón left up in air bring to R calf (knee bend)
- (3) Planta on left in 4th position tacón in air
- (a) (1) golpe con R 
- (2) Planta L in 1st position 
- (3) Planta L in 4th " 
in back of R.

- (1) Golpe L
- (a) Tacón up R - bring to L calf
- (b) (3) Planta R (tacón up)
- (1) golpe L
- (2) Planta R 1st position
- (3) " R 4th " behind L

Arms - as above L arm firm outward for (a)
R for (b)

The Dance Balances

STEPS

MUSIC

Introduction - Run to center of stage
 begin feet in 1st position
 golpe L
 Put R foot forward in 4th position
 GOLPE
 R arm forward (hand toward back)

Bars 1-2

3-4

A Step No. 1 - begin on beat 3 of Bar 4

Bars 5-8

No. 2 More to Right

Bars 9-12

No. 3 - Repeated

Bars 13-16

REPEAT. steps 1-3 but start on left foot.

Bars 5-12

B Step No. 5 R starts (do not 9T) both times

Bars 13-14

on the spot - No. 3 -

count 1 + 2 + 3 +

close with a golpe L in 1st pos.

15-16

Step No. 3 repeated from A section

17-20

2 golpes in 1st pos. with R 1-3
 position L foot forward in 4th position on 2nd
 golpe - arms 4 (b) left arm forward (hand to back of body)

Bar 21

Hold position for the bar

22

The Dance - Bubonics (cont)

golpe con left - hold arm position

Bans 23-24

||: More slightly forward. Step No. 6
start on R - count 1+2+3x

25

golpe h 1st position (1)

R steps back on a planta (2)

close h foot to R on both plantas (3) :|| 26

Repeat

27-28

make a small circle to left
Step No. 7 4 T starting on h
arms - left arm forward

29-32

C Bans 35-42 repeat steps but
start on left foot

33-40

D on the spot No. 8 3 T
start R

41-43

(1) golpe ~~h~~ left in 1st pos. hold for
bans 4-3

Bans 44

Repeat steps from Bans 41-43 start & use h

45-48

Repeat steps Bans 25-28

49-52

Repeat steps 29-32

53-56

start on R & move in small circle to R

Rubrics

3

E Move towards ~~down~~ diagonal right corner
step No. 9 HT
stank on R

Bars 57-64

moving backwards - no more patterns
step No. 3
stank on R
count 1 + 2 + 3
Both arms forward

65

close h in 1st position con 2 golpes 1-2
hold position (3)

66

Repeat Bars 66-68
Do 2 more times

67-68

69-72

F Move towards diagonal left corner
Repeat Bars 57-62 steps

73-78

3 golpes R in 1st pos.

79

Stop No 4 2 T to R

80-82

golpe h in 1st pos.
Point R foot forward - 4th raised position
(heel off ground - toe points) hold position
arms 4th position. R arm forward

83-84

Lesson Plan

INTRODUCTION

1. Exploring the Culture of Spain through the Dance.
2. Dance expresses every phase of life, the emotions, the physical, spiritual, mental levels, the Soul.
3. Points we shall touch on some history, dance steps arm movements, hands clapping

History Week I

The Spanish Gypsy the people - their characteristics the dress - the dress for the Dance instruments used.

3. Flamenco Dance Background

Types of Gypsy Dances - discuss Algeciras ONLY

b Pupils to get up and do some movements from Algeciras (exercises and A)

(Count in 10)	1	2	3	4	5	6
start with exercises	Right toe & heel	Right heel	Left heel	Left toe & heel	Right heel	Right (heel)
hands on hips						
then try interrelations						
	Planta tacon					
	Right toe & heel		left	Right		
	7, 8 (only)		9	10		
	Planta Tacon		golpe	golpe		

exercise (a) get pupils to do planta tacons with each foot and golpes (10 T) then add Tacon from opposite foot then put them together

exercise

Pasos - Point toe two times then put down

foot			
left	point	point	down 1 2 3
right			4 5 6
left			7 8 9
right	on golpe	on count	10

Be sure steps are small & one foot is
 just in front of other as you walk
 Toe slightly outwards.

C Desplante Alcegas

	start on left foot
1 2 3	Point toe two times then put foot
	firmly on floor
4 5 6	right - 2 times, down
7 8 9	left!
10	walk ends in golpe

Reverse Above

Repeat 2 more times following this pattern

Always use 5th position



B I

D Pasos Ondulados

E 6 golpes and one desplante

F Pasos con Palmadas (see A)

G Tacones (heel work) from zapateado & stick swirls

II ORIGIN of the WORD FLAMENCO.

3. Arose out of the Three Reconquest of Spain - 1492. Definition: From the ARABIC "Falah manay" means "PLEASANT in flight".

When MOORS, JEWS, CHRISTIANS & GYPSIES were driven in the taverns & such behaviour was termed into mountains "FLAMENCO".

1. Flamenco comes from the idea that gypsies were descendants of the Moors. 2. or that moroccan soldiers returning from a conquest were given to massive drinking & smoking.

To avoid persecution

To keep up their courage of their excessive noisy behaviour. PERSONAL EXPERIENCE

prosecutors Flamenco is the name of a type of dancing they danced associated with the gypsies. It is therefore known as the as the DANCE of the GYPSIES.

dance reflected

(FLAMENCO) It is a RACIAL MODE of expression & is their own not borrowed from another people.

determination to SURVIVE!

DRESS

simple peasant type white blouse
skirt with Ruffle
Gold CROSS
Flower in hair - if unmarried
shawl if older or mature

7 Interruption

8 The Technique of Spanish Dancing
 go through the points then get pupils to get up and assume the carriage position and walk with slight swaying of hips.

then go through the Exercises & assign them for homework.

9. The Regional Dances of Northern Spain

10 Pavane -

11 Teach the steps.

arm position. 3rd finger & thumb touching
 shuffle. start on R foot
 draw the ovals for the two ladies

Pas de Basque for all (but lesson for one)
 Skip, high back, down steps etc. (Begin new skip on foot that has landed)
 Right ~~left~~ left
 left Right (down)

Turning Movements - Paso de Vasco on Vuelto or carros

Count in left foot begins step out
 2 beats put right behind &
 step down on left
 turn body slightly to Right &
 begin on Right foot left Right
 swing body to left & repeat

12. Arm Movements - a quiet time using arm
movements ~~to music at Cordoba J~~

teach movements from Seidelman

both arms

left & right

hand movements - thumb & 3rd fingers

13. Free Creative Time - play Cordoba, let class
more freely & improvise

III

HISTORY of FLAMENCO DANCE

been in the ORIENT

It was not danced merely to pass the time, but was a CEREMONIAL DANCE.

To the Spanish GYPSY, the flamenco is a DECLARATION of INDEPENDENCE.

It is a NATIONAL ANTHEM of a disappearing race. ~~to~~ TRUE FLAMENCO is reserved to very very few people.

FLAMENCO is danced as the mood grips one. There are no set patterns of steps & no way to really translate the dance. In its pure form it is impossible to transfer it to the stage & so one does not see pure flamenco today, on the stage.

FLAMENCO is not danced before outsiders or tourists. Because when one is dancing the Dance of the Gypsy, the Soul is being offered up to a SUPREME BEING.

It is still considered to be a RITUAL dance & these are not performed before the UNBELIEVER. Hence a CLOSED DOOR TO ALL RITUAL or GYPSY dancing in their own barrios.

PERSONAL EXPERIENCE

The only way you can see flamenco is to be taken to J or J friends only after you have earned the trust of the Gypsy - (very difficult to do) & you have visited often. You are then served MANZANILLA (type of Spanish wine) & perhaps on a special evening they forget who you are & one sees the real DANCE of the GYPSIES.

III continued

To dance flamenco, one must for PERSONAL REASONS or something outside of SELF, be GRIPPED by a POWERFUL emotion & DANCE until ONE is LOST to self. This is TRUE FLAMENCO.

IV TYPES of GYPSY DANCES

ALBARRIÑAS - oldest, purest & most relaxed of all the gypsy dances. DANCED by a LADY.

Movements suggest those used in a bull fight.

Dress has a train that is reared out of the way as part of the dance. The movement lends elegance & grace to the whole.

The dance is withdrawn but not sorrowful. The copla or verse which is sung is generally accompanied by exhilarating music, although the copla can ~~be~~ be HAPPY or SAD.

Dance has hand clapping & what is known as Passos con palmas stops with hand clapping.

if time - will DEMONSTRATE.

W continued - Similar to Middle Eastern dance unmistakable
hip & shoulder movements
Zambra is still danced today in the CATHEDRAL
of TOLEDO

exclusively danced by a woman & is the most
INDIAN (INDIA) of all the FLAMENCO dances

DEMONSTRATE RHYTHM on PIANO
steps.

zambra's & shoulder movements
hands on hips

two hand claps on counts 7 & 8

Foot steps .! .! .! .! .! .! .!
~~R L R R L L R L R~~
~~1 2 3 4 5 6 7 8~~
hand claps = | |
R L R L R L R L
clap clap

IV continued

ZAPATEADO

Basic learning dance for all flamenco.
essentially man's dance
entirely composed of zapateos. Arms remain down,
hands on hips
DEMONSTRATE REDOBLE 1

THE TANGO FLAMENCO

5th cent. dates back to Roman times, nothing to do with
ARGENTINIAN Tango.
Very popular in CADIZ
essentially a lady's dance - she has, during it,
Arms 1st pos. 1. step R² put ~~R~~ behind
with R
3. golpe R
4. Punta left at R heel
means a.

Steps heavy & simple & based on floor
design, more than actual footwork like zapateado.

THE SOLEARES

older than Fallegrias - also origin of flamenco
dance.

Sadness & nostalgia permeate the dance.

ZAMBRA

of MOORISH origin. Danced at the Court of
the CHRISTIAN.

Since known as the COURTSHIP Dance because a
RICH moorish potentate offered a PRIZE to the person who
could dance the Zambra the most gracefully with a MOORISH
maiden.

V DIFFERENCES between FLAMENCO & Spanish Dance

DEMONSTRATE

ARCH of the BACK

HEAD turning

Placement of castanets - Thumbs only
REDOBLE (Zapateado & Flamenco)

VI STEPS AND BODY MOVEMENTS

1. GORPES (stamps) R L R L 8 T
L R L R 8 T

2. REDOBLE FLAMENCO R L RR L
L R LL R

go around in a circle

3. ZARANDEO - demonstrate
ADD to REDOBLE

4. HEAD TURNING - Demonstrate
TURN head in opposite direction
to foot starting the REDOBLE

ADD to REDOBLE & Zarandeo

5. ARM & HAND MOVEMENTS

extended fingers
S shape of arms

ADD to REDOBLE

VI continued

6. Hand Arabesques - legacy of moors.

(a) movements from Sevillanas

(b) from FANDANGO

7. HAND CLAPPING - originates in INDIA

(a) dry sharp sound - ~~5~~ ³ fingers only

(b) cup hand + back 3 fingers

<u>Rhythm</u>	1 2 3	4 5 6	7 8 9	10	<u>hands</u>
	1 2 3		7 8 9	10	<u>feet</u>
	k k k		k k k	k	

Divides audience in two (hands + feet)

SOURCE: History of Music: Music in the Twentieth Century
Michael Rabinovitch Vol. IV Oxford University Press
Alan Kendall New York 1988
Pages 64-67 The Spanish Renaissance

At turn of century, music in Spain a microcosm of world of 19th century.
Italians dominated opera
Germans - symphonic music

Nationalism arose in revival of old Spanish music & rediscovery of popular musical traditions.

Catalonia - most important center for this activity
started in mid 19th cent with founding
of workers' societies by Anselmo Clavé (1824-74)
work continued by architect Wagnerian Josep Robertat (1851-1922)
founder of musicology - Felipe Pedrell (1841-1922)
collected ancient music including complete works
of Renaissance composer Victoria
composer of H zarzuelas (popular opera)
with Catalan texts
introduced Spanish elements derived from
ancient & popular traditions
pupils included M. M. de Falla
& Mencheta

Influence of Wagner
strong during 1890's
observed largely from French Wagnerians
Victor d'Indy (spent time in Catalonia)
through works of Enric Morera (1865-1942)
Wagnerian movement became
associated with literary & artistic modernista movement
in Barcelona.

Nationalistic movement

through ancient music of Andalusia
influenced Menéndez, Albéniz & de Falla

Albéniz - Iberia - masterpiece of decorative polyphony
Spanish elements from genuine traditions
not just local colour

style of Iberia greatly refined as opposed
to post-Romantic baroque virtuosity of earlier works
strongly integrates Spanish & Andalusian elements

& are new phrases & dynamic markings - made by Albéniz

Enric Morera - Catalan Choral Movement

pupil of Pedrell

friend of Albéniz

founded his Catalunya Nova choir in 1895

performed works by Clavié

movement provoked controversy because of strong

political implications

composer of sardanas - traditional Catalan round

dances

La Mala Nova - published by ~~J. Arenis~~ Arenis, Arenic,
modernist journal whose heroes included Wagner.

La Fada - a Wagnerian fairy opera
composed 1898

Granados -

Colección de Tonadillas (1914)

Tonadilla - traditional solo song

satirical in character

popular in 18th cent.

revised by Granados & collection reflects 18th cent. Tonadillas of

studied with Pedrell

founded modern Spanish Piano School with Albeniz
earlier music - salon type

Both Tonadillas & Moysesas (1911) reflect
individuality
spanish authenticity

Moysesas - paintings of Goya presented M & influenced
work. One of 5 songs by Granados.

songs derived from tradition of the zarzuela.

(a genre of dramatic work influenced by
Italian opera. Immensely popular in 19th century)

(1916-1946) Manuel de Falla

El Amor brujo (1915)

First major work by de Falla

begin as a zarzuela with songs, dances, spoken
passages. Work revised as a ballet with songs.

based on ancient music & folk songs of Andalusia
draws on cante jondo in rhythms & sonorities.

studied with Pedrell

early works

La Vida breve (1913)

El Amor brujo 1916

El Amor brujo en los jardines de España 1916
for piano & orchestra

are Final flowering of impressionistic nationalism.
later works reflect asceticism, simplicity &
influence of neo-classicism (Stravinsky)

Other
Artistic Influences

of Federico Garcia Lorca. Poet 1898-1936

poetry provided inspiration
Lorca's poems filled with cante jondo
& gypsy flamenco

in conjunction with Zuloaga, a painter
all 3 (Falck, Lorca & Zuloaga) directed a
festival entitled Cante Jondo.

of festival was devised to ~~promote~~ ^{revive} ancient art
of cante jondo as they witnessed the destruction
of the old traditions in the remote South

Cante jondo is the oldest & most pure of
song in the flamenco tradition.

originates from Andalusia

its lament is almost orchiastic

harshness & melismatic melody derived from
Moors.

tragic nature is associated with the
lowest strata of society. Reflected in poem "Poema
del cante jondo. (1931)

Falck used cante jondo in El Amor brujo
& Fantasia trágica (1919) major work for piano.

Puppet Plays - another interest shared by the 2.
old tradition

Falck wrote a puppet opera - El Retablo
de Maese Pedro.

Lorca designed sets Falck arranged & performed the

music.

Forca also wrote music for La Baraca
(a traveling theater which he directed)
drawn on Spanish folksong & songs collected
earlier by Barbieri & Peaball.

Both Falla & Forca were instrumental in
ensuring survival & revival of authentic musical tradition
of Spain which still remains separate from mainstream
of "classical" music.

Category II

Palace Dances - Bailes Palaciegos

were of aristocratic nature, performed indoors at times of nobility.

dances not always grave & solemn. Usually set types:

pasarene
galliards

everyone was expected to know them.

Accompanied by lute or harp or song. Spanish loved accompanying dances with verses.

NB

In Renaissance, as much movement as possible was fit into a musical phrase.

Contrast medieval days - one movement took up a whole bar.

This led to feats of dancing virtuosity left to the gentlemen & admired by the ladies!

Galliard - gentlemen show. At a ball held in 1560 at Guadalajara, Don Diego de Cordova showed off technical prowess that is still remembered: somersaults, chest rolls, high jump steps, brilliant twirls

The Spanish had considerable influence over court dancing in the 16th century (especially England) where good dancing was admired.

Dances at court were based on stamped, base dance & dances.

Close contact with Italy & Provence in 15th century, reflected Spanish influences as well.

In the 16th century, a national style of dancing began to emerge. Homespun elements crept into aristocratic forms & soon the diversity was apparent in all European courts.

III Folk Dancing - Bailes de Plaza

performed in open air & known as bailes de plaza

In the 16th century there was a tremendous resurgence of interest in folk dancing. Swept the country like a tornado & influences penetrated entire field of Spanish dancing.

Reason - Spain had become one nation with one crown & one religion. National customs took precedence over all else.

Spanish people literally danced for joy. A relic of past can still be found in an old dance of Catalonia - one group of dancers represents rich
^{2nd} " " " " poor
they dance together, then change places

This was kind of - thing found in the dance that expressed their new found union.

NB If one woman at Pas de Deux introduced at this time - male partners lifted girls high into the air - very advanced for the time.

In Spain - interpretation of pas de deux meant dignity of the woman now elevated - men no longer had supreme right over her.

Elaborate costumes also dispensed with - to express new liberty.

Most important - Tremendous impact dancing had on ALL classes of people.

New pieces such as finger snapping, foot stamping, castanets & Tambourine accompaniments heralded all areas of dance - especially formal court ones.

Zapateo - became part of dances - in great demand.

Zapateados & bailes were distinct from one another - Zapateados stamped rhythms out with feet. Dance called zapateado -

Zapateado - is precise & brilliant even today. Rhythm inherent is main part.

SUMMARY

Up to 14th century Spanish dancing developed slowly.

Between 14th & 16th cent. rapid changes

linked dances broken down into sections

- brando
- basse dances

Dances brought indoors, suitable flooring allowed evolution of techniques such as

- rising on toes - pavane
- jumps, leaps, turns - galliard
- lifting girls into air - espáñola

16th century -

- couple time added to triple
- more variations in rhythmic patterns of steps
- lighter clothing gave more freedom of movement
- appearance of more theatres allowed regular performances & improved quality of stage dancing
- dance production led to choreography

Most striking fact

- powerful influence popular dances had on all other forms

- folk dancing swept away social barriers

The Growth of Spanish - 17th Century Dancing

The Seventeenth (17th) Century was a remarkable period of literary, artistic & theatrical achievement.

Theatre prospered & thus permitted progress of the Dance.

Structures called corrales were set up in place of old fair booths. Like playhouses, erected on fixed sites & accommodated large audiences.

Two principal corrales in Madrid
Corral de la Cruz &

Corral de Principes - (Teatro Español)
today

Corrales like the Plazas (surrounded by houses) segregated section for ladies called cazuelas honey, almonds, oranges sold
Ladies loved to go straight from Mass to corral

The increasing use of professional dancers as theatre progressed was a most interesting feature in development of stage dancing. Authors wrote dances into the plays & they began to receive equal applause.

After by year, Thomas became more daring & in 1616 the Council of Castille forbade all dancing in the theatre. They were nobly defended as being the "spice of the comedy" & comedy was "worthless without them" & eventually were retained.

The dance interludes became more important with time - more impressive & even attention was paid to musical accompaniment.

Of longer life to a couple of wind instruments, now became an orchestral conception with oboes, horns, trumpets & other brass instruments.

More elaborate music permitted more variety, isolated dances now became suites of dances. Little ballets were produced.

Wide range of subjects & often based on the "indecent". This was constantly alarming the authorities who were continually on look-out for immorality.

Love - favourite theme - not "rurus in moon-light" type but was jocular or pastoral in nature.

Just Love - example

Other themes centred on politics & everyday life. Ballet depicting naval battle La Batalla - written in 1640 by Maravante of Ribera - eq.

Rattling caskets - represented cannon balls

Each dancer - represented a ship

men - were the Spanish fleet

women - represented the French

Spanish "ships" were loaded with gold bars

French " " carried trifling things such as plates, bells, pans & syringes - with which they could extract the Spanish gold.

Social satire - expressed through a comedy sketch entitled "The Dancing School".

Dealt with a dancing master (ordinary) not attached to the court.

Various classes of society characterized in movement of dance

An author, a reader, a teacher, who pays for his lessons by playing the organ for class & prospective pupils are characterized.

All employ master to teach them to dance which he does through diverse dances as related to their stations of life. (Very self revealing)

Canario - father of the "jota" in 17th century, it was a showy dance with early zapateado steps

step known as Battuta del Canario
foot pushed into shoe & heel tapped sharply on ground
(can still be seen today)

Villano - peasant dance originally
- movements performed on floor as well as standing up
- dancers clap hands & slap soles of feet

Sarabande - originally folk dance. Elevated to court & became an aristocratic dance.

Folias - used usually dance. Considered to be Portuguese in origin but is danced today in Spain at principal feast days.

Developed by the French dancing masters of the day into an elaborate ^{social} dance. Known as "Folias d'Espagne" - used at court masques (masked balls)

Sequidillas - frequently in Spanish plays. is a dress & was seen in previous centuries but had its greatest influence in 17th century.

At that time it was typical to take a dance of folk origin & incorporate it into the play so as to give local colour to presentation

New methods of presentation then had to be found. Labels pertaining to occupation, industry or pastime were added. For eg. there was the "Tors de Madrid" which combined dance movements with the faenas of the bullfight. (Popular then & today).

Pelota game - another example - dance movements incorporated with game actions - associated with Basque country

Growth of Spanish dancing was not limited to the stage - corridos was equally busy & other royal festivities often came under severe criticism for heavy expenditure.

The 14th century was THE period for court masques.

In England there was Henry VIII "Charles of England" with his "Such stobs all away, the old dance of England".

In France there was the splendour of the Ballets de Cour, world famous, dancing fostered by Louis XIV. These were spectacular balletic interludes based on allegorical themes.

Philip III was on throne of Spain & was a very fine dancer. For this reason his reign was a pleasant one for the nobility.

Dancing was an important part of court life & the royal entertainments provided the perfect outlet for it. Better yet, the nobility participated as well as spectators.

Dancing improves with practice & the new elaborate style required plenty of practice & special preparation.

Even walking became an art & had to be taught.

Eventually a theatre was built which
adjoined the Palace in Madrid & professional
pantomime masters were engaged to supervise productions.

Most of the Summer Palaces in Spain such
as

Aranjuez	seen
La Granja	
El Pardo	seen
La Casa de Campo	seen
La Zorqueta	seen
Buen Retiro Parque	seen

had private theatres.

On February 4, 1643 Buen Retiro Theatre
was formally opened. Audience was invited guests
of the King when he was in Residence.

All the court entertainments included dancing
balls
masques
banquets
zambas
moriscas

Theatre productions lasted 4-6 hrs. with
time out for drinks & other refreshments.

Our ballet was an elaborate production.
Themes were myths & legends. The gods &
goddesses instead of women chosen on their
clouds (as modern theatre) were smothered up on
their soft little clouds at the appropriate

moment.

Then there were the maids & tritons who sang & danced in water. Water everywhere, even spotted from the costumes.

It is to be noted that no matter what the diversion at this period of time it was a mixture (conformed to a type) a type consisting of singing & dancing & acting & quite often the Royal family took part.

A landmark in Spanish ballet occurred in 1650 when the marriage between Louis XIV & the Infanta Maria Theresa took place.

Wedding arrangements lasted two months, Velazquez went to paint the festivities & the ballet "Al rey a plus de Pyrenees" was produced.

Royal theatre did much to assist the progress of Spanish dancing. Set up ideal conditions & allowed for complicated scenic changes & fancy transformation scenes - far cry from the corral.

Expense was no object & the ballets presented stood out for their brilliance. Floods, fires, earthquakes, raging tempests all well portrayed.

Main difference between Spain & Europe - Spanish productions always intimate, individual ^{they were} never obliterated in the most spectacular performances.

Attention must be made of the Spanish tendency for figures that could be formed & reformed, half & full circles danced clockwise & anti clockwise, with quarter turns which give impression of petals & scallops. (gardeners are the same today).

insistence on exact execution of steps marked a fundamental change in dancing in Spain.

Fast technique became very important, specialized training came into demand & only qualified teachers could give this.

In the 17th century, the Spanish dancing master came into his own.

They were new conventions & worked hard to perfect their art. Endeavored continually to invent new & better variations & there was great competition between them.

Made a lot of money & usually taught privately or in academies & their pupils were the nobility.

They also wrote down what they taught & this is still a custom.

(A *compranella* is like a *ronde de jamba* indicates different name but similar techniques)

A definite program was laid out for the pupils a week as follows:

- the *altes*
- 2 variations of the *pasame*
- six steps of *galliards*
- 4 variations of *folias*
- 2 of the *rey*
- 2 of *villano*
- 2 the *chaconne*
- the *minstro*
- " *canaris*
- " *tordion*
- " *pie de gibao*
- " *allemans*

List includes popular & court dancers.

Dance instruction of 14th century also carried an exact code of etiquette for or reflected the exquisite courtesy the Spanish are famous for.

There was nothing unobtrusive in the above list. Dancers who wished to excel were obliged to practice long & hard, & seriously.

(11632) of full time dancers began to be employed on a professional basis for the religious plays & processions. Groups of boys for cathedrals, also trained. Again no expense spared. Fabrics not cheap - damask, gold & silver braids.

A remaining example of an ^{ancient} ritual in the which groups of boys dance & sing in a cathedral can be seen at Seville where the Seises still carry

on the tradition -

Saises is a name given to the boys because originally there were 6 (in 14th cent.). Today there are 10.

The boys come from very humble homes & must be at least 10 years old. At an early age in 14th century to become a Sais - had to be free of illegitimacy - Pure of blood another prerequisite - no Moorish & no Jewish blood.

The actual dance is a folk dance based on a ground pattern.

The figure of the Cross is used - sometimes forms form to make large Cross representing sacrifice or smaller crosses - symbol of eternity

Serpentine pattern - called "Threading the needle" symbolizes wisdom.

Dance

Boys enter in two parallel lines reverently genuflecting.

Begin to dance to accompaniment of castanets, Each new figure is emphasized by a roll on castanets (viva Ash) & genuflecture before High Altar.

One verse is danced, next is sung.

The steady growth of Spanish dancing was due to the fine contribution of the dancing masters of the 17th century.

SUMMARY of 17th CENTURY GROWTH

- Basic ground patterns remained simple
- new steps were elaborated
 - old ones added to them
 - important how they were performed

Positions

- not yet clearly defined
- style primary consideration

New Style

- continuation of 16th century with insistence of braced knees

Dances based on distinctive Spanish rhythms now danced by everyone.

- no longer necessary to look for foreign elements in Spanish dances
- native components were recognized largely due to dancing masters.

The Dance 18th Century (Bourbons)

Transition from Spanish to French court manners to place in Spain in 18th century.

Hapsburg Dynasty ended & reign of Bourbons began in 1701 when grandson of Louis XIV ascended Spanish throne & became Philip V.

New monarch did not speak Spanish & so French became language of the Court.

Before long, French dances were order of the day. Spanish infuriated by this intrusion but in time accepted them.

About this time many textbooks were written on the Dance. (in Spanish). Not always well received.

We shall discuss 3 points as they relate to the dance with respect to the texts.

- (a) notation, choreography, manner of dancing
- (b) study of the contra danza
- (c) costumed playing
- (d) pit falls of the Bolero - due to too intensive study of it

(a) A Spanish book on dance notation was published in Malaga in 1745.

Dances were written down according to visual symbols. Positions & steps were described in detail.

Spanish manner of dancing dealt with arrangement of steps & how the individual steps were to be performed.

This was more of a choreographic approach & differed from the technical performance of previous centuries.

Dances still adhered to a set form.

(b) The contradanza was brought to Spain from France. It provided despite imitation it brought to Spaniards for its effeminate & affected form of dancing.

Spanish dancing masters did not allow prejudice to trouble them. Not only did they teach the French version with precision, they invented their own variations.

They also set the dance to music & at colonial times sold it on a single sheet of paper to the amateurs on a "do it yourself" basis.

Most important aspect of contradanza - in dance development it allowed two strong nationalistic currents to flow side by side. The French influence tempered the vitality of Spanish folk dance & gradually all dances became more balanced by French infusion.

17) Science of Playing the Cisteria

Published in 1991 by an Augustinian monk living in a monastery in Madrid.

Cisteria playing has been in existence for 2,000 years. In his book the good father (while objecting on moral grounds to them) discusses their

- origin
- directions for use
- invention of harmonic cisteria to be used with other instruments

His precepts are reduced to a rigid geometrical method.

Shut away from the world this satirical reclusive gave vent to his frustrations by means of employing mathematics to the playing of the cisteria.

His book is fascinating & begins "supposing that they are to be played, better play them well than badly."

Mahogany, Sandal wood & pomegranate woods best to make them

To answer questions for cisteria

Crotal History

1. Women of ancient Egypt played them. Consisted of concave pieces joined together with ribbons & were worn in pairs (called crotalos).

Priests of Egypt when sacrificing on altars were preceded by maidens with crotalos in both hands.

The girls marked the beat of pagan dances with them.

Women warriors in Hannibal's army went into battle to sound of crotalos.

Crotalos from both Egypt & Rome were made of diverse woods, ivory or metal, oval in shape concave, with a protuberance at the top like a tiny ear.

2. Earliest Spanish dancers who used crotalos were famous dancers of Cadiz (south coast of Spain).

(d) most famous Spanish dance was the Bolero, especially so during reign of Carol III (1759-88).

The Bolero was the Spanish answer to the French contra dance.

Not only was every young Spanish maiden expected to know it, the Bolero grew from a dance into a school & there were many fine bolero dancing schools in Madrid in 1795.

In his book La Bolerología by Juan Jacinto Rodriguez, we are warned of the dangers of the bolero.

"The Soul is not content with ordinary posture dancing but yearns for something demanding skill, agility & management of the body."

Following is an original slant as given to some of the technical terminologies with respect to 18th century bolero & more particularly the Bolero

A Treatise on the Bolero

Glisa - called a glissade & looks very graceful wearing the feet in & out & it is not difficult to do.

Cadiz was its birthplace & an engineer called Don Fabara Chinchilla invented it. It is derived from the word glasis meaning a kind of fortification as it was intended to be left to posterity.

Pasura - resembles a pas de bourre & is used a lot in the Bolero. This movement really consists of two in one & was discovered by Perota Zarazan,

nature of Canto & possessed of greater mind than fortune.

After practicing Bolero exercises for 2 months, he broke a leg & died peacefully, surrounded by his co-citizens.

El Tacneo - is heel tapping & stamping. What symmetrical noise is heard when this movement is performed!

The heel is shown to advantage in this step & the dancers deserve loud applause - even from the ignorant folk present.

According to our knowledgeable secretary, it was first exercised in Cartagena. Oh gods, you mean to say that there are military evolutions in the Bolero?

It was the work of Rufino Lingana, a sergeant. This good man developed a cough & continuing to practice the Bolero too much, found it necessary to apply for retirement.

Puntas y Puentes - the name is simply a purely military - advance & retreat! Mysterious positions deserve general applause when well executed.

The feet are placed in such a way that the dancers must be intended to fly.

apparently, famous professor invented this for the Bolero & his name should be written in gold letters to his eternal memory.

Vuelta de Pecho - here now is skill & agility.
The good dancers are to be easily recognized for
their moderate lightness to do this step.

Eusebio Morales, an author & banister maker
from Alcaná del Henares, left his job to
embrace this aspect of the bolero.

He died of a hemorrhage. Many have followed
in his footsteps & it is said to have thrown
more people into the next world than the Lisbon
earthquake.

Vuelta Perdida - this is the name given to
a movement that finishes with a turn.

There is nothing difficult or dangerous about it.
Only once did a certain professor dislocate his foot
doing it. It is not necessary to mention his name
but the name of the invention ... !

Yes, he exercised the art of the Bolero
for 3 consecutive years in Madrid, with great
success, until his contemporaries, for their jealousy,
obliged him to seek refuge in Cordova.

He was called Don Cincas Gallardo of Valladolid
& his profession was that of doctor.

Bien Parado - the whole science of the
Bolero lies on the Bien Parado! Yes sir!

The dancer who does not know how to
stop gracefully & rhythmically does not deserve ANY

applause, no matter how exquisite the performance.

The *bien parecido* is a subject of daily debate. Today one is allowed to stop his feet together, to-morrow it is decreed that the left foot shall remain in the air.

An edict has just been issued which admonishes dancers to return arms to natural position by their sides when they stop & already there is another proclamation decreeing that arms shall be raised symmetrically.

These extracts show clearly that the Bolero was in the forefront of all Spanish social dances.

Nevertheless they did not forget that it was indeed a national dance & was therefore to be taken seriously.

THE BOLERO

= The Bolero is so important in the history of Spanish Dancing - that it must truly be defined.

It is not only was it a name given to a dance, it was a term applied to a method of training used to prepare for a certain type of stage dancing called "The Classical Bolero School."

Teacher was known as a bolero or bolera (f).

The bolero was no ordinary kind of dancing. The dancers specialized in a certain kind of Spanish dancing.

The bolero as a dance, was as conspicuous on stage as it was in the 18th century ballroom.

They could be found in ^{second} dances interspersed at operas & were given special names such as:

The Smugglers' Bolero
The Chocolate Bolero etc.

Naming boleros after famous people was fashionable in 18th century ^{Bolero} of Carlos III

Origin of the dance is obscure & so is the word.

One thought is that a famous dancer once returned to his home village & saw the boys dancing with such ease & elevation they appeared to fly - Spanish verb volar - to fly.

The dancer, Perosa came from La Mancha, home of the seguidillas, & was said to have invented the Bolero about 1750.

Musically the bolero is in triple (3) time & speed is moderate.

Accompanied by guitar, castanets & drums.

Dancers dance 4 coplas. Copla is 32 bars of music & there is a pause between each copla to give dancers a little breathing space.

Steps are traditional but allow for improvisation.

Light stamping sounds are allowed but nothing heavy.

The elegant social form of the dance demanded great virtuosity as dancers had to use content.

The bolero has not even degenerated into aerobic workouts which has happened to other social dances once they reached the stage.

The Bolero has been dealt with at some length in order to show its great impact upon all other dancing in Spain, during the 18th century.

The Bolero was singled out to form the basis of the Spanish Classical Dance School because it is a fine all around dance & contains an endless variety of steps & figures. At that time steps were conspicuously absent & one had to be content with figures.

SUMMARY

Foreign dances affected the Spaniards. They were no longer content simply to dance, they thought, talked & wrote about standards & values as applicable to the dance.

No dancing excelled Spanish dancing for its vitality & french dancing for its elegance.

Brought into contact, it produced a refinement which later extended to Spanish theatre.

Ballet as a developed art form was brought to Spain & produced with outstanding success.

New dance concepts did not affect the beauty of Spanish dancing.

- provided an emotional & nationalistic outlet for the people

- difficulty was to get them to accept an intellectual approach to the dances

- ~~onset~~ of the French & French intrusion into social life, led to renewal of the Bolero.

- new methods of presentation improved standard of Spanish stage dancing

Dance literature created a larger, informed audience

- helped them to enjoy foreign ballet

The 18th century onwards for dancing proved to be a very fruitful era for Spanish dancing in its history.

The 18th Century
Theatrical Dancing
in Spain

General Information

Elements of Spanish Dancing
found in Arabian folk music

Castanets - used by Romans & Greeks

Hand clapping - borrowed by the Arabs from the Greeks

Head turning as one looks backward - characteristic of Spanish dancing

Dancing falls into 3 categories

(a) legs are chief performers - Europe

(b) arms & hands - Asia, Japan

(c) muscles of the body - Africa & western Asia

Spanish dancing ^{alone} combines all 3. Movement of hands & arms & play of body muscles prominent in dances of Andalusia.

In ballet (European dance) movements of legs & arms are detached.

In Spanish dancing - not detached and must be continuous.

Some dances scarcely move from the spot. Employ every muscle in ^{the high point} intense concentration. Movements are always be secretive, sinuous, winding ^{running} undulations of the arms.

Costume - bell-shaped skirt & bodice as
more captive to modesty - leaving the limbs free
for the detached movement necessary to the art

Spanish dance - voluminous & unrevealing - Some flamenco
changes cling to figure & show its contours but it
covers.

Partners in abundance. Those dances who dispense
with them belong to the cheap music hall variety.

Of high ranking at the best - this too is
regarded as cheap & vulgar.

Like the Oriental woman who veils her
face, the Spanish woman dancer preserves the
mystery of her femininity, thus she is all the
more seductive.

Physical features - most authentic is markedly feminine
she is a symbol of maternal power, fertility &
& fulfillment, rather than of enticement. Often romantic
not frivolous and performs her dances with a
sublimated intensity that even in moments of
abandonment retains an unshaken core of dignity.

No such thing as a "romantic" Spanish dance.

Two Main Groups

are the class & the flamenco, latter dominated by Gypsy influences.

3rd class - communal dances such as the Sardanes of Catalonia & the danza prima of Asturias.

Among class dances, best known

bolero
sevillanas
jota

Flamenco -

tango
Farruca
garrotin

The Bolero

helped spread the fame of Spanish dancing abroad. Comes from the verb "volar" to fly.

Danced by one or 2 persons. Steps complicated.
Dance is divided into 3 sections

- second section - each executes difficult steps
- one & three - danced in conjunction with one another

Two distinctive features - brav parado
paes

Passo is a kind of prelude & serves as an introduction to a dance

Dancers walk around. Most beauty in being able to ~~be~~ merely walk.

Said of Spanish dancer "Pastora Imperio" she had received this gift from God & that it had made a new art of walking around.

Pride, mobility, utmost grace & carriage

[Get students to do this]

Brin parada - concludes the dance or ends any section of the dance. A brin parada is a stoude attitude - so characteristic of Spanish dancing.

How to do it - assume a motionless pose,
- place one leg ^R slightly forward
bent at knee & turned outwards
- twist body & arch back with
support on other leg R
- arch R arm over head, fingers
1 & 3 together, other arm & crossed in
front of chest.

When ~~well~~ ^{skillfully} executed, spectators only see
brin parada - well stopped

Get students to take 8 poses &
a brin parada.

This abrupt immobility is in sharp contrast to animated steps included in Bolero

cuantos - jump into the air a cross feet repeatedly

batamentos - beat one leg against another with bent knee - no elevation

Get students to do this)

Dance accompanied by incessant clatter of castanets which must keep up an unyielding rhythm.

Sevelenas - introduce the Paseo and the Pasado and some hand movements

The dances known as Flamenco are associated with Gypsies of Andalusia.

The gitano dances are vivid & unadorned & full of startling contrasts. They are in turn violent & arresting and embrace all emotions.

The rhythmic intensity of the zapateado stamping of the feet, shouts & hand clapping which is also rhythmic are all vital to the gypsy dance.

The happy dances for himself & not for an audience. He has no use for a passive audience, needs a group of active spectators who will provide proper atmosphere.

This he gets from the Cuadro flamenco a semi circle of other dancers, and a couple of outcasts, they make music by clapping subtle accompaniments and shoutingolé after a well executed step.

Castanets are not used in pure flamenco dances. The happy prefers to use the pits "finger snapping" & palmadas & slapping of the thighs.

Introduce Herez $\overset{12}{\downarrow} \overset{3}{\downarrow} \downarrow \uparrow$
Ramel $\downarrow \uparrow \cdot \downarrow$
Second tabal $\downarrow \cdot \downarrow \uparrow \downarrow \downarrow$
Makhuiri $\downarrow \uparrow \downarrow \cdot \downarrow$

Divide students into 4 groups & get them

to do palmadas all at same time.

Zapateado - demonstrates just part of dance.

Fachuca

to dance in which man has best opportunity to display virtuosity.

Typical costume is tight fitting trousers & short jacket - open at front. Rhythms are beat out with heels at a furious speed & go from $\frac{2}{4}$ to $\frac{3}{4}$.

In the caídas he suddenly falls to the ground - throws himself a from this position leaps & pirouettes. In the midst of this furious activity he comes to a sudden stop which is quite electrifying.

Falla's Three Corned Hat - Maler's Dance place to see it.

If a woman takes part, her work is entirely different. Her principal role is the *cuadrilla* *cuadrilla* which means broken turn.

Spanish dancer performs this movement in a smooth flowing manner keeping the body low & horizontal. It forms a striking contrast to vigorous action of man.

The Tango

In Andalusia the tango is a solo dance for a woman. It is common with tango practiced anywhere else in the world, apart from certain Rhythmic elements.

The woman wears a man's hat

TAKE MY HAT called the sombrero cordobés which she holds in her hands and manipulates during dance.

The distinctive feature is the expressive fluttering of the hands.

Alegrías

one of the most attractive dances for a woman is the alegrías partly because of the stunning dress with its full long train. (Usually white trimmed in red)

It is a joyful & exhilarating dance with her own counterpoint in rhythm by pito & palomas

The rhythmic complexity of the accompaniment for flamenco dancing is one of its most fascinating features.

Musica supplies basic rhythms but there are a variety of cross rhythms supplied by the zapateado, the pito & the palomas of the dancer and by the jaleo (claps) of the

cuadro flamenco.

The Jota

To we go to the Province of Aragon to find a dance that is so utterly different in character.

The jota is found in many parts of Spain but its most authentic manifestation is found in Aragon.

The people of Aragon are hardy peasant stock. They take pride in their muscular agility & physical endurance.

The jota is danced by a couple or several couples & expresses the perennial theme of courtship.

The steps are rapid, strong & energetic. The woman wears the full peasant skirt & wraps her upper body in a shawl. Her hair is completely concealed.

Men wears waistcoat & black breeches laced at the knee, with a broad bright colored sash around his waist & a headdress of striped hue. Stockings & shirt are white. Foot wear for both is the alparagato - cool soled sandals tied on with black laces.

Speed emphasized by abrupt pauses in which dancers hold themselves immobile is the essence of the jota.

[TAKE TAPE]

Strongly executed pirouettes & turns are frequent.

Dancers face each other with castanets held out swinging outwards first one leg then the other

In one figure the woman sits on the ground playing the castanets while man pirouettes around.

In another they kneel a bump the ground out first with one knee then the other.

USE TAPE FROM CONCERT & do a couple of figures

In 3rd figure the main parade is used.

It must be truthfully stated that in combination of strong movement with speed & grace there does not exist in the world a dance form that excels the jota.

Basque Dances

There is an endless variety of dances in Spain for each region. Each village has its own distinctive type & their individuality is accentuated by corresponding varieties of regional dress & ornament.

The principal Basque dance is the *aurresku*. It is a communal dance & comprises eight sections-

entra
atzescu
zortzico
pasamano
desafio
Fardango
arri-arri
galop

Essentially a masculine dance, women take part.

Takes its name from the leader who is called the *aurresku* or leader.

Dancers form a line, holding hands. The *aurresku* & his opposite number at end of line display their skills in patterns & the line without detaching themselves from the line.

In the *desafio* (the challenge) line divides into two sections facing each other.

The same two persons *aurresku* & *atzescu* this time test skills & draw together until they are 3 yds apart. The figure terminates in a *haka*.

beats.

The zortzico is characterized by its irregular $\frac{3}{8}$ rhythm.

The fandango is similar to the Argentine jota.

The arin arin is danced very rapidly & brings the dance to a close. The galeop is optional.

Ezpata Dantza

is a sword dance. The dance has one dancer who represents a corpse & the other dancers pantomime their desire to avenge his "death".

During the celebration of Corpus Christi at San Sebastian in 1660 the ezpata dantza was danced in the presence of King Philip IV by 100 men.

The Spanish people have a way of making a most solemn moment the gayer in life.

Even in painting & I refer to Carl Sachs reproduction of the picture "World History of the Dance" in which a Spanish peasant family is dancing a slow & solemn version of the jota around the body of a dead child, the Power of Death takes the form of the Dance.

Emblem of death, symbol of life that is the dance in Spain.

The Deep Song of Andalusia

Iberian folk Music

Folk music is music that is natural & an instinctive expression of the people without benefit of scholastic elaboration.

It is handed down from generation to generation by oral tradition rather than in written or printed form.

The oldest & most characteristic type of Andalusian folk music is known as *cante jondo*.

The most genuine representative of this type is *sequencia gitana* which is the survival of *Byzantine - Oriental influences*.

The influences or analysis of are as follows:

- use of enharmonism as a means of modulation (expressive)
- certain functional notes are divided & subdivided into small intervals following the inflections of the voice which in turn are determined (inflections) by the expressive that words of song demand.

- vocal portamento or sliding of voice from one note to another through infintermal gradations.

The melodies of cante jondo generally move within the compass of a 6th but with the use of ornamentation this is extended. ~~to~~

Another markedly Oriental feature is the repeated insistence (almost obsession) on one note, usually accompanied by appoggiaturas above & below.

Produces the effect of incantation such as has been sung by prehistoric man.

An element that cante jondo shares with the Argentine chant is that of ornate melodic embellishment. This is never merely extraneous ornamentation but a result of typical experiences induced by emotion of words.

These embellishments lose their ~~power~~ character when an attempt is made to transcribe them within the fixed intervals of the European tempered scale.

Also of Oriental origin ~~is~~ is encouraging the singer & instrumentalists by shouting conventional words or phrases such as Ole and clapping of hands to accompany the rhythm of the dance as is done in the cuadro flamenco.

The word seguidillo comes from the Castilian seguidillo. In Andalusia it is also known as Platero. Comes from verb "to remark"

Cante jondo is fundamentally a lament, indeed

with inextinguishable pessimism & profound fatalism.

The verse of cante jondo is known as a copla.

Within a few lines there is a wealth of emotional experience. And there is no popular verse form which exceeds the Andalusian copla.

It is very difficult to capture the rhythms of cante jondo because it is marked $\frac{3}{8}$ & $\frac{3}{4}$.

The accompanying instrument is the guitar which at the end of the copla plays an *interludio* called a *falsetas*.

This type of rhythm is met with many times in Spanish music, from earliest times.

Derived from the *requinto gitano* is the *palo*, *marineta* & *soleá*.

An example of *palo* can be found in *Hall's Seven Spanish Popular Songs*.

Soleá means solitude. It is a plaintive song of sorrow & loneliness. The loneliness of one who has no mother, no father & no one to remember him is expressed in the *soleá*.

Those of you who think Andalusia is a land of perpetual gaiety will be disillusioned to learn that suffering & sorrow are the

chief builders of much of the songs of that region.

Cante de flamenco

is less common & have the musician qualities one expects of Spain.

Best known as

- granaínas
- malagueñas
- peteneras
- hondanas
- soleares
- alegrías
- bulerías
- fandangos

many of these are danced as well as sung.

See other information

The ancient kingdom of Murcia lies between Murcia & Valencia & forms a connecting link between the folk music of both regions.

The murcianas, tarantas & cortaderas are related to the malagueñas of the Flamenco group.

The aguinaldos - songs of Christmas & New Years have simple melodies, are in triple time & major tonality. Parrandas - same.

These are especially interesting Reapers' Songs as well.

To the West of Spain is Extremadura - chief city - Badajoz.

Long under Moslem domination & so its folk music has the same Arabic-Andalusian & Oriental traits.

Dances of Spain - Southern Part

Lucile Armstrong

Background

Andalusia

The southern part of the Peninsula was dominated by the Moors for 700 years. Their culture spread far & wide throughout the land.

Arts, learning, sciences, traditions all show strong Arabic influence.

Dancing - no exception. The famous back bends & the delicate play of hands & fingers are Eastern & certain aspects of the dance are older than the Moors.

Such an intensely developed & so severely stylized a dance form is unknown except in the Orient.

Definite similarity between Andalusian & Andalusian style
movement of arms
" " hands
" " eyes
hand clapping
heel tapping

The woman predominates. She attracts & flashes her charming graces. Men accompanies & acts as a frame for her poses.

The dance is a tradition & in the solos, the man comes into his own. Shivers as an eel, in his tight trousers, rapping out his faceheads

with amazing virility, the next instant assuming a position of a petrified ancient statue.

His expression is one of intense concentration he heightens his features, seemingly; face reflects every word of expression.

Every aspect of the body is studied & stylized to give the most striking results.

The several hundreds of Flamenco dances fall into 3 categories

- (a) flamenco
- (b) clasico español
- (c) folk dances

Categories of Dance

Flamenco

The foundations of flamenco are in the very soil of Spain, itself.

It is thought to be originated in Cadiz where were the famous Gacitanas, to influence the Roman banquets.

This is folk dance attributed to the gypsies
(See section on Gypsies - Flamenco)

Flamenco dancing is inspired by improvisation & has many variants.

So long as the framework of the dance is adhered to, anything goes.

Clasico Español

is learned in the dancing schools. It is a combination of flamenco & folk dance.

See notes on History of Dancing.

Folk Dances

are performed by country people. Differ from ~~about~~ to district.

Very strenuous but somewhat easier to learn

as they are intended for recreation.

These are the dances enjoyed at village or family fiestas.

Women wear a gay, fitted skirt, mantles shawls over light open or black, bright kerchief or neck.

They gather around the guitarist & the piano begins.

Small glasses of wine (sherry) are served. Soon takes effect.

Guitarist thrums his chords, hands begin to clap, amazingly, a dancer springs up & claps 4 times to proclaim that he or she holds the floor. On 5th clap he or she goes off, guitarist following - by no means leading.

Excitement grows - she or he is heard, face aglow, to end in a frozen pose. Shouts of approval ring out, another dancer jumps up, again claps toward the next dance. The night has just begun.

Andalusian Folk Dances

Following are some Andalusian folk dances as seen on all occasions. They have been summarized to simplify their complexity.

Alcazús - $\frac{3}{4}$ or $\frac{6}{8}$ time.

- 20 - 30 variants, with or without castanets.

- woman's solo dance

In Cadiz & Granada, dress is long trailing with many folds on skirt.

- faroneado & other swirls of the train by foot are featured

Bolero - $\frac{3}{4}$ time

20 - 30 variants, with castanets

solo or dance for couple.

Bolero stylized in 17th & 18th centuries. Belongs to stage & folk categories

Fandango Bullfight $\frac{3}{4}$ or $\frac{6}{8}$ time

very quick foot work, exhausting, with or without castanets.

derived from Fandango de la Gota.

Bolivian

Fandango - 3 or 6 Times
4 8

solo with foreign clicks & hand twists

Fandango Jillo -

derivative of Fandango.

castanets, much foot work

Fandango - solo for man or woman with foreign clicks.

highly stylized attitudes stylized features

Folias very elastic, duo folk dance.

Ole - Guatemalan (Cádiz) folk dance of great antiquity.

solo with castanets

[See Southern Region - History for more details & dances]

Tango - no connection to South American dance. (much older than S.A.)

$\frac{2}{4}$ rhythm - extraordinary heel & toe work

originated in Cordoba
has played important part

Zambra and Zorongo -

Spanish origin
solo dances, sinuous & of
cymbals, tambourne & finger clicks

Music of Andalusia

Instruments

Rhythms

A characteristic of Andalusian music is a very definite rhythm.

Many melodies can be given a time signature and are written as musical phrases.

There are no fast rules. Everything is as tradition commands. For eg. a bar of $\frac{3}{4}$ may be followed by two in $\frac{3}{8}$ or one in $\frac{5}{8}$.

There is no easy 8 bar music.

The usual accompanying instrument to the dance & song is the guitar. In Andalusia the technique of guitar playing is highly developed & amazing.

One guitar suffices but on occasions an ensemble of guitars is used.

Musicians among all their music & are storehouses of an immense traditional treasure.

The bandurria is another guitar type instrument. Has metal strings & in ensemble playing, its open melody.

In the dance, castanets play an important and vital part.

In Andalusia, the rhythms are intricate.

of finger cliques takes place of castanets in some dances & are so sharp & so precise, they sound like pistol shots.

of finger cymbals are used in certain dances. They are worn on finger & thumb and are an antique inheritance.

Tambourines are used in flamenco solo dances. These are large & plain. Smaller ones are used all over Spain.

Costumes of the South

Regional costumes are varied & rich.

Seville is the land of finely cotton dresses but satins in oily colors are favored at the Eastern Fair.

Here too & in Malaga, high Spanish combs & mantillas of lace are worn. Black for church going, white when attending bullfight.

Usual man's costume is black or gray trousers cut very high above waist, very tight around ankle, short jacket to match & in summer, a white jacket worn.

Hat is still felt black, broad brim. Very broad in Cordova.

The Hair

Hairstyling is important part of the costume. In Valencia & Murcia hair is in style of earphones & kept in place by silver pins. Dates to Mexican times.

Most Southern hairstyles - a flat plank goes from top of head to nape of neck to accommodate comb & mantilla. Rose or carnation stand straight up from crown.

MUÑEIRA

From Galicia. Noted by Lucile Armstrong
Arranged by Arnold Foster

Intro. Allegro molto $\text{♩} = 126$

Introductory musical notation for Muñeira, measures 1-2. The music is in 6/8 time and features a rhythmic pattern of eighth and sixteenth notes.

Musical notation for Muñeira, measures 1-3, marked with 'A'. The music is in 6/8 time and features a rhythmic pattern of eighth and sixteenth notes.

Musical notation for Muñeira, measures 4-6. The music is in 6/8 time and features a rhythmic pattern of eighth and sixteenth notes.

Musical notation for Muñeira, measures 7-9. The music is in 6/8 time and features a rhythmic pattern of eighth and sixteenth notes.

Musical notation for Muñeira, measures 10-12. The music is in 6/8 time and features a rhythmic pattern of eighth and sixteenth notes.

Musical notation for Muñeira, measures 13-15. The music is in 6/8 time and features a rhythmic pattern of eighth and sixteenth notes.

Musical notation for Muñeira, measures 16-18, marked with 'B'. The music is in 6/8 time and features a rhythmic pattern of eighth and sixteenth notes.

Musical notation for Muñeira, measures 19-21. The music is in 6/8 time and features a rhythmic pattern of eighth and sixteenth notes.

Musical notation for Muñeira, measures 22-24. The music is in 6/8 time and features a rhythmic pattern of eighth and sixteenth notes.

Musical notation for Muñeira, measures 25-28. The music is in 6/8 time and features a rhythmic pattern of eighth and sixteenth notes.

Musical notation for Muñeira, measures 29-32. The music is in 6/8 time and features a rhythmic pattern of eighth and sixteenth notes.

Sequias Seilas

Arm movements - continuous

arms never quite straight when held above head - held as far back as possible.

one arm always above head each arm takes 6 beats to go out to side down, round & up to place above head.

arms work alternately

Back - very arched.

during crossing movements dancers look toward one another & lean sideways & back wards

Legs - never quite straightened, even when foot is raised high

Head - turns over free shoulder (lowered arm side) quick tossing movements, especially when leg is being kicked forward or sideways and at FINISH

Chin - give arrogant appearance with chin

Costume

	aria	aria	Pi tah	
	and 1	and 2	and 3	
	au a	au a	Pi tah	
(roll)	n	n (d)	sound n	sound d
	Ria tah	ria tah	pi tah	

Steps

Part I Paso de Entradas

stop done on spot
open line for shoulders hips legs

feet in 3rd position 1 foot forward 45° angle

Beat 1 Beat 1

1. step forward diagonally with 1 foot. Body bends to R, 1 hip leading
Partners face diagonally
costanets - click once in each hand
pi tak tak

Beat 2

2. bring in foot to behind of 1 foot (5th position) Body nearly upright
costanets - bring together over head once only at this point - not again

" 3

3. step back diagonally on in foot. Body bends to L. Click costanets (pi tak)

Beat 2- Beat 4

Put 1 toe to in toe
Body bends to L



2

5. Kick 1 leg forward & out - foot high, knee slightly bent. Body upright, & arm well up
1 arm swings across body to contrast movement with 1 leg



Beat 3

b. step l foot behind r foot. Body upright
l arm moves, round to above head n arm
still in place above head.

Partners have now passed each other
sideways square and are now slightly to R

Cambio

Beat 1

1. Place l toe to n toe - body bend slightly to R

Beat 2
and 3

2. Raise l knee to waist level & circle 2 T from
3. knee (mond de jambe) to flick skirt outwards

Beat 2
Beat 1

4. stamp l foot beside n foot. Body turns h so
that partners have n shoulders to one another
Arms above head & back

Beat 2

5. Stamp n foot on back of l foot. Body begins to
turn to R

Beat 3

b. Kick l foot forward & upward to waist level
Body turns & bends to R so that partners
are beginning to face one another. Click castanets
together l above the head.

Beat 3

Beat 1

7. Long step sideways on l foot (large step)
Body arches back & bent sideways to R.
l arm up, n arm moves out to side & down

Beat
2 & 3 8. Three steps forward n & n, changing places
 with partners, passing each other on the

Beat 4 9
Beat 1 10 h but facing one another & finishing by curving inward to R, to face partner on the wrong side

Pass de Entrada begins on 2nd beat of Beat 4
 Begins on n foot & dance step n & n feet
 3 times
 n arm swings round & up above head.

PART II

Beat 1
Beat 1 1. Place n toe to l toe (5th position)
2 2. Bend both knees slowly for 2 counts.
 Body bends to R slightly
 Look over n shoulder
 l arm up, n arm shoulder level

Beat 3 3. Kick n leg, sideways to R, knee slightly bent
 waist high

Beat 2
Beat 1 4 step n foot behind l foot
2 5 step sideways on l foot
3 6 step n foot in front of l foot

repeat, beginning with l foot



Part III

Arm movements are similar to those of Cambio although steps slightly different.

Part 3
Part 4

Kick l foot forward + upward from toe of r foot, body turns to R as in step 6 of Cambio.

Walk 5 steps to change places with partner

Part 5
Part 3

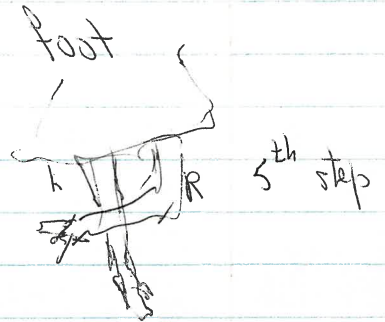
body arches back, bends to R
arm up, r arm moves out to side + down
and on back step (5) kick r foot upwards as
open step on back l.

6-7

l r l r l (kick up r foot)
foot may cross upward at knee
Repeat the steps beginning on r foot

8-11

Repeat this again beginning on l
and again beginning on r



The Finish

Final position is in step description.

Part 3

Begin on back heel, l foot in 1st position
with no change of weight. Costumes click together.

Part 1

Stamp l foot behind r foot changing weight
Bring r arm down sharply in front of l l

Kick r leg forward + circle it in front of
l foot, putting some weight on it. Body + feet turn to
l, r arm circles + comes up + l comes down.

Continue turning to R on balls of both feet
to finish with R shoulders to partner as shown
in sketch E.

Keep head backwards.
Back movement takes 4 beats, finish quickly
& finish held in frozen pose.

Partners click on final chord.

Dancers finish on a turn (enveloppé) so
that R shoulders are towards partners, looking at
one another.

Raise chin in unengaged pose

HOW TO TEACH

1. Teach every movement before putting dance together
before mirrors
2. Present illustrations of poses to students to study
before a session
3. Practice costumes
4. Practice arm movements
5. Practice feet movements & body movements

Sesquidillas Sevillanas

Region Andalusia

Character - quick & gay. Movements of legs & head are sudden & form a contrast with supple continuous movements of body and arms.

Formation:

Couple dance, can be done by 2 women. Takes up little space & consists of crossing & re-crossing of partners.

Dance - Each of these is called a Copla. Each copla has 3 parts.

There is an introduction to the Copla.

Introduction

Partners stand side by side in 3rd position (see sketches) 1 foot in front.

Place L hand on L hip & hand curves inwards & is down R side. 3rd finger & thumb together.

On last bar of intro one partner takes 3 steps & is together in semi circle so as to face partner - now each about 3 meters apart & facing.

Part I Paso de Entrada

Both begin on L foot & dance step

Bars 1-8 11 complete times

Bar 9

On 5th Paso - L forward, R toe closes & foot back (3 beats only) Then

Bars 10-12 Cambio

danced 1 T so that partners change places.

Paso de Entradas 2nd time

Dance all 6 steps of the Paso

Bars 1-2

2 3 1 2 3

Bar 3

2 - step on n foot and

3 - bring l foot in front of n foot
(linking step)

Part II

Bars 11-9

begins on n foot & danced through

(pasos) 3 times

n l n

Bars 10-12 Cambio

Bars 1-2

Paso de Entradas 3rd time

Pasos begin on l foot

l foot

Bar 3 beat 2

2 3 1 2 3 1

PART III

Bar 3

Begin on 3rd beat of Bar 3

Bars 4-5

Place l foot forward & upward from n two

(beat 3). Body turns R for step 6 of Cambio.

Bar 5

is walking steps to change places

body and arms as for Cambio 7, 8, 9, 10

6-7

but take n foot upwards on last 1 as it is placed on ground.

Begin with l then n

place up & crossed over as per sketch

Bar 8-11 Repeat 5 walking steps beginning with n foot
& return to place.

Repeat 2 more times beginning with l then n

Bar 11
beat 3

The Finish
as described before.

Bar 12
beats 1
w of

The Remote Past

Spanish Dancing

Primitive Days

Dancing was used on religious occasions or to celebrate battles won or victories or as a means of recreation.

The areas of the Peninsula varied from region to region, according to race, language & religion.

The people of the Iberian Peninsula were distinguished by their different customs, habits and dress. They had nothing in common with their neighbours.

In new early days, Spain was divided into kingdoms & each had a ruler.

Since was all important & in order to impress one another, they attacked one another.

Of new pre-historic days until the fall of Rome in the 5th century, the country was overrun by various alien forces.

Finally Spain, in the 6th century, the Visigoths dominated the country; they remained in power until the 8th century.

The Moors came next & occupied Spain for nearly 700 years. After their departure, the country was welded into a national entity. This took place when Isabella & Ferdinand were married & the Crowns of Leon & Castile united.

Because the Iberian Peninsula was in a constant state of warfare for so long, a lot of valuable documentation has been lost, or destroyed.

No treatises on pre-medieval dancing exist or do not appear to have survived so it is not possible to see the shape of Spanish dancing until the Middle Ages.

The founders of the Spanish race were the Celts & Trojans with the Iberians, formed a race known as the Celtiberians. (An ancient source 3 A.D.)

The dances then in existence were mostly of a religious or mystical nature, although the ladies liked to dance for recreation.

From excavated bases of Iberian origin, we can see various positions of the arms:

- over the head
- one curved in front of body while left arched over head
- rising up on the heel of the foot

Most can be seen in Andalusian dance positions of today. [Introduce movements here]

The earliest references to instruments used to accompany the dances are the flute & trumpet (Mantónicas of el norte).

Many races settled in the Peninsula & all contributed to her growth as a nation & her Dance.

The Phoenicians were among the first artists, the Hebrews followed shortly.

Sacred dancing was a part of their religious life then, it still is.

About 600 B.C. the Greeks penetrated the country & settled on the south & south east coast. Greek culture had a profound influence on the people.

The part dancing played in the Greek civilization is obvious, well known, so their contribution was enormous.

The Romans came to dominate the country after the Greeks from 215 B.C. to 409 A.D.

During their occupation they latinized the people by introducing Roman customs, language, Rome & christianity, gladiatorial contests, bull fights & magnificent theatrical spectacles.

They built roads & bridges, aqueducts & fine theatres.

The Romans loved entertainment on a vast scale & their tragic & comic plays always included dancing.

Dancing also formed a part of their entertainment & the natives of the Peninsula were happy to oblige. This type of dancing took place in taverns or tabernas as we call them today.

The impression one receives of Spanish dancing in Roman times is that the Romans preferred to watch the spectacles & were not interested beyond this.

Spanish dancing was criticized harshly & such epithets as provocative, lascivious & obscene were readily applied.

Had the critics paid more attention to the sinuous movements they would have discovered that the swaying was not due to obscenity on the part of the maiden dancing.

Rather it was a part of the dance itself which made the ability to seduce & shock the audience. This still persists. Spanish dancing is either admired or condemned.

In the 16th century two dances were banned because of their hip movements - Chaconne & Sarabande. They were under constant vigilance & severe punishment was meted out in an effort to eliminate them.

In Hispania Roman times dance interludes were fashionable between courses at the notorious Roman feasts. They were for the specific entertainment of the rich Romans & their guests.

They adhered to some form & the dancers used crystals - the precursor to the castanet. They were used to make the rhythm, accentuate movements & whistle guests with sensitive hearing. They were made of shell such as oyster.

Dancing chiefly confined on the women-made dances made no impact upon the audience.

The most interesting part about this period is, that the Romans never in any way, intereared with Spanish dancing. This is even more remarkable since in most things, the people had been obliged to adopt Roman customs.

It was therefore a new great achievement that the Spanish people maintained independence in their dancing, a what the Romans, far from suppressing it, sponsored this art form.

The Visigoths - Dancing under Them

Alans, Suebians, Vandals & Visigoths poured into Spain from the North. Wave after wave of Gothic hordes spread through the country.

Finally in the 6th century, the Visigoths triumphed & made Toledo their capital.

These war-mongering people had no other interest in life save war. During the early days of their occupation, they concentrated on establishing themselves, so there was little time for dancing, learning & living.

They were regarded as savages because they wore animal skins & shaven out their hair.

At first they imposed their crude customs on the inhabitants but to no avail. Indeed it was the refinement & elegance of the Spaniards that turned the tables & civilized the reasons of the invaders.

Visigoth education consisted of making warriors & many, harder games were encouraged. (They became prominent to medieval tournaments).

Theatrical entertainments with acrobatics also not interest the Visigoths & they led one time in closing them down. However the Roman spectacles were dispersed with. There was one more theatre opus & elaborate theatrical productions could not even be conceived by them.

Taste in entertainment changed. Functions became more intricate. Dancing was still part of banquets feasting & general revelry. But these were held in conjunction with family affairs such as weddings, reunions etc.

For the receptions held in honor of visiting military visitors, dancing opus were replaced by more. Their performances were less than gross & very crude. But this was the Visigoth idea of good entertainment.

The name given to these acts was "histriae" men who dressed as women & made vulgar gestures.

Classical comedy & heroic tragedy declined & these were replaced by pantomimes. Entertainment became so vulgar & fell to its lowest level under Visigothic rule.

Liberties were taken by both men & women to the point that the Church finally intervened & forbade them dancing together in public & dressing up in opposite clothing.

The Wine Harvest Dances were considered to

be especially harmful & were also forbidden.

As time went by, the Visigoths became a little more civilized. They began to wear Roman dress & the women even began to use perfume. But at heart they were Germanic.

Real integration took place when they became orthodox Catholics.

They then became so fanatic that they stamped out everything that represented their former paganism.

The Jews particularly suffered & many allowed themselves to be baptized into the new faith solely to survive.

Still not satisfied, they roamed across the land, determined to subjugate all & persecute any who dared disobey.

Unrest & confusion followed. Bickering for power between the nobles ensued & the Jews became the victims of this terrible intolerance.

They were deprived of wealth & station & those who could fled to ^{North} Africa.

Towards the end of the 7th century, the Arabs planned an invasion on the Peninsula & helped by the Jews & internal discord, they overran the country.

Within a few years they occupied all but Asturias

and the Basque country, thus maintaining their independence & the national Hist.

This is why the peak Spanish economy can be found in the 11th c.

The Arabs refrained from imposing their religion on the Christians during the early days of Arab occupation. In fact a Christian could not wear a horse or wear Arab dress.

The Jews were protected by the Caliphate in return for their help. They had their own part of town called Juderia where they were free to practice their own customs & religion.

The Mozarabic section of town was called *al-muwalladun*. Christians were tolerated but had to do nothing that would annoy their new masters - such as bell ringing on Sunday. Some converted to Islam out of necessity or ambition, but not out of conviction.

And it was in this rich mosaic of humanity consisting of Greek, Roman, Jewish & Arabic elements, that the renaissance began to flourish once again.

Despite the major responsibility of the Visigoths the economy had survived. A most fruitful period of development was at hand.

Spanish Dancing under the MOSLEMS

The Arabs, loved dancing girls but unlike the Romans who had none, they brought their own with them.

g/ot cat were professional. Some were imported as slaves & were obliged to dance when called upon.

The professional dancers coming from the East were engaged by the Caliphate & were highly paid.

The national dancing machine, continued as before especially in the areas of the unconquered. It would be some time before they adopted the new oriental movements & rhythms.

There is no evidence as to what Moorish dancing may have been like. This is because Arab law forbade depiction of human form on works of art. So it is from the Orient that we must get our ideas.

Rhythmically speaking, dance form follows musical form. The sources of influence are then those of the Celts, Jews and Arabs but it is not clear which pre-dominates.

NOTE
Liturgical music on the Peninsula was already highly developed, when the Moors arrived. This music was particularly influenced by that of the Hebrews as in fact was the Arab music (Both existing & Arab).

Celtic music had a very strong influence & it was from Celtic music that European music was born.

The most brilliant Court in the 8th century was at Cordoba. Most important pastime was dancing. It was considered important enough to be part of every cultivated young person's education.

Exhibition dancing was also now accepted & solo dancers were engaged specifically for this purpose.

Generally all dancing was connected with happy occasions & wine drinking - despite strict alcoholic consumption Muslim laws (prohibition to consume liquor).

Muslim poets even wrote odes to the golden Andalusian times.

Everyday life was not heavy, tedious or austere. And dancing, which had all but been suppressed under the Muslims now had the opportunity to flourish.

The effect of orient influences was felt in all branches of the fine arts, sciences & education in general.

Entire ornament & art fashions changed & the changes became very noticeable in the Christian world.

At the commencement of the 9th century, Cordoba was the centre of learning & artistic activity. It also represented all that was civilized in life at that time.

In 801 a musician who had considerable effect in the shaping of the civilized manner, was brought from Persia.

He was highly prized & found favour with the Sultan who was a music lover. Known as The Blackbird, Zopyrus (his real name) added much to the comforts of the law, especially when for the women, he opened up a beauty parlour. (Equivalent of)

Women could go & have their faces made up, eyebrows plucked, hair tumbled into a puzge (style of day) etc!

He revolutionized women's fashions by introducing light pastel fabrics for summer wear & heavy dark fabric for winter.

He initiated the cook into the columns out of well balanced meals. A meal began with a soup, followed by a meat dish seasoned & a la Baghdad & concluded with a succulent sweet dish made from honey and nuts, or pink paste stuffed with almonds & pistachios. (Almond paste for ymen coker).

Now one did not heap the entire plate with food. One course at a time, served sensibly.

He introduced toothpaste & made himself a 5 storaged hute (had only 4 up to this time).

This lovely terra of life continued until the 11th century. The Moors ruled well & there was much intermarriage between Christian & Moor.

In 1032 A.D. the capture of Cordoba led
Tribes from Jordan passed in & remained until
1146 A.D.

Each new invasion brought tribes from Persia,
Saxons & Africans & all left their influence upon
the dance.

The dances of Southern Spain reflect oriental
influences in the use of the arms & wrists &
upper part of the body & complex rhythms.

After the fall of Cordoba, life centered in
Seville, where it became more & more commercial.

Festivals & aquatic pastimes were added to the
others well established open air parties.

A form of entertainment called the Zambra now
appeared. Men & women slaves sang & danced
all day. Poetry flowed, wine flowed & Seville
became the leading center of musical culture.

Of returned open air parties held in gardens or
orchards were the most popular. Slave girls sang
& danced although it is not known what motives
the dance took.

The lute & drums were favored instruments
for accompanying.

The Arabs knew how to adapt well to this arid, beautiful land & brought flowers & trees & shrubs with them to enhance that beauty.

They learned the art of water & had baths indoors & outdoors, beautiful tinkling fountains, decorative lakes & pools which remain today as part of Andalusian parks & gardens.

As the Moors obtained a firm grasp upon the Peninsula, dance flourished & oriental influences continued to seep into the land.

The professional dancers were so highly thought of that in time they appeared at Christian Court functions & in this way, the Moors penetrated Christian aristocratic life.

In the Middle Ages Troubadour & Moorish artist performed side by side.

The Troubadours loved the Eastern influences & succumbed readily to them. They took up the style set by Moorish artists & lost no time adopting the fascinating songs & dances of the Moors.

Note the difference in these two classes.
(Troubadours & minstrels)

The Troubadour was an honored guest at Court. They earned huge sums of money (unlike wandering minstrels) & often rose to high positions.

The wandering minstrels were no better than the slave entertainers, not attached to any house, wandered

from place to place, even survive & widely dependent upon charity of those who watched them sing & dance.

In the early 12th century dancing slowly evolved into an art that was composed of elements of East & West. (South of Spain only)

Dancing in the Basque country, Galicia & Asturias remained indigenous folk dancing (not composed).

Between 11th & 12th century, changes began in the north. The Christians had not forgotten that Spain belonged to them & reconquest was underway.

Slowly, slowly they began to reclaim their territory & with the help of foreign mercenaries from all parts of Europe, the task was achieved.

Thus it was that European influences finally penetrated northern dancing - (particularly of French influence).

Spanish Dancing under the Reconquest

When France aided Spain in her reconquest of the Peninsula she also provided the kings with consorts.

French court dancing began to permeate the Peninsula.

Diverse elements because of the intermingling of the races ~~became~~ began to creep in.

Up until this happened we have to remember that the Reconquest of Spain was the sole pre-occupation of the Christians & the development of the arts had been left in the hands of the Muslims & the Jews.

Now with the appearance of the French at court there was even more support in an effort to expel the Moors from Spain. (Conquest of Toledo 1085)

This event happened when the dance form was beginning to develop in France. The dances then adopted strict sets of rules concerning steps, figures & phrasing of movements.

These dances were brought to Spain & superimposed upon the native Castilian elements with their Oriental influences.

Very soon new steps & a foreign style were added.

Not only familiar with Moorish customs, the new Sovereigns continued to copy the sumptuous luxury of the Sultans before them.

They also continued to employ Moorish singers & dancers & musicians.

Alfonso the Wise (1263-84) was a great patron of Moorish art & collected all kinds of instrumental works of professional Moorish musicians (Canticos & Cancionero del Palacio -)

Some of these were dance tunes, which are still in use today.

Canto jondo or deep song was also found in the 13th century collection. (associated with Flamenco).

And although these are generally associated with the gypsies, it must be remembered that they had not yet set foot on the Peninsula.

It is clear from these melodies that the people were well versed with the 3 aspects of dancing.

Dance Tunes by Alfonso

- # 123 Solera gitanos or Plavica-canto jondo apparent
- 23 - jota
- 29 - Habanera
- 30 - Peteneras
- 121 Paso doble for lute
- 206 Waltz
- 209 Sevillanas floridas
- 232 - Popular dance tune
- 250 - melody from Asturias
- 291 theme found in Jota Aragonesa
- 304 - Trance down songs
- 313 Andalusian Soleras
- 318 Soleras gitanos of Andalusia

Throughout the period of the Reconquest, dancing took place in a number of ways

popular dances - not written down but passed from one generation to another

comic plays in which dance played a prominent part

folk dancing - dances varied according to region & were danced in open air

dance instruction - given to the high born by dancing masters who went from castle to castle

Dancing became a national pastime, pleasant for all with a profitable exchange of ideas between those at home & abroad.

The more simple dances of the people were used in 13th century mystery plays & in this way they were transformed into spectacular dances.

Sacred dances were also important & today in Elche near Alicante, an example of this still takes place. Dates Aug. 14 & 15 (fine shoes made here)

The Mystery of Elche is a semi religious semi lyrical play which deals with the Mystery of the Assumption of the Holy Mother into Heaven.

Stage effects are still produced by means of primitive machinery.

While the Moors were thus departing themselves in the kingdom of Granada, in the South, the Catholic Christians of Castile in the North remained them & elevated themselves in their own way.

Between battles & struggles for supremacy, the fighting men had to be amused.

Banquets were held & strolling musicians, actors & dances in abundance.

Something for everyone. Folk dancing for popular, court dancing for nobility.

These 2 aspects developed simultaneously.

The fact that so many miniature courts existed assured the continuance of the dance, & its prosperity.

The nobility began to spend more & more time at court & this peak of dancing became the arena as Moorish & Jewish aspects of the dance gradually faded away.

The reign of Ferdinand & Isabella in 15th century brought law & order to the land. A dance went forth & it was either be baptized catholic or leave the country. Many fled.

One way of focusing people's attention on religion was the use of the scenic play in which the simple dances (folk & ritual) were used to make a direct appeal to illiterate country people.

It became custom to perform them within the precincts of the Church & today (Tobols) some are performed inside Church as part of ceremony.

Sometimes dances were notorious for their "indecency" & were harshly repressed. Ecclesiastical authorities kept a sharp eye on dancers to see that they took no undue liberties.

At first sign of wildness or passion, severe measures were taken.

Since the idea behind this kind of dancing was to make people more aware of the faith, it had to be adapted to the religious needs. This took time.

Throughout 15th & 16th centuries, sacred popular dancing was practiced. It developed into its own dance form but did not displace song as the actual means of worship.

Despite its constant use, dancing always came under criticism. More too much pleasure.

Champions of the dance cited ancient custom of dance in the Temple & the Celestial Dance of the Angels but to no avail.

The opposition did not buy this & continued to look upon dance as immoral, illicit & indecent.

Clouds part in the dome of the church & an angel descends in a bell of fire as though from Heaven.

13th century music still used. Artists follow tradition, they are not professional but are drawn from ranks of the ordinary citizens of Toledo.

All social dancing was set against an extraordinary rich pattern of life. And the contrast between the temperance attitude of the Christian & carnal sexuality of the Moors can not help but be noted.

Early in 13th century upheavals in the South caused a shift of culture to Granada.

Splendour of life in kingdom of Granada surpassed anything previously known. (founded 1238).

The high point of Moorish civilization had been reached (end of Moorish domination in sight).

Learning protected by Sultan & a university with full glory was established.

Moors absorbed themselves in the art of living & entertainments of all kinds were outstanding elements of life at Court.

Dancing, horsemanship, music & singing were considered a must for all those of noble birth.

A lovely little princess danced "extremadamente" & played music in the Castilian & Moorish manner - the two most important styles of performance at the time.

Of frequent allusions are made to the zambra which is alleged to be the most famous & artistic dance of the whole Peninsula.

The zambra was often used in religious processions.

The word "zambra" is of Arabic origin & referred not only to a dance but also a band of musicians or a nocturnal gathering.

Obviously it was quite a party because it was abolished immediately Catholic Kings came to the throne.

The Moors loved to dance in the streets. In fact proclamations were sent out & each time a game was wanted, everyone who could come out & dance the folia, was encouraged to do so.

The folia like the zambra was popular. Today the folia is considered Portuguese & not Spanish. In reality it was Moorish.

Open air dances were highly favoured & even though they were competitive there was never any word of criticism. (Pleasant change)

The fact that the Dance has survived after so many centuries of attack indicates what a powerful force it is, in Spain.

A few years ago, the Love Duet from El Amor Brujo was televised on ABC. Had to be considerably modified because "Watch Committee" said it was too immoral in its original form.

SUMMATION of 16th Century

Life in Spain assumed a national form with characteristics that belonged to no other country. This was the outcome of a people after years of foreign occupation.

Dance was being moulded into Spanish shape.

Dance was segregated - aristocratic was confined to palaces & homes of the wealthy

popular dance - took place everywhere.

When used for religious purposes, it was modified.

Social dancing differed little from rest of Europe.

Certainly Spanish dancing influenced European dancing.

Medieval Times

The Spanish Dance in the 15th Century

Not all Spanish dancing in the 15th century was predominantly French.

Oriental traditions lived on even after expulsion of Moors. (never really abandoned)

And while many external elements were superimposed, the national dances were never obliterated.

Types of Dances

Canche - first dance that is linked to a song accompaniment. Tambours marked the time.

Two forms -

farandole - introduced by Moors
brankle (round dance)

Farandole - steps are walking or running
no precise rhythms
most important feature - threading the needle
dancers pass under arms, still existent
in some dances.

Brankle - round dance which included singing
dancers linked in a closed circle

Turning to right or left for variety
limited movement, but very rhythmic
patterns

- swaying movement called brankle - hence name

Development of steps from "Brande of arandole."

Medieval dancing had a set of simple rules, easy to follow

3 types - round
processional
chain

First & important development - linked dancers broke up into groups of 2 & 3.

Dance which resulted called "Estampe".

Estampe - kept the idea of the brande

- added simple patterns
- slight variations in steps
- simples, doubles, quies
- comes from estamper - "to stamp feet"

Steps - forward on left
back on right
never ahead (heavy costumes prevented anything more)

Danza Bava - Membran or Handers

- close to farandole
- danced in small rooms
- even, 4 bar phrase typical

Dancing was transformed when it moved indoors.

Technique at first - rise on toes to lighten quality of movement.

then quicker foot work - short bars
mixed rhythms - up till now dance always began on 1st beat of the bar.

Ballo - resisted.

dancers could be of both sexes.

steps not difficult

no leaps, but depended on insteps

Control

Sacabande - anybody in Spain caught dancing the Sacabande would be flogged.

In 1583, further decree. In addition to flogging, men condemned to galleys, women banished from Spain.

With merchant indifference, only Spanish have, they cheerfully went on dancing it. Was proclaimed to be more harmful than the Plague.

Very exciting dances. Arms & castanets never still. Undulating movement of hips caused many murmurs.

In 16th century bodies were very delicate - a movement of the woman's breasts perturbed the critics

not a little.

Social Dances

3 categories -
Church
Palace
People

Church^I

attached to a set form upon which national elements were superimposed.

Spanish dancing cannot be truly understood if the part religion plays in it is underestimated.

Spanish people sing as well as dance their praises to God.

Dance in Spain has always been closely connected to Church. At one time part of services.

In 15th century, forbidden to dance in Church in sacred processions. Considered too wild by clerics.

Sacred Dances

In 16th century they appeared at the autos da fe (burnings at the stake) & since then have been continuously in use in religious processions & ceremonies.

Bails de Copradicos - so called because they were performed while transporting holy relics from one shrine to another.

These dances belonged to professional group
a were of slow solemn nature.

Grotesque element also evident in mojigangas.
Theatrical in conception - dancers disguise themselves
as animals or giants. Form part of Oficio
Christmas & Corpus Christi processions. Also used
to end type of play, known as Auto Sacramental

Lots of dancing in the "autos" - zapateados,
sword dancing, cascabel dancing - leader carries small
flag - formerly a Victory Dance performed after a war.

Fandango was danced under guise of
pas de deux by dancers who represented
Holy Ghost & Virgin Mary.

Since people were so illiterate, the dance
was used to convey message of faith.

The Regional Dances of Southern Spain

The home of Spanish dance is in the land of flowers where caliphs once ruled - Andalusia.

"Where falls the shadow of a castle of the Moors, on that soil blooms the dance."

Andalusian women were born to dance. They have "honey in their hips."

Spanish dance, long an art in Cadiz suits the Andalusian Temperament. Enriched during occupation of the Moors, it blossomed in the south until it became a passionate joy of life.

Even Church used dancing in its rituals. Still used today in Cathedral of Seville by choir boys.

Spanish Dancing is really the art of Andalusia. (one province only).

Sevillanas - most typical & most difficult - Andalusian dance, dance of gaiety, dance of the laughing Castanets as, the Soul of Andalusia.

Consists of 7 coplas but often 3 or 4 are used. Each copla divided into 3 parts, each of those consists of 12 bars of music. Each part begins with a sevillanas (steps) & ends with a pass. Dance is for one or two couples but has been adapted for solo use. Use of castanets in counter time makes it doubly difficult.

At end of each copla dancers come to a

Staggered stillness. If it is perfect hand gets
"Buen parado."

Retenidas - long known amongst the gypsies. Some of
flamenco who lived over a century ago. Popular in
Cádiz, it comes from Cuba & has a strong allegro
rhythm.

Los Manchegos - begins with a complicated salidas. Three
couples are then danced twice at speed of Sevillanas.
Stops are used with beautiful pasadas de Sevillanas.

El Jé - ancient origin simple dance technically set
in two steps. Relies entirely on grace & elegance of
performer (woman) & contains elements of the Boleros -
pas de buket, lazos, pasos de brazos, encajes.

Los Paradenos, Elé & Vito - all flamenco type
Bulerías dances.

Los Paradenos - salidas stop like stately Pavane,
but this is followed by a waltz & couple are off
into an Andalusian rhythm whose speed calls for two
pasos de sevillanas to a beat - twice the speed.

El Vito - appeared in streets of Sevilla as a popular
dance end of last century. For a woman alone, it
is a parody of a bullfight & performance quality shows its
gypsy origin. Danced on a table.

The Malavinas - originated in Malava. Similar to Savelanas
danced in different length couples to that of Savelanas.
Performed in alpanatas - but work is bouncy.

(Songs by same name are slow & sensuous & nothing
in common with dance).

Sahas - dress with train traditional

The Regional Dances North of Spain

Three types - Round, dances in lines,
couple dances.

Round Dance - of Moorish origin.

Line Dances - pre-Hellenic

Couple Dances - Phoenician

Distinguishing Traits

tranquil
subtle graceful movements
reflect life

Dances have a three fold value

- dance reflection of the people
- reveals their habits & customs
- growth of technique & spirit of the
art comes through the dances.

ASTURIA

Asturia - La Danza Primitiva

- claimed to be the oldest dance of Spain
- simple round dance by men & women
alternating in a circle.
- like the Hebrew dances of Bible

A ballad accompanied the dance - verses are
preceded by a dedication to the Virgin, or saint.
During the dance the choral call of hi-ju-ju

is intended.

It is a chance of great happiness for the performer & not for the admiration of spectators.

Originally performed before going into battle it sometimes got out of hand through high pitched excitement, & this led to fights & riots.

A law was eventually passed, banning its performance when danced on certain Saints Days it becomes known as

Danza de San Pedro
San Pablo
San Roque de la Magdalena

In Candas - danced exclusively by women.

Xinencuelo

- d. import from Castile
- danced with circles more than grace by 4 or 5 couples
- begins simply but becomes more complicated with each couple

It begins with a patas ven a (salute) to the woman. Costumes accompany it. Floor design is a line of men & women facing one another.

The pandero is beaten to accord the rhythm & to accelerate it.

The Wagueros (Roman or Moorish customs) also perform athletic solos called Panderos to the accompaniment of a pandero, castanets or a large shaker which is hit with a bow.

Dance steps are exotic.

Coneado - consists of two parts. An entradas & a patasnegas.

Two dances & couples sing as they move rhythmically.

Giraldilla - like Fandango but simpler has difficult lazos.

Salton - a fast & furious variation of Fandango.

Baile de los Pollos - social variation of Giraldilla.

Two young men enter circle, dance for awhile, then invite two girls. All dance. Boys leave, girls are left to dance then invite two more men.

The last two are the "remaining childrens".

Corri-Corri - village of Arenas. Danced by a man & 6 women who carry beaded branches. Alternately wave off man & beckon him to them.

Pagan ritualism is obvious.

Pomicote - lively colorful. Sometimes a young woman enters & takes place of a man wearing a hat full of ribbons.

Other Dances - pantomimically flirtatious
Bailes de la Reposa - waltz dance
Rebujin - couples
Jota of Oviedo
Gonzaleza - Asturian version of
A lo Llano de Burgo

GALICIA

Milameira - resembles pyrrhic dances of described by Homer. Other authorities claim it to be an ancient war song of the Sueves or Brigantinos who worshipped the Moon.

It reflects the history of love. The modesty of the woman, elegance of the man, fidelity & felicity of married life.

In the first movement, man dances with great agility & acrobacy, to impress the chosen one. Eventually he drops to one knee & prostrates himself before her.

Then the two dance together, she with eyes modestly cast down, he still kneeling & turning.

Sometimes dances others who have joined four circles on lines & the two step outside these to contest for dancing supremacy. Represents communal life of marriage.

The character of the Gallegos is a strong mixture of melancholy & delight. Suits the Gallegos, who is of Celtic descent, both in features & mentality.

The Gallego is very poetic, superstitious & introspective & is looked upon by the rest of Spain, as stupid. (Probably very psychic & highly evolved)

The dances of Galicia exalt spring, love and nature. Swords, arches & be-ribboned poles are a feature of many of them.

Gallegadas - a very graceful type of dance in which couples bump & protrude. Woman remains serious, man, comic. 6 or 8 times.

Boleros de los Gallegos

circle dance. All hold hands then turn to make couples. A sort of Jota follows when they change to make a chain & a bridge & dance the jota again.

SANTANDER

is poor choreographically compared to rest of Spain. The best known dance is the Pasiegas

Las Pasiegas

begins with great dignity, men in a line swing women a few steps back, step forward then partners.

As dance proceeds men back & leap & turn, women remain gracefully modest, & take an occasional

glimpse of the pattern through lowered lashes.

Variations of Las Pasajias danced in:

Guipuzcoa (a)

Zamora

Aragon

Valencia

Malencia

The mountain dances are of a more ceremonial cast rather than for pleasure.

They are in two parts.

Part I begins with slow zarzuelas & air of incantation.

PART II At sudden signal dancers spring into action, faces high up & couples break into a wild dance when men execute all kinds of intricate footwork. Women copy them with amazing precision.

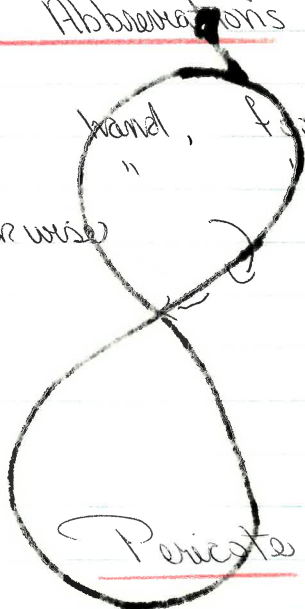
The Dances

Technical Abbreviations

r right hand, foot
 l left
 C clock wise

R turns or ground
 L patterns

CC - counter clockwise



Pericote - Little Peter

Region - Landes district of Asturias

Character - only country dance of great antiquity. movement by woman quick, man shows great agility & variety of step.

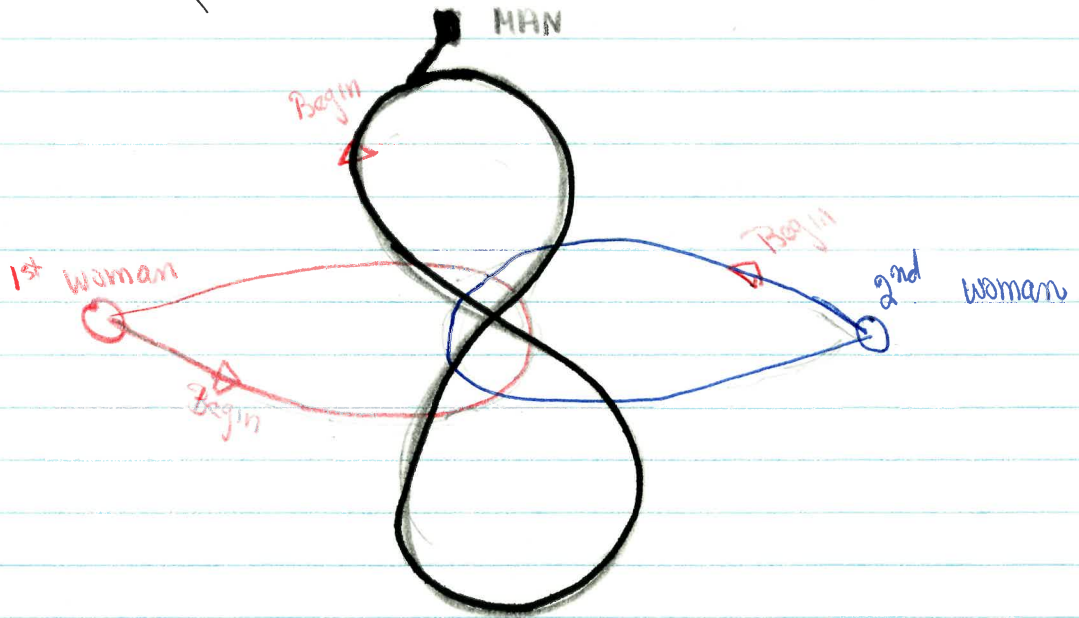
man's part may be danced by a woman wearing a magic top hat with many long colored ribbons.

Arms held above head
Thumb & 3rd fingers touching



Formation - Trio for one man, 2 women.
 The man, Pericote, dances his figure 8 at right angles to women's movement.

so that pattern is that of a love knot



Dance -

one whole pattern for 8 bars of music

All Begin on R foot and move R

Women advance toward one another moving slightly to R

Pass shoulders with each other & retire to places passing shoulders (should be back to back)

Step - shuffling walk - 2 steps to each bar.

Man - describes figure 8 passing between the women. steps to be used

Pas de Bourque
skip, high kick, skip
turning movements

Repeat figures as often as desired.

The BASQUE PROVINCES

Basques stubbornly claim to be neither French nor Spanish. They are BASQUE.

Can trace their purity back 8000 years. Their language identifies them with the Neolithic people which included the Phrygians, Philistines, Etruscans & Pelasgians.

Most popular dance is the Aurresku. Spectacular & exotic.

Aurresku

Dance begins by the leader (aurresku) sending 4 men to fetch partners. An entree or tonda is danced, each showing off his particular feat.

(Aurresku? see dance) The second movement - atzesku is danced in a long line. Dancers hold opposite ends of a handkerchief & each shows off complicated steps.

Third movement is the Zortziko - taken from the Sword Dance. Dancers form a circle & holding hands move in a simple step while the aurresku executes his amazing agility.

(Many steps used by modern ballet)

All display of technique is done with an expressionless face & rigid upper-body.

4th movement - "pasamanos" (grand right & left). Following is the desafio - challenge. Line divides in two & as they approach each other, they leap high. (Thought to be of prehistoric origin & idea is as high as a man

leaps, so as high with his crops grow.
Interjected is the main main or fandango both
of which are variations of the jota andonesa.

Saints Basques

danced by men & women. Dances - ritualistic.
It means witch hunt & is danced at other witch
Sabbath. Better known in the French Basque provinces
than Spanish.

Variation of dance best known in Spain as
the Multi dance of Navarre.

Other Dances - (exclusively danced by men)

Sword dances Colipuzco
Vizcaros

Technique so difficult that training begins in
early childhood. Lots of air work

Hoe Dance -

Mourisque - done by the wandering gypsies

Carnival dances - beautiful costumes & pyrotechnics & air
work embellish these.

NAVARRA

Mixtures born between the Basque provinces and Aragon. Takes equalities from both & blends with its own characteristics.

The Navarros are highly idealistic & patriotic. Men are strongly honest & greatly courageous. They work very hard.

Enthusiasm is child-like. Adversary, healthy athletic amusement.

Women are the most intelligent in Spain. Strong & fine physiques. They attain culture whenever possible.

El Chum Chum

a dance of charm, vigor & grace. Most characteristic of them.

Variation of the Jota Aragonesa & is found in Paula's ballad Sombroso de Tres Picos. (Ezses ballad).

Multidanza

danced on Sundays on Feast Days, it is neither completely ritualistic nor recreational.

Men only, & its stiffness & gravity suggest archaic ceremonial rites.

Steps are light & springy but not acrobatic. Very intricate. Circle moves to right then turns about

and moves to left.

ARRAGON

Jota Aragonesa - a perfect description of the people - proud, independent, stubborn, forceful and intensely energetic.

It has no pretensions to gracefulness. It is hardy athletic & humorous.

"When arms are low, like sausages hung from my kitchen railing by the cook," or "Every time I see sport centers, my eyes shine like rindles."

Examples of hardy & humorous couples that accompany the dance.

Jotas of upper & central Aragon are mas jota, mas saltadora (more leaped). Those of Aragona low are simple & keep feet on ground.

Men carry arms squared off with elbows high as shoulders. Women carry arms a little lower.

Performed on a wide square or polishing floor, dancers spring up to perfect so long as energy permits.

Jota is considered to be "fastest dance in the world". It is most certainly an endurance contest.

A vivid proverb was heard to remark that Aragoneses are fallen angels who with broken wings are attempting to regain Heaven thru the Jota.

The Jota Aragonesa is the most important and typical dance outside of Andalusia.

CATALUÑA

Catalans claim Catalunian is in Spain but not of Spain. Impact of Greek culture strong.

Tenacious and proud, Catalans have clung to their points of race for centuries. In this century they do not accept the Spaniards nor tolerate the French.

In the past they refused the Phoenicians, Greeks & Carthaginians.

Their dance is the Sardana.

Sardana

The Sardana is a hymn & a song. It is more than a dance, it is Cataluña.

The dance which appears to be a graceful pastime is much more to the peasants (peasant). It is the outpouring of his feelings. It is his hymn to God & country.

First mention of the Sardana is found in 16th century. However its origin is Greek. 17th century found it at Court.

Steps are composed of long & short to the right & left. Main difficulty is mathematical. One

must keep in mind the multiples of each step.

The feeling of the Sardinia (as all are gathered in the circle) is so ritualistic that an order was issued in 1953 by Primo de Rivera, that it should not be danced under the flag of Spain flew in the centre of the group.

There are two forms of the Sardinia, the Ampurdanes and the Selveta. Offered for districts of origin.

Little difference except Selveta starts to night, Ampurdanes to the left.

Contrapas - twin to the Sardinia. Danced in villages monks of Abertu. Like Sardinia, its danced in a hand holding circle.

Embriaca by steps called truncato (shuffling of feet) camadas (leg swings) and giras (turns).

Both of these dances are danced to couplets which describe Passion of Jesus.

Ball Dances

Ball Pla. couples dance

Ball de Deu - two lines of men dancers who move backwards & forwards - singly

Ball Corda - combination of above two

Comanda - north of Catalonia. Performed in style. man holds over partner's head, lifts her up at arm's length while she kisses another eye, similarly held.

Tota al Aire de Tamarana - less acrobatic but similar

La Costana - clapping dance of Ferida.

Morisco - dates to 15th century

Ferida (La Salda)

The Bolanzera (Wheel Dance) derives its name from word "bo" which means good. Although of folk origin it appeared in court dances in 1856. Dates from 14th century. Alphabet of Monasterium of Montserrat originally began for spread the dance at that time.

El Mocador - handkerchief dance. A girl gives handkerchiefs to 4 boys to be partners. When girl returns, boys choose 4 girls. Origin of handkerchief to partners originates in North Africa when dancer presented lover with handkerchief.

La Gola - sweet dance. Symbolic of feudal customs of Middle Ages. A single man wearing typical costume dances with whichever woman comes into the Plaza & who wants to dance. After dance, he sprinkles her with perfumed water.

Baile de las Nyctas - dance of the oyster shells of Greek origin.

Baile de Hala (pair of milk dance) in which dancers try to kick over pair of milk. An ancient fertility dance.

has Mamaitzes - medusa, of pitiless dance.

Pomo - danced with rather more grace of wine balanced on heads.

Bail de la Tova - a live tree is burned in the center of a open place. Recalls sacrificial fires of pre days.

P' Arava Reris - a man's solo danced over crossed sticks. (like, egg crossed swords.)

The Spanish Gypsy and their Music

The People - Characteristics

Brutal
Passionate
Persuasive
Provocative
Seductive
Inconsistent

Fierce Temperament
very religious
very superstitious

The Dress

Peasant like blouse - generally white
Skirt with ruffle - generally a dark colour
young women - flowers in hair - unmarried
older women - married - shawl
Shawl over shoulder or around waist
cross - usually gold
low shoes
no stockings - too poor

Dress for the Dance

Castanets

Flamenco shoes
Shawl - white or cream

Flowers for hair
skirt with ruffle

Instruments Used

Tambourine

Mitar

Castanets

The Gypsies

Flamenco

The wandering people known as The Gypsies came, most probably from India.

They came from the caste known as the Sudras.

Their earliest migrations have been chronicled in old Persian records and there is testimony to their presence in Egypt and Palestine before the Christian era.

They were even then, expert metal workers. And it was this skill which prompted Alexander the Great in 400 B.C. to send them from India to Greece.

The Gypsies or Sudras as they were called mixed with both the Phoenicians & Egyptians.

But based on their ~~pr~~ code of pride, they kept themselves above all nations and considered themselves a nation of Kings and Queens.

After crossing Europe, the Gypsies met with terrible treatment everywhere. They were accused of all manner of crimes, punishment was continually meted out to them and they were driven poor by everyone.

It is therefore difficult to know upon remote Indian philosophy just what they base their existence.

The Moors who conquered Andalusia about 711 A.D. were made up of 3 races.

(a) the Berbers - white complexioned & whose origin is Berber.

(b) Almo-hades - great warriors - no interest in art or culture

(c) Afemite Arabs - who were highly cultured

The Berbers and Almo-hades eventually grew jealous of the Arabs & united to overthrow the Caliphate in the 9th century.

The only kingdom left to the Afemite Arabs was Saraka, which still enjoys a prestigious position due to the long influence of a great culture and ability to adapt to her conquerors or situation of the moment!

After the fall of Morocco, things went badly for the Moors.

They had found in the Moors a spiritual kinship which encouraged them in their code of pride to feel free to intermarry.

The Andalusian Gypsy then was a mixture of Arab and Indian.

As late as 1492 Saraka Moors were coming to Barcelona. And even to day there is a great distinction between the Andalusian Gypsy and

the Catalunan (Barcelona) Gypsy.

In 1499 a decree was issued that Gypsies still oppressed & hounded, should stop wandering and settle down. And the decree went as far as to offer a certain amount of protection.

There were those Gypsies who did settle down and these were called Castellanos Nuevos (New Castilians). Those who did not were called Gitanos Bravos. They refused to relinquish their birthright to the open road.

At the end of the 18th century Charles III improved the laws which were still discriminatory against the Gypsies and further encouraged, they began to come out of their hiding places.

But they were noisy - they loved to sing and dance at any hour & this did not sit well with the conservative people. So they were put in barrios (reservations) which were called gitanerías or cañadas. And there they were left alone.

Today, there are about 40,000 Gypsies in Spain.

A century ago they were an outcast people. But now there is a veritable cult of Sufis that has sprung up and their delight wit, passion of the flamenco dance and their songs are coming to be acceptable.

There are some who believe that the gitanos of Granada are direct descendants of the Moors and not the Sibsas & this is accepted by the gitanos of Granada.

NOTE:

The Moors in fact do have the big influence on flamenco music.

The name gypsy or gitanos comes from dances of an Egyptian type.

This type of dancing can be seen during certain fiestas in Cadiz - south coast of Spain.

Flamenco means felah menajw - Arabic for "pleasant in flight". Again this thought comes from the delicate idea that the gypsies are descendants of the Moors.

Another theory is the idea that mercenary soldiers returning from a conquest drank & sang so noisily in the taverns that such behaviour was termed "flamenco". Soon the term was attached to the noisy singing gypsies.

And although the word flamenco was first noted in 1871 its history has provided many hours of pleasant but inconclusive research.

The Gypsy has no set song or dance of their own. They usually adopt the art & culture of the country to which they migrate.

However there is one exception to this. There is a dance called the Tañana (based on a zarzuela) and is common to gypsies throughout the world.

The flamenco or dance of the gypsies is a racial mode of expression & is not something borrowed from another people.

"Gypsies have rhythm in their veins instead of blood" so it has been said.

NOTE: The latest gypsy barrios in Spain are San Triana in Seville and Albacin in Granada.

Triana has been so named since the 13th century when a law was passed which required all inhabitants to white wash their buildings at regular intervals (still observed & this barrio is one of the loveliest in Spain).

In Albacin, the gypsies live in caves or caves. Each cave is large & white washed inside & out. There are at least two rooms, pots of geraniums & on a table to the right, & copper pots & pans hanging on the walls.

There are two main tribes of gypsies - the Meca and the Flanella. They are very rigid in their customs & do not marry outside the tribe.

The marriage customs though strict are unorthodox and

divorce consists of getting up and leaving the husband's house.

The women are very chaste & will not look at a man who is not of the tribe. Every young woman dreams of that procession to the altar with her white veil floating in the air behind her as proof of her maidenhood.

In fact the whole tribe feels responsible for the young woman remaining a virgin until marriage. This is the greatest gift a woman can bring to her marriage & after marriage the gypsy husband does not relax his vigilance. He is well aware of her thoughts & is ever beside her if she tricks him.

She is condemned & punished by the husband

The femoro dance was born of an oriental people and in the Orient, the dance was never just a past time, it was a ceremonial.

To the Spanish Gypsy it is even more. It is a Declaration of Independence. It is the national hymn of a folk disappearing race. & it is revealed to very few.

In the 13th century Granada was the dying stronghold of the Caliphate - today it is the dying stronghold of a living tradition of the Gypsy.

The Gypsy dances as the wind grips him. And so it is impossible to translate this dance in its pure form to the stage.

The gypsy does not dance before the eyes of an alien person. For when he starts dancing, he offers up something of his own soul to a Supreme Being. And therefore one

does not perform rituals before an unbeliever. (Hence the closed door to almost all ritual dances).

The only way you can see the dance is to be taken by a friend to the cuestas and only after they come to drink again & you have visited often & brought manzanilla (a type of Spanish wine). Then perhaps one evening they treat you and on that you are present & they really dance.

To dance as the gypsies do, one must for personal reasons or something outside of himself be gripped by a strong emotion and dances until one is lost to self and to the audience. That is true flamenco.

TYPES of GYPSY DANCES

The Alegrias - is one of the oldest. It is the purest, most refined and most dignified of all the flamenco dances and is called the Queen of Dances.

The movements are suggestive of those used in the bull fight and the coplas or song part can be happy or sad.

The dance without withdrawal is not sorrowful. The music which accompanies the coplas is gay and exhilarating.

The dress for this dance is a traje de cotas (a dress that trails) which adds dignity and charm to the movements.

Form of the Alegrias - Accompaniment - Muitarist

Palmos - hand clapping
interruptions of pasos or filigranas
one or two desplantes

Pasos ondulados - which must be graceful & elegant
↳ golpes and another desplante lead into a wilder tempo

3 Pasos con palmadas
Taconeo

It is strictly improvised & is danced to suit the mood of the moment.

Bulerias

is gayer and faster than the Alegrias. It is a pantomime used to tease.

Farruca

is the first dance the gypsy children learn. It embodies all the techniques of the other flamenco dances.

It is pure dancing because there is no message to impart.

The movements are proud & they must fascinate the beholder. The rhythms are intricate.

The dance is more suitable to a man & when danced with excitement is most impressive

Zapateo
mechazapatos (scrubbing the floor)

caída (fall)
ruedas quebradas
tiempo de tango

Zapateado

also essentially a man's dance but again is ~~taught~~ learned as the basis of flamenco dancing.

It is composed entirely of zapateos. The arms are securely used (remain on hips for lady, thrust in jacket for man)

It dates from the 19th century.

Garnotín

a dance for a couple. Very emotional and is like a French Apache dance.

The gitanos is very rough with the woman & lets passion sweep him completely. She plunges her to the floor, drags her by the hair & will pull out his long knives "narcote" and threaten her with it.

When danced alone by a woman, she remembers the incidents by shaking off the rough grip, clutches her head & takes her fingers to her mouth to indicate pursuit of the man with the knives

The Tango Flamenco

is originally a woman's dance, though she wears a man's hat during it.

The steps are heavy and simple and allow more scope for floor design than the other styles.

The steps are based on the tango & the marineras.

NOTE

The tango dates back to Roman times & please note that the Tango Flamenco has nothing in common with the Argentine Tango save name. Very popular in Cadiz.

Soleares

is very very old gypsy dance. A many men antedate the Alegrias but these two are the origin of flamenco dancing.

Both similar in step. Soleares is elegant and has less facones (heel work) than the Alegrias.

The Soleares can be danced por chulja (from the standpoint of a gypsy or can Tango).

The name comes from a song called Suleadad.

Sadness and nostalgia permeate the coplas.

The Zambra

definitely of Moorish origin. It was danced at the Court of the Caliphate & was once called the Courtship dance when a certain Moorish potentate offered a very rich prize for the person who could dance most gracefully the Zambra with a Moorish maiden.

The Moorish Zambra exists today in the form of dance performed in the Cathedral of Toledo.

It is performed exclusively by a woman & is the most Arabian of all gypsy dances.

Gypsy Songs

Most flamenco coplas can be used to accompany the dance and their estilo de canto (style of singing) is given to the dance.

However the dances listed above contain coplas that are not used as dance accompaniments. They are separate from the dance (interludes).

More distinctly song than dance the Sequidillas Gitanas or sequiriyas gitanas.

Composed of 4 lines as opposed to 7 which make up the Spanish ~~Sequidillas~~ Sequidillas.

Gypsy songs based on 4 lines - called Semamos. Coplas are improvised like the dances & to very sad coplas - the accompaniment is very fast - dancer is laughing at the other's tears. The gypsies sing their sorrows & dance

in a frenzy of activity.

Serates (songs of song) are improvised during Holy Week and sometimes a carolers improvised in prison are never danced and are always unaccompanied.

The Ritual Gypsy Dances

For Dance de Casamiento - on the night of a wedding, the whole tribe gathers in a circle. There is singing, feasting and dancing.

But at a certain point, the oldest dancer (she who has taught all the others) who holds tradition in her hands signals & the entire group begin the wedding dance, with the bride & groom dancing together.

The music grows wilder & wilder & ^{suddenly} the old woman takes the hand of the bride and leads her to a courtyard off over at the back of the square.

The groom is left to dance alone in the centre of the square.

For 5 minutes he dances his hopes, his fears & his confidence.

Suddenly the old dancer returns running into the centre of the circle wearing her hand aloft.

On her forehead she shows the blood of martyrdom - and the dance takes on a wilder higher pitch of joy.

The Dancing of the Gypsy

To the gypsy, the dance is a prayer to all desire a all consummation. It is the expression of the elemental truth that all life is birth, mating, and death.

It is teasing, it is the agonies of the first flirtatious look of a young woman to men, it is the fatal impact of overwhelming desire.

It is the challenge of love, the pursuit, the voluptuous game of love and desire.

It is the hard passed climb to passion and the headlong plunge to destruction when one seems to be the master of all the kingdoms of the world.

All the body takes part in the dance. One prays with one's feet. Knees bend and sweat under the surge of passion. Arms rock and undulate. Fingertips beg for sensation. Teeth & eyes flash. And at the end one throws the handkerchief into the lap of a chosen admirer.

The dance is not a spectacle of amusement for a passive & unresponsive audience such as north americans.

It is the visible embodiment of an emotion in which every spectator takes part.

The aim of gypsy dancing is to excite, not to astonish.

All the way beginning of the dance, the Gypsy

asks the help of those who would dance with her. All come at once with the others. There is a beautiful unity.

She begins with palmas. They are new and new alone. Someone else beats on a chain hung with a stick, another begins a different rhythm with his hoofs.

She is said to encourage. And as the dance progresses, the chorus grows sharper and the words used are Andas! Andas! Selens! Chicas! Que opacia! Agua, agua!

Happy dancing is a true art. It is not done for money ^{or applause} but for the sheer pleasure and satisfaction of dancing.

It is not so much in its emotional price. (I have seen dances of Russia & Scotland).

NOTE. What sets gypsy dancing apart is that it is not a part of life, but life itself. It is so rich in sincerity that it touches the most cynical person.

Do not move just to be seen moving. Move because you are compelled to move in order to express feelings, sorrow, tragedy, psychological problems.

Remember, you cannot force it, you can't fake it, you can't hurry the learning of it and you can't steal it.

Techniques can be taught but experience must be brought - the hard way.

The flamenco dance or Gypsy dance is the product of emotional experience.

Its true perfection is imbued with the unshakable pride which is the heritage of the Señas.

Castanets

are the most characteristic accessory of the Spanish dance although the gypsies prefer to snap *piegas*.

Andalusian	name -	palillos
Valencian	-	pastigs
Aragonese	-	palgaretes
Castilians		castañetas

History is lost in the mists of antiquity. Used by the Egyptians when they conquered Rome.

The merris used in China for centuries. In ancient China, large clappers called pans were used.

In 13 B.C. a description was written of a pair of Egyptian dancers who performed to music they made themselves on small wooden clappers.

The Spanish name *castanetas* is derived from the shape of the instrument which is like a cast-iron shell.

Castanets can be bought at any price & have any tone.

A pair of excellent castanets mellow and grow with age. They gain from the heat of the hand & the oils on wet hands a quality of notes not possible otherwise. They eventually take on the personality of the person & should not be exchanged.

They are usually made from *acacia* an exceptionally hard wood. Ebony is also used but is quite brittle. Ivory one time used but is scarce.

Dark ones are considered superior. Key tone regulated by the crown or hollow

In Andalusian, the pedals are attached to the thumbs

The best is make the hand a on top of the thumb.

The rods must be pulled tight enough to force the thumb base to bend slightly.

The high voice goes on R.H. (pennonic) low on left (marxulnic)

Corchettes, lewisas (Tules) and center Ternes are made with R.H. of left hand into containers stand apart a little, lower one resting ~~in palm of hand~~ on cushion of thumb.

Now let 3 fingers slide from the side of the top shell into palm of hand while index finger lifts from shell.

Be supple in wrists. Hold arms curved to front

Stand weight on right foot & place left hand left foot out, arms above head - 5th position. Bring left arm down in a circle & as it falls

up with the neck, shift weight to left foot and
face right. Repeat with weight even.

Waltz -

Colpe in both
Tah new tah

Paso doble

Colpe in both
Ta new tah
Colpe

Jota

Tah pi tah
Pi tah Pi

Sevillanas

Ta Ria Ta
Ria tah pi tah
Ria Tah Ria tah pi

Spanish Dance

Introduction

The Spanish Dance has enjoyed a popularity unequalled by any other dance form.

Since Cortez it has fascinated the world. Since recorded history Spanish Dance has been the most varied & most highly developed of all Western dance.

It is considered to be more superior than any other.

There are 49 provinces in Spain & over a hundred dialects, each has its own traditional dances.

The Spaniard loves his dance - for him it is a cult. The dance is a part of his heart. It is said that if you deprive a Spaniard of his chocolate a few candies, he will sicken, but if you deprive him of his dance, he will die.

Spain is the classic land of the dance, as Greece once was.

It is the strange mixture of East & West that gives the Spanish dance its allure. Like quick silver it eludes us & this very elusiveness excites us & makes it earthy & sensual.

The western part of the dance opens, smiles & keeps and expresses its sentiments.

The oriental part is serious & sad. It closes in on itself, pondering another world. It is controlled & deeply hidden.

History of Spanish Dancing

The earliest known writers to Iberia were the Phoenicians (1000 B.C.) History has left us no words of the choreography of that period, but there are folk dances in Spain that are derived from the Phoenicians.

With Hellenic supremacy in the Mediterranean 550 B.C. it is possible to trace the origins and influences in the dance.

Costly items were first used in Greek dancing. (Can be seen on vases & figurines).

The counter line in the arms, the arched back the spiral movements, were also present in Greek dancing. So was rhythmic clapping of the hands. (jalco)

The Sardanã of Cataluña - proceeded from the Pyrrhic dance - a primitive cult of sun worshippers. The dance represents the passing of the sun.

The Sirtos is similar to the Sardanã and is written in the Mithydrion code (has been for 20 centuries).

In Homer's poem, the Iliad, there is a poem which describes the Sardanã done by young girls.

Some of the dances done in Valencia are like those of the Egyptians at funeral ceremonies.

The Zortzico Vasconado is like an Egyptian or Hebrew sacred dance.

The symbol, Tambourine, Triangle & Plectrums were all known to the Egyptians, & their art spread to the shores of the Mediterranean.

Cádiz was a very great centre of ancient dancing & supplied Rome with many of its dancers.

Cádiz then called Gadir was a centre of art and culture when Carthage ruled the world & Rome mastered the occidental empire.

Las Alondras delicias were adored by artistic and social circles.

Between 476 and 711 A.D. Spain was overrun by the Visigoths. Toledo was then the capital of Spain & along with Saragossa & Seville, the centre of artistic culture & activity. Little is known about the dance of this period.

After came the invasion of the Moors. Of all Spain, Galicia, Asturias, part of Alavencia & Leon did not come under Moorish domination. A more oriental culture penetrated in these cities.

During the Caliphate of Cordoba, 912-961, mighty dancing & dancing took place. At this time in history, the Zambarda, Sorongo & Zambra make their appearance.

The "Zambarda" is of Near East origin. It contains "indecent movements" & inflames people's passions when they see it performed.

ORIGIN
of
ZAMBARDAS

It was danced on the feast of Corpus Christi in 1583 and despite a law which was passed, banning the singing of the coplas, punzonets, and baches, they were sung anyway.

Eventually this obscene dance was banned & began to appear at the Court of the Inquisition. (1618)

With the fall of Granada & the accession of los Reyes Catolicos, the most protected of the arts was the dance.

During this Renaissance, dance began to be used in the drama.

Villancico - followed a playlet & used dancing

Folio - dance-song

Masque -

Fiestas - dance-singing

Pavanne - imitates movements of a peacock.

Extremely dignified, attributed to Virgin Mary.

Paracalle - song or leilas (song & dance festival).

Pansapied - from Paracalle

Chacona - ancient Cadiz dance.

The sarabande & chaconne are truly exotic dances. They were brought from Central America, polished & stripped of their rudeness and those movements & introduced into court life.

In 1659, the sarabande was introduced into the theatre.

It was used in conjunction with the zarzuela & was an "act" of dancing that followed the play.

The dance was an amusement for the aristocracy and as the King often danced, things had to be on the restrained side.

When the court took to the outdoors, peasant dances seen & admired by the elegant ladies came into being.

At the Escorial, ladies covered their hair with a mantilla and danced the fandango, & the Bolero.

The fandango originated with the Phoenicians. A couple dance, it stems from the malagueña, the Granadina, the Murciana & la Rondaña.

It dates from 1000 AD. & in its courtly form, became a minuet.

A story - Rome was scandalized by the fandango & its performance meant ex-communication.

A court was held & the fandango on trial, was found guilty. However, a certain cardinal suggested that it was unjust to judge the subject without letting it speak for itself.

Admitted this injustice, the court allowed two chances to dance the fandango before the august assembly.

Chivalrous manners began to disappear & wide robes

begin to move as feet begin to tap out the
beat ^{marked} tempo.

Soon the good fathers were making the dancers on
to even more unkind steps (clapping hands)

With the rest of the old fathers, His Eminence
sank back in his chair exhausted and the ^{of and end}
was re-established in all its honor.

A few later, the Bolero appeared. It comes from
the Spanish word volar (fly).

The Bolero depicts a woman slipping away,
approaching & escaping again.

The Sevillitas comes from the remote
part. It was sung as early as 1658 & danced a
century later.

Lightness and accuracy of foot work are much
prized in this dance & double & triple patterns not
uncommon.

In Andalus, the dance was referred & called
the Sevillitas.

Tonadilla - a little song with guitar accompaniment.
The dance is called tonadillera & dancer is expected to
sing.

School Dances.

The school dance is the dance taught in the schools of dance.

Pavane - is a slow dance - performed on the floor. originated in Spain.

The ceremonial dances, quadrilles & grape pinks are mentioned in its name which comes from the Latin "pavo" and means peacock.

It was popular between 1536 & 1676. At the Spanish Court it was developed into a procession of grape pinks & impressive spectacles. The ladies would let their long trains trail behind them.

The Pavane is simple walking with slight variations. One must dance it properly, uphold one's soul in majesty. It is danced by one or many couples. Before beginning the dance, performers walked gracefully around the room & saluted the King & Queen.

With the Pavane a new vocabulary of steps appeared for the first time in history. It was also during this period that folk and court dance were separated for all time.

Sarabande - came from the untamed gypsy Zambra. It is also danced with grace, pinks, solemnity & religious & professional austerity. Variations are often used despite its gravity.

Couples walk a pass for word
by " " backward
change places & form new lines,

between which other couples walk.

It is all new again but hands are tightly held
A arms occasionally taken.

Chacona

origin - West Indies

pas de Chacona - step forward on left foot
swing right leg lightly forward &
across left foot
etc a $\frac{1}{4}$ turn with right foot
in front
carrick left (leap into the air)
swing right leg right as

early description of the Chacona - a gypsy girl enters
with caskets & dances. A magician enters & with his
wand transfixes her into immobility while he dances.
Finally he releases her & they both dance.

This is earliest example of 3 couples & immobility
of the main partner.

Pasacalle - a Chacona with more deliberate &
less emotional movement. Steps are grave & majestic.

Folia - mentioned about 1690 & called "the dance of
madness". It was without regularity & originated in
Portugal. Like a jota in style.

It was favored over the Pavane & Sarabande.

Fandango - appeared in Spain about 1750. But some say earlier 1300 A.D.

Performed by a man & a woman, it is a courtship dance, which makes an "admonition".

Man & woman never touch but the dance is an inflammatory (fiery) challenge inspired by rivalry.

Horns are carried high - shoulder height, hands are constant.

Steps consist of
pasadas
jotas
sueltas en cuatro tiempos
sueltas de tornillo
cachucos
apoyadas

Set in 3/4 time & features passes of the "sueltas"

Examples

Solo from The Corned Hair (Jaller)
Fandango from Asturias
Carmen - dance and act

and all Fandangos.

It is a very sensual dance & must be performed with fire & exuberance.

Bolero

a couple dance of courtship without the sensual challenge of the tango.

Progress - same as tango. Costumes or chaperones are used. Lower limbs work important & there is air work of the ballet.

cuartos

largos

embrodados

~~metal coral~~ metal arañas

piñetas

cuatro pedras

cañeriles

Because of its technique, it is not danced in slippers nor on point.

Examples

Ravel's Bolero

Milhaud

Carl von Weber - Preciosa

Debussy

Sevillanas Manchegas

direct but light and gay dance. Flirtation is more
- Fandango - Bolero. sensual on the

Foot work is light & interplay with one another.

Steps:

manchegas

sevillanas

embiteados

~~matad~~ matad avarias

piruetas

paradas

malas juenas

Danced by one or two couples & 3 coplas.
It features the Paseo (walk around) and then paradas.

Examples - Albemir - Sevillanas

Bizer. Mean to the walls of Sevilla

Excellent teaching dance for most part work of
all Spanish dancing.

Sevillanas

The Sevillanas Sevillanas remains in the Academy of Dance). Purely Spanish.

Danced with rounded arms, steps are bounced rather than stepped & there is a minimum of high steps.

The facones is sharp & style is very sensual (like flamenco).

Graceful motion of thighs
easy bending of legs
modest yet gay.

The Techniques of Spanish Dancing

The carriage of the body

Shoulders ~~to~~ back
abdomen ⁽ⁱⁿ⁾ & head back
chest up
breasts & hips fully curved
Ribs curve inward at waistline
between shoulder blades - back arches up

The carriage must have a flowing ease.

The male dancer is asertao from anempts to knees.
He dominates the woman at all times.

The woman swings her hips a little. Imagine carrying something heavy on the head.

But do not exaggerate this - otherwise it becomes cheaply vulgar.

The essence of Spanish dance is passion held held, like water bubbling in a tea kettle which now & then pushes the lid up to boil over.

The muscles must contract & there must be an averted coldness about the face. Know that if you gave your temperament full rein, like the Phoenix, it would consume you.

Do not attempt coquetry - this too is vulgar. You should use yourself to sensuality. The movements must be studied so that they become a replica of restrained passion.

There is no part of the Spanish body in motion that is not balanced by the rest.

The fan - let it be a third hand. It is never at any moment any other than a fluttering bird of grace while head, eyes & hands follow to balance its movements.

Exercises

1. Pull the shoulders back & down until shoulder blades are flat. Keep them there no matter what anything else is doing.

2. Put chest out & up as though a cord has been suspended from ceiling to between breasts. A Spanish woman is proud of her breasts (no matter what size)

The shawl is often draped around them in such a way that their swelling fulmen keeps it around the shoulders. (united)

3. Hold abdomen in

4. Bring back head until there is a plumb line between ~~shoulders~~ the base of the skull to the back between the shoulders. Tilt chin.

5. Lift upper body to ceiling - drive lower body into floor.

The down held shoulder, the upheld upper arm are the strongest characterizations of Spanish dancing.

Don't exaggerate! Praise to the source! Do not be afraid to be still. Do not be ^{ashamed to be} a sex conscious!

Technique of Spanish Dancing

Positions

1st Position

Chest high
Forearms nearly touching in front
heels together



2nd Position

shoulders high
arms extended out at sides
forearms curved downward
heels 6" apart



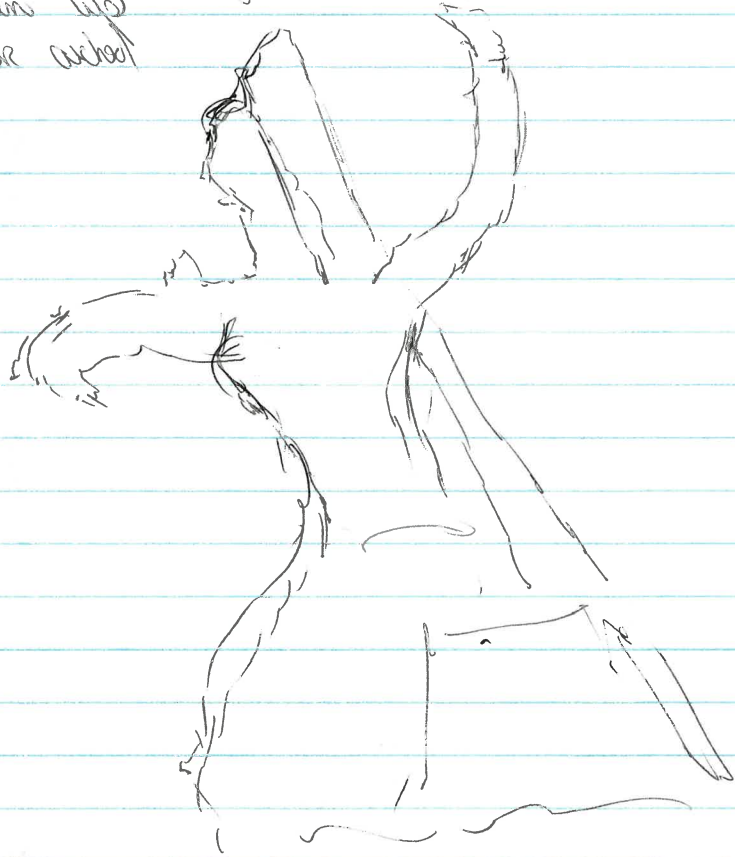
3rd Position

R. arm above head out from head
hand curved

L. arm extended out at side
one hand against other foot's arch straight

chin up
back arched

Shoulders up



4th Position

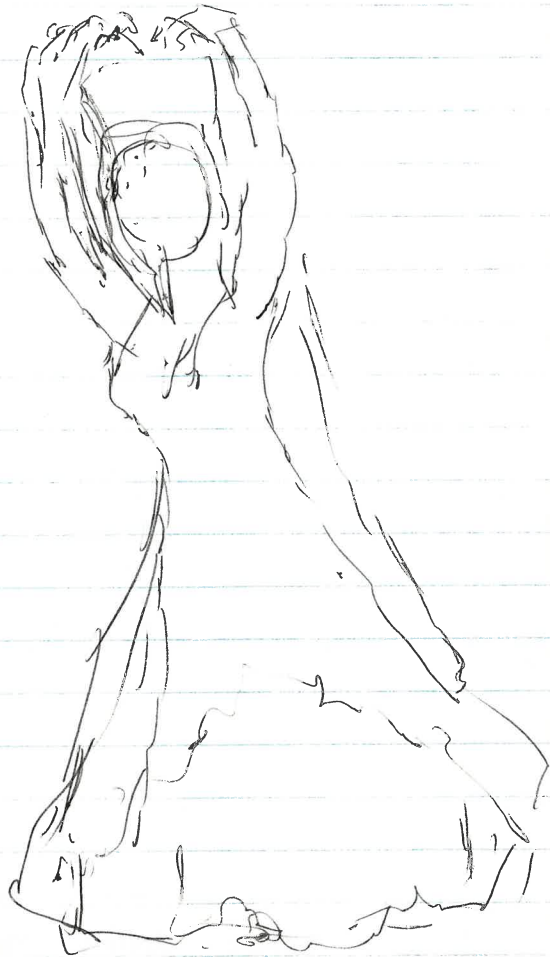
Right arm up straight up in a line
with head - hand bent back

L. arm in 1st position, shoulder slightly down
one foot before the other



5th Position

Both arms above head
Fingers nearly touching,
front heel to back toes (straight ahead)
Chin high
mouth slightly open

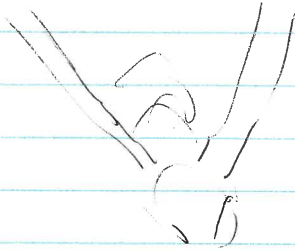


6th Position

Extended 5th

Arms pulled in a "Y"

front heel to back toe



4th Position

R. arm straight up

~~L. arm resting on hip~~

Arms at waist behind (down)

hands resting on hips or behind

Chest out

Shoulders up



Name of Dance	Where from	Measurements
✓ Alzoria	1000 A.D.	dance book
✓ gypsbado	10th cent.	
✓ tango	5th cent - Roman	2/4 rhythm, heel & toe
✓ zambra, zarabanda, zarango	India to 8th cent.	
✓ sarband	from Pyrrhic dance (primitive) remote part	

sirtos	mixolydian mode (20 cent) old
--------	-------------------------------

zortico	Egyptian
---------	----------

✓ zarabanda	Moor East
-------------	-----------

villancico	Renaissance
✓ folia	" Portugal Moorish
✓ pasame	"

✓ zarabanda	South America	lots of swaying, sinuous movements, flaccid if careful
✓ fandango	Phoenicians	dance book

✓ sarabanda	remote part	dance see note book
✓ sarabanda		

chacóna	West Indies	<ol style="list-style-type: none"> step form on R swing n leg forward to cross R foot do 1/4 turn on r. foot which is brought in front leap onto air to left <p>with left but compensate with n. do it w/ R foot leave floor.</p>
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Improvements in the Dance

Origin

Notes

✓ back bend
 ✓ rotation of wrist
 & bringing together of
 thumb & 2nd finger

Far Eastern
oriental

Far Eastern
(older than Arabic)

✓ hand clapping
 ✓ heel tapping

India

finger clicks

Arabic

✓ arm position

Primitive
(Mosaic vases)

left over head
right in front of
body

- ✓ Phoenicians
- ✓ Hebrews
- ✓ Greeks
- ✓ Romans

Visigoths - wedding
festivals

8th cent. Muslims
 oriental movements
 rhythms.

found in
 - dances of
 Sout. Spain
 movements
 of arms
 wrists
 & upper body
 see Sevillanas

Reconquest
 french influence felt
 staccato steps & phrasing
 new steps & style emerged

Catalina

Type of Dance

Origin

Movements

Sardanas

France

circle dance
hold hands

La Gala

medieval

(use for
creative part)

one man
one woman
one simple steps + one
of Manipal's dance turns
sprinkle of water after
body has finished dancing

Salamancas

Vaults d'olid
Zandango.

West Indies

dancers form two
lines - danced to
certain rhythm
backward forward backward forward

use simple steps -

1. x forward

↓ stays in place

2. left forward

x in place

left

3. x | n / 4. bumps to the left.

1. put left back

right stays in place

left

right back

left in place

right
needed for counts 3 & 4

Type of Movement
Dixie

Additional Movements
onion
Arabic

Instruction - how to see term.
→ turn head

✓ Pases de Vasco en vueltas
wally turns

see later

✓ Puntas y facenas

see zapateado

Redoble flamenco

Arabic

L R L RR L
R L R LL R
(golpes + zarandas)

✓ Tiempo de tango.

5th cent - Roman

1) step to right with R
put left behind

2) stamp on right in place

~~reverse~~ 3) bring left toe to R foot
heel

Reverse - own movement
for 4th position

Balancedo.

circle or
usual dances
simple movements

step to R. with
r. foot put left
foot behind & r. takes
weight on toe. Reverse

(Receiving) Movements

Origin
P.

Final
folk dancing
court dancing

15th + 16th cent.

sacred dancing

Medieval Times
15th cent.

French & Spanish

3 types -
only: irregular
rational
professional
chain

Additional Movements

assembly
(oriental)

feet together, place in
3rd position } left heel to R foot's arch
4 5th " } arms - left extended
3rd } r - up & out

5th - left heel on toe
bats arms over head
pinars means touching
chan' high - eyes staring
mouth slightly open

✓ *Aspirante buvarias con zarandao*
(Zambra?)
calle
R left RR 2
! ! ! !

Maorisho

Alto Rio
marat ymas (oriental)

see note book
see terminology
word book.

Southern Spain

- home of Spanish Dancing
"Where falls the shadow of a castle of the
Alfars - on that soil, blooms the dances."

Type of Dance: sevillanas
Origin: Movements are intricate

El Vito [we for creature] we first 2 pasos of sevillanas & get participants to imitate or perform bull fight

Zambra & Zorongo Arabic - 8th cent. walk around dancers - thread the needle 2 pass under arms (serpentine pattern) dancers in a circle

Parandale
Parandale (round dance) Parandale movement to walk then to lift (swaying) see Terminology

Estampé medieval we make but set to patterns stamp feet (Steps) step forward on left 1+ " back on right 2+ then get them to go in a pattern 1/2 move 8 for ex. one movement per beat

Pavane rise up on toes

Type of Dance

Origin

Movements

16th Cent.

✓ saved dances for auto de fés

Baile de Contradã

processional like slow, solemn use steps from zapateado for class.

Renaissance

Court Dances

- ✓ ostropes
- ✓ brambles
- horse dance

as much movement as possible to each bar

✓ Folk Dances in Renaissance

zapateado

use some steps from note book.

17th Century stage dancing

✓ La Battallas

use for creative part

back - french ships men - spanish ships used Sp. ships with oaks - use anything to represent gold, beads, pots, pans, etc. battle takes place, costumes are + finger cymbals are common french - use + unbaed gold.

(Pelota or other game (maces))

game improvised into one. dance movements +

Saises

use figure of the Cross

18th Cent.

Type of Dance

Origin of Costumes

Accessories

costumes featured chorrillos ruffes

Egypt (crochets) - used ^{when} by priests made sacrifices by young maidens - best marked in pagan dances by their - made of ivory or wood

Bolero

Olisa from Colombia pasajes or pas de hombre et facinas - zapateado Puntas y puntas (see zapateado moves) vuelta pasada - sev. bon pasado - sevillanas

the 7 positions

Type of Dance

Origin

Movements

✓ Round Dance

Maack

Round Dance

pre-Hellenic

couple dances (circle)

Phoenician

Round ~~Asturias~~ - North of Spain
✓ ~~the~~ Dance Pina

Asturian

hold hands
shuffle step,
hi ju, ju druid
as they stop. call
men lady alternate.
simple walk to R

✓ Peristero Little Peter

n l n l
see notes on Dance

Galicia

Basque Pinares

dances of Maack 8000 years to
Phyrgians
Philistines
Etruscans
Pelagians

Navarra (Aragon)
Jota

arms squared off

The Central Regional Dances

Balero - most popular in New Castille. Emerges
momentarily but seems possible it evolved from
Chacona & Zambomba.

La Charrada - Typical dance of Salamanca.
a couple dance, body and arms steady, intricate
lower body movements.

When sometimes does square steps (Cossack dancing)

Woman's arms carried vertical, man ^{both} ~~one~~
costenets.

On flat or foot it is called Charrada Asentada,
on plants, called Charrada Saltada.

El Bollo - (twisted cake dance) at weddings.
performed around the festive table. When begins with
a solo called an escuadra. Each spins turn & always
kaps the table between them.

Zandango - Valladolid. Dances from two lines
move back ward & forward to costenets. Making a half turn
they bump into each other violently. Males are so expert
they always throw men off balance.

Parapateras - Toledo. a ceremony part of wedding
festivities. Bride dances with every young man on ad
and deposit a coin in the apple she holds. Since not
to ask is unpardonable & to refuse, withholdable, the young
girl often dances herself sick. The apple is impaled on
a knife which she holds. If money falls out, its mechanism
by owner. This means she must move niggly & hold apple
above her head.

Also called Baile de la Manguera. First performed in 1556 & origin is very old. Part of a pagan ritual.

La Dabzaria - Murcia. jota like couples dance. Variation is La Lenta where jota throws women to floor, but must pick it up & tie it around her waist without losing a step.

La Posta. posta is used.

Fiesta de las Alajas - a prize is given to prettiest jota seen in Cuenca dancing Sevillanas.

El Baileo - Leon, adaptation of Chacarada.

Acaudillo - Burgos - like a Sevillanas but without competing & ever & a la alto. Jota performs at heights & speeds. During folk, no mixed dancing is allowed.

The MEDITERRANEAN

includes Valencia & Murcia. Because of strong influence of Greek, Roman & Carthage culture, they have a style altogether different from rest of Spain.

Dances are gentle & aristocratic coupled with gaiety. Sophistication & maturity which comes only to those who have a lot of culture behind them.

Their costumes are among the loveliest in Spain & reflect the Moorish & Arabic tastes.

Jota Valenciana - also called La Danza de los Muertanos. Danced in the plaza, couples. Costenets are used & girls wear heeled shoes, high *alpargatas* - rope sandals.

The Jota is an elegant dance & is performed acentao. It is not as energetic as the northern dances nor as alluring as Andalusian dances but it is serious and dignified.

In the 14th century the Jota was danced to celebrate the bringing of the anchors to Tarragona & again in 1702 for cornerstone laying of Cathedral of Lérida.

It is also danced at funeral of infant to show that the pure little soul is con los angeles.

La Valenciana differs little from above.

Bocanente - performed on feast day of St. Augustine - Also called La Danza. Large bonfire in centre lot dancing circle dates back to Physicians who did same. Dance is serious & decorous, couples, costenets.

Xaquera de la - so charming & elegant. Also 14th century Pasosme. Fine dance. One of the oldest dances in Spain. Symbolizes conflict between dancing & modesty. Ceremonial salutations, perceived state of being in love & finally woman turns away as man holds her hand & deposits a respectful kiss.

The Tarasca - dance of lower Murcia.
has Castilian coplas

Albaino - Alicante - much like Fandango but slower tempo.

All through Levantine circular dances abound of ritualistic & dignified character. Date back to Moorish occupation.

Murcia - capital of Spain - retains flavor of the Moors in customs & songs. Dances are of a lively yet dignified.

Porranda - most popular at one time. Round dance. At end of each copla, dance is suspended. There is amorous conversation according to praise musicians dictate. Foreign praise requires winning over musician.

Las Muncianas - very difficult. Tempo malad wina & features a quinta cobesut. Accompanied by tamborine & is an aerobic show piece for men.

Zarango - just a risu pentonimo.

Fandanguillo & Malaguita - borrowed from Andalusia.

EXTRA MADURA

region outside of Spain, has along Portuguese border. Major dates from Muslim domination.

La Chacona - also known as Ratrojo or Villano. Procession, ~~with~~ couple dance. Movements set off by tambourines & castanets.

Los Ramos - for wedding ceremonies. After obtaining parental consent, the agamayas & ayamayas are named. There are other parents or intimate friends of bride & groom.

Day before wedding, ayamayas go & clean & adorn the bride's chamber. Bride is welcomed with roses, ribbons, linen etc. Above head of bed is suspended a hand towel given by the groom, faced edged, be-ribboned & embroidered with mottoes of San Benito.

That same evening men go to future bride's home to sing coplas to her happiness, family prepares wedding feast.

Wedding day, couple goes to church for ceremony & communion etc. Later bride dresses with her agamayas to put on her costume de gala, groom does also. All dressed up they dance a Sequidilla to the sound of a pandero.

When night falls everyone goes to the door of bride's house to dance Los Ramos - dance where groom offers his bride half a potato or an apple with money stuck inside.

Nationalistic

Dance music

Elements

Lortzacs - became Basque nationalistic hymn

"Fortunately is the country which joyfully preserves its natural flower" - Debussy.

Julien Calvo - 1857

Murcia - Aleornás y Tristezas de Murcia
work opens with a Cantinela

Murcia melody - type of song used at
mulberry leaf picking times for feeding the
silk worms.

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Malagena of Murcia y Andalucía

Vito

Ranona

all based on the tone of plainchant
tones on which melodies come from Murcia

melodies work of Arabs of Andalucía
& Murcians

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Parranda - castizo Murcian music

danced on stairs.

strongly marked movements of the feet, but little movement
very passionate of the feet

1 of Granada's 12 dances

staccato accompaniment is a parranda.

parrandas date back to Arabs in Murcia

light modulations called falsos

12 of Calvo's

heard throughout Falla's 7 songs

use of the triplet gives brilliance & speed
additional phrase at end of song.

The JOTA - musical emblem of Aragon spread to
all parts of Spain

vivid rhythm

brilliant musical interludes

- ① 148 - comes from Arabic word "xatha" ①
② La Música de la Jota Aragonesa Julian Ribera
Madrid 1928

jota identified with Aragon first then Navarre

by band of virtuosi guitarists
accomp. by elaborate prelude & interludes

3 types of jota

- ① 149 1. aragonesa pura - date 16th in honour of Virgin
of Zaragoza
persistent flattened B si
also occurs in some malagueñas
of sevillanas
Flamenco tradition
also found in the military songs
√ 2 1 major chords alternate

jota related to

② Ribera

1. Solea gitana or Andalusian jota
robust canto jondo type
melody melody in disguise ②
Fandango connection

2 types

1st phase (a) begins on D rises to C
descends to mi (E)

2nd phase begins on mi rises to G
ends on F#
both phrases repeated

Nationalistic Elements

24

3) Dance Notes - combine with compases
(Jota)

the alternating of notes mi & fa at end of phrases is characteristic of the Andal. jota & has found its way into the classic jota aragonesa.

Some jotas have B^b followed by Bⁿ - these are very old.

3. La Rabalera

features the Andalusian cadence lah soh fa mi

Jota

5 x 8 rhythm strong beats 1 & 4

(Almoria)

most characteristic & ancient of rhythm organization

unequal rhythm applies to each bar - one to jump with pirovete to the right followed by jump, pir. to left.

As a dance step it is not considered unequal.

uneq. rhythm found in the espata-clanzanis (3) - alternates (Sword dance) at Basques

P. 152
Lizama

3/4 with 6/8 in petenera too

American - 3 2 3 3 2
4 4 4 4 4

repeated 4 T
modulates 1st with 4th
2nd " 3rd

P. 156

Danza prima - Asturias

rural echoes of the mountains lament for death of a shepherdess mourned by whole valley.

P. 159
Linnemore

The gaita bagpipe
+ assoc. with Galicia
drone most characteristic
moodiness of Celtic strain heard around the
Background of dark clouds passing across moon's face (4)

Ledesma

tah soh fa mi cadence: Andal. cadence
Moorish echoes continued
? allusion to jota
chamadas
• fandango

copla for the Saquidillas

Anda, saber, saberito del alma,
¡ Como te quiero!

From León

P. 160

El Zorongo - plays with the Andalusian pattern
tah soh fa mi. all through it.
contrasts + 2 - modes.

(Salamanca)

chamadas
Fandangos
tonadas

emphasized with fluid passages
like-like
- in form of a jota, light gaita

instrumental forms -

el gaita salmantino + - tonality
la dulzaina
el tamboril
la caja panandina
los botenos de Seguros.

Dance Notes

3

Nationalistic Elements of the Region

Q. 162 Murcia - a lower part of Valencia
the scale of mi fa# sol sol sostenido la si
do# re mi

heard among field workers of the wealthy estates
modal - Arabic

found in the Flamenco dance a contra jondo
of Andalucía. Mi considered to be I not V of
tonality were to be based on la# minor.
construction lends charm

ambiguity
& suspense as to tonality
of melody until the end.

Arabic chromaticism mi fa# sol sostenido, la#
used first in olive gathering (still)
& mulberry-picking

~~Leon - region of Extremadura~~

Ronda - based on a mulatto's song

Arabic chromaticism
Andalusian cadence

opening phrase goes up an octave &
meanders chromatically back down to mi

Extremadura

nationalistic imprint left on Cuba, Venezuela, Mexico.
& returned with elements from these countries

(examples) the punto de la Habana
el quajira
petenera

Q. 164 surviving dances las cintas - a ribbon-plaiting male dance
of the Peninsula el quito y pon
el malandrín

Flamenco - style brought by gypsies to Spain of song & dance

based on Andalusian enharmonic modulation (led to a system of a new ~~harmonic~~ melodic series worked by de Falla)

rich in ornamentation

P. 164

semi-chants

hieratic (still heard in countryside of Andalusia) Byzantine influence - contains liturgical ornamentation

Observations of primitive Andalusian cante jondo given by Falla - concourse of 1922 - Granada

Area of Andalusia - dry barren - desolate Cordoba

Cordobese origin

Soleares - grave - ~~begin~~ in Tunis enharmonic modulation

Andalusian song of the primitive

P. 140

Malagueña -

vocal line - really elaborate rhythm - languorous totally romantic

reflects exaggerated disappointment, cry of revenge, hate or anger

"Hanto de Venganza" had a weak sign of passive suffering

Secundiya gitana - legend - brought to Cordoba by a fugitive Berber

a Playa is a secundiya gitana eq.

Flamenco style - heart rending subburst

IMPORTANT point in the Spanish music

Martinete - most gypsy like of all - gets its name from the hammers of the blacksmith's forges. Also associated with the raveleros - (Prisoners lamentation) accomp. only by palos secos or blacksmith's tools

Fandangos - very primitive - phenomena
in Cordoba - very serious
Almería - to be danced

Merienda - known as la gran aña chicas
(compared to high sharp dry air of la Sierra Nevada)
focus on the high cadential V₇

Area of Cadiz - surrounded on nearly all sides by the sea
emuse reflects famous dancing girls brought to Cadiz by Romans.

more lightly modulating modulations which ripple

Dances - tango
alegrías
el gij qui jira

Sacra - assigned to canto jondo
assoc with church

3 fold chanting - Syrian

Jewish
Almudanos (Arab)

pathful knock on door of church - sing before the Virgin's statue & set free 2 doves as messengers from God to Her. Primitive flute imitates their flight

beak of the tamboril - conveys the throbbing of the heart in spiritual dialogue.

Cofradías still performed dating from 1170.

Alborada - used in processions
used in 1322 processions
Muslims took part

Q. 173 Rhythm of the sacra 1. Alborada
1. ♩ . ♩ / ♩ . ♩

PHOTO COPY Page 174.

Q. 174-176 Rhythm of the Alborada & Mozarabic chant
example. (Toledo)

Characteristics of Mozarabic Chant include

ambiguities

short scale runs

oruppets in 3, 4, 5 & 6's

diatonic tonality

contrasting tessituras

rhythmic vitality

high pitch range.

Chapter 1 Introduction - ARABIC DANCE NOTES

From: *Serpent of the Nile*

Women and Dance in the Arab World

by: Wendy Buonaventura

Publisher: Sagi Books - London, 1989

" Beside the fire, as the wood burns black,
A lawless dancer in veils of black,
Whose dance transforms the darkness to gold,
Abu Abd Allah ben Abi-l-Khasab.

Suddenly she came to life & began to dance.

P. 10
Introduction
Rolling her hips & shaking her bottom sensually, she raised her arms over her head & began to snap her fingers. Someone tapped out a rhythm for her. ①

In most of the Arabic-Islamic world dance still plays an ^{important} role in everyday life. The traditional Egyptian dance for women's solo is known as the raks-al-baladi. Both this dance & its hybrid the raks-al-shami are known throughout N. Africa & Middle East. It's fascinating & powerful with its endlessly shifting kaleidoscope of sensuous movement. ②

②
P. 10
Intro.

One of the oldest dances in creation, it traces the distant past through its principal expression - the movement of the hips, sometimes vigorous, sometimes slow & sinuous. Its great meaning was originally assoc. with ritual & ceremony because it expressed the ^{great} ^{mysteries} of life & death as the people then understood them.

Like all early dance, the raks-al-baladi was connected with ~~ritual~~ religious worship. As primitive factors were suppressed by progressive civilisations, so too, were the

③
P. 11
INTRO.

rituals ~~surrounding~~ surrounding the dance. The "female pelvic dance" died out in many parts of the world. ③

Its essential characteristics belong to all periods of history. An ancient phrase - it had rotation of hips & clackmen. In early 1st cent. AD - dancers sank to the floor with "excessive angles". In Persia during the 7th cent. the chief attribute of a great dancer was her "marked ability in turning & swaying the hips." ④ When the dance did survive an air of great richness & subtlety developed from the old style. ⑤

④
P. 14

⑤

P. 11

At first the dance was a means of self expression, part of communal ceremony but then became secular entertainment. With the transition it was valued & danced by professionals. The transition also produced the acceptability or unacceptability of the dance which was linked to the risk of women in a particular society & what was permitted or forbidden to them. ⑥

⑥
P. 11

The dance was accepted as a pleasant, social pastime. It could be performed in the home, by women. The dance was not accepted professionally since it was in their form associated with gypsies, minority groups & poor people. The gypsies were distrusted for their free & easy way of life & their dishonesty & were therefore not welcome to perform in front of family or strangers.

The Egyptian Baladi

Ancient Echoes

its change from private to prof. entertainment
exportation to the West
inspiration for Western art.

Background - due to Orientalists

occasional glimpses in Arabic poetry

dance had ability to transform by its beauty

intoxicate the senses

create a timeless rapture (7)

soothe the mind

hypnotic quality provides an inner calm

(7)
P. 116

(8)
P. 116

important points since Islamic society has an ambivalent attitude towards female dancers. Although frowned upon, its form (dance) harmonizes closely to with visual arts of Islam (8)

As French novelist Charles Gohmeau wrote in 1960
early when he first witnessed the Baladi-

(9)
P. 116

"Hours pass - it is difficult to tear myself away. . . . the rhythmic whirling exerts a delightful force upon the soul; like a hypnotic intoxication." (9)

Chapter 1

Ancient Cultures

①

P. 26

All dance comes from life & need to express the self & make sense of one's existence. ①

②

P. 26

Word dance comes from Sanskrit *tanha* - meaning joy of life. Arabic word *raks*, Turkish word *rakso* derived from Assyrian *rahadu* means to celebrate. ②

Once part of religious rituals - ritual part of daily life. Natural occurrences touched upon by the dance. rising & setting of sun, harvest cycles, birth & death

Prehistoric Times - dance used as main vehicle of self-expression. Rituals were devised to keep order offerings made to satisfy the spirits. Body was used to convey the communication since speech could not express some ^{deeper} things that needed to be expressed. Dance played a central role in ancient ritualism

③

P. 27

Men & women were ^{during} the rites of passage, separated. Separation is still observed in Arab-Islamic world today in everyday life where women live & conduct their household affairs in their own quarters - separate from the men. ③

Ancient rites connected with fertility included initiation rituals of puberty - sexual education was relayed through oritic songs & dancing. The initiation ~~rite~~ ceremony of the African Kuba takes place in the water. Young girls & women wade out into a river where a hut of branches & leaves has been constructed. They crouch down so that only heads are above water. At a given moment an older woman emerges from the river, tears off her clothing (a loincloth) & performs a new procedure

(4) dance. The young girls then enter the hall & various P. of dances are performed including one which symbolizes the sexual act.

Another fertility rite is designed to catch a mate. A man erotic public dancing to attract a partner. Long drawn out.

FORM of the ^{ANCIENT} DANCE

Impossible to know exact form ancient dance took but the natural occurrences were thought to have influenced movement. A public dance of the Brajoti in Yoruba, W. Africa describes the glory of future generations thru birth process.

(5) In ancient Mexico movements for fertility dances consisted of pelvic rotation, swaying hips & exaggerated shaking of the bottom (shimmy). Voluptuous rotation of the hips was known as "stirring" or "grinding". The Indian was a grinding motion dance in which hips are rotated & body jerked to imitate the motion of a pestle used to grind food in the mortar.

The "willow wand" was a movement ^{used} to translate writhing or twisting. The main point is that all the movements were intended to stimulate ^{and in copulation} ~~around the~~ fertility dance & all were based on natural things people were familiar with.

Ancient Dance rites that honored certain female deities & (from which men were totally excluded) were performed in Syria & Turkey. These rites gave rise to the idea that women possessed special magical powers of creation & played an important part in the existence of growth of crops. The dances were erotic & ecstatic, accompanied by wild singing & drumming. The ecstaticism culminated into the frenzy which was a crucial element of the dance since the

dance entered into another realm & united with a deity whose power was then transferred to the female dancer.

① In the 5th cent. B.C. ^{in Babylon} every woman had to work at the temple of Mylitta until a man came by who threw her a coin. This signified invitation to sexual intercourse involved thru name of a goddess. Once done, woman returned home, free to resume everyday life. Payment went to goddess - not woman. ②

P. 302

Functions of temple priestesses included sexual rites & music & dance were always found at these celebrations.

② P. 302

The Kordax was an ancient Greek dance performed by temple priestesses & involved rotation of hips with feet held closely together. ③ ~~In India voluptuous dances~~

As civilizations changed, so did roles. Fertility dances were ousted often brutally, men began to believe that they alone were responsible for creation of life. Women mere vessels for their creation. Woman's rights were drastically altered, men had absolute authority in family. Ancient Hebrew custom of condemning a woman to death if she was found not to be chaste or her marriage economy still exists in some parts of Mediterranean & Arab world. ④

⑤ P. 311

① P. 311. Attempt to eradicate female dance related to celebration of sexuality & fertility took place bet. 11-8th cent A.D. when Islam & XTY dominated Mid East. They did this by making religion male-centered & appropriating certain pagan rites & adapting them to suit their own beliefs. Christians celebrate Easter which is really a Spring fertility rite in honour of Eastre - Sexion Queen of Heaven. Christmas honours the pagan Saturnalia. Ritual of the Nativity derived from ancient Persian religion of Mithraism - powerful rival to XTY. ②

Another part of ancient dance rites - sacrifice. No
excision with out ^{human} sacrifice. This rite culminated into body
being cut into pieces & strewn into field to be ~~burned~~ buried
(to fertilize the earth). Voluntary castration & burning of
the male organs part of the goddess worship. Became
excessive with time. Excessiveness partly responsible for revolt by
men. Revolt distrust & fear of female sexuality & strict
curtailment of women's freedom.

As goddess worship disappeared so did the old fertility
dances. Only became a memory. Africa - the N coast of Africa

- (12) In desert lands of Mid East this dance underwent a
P. 38. fascinating evolution. (13) Taking the basic pelvic movement
as a starting point, the dance became a secular art of
(11) great skill & variety with powerful vestiges of its ancestry
P. 38. still clinging to it. (14)

Chapter 2
P. 39

The Gypsies

①
P. 39. The term for a professional dancer in Egypt is known as ghawzee. The original ghawzees were gypsies. Role they played in development of secular dance very important & is reflected in Turkish language. Old word for female dancers senji comes from cinjend - gypsy. Ghawzee means outsider - gypsies have always lived on outskirts of society.

②
P. 39. Gypsies of all lands share common origin of India, language which is Romany, based on Hindi. Still low-caste tribes which have no place in society - nomadic. Speak of gypsy belief - Indian goddess Kali - European gypsies call her Sarah the Egyptian & aka Black Madonna.

Gypsies left India 5th cent. AD to look for work & escape famine & hardship. Some, like the Kathakas, were banished & became travelling minstrels. Enjoyed a comfortable life until they were caught stealing from Imperial Treasury. Most gypsies admit that偷窃 & bad reputation cause of their exile.

③
P. 41. First gypsy tribes migrated to Afghanistan, Persia & shores of Mediterranean. Reached Spain via Africa. Had ability to take local traditions of music, dance & make them their own. Secular dance developed, polished, amplified by gypsies. Dances deemed unworthy as they were associated with lower groups, minorities. Not considered fit activity for "sober citizens". Gypsy dances lent to lighter senses & lower inhibitions.

Movements - sinuous arm movements
side to side head

Emphasize gestures
all essential characteristics found in Indian, Persian,

Turkish & Arabic dance & flamenco found in Andalusia

Flamenco - strong combo of gypsy, Spanish, Oriental,
some elements from India

controlled fast work
movement rising from hips to out stretched
arms

The Zambra Mora - little known (Arabic dance) &
form of flamenco - Oriental. Women's dance done by
gypsies was hip movements of Arabic dance.

La danza serpiente - Serpentine Dance - refers to
Arabic dance movements also done by women gypsies.

Arabic dance characterized by intricate hip movements

Dancers of Cadiz - Phoenician colony before conquered
by Rome. Famous for its dancers.

graceful arm movements

intriguing hip movements - swaying

lascivious looks winning in ecstasy

caused great enthusiasm amongst Roman soldiers,

stimulated languid lovers & lured such men to

love. these dancers were enjoyed from one end of Roman
Empire to another.

(14)
p. 43

Method of Payment - 4th dynasty (260 - 250 BC)
dancers were rewarded with gold medallions & precious jewels.
In marketplace - gold coins given. Having no place safe to
store their earnings, dancers poured coins into their dresses, became
part of the material to be sold or hoard covering usually. often converted
to jewelry too & could be worn at all times.

Thinking of bracelets, anklets, pendants, tassel of

This custom in Arabic dance today is also provided
musical accompaniment. Gold & silver sequins in today's

(5) costume direct development of ^{green} "wearing her waqas in her body" (5)
P.M. Placing a coin on the forehead, cheeks, or lips is a long
standing ritual of Arabic dance.

Serpent of the Nile

Chapter 3 -

Charm Beyond Beauty

- ① Bot. 10-12 cent. Moorish Arabic civilization of Andalusia was one of great wealth & elegance ①
P. 53 It was a time of rediscovering & translating lost Greek classics & getting to know the Islamic world ② Islam was responsible for the Renaissance in European culture ③

The arabesque with its flowing, interlacing lines gave rhythm & movement not only to art but to dance (brought into Spanish dance too).

History

NOTE

19th century focus of interest was the MIDDLE EAST. Much of it ruled by Turkish Ottomans. It stretched from Vienna to Japan & embraced much of Africa & Asia. These were linked through faith of Islam ③

As Ottoman's power increased many countries began to look to Europe for protection & alliances ④

One of the earliest accounts of Middle Eastern Dancing - "the music was quite poor, the women immodest, exposing themselves to us in every way. We found them ugly with their dyed yellow hands & blood-red fingernails. The black & blue necklaces & heavy anklets rings in their ears & noses & the much use of grease in their hair was not to our taste at all." ⑤

Roots of Arabic Dance

In Cairo non-gypsy tribes lived with the pharaezes - picked up dance movements from one another. Arabic dance had its roots in Egyptian & gypsy dance.

The reputation of dancers varied according to their social status. Some became extremely wealthy & even owned property & animals. Others combined their dancing with a life of prostitution.

The choreographer loved by their wits. They could speak several languages & communicated by a secret code not understood by outsiders. They performed in public squares, cafes & on the steps of hotels. They were however, not invited to harems. Napoleon's generals blamed them for creating unrest even though they regularly fraternized with them. At one point they were told to keep away from the harems & did not. 400 of the dancers were decapitated & beheaded bodies thrown into the Nile. The choreographers were banned from Cairo in 1834. Defiance of the ban resulted in 50 lashes. They disguised the edict & managed to carry on with their profession under the cloak of secrecy & stealth. It must be noted here that according to Charles Jelard, an American writer of the 1870's, travellers preferred the dancers to the pyramids.

Dancers who did remain in Cairo were in great fear of the police & did not dare to leave a house that offered them protection since, alerted by the sound of their cymbals & tans, the police looked outside, waiting for them.

In the 1860's the most popular woman's solo dance was the baladi. It involved many feats of acrobatic skill, such as balancing cups of liquid on the head or swords.

Description of the Dance Baladi: Basic movements involved isolation & control of different parts of the body. The upper torso remained motionless face grave, impassive while the hips undulated in vigorous even accelerating patterns. The movements ranged from rapidly executed violence to quivering ones without any signs of fatigue or perspiration.

The dress consisted of an undergarment of transparent white muslin with long sleeves so that when the arms were lifted above the head they revealed feet back to reveal the elbows. A quantity of gold & silver bracelets. Over the chemise was worn a long jacket or hokra style satin waistcoat tightly fitting to reveal contours of the body. Loose Turkish style pantaloons gathered at the ankle were worn low on the hips. Sometimes one or more shawls were tied around the hips to emphasize the ~~pelvic~~ ^{sensuous pelvic} movements of the hips dance. The hair was often braided & intertwined with gold coins or silver balls, or a single strand of pearls. A small velvet cap adorned the crown of her head. This was one way the women had of keeping their ^{own} wealth on their person. Kohl was used on the eyes, a thin line drawn on the inside of the eyelid & hands & feet treated with henna. Beneath the dancer's breasts were visible beneath her chemise & neck nubble caps worn for private performances for foreign men. In the case where a dancer was asked to perform ^{for foreigners} ~~desmude~~ ^{with} only her jewellery she would do so with great contempt & only after the Arabic gentlemen present had been blindfolded. The scintillating clad dancer we have sometimes associated with Middle Eastern dancing was not a fact.

① P. 68 The ~~results of~~ Banishing the ghawazees to Upper Egypt ^{resulted in} increased taxation for citizens of Cairo (since they contributed $\frac{1}{10}^{\text{th}}$ to coffers) & opened the way for boy dancers, known as khawazels. Originally from Constantinople they had been outlawed for causing trouble in the coffee houses. They disguised themselves as women & performed women's dances. In 1866 banished ghawazees were permitted to return to Cairo ②

(12)
re-would
abridged.
The ugly clumsy-looking wench got to her
feet & became the center of the Mike - her
position like that of a cobra about to spring. Her
dance was voluptuous & seemed tragic. More realistic
than the fandango not to be played with. (12)

Throwing one leg before the other - movement in
gypsy dance

Two instruments - nebec, dara bukeh.

Movements hands raised
easternets

turn in a circle using one leg
as a pivot, advance slowly all muscles
moving in time to music

quivering
shake arms motion

Put arms out in front - shake from
wrist to shoulder - spread apart then bring together
like eagle's wings.

The Bee - a lost dance - movements represent
a bee getting into one's clothes & stinging person
Accompanied by shrill cries the clothes are divested
one by one until the dancer is quite nude.
Basis for Salome dancing for Herod.

Chapter 4

The Artist's Muse

Mâroume's painting 'Dance of the Almeh' is an accurate representation of the baladi. Dancer's position is correct in every detail. The raised arms, manner of holding the finger cymbals, old sponges on the hair, angle of her head is also correct. Her hip is nearly to describe a circle while other leg is used for a pivot. Earthiness perfectly captured of the dance. (1) Centre of gravity is low in the hips, a point not always captured by artists.

Painting - P. 87 + 88

Baladi

Arabic dance cannot be compared to European dance radically different use of the body concept of performer & spectator social dance vs. theatrical - motivation different.

(2)
P. 90

To imply that men were involved in dancing the baladi is to deny its very nature & traditions out of which it has grown. (2)

P. 91

The Ouled-Niab Nail

Tribe who lived in stone desert of Sahara & could be found in the settlements of Biskra & Lagouat. Women grow up learning to dance from infancy. At 12 they leave home for the oasis & start their new life. Live with an older woman who is like a housekeeper & who travels with them from oasis to oasis when they earn enough money for their dowry. They stop with & get married. Tradition is

①
P. 94 handed on to their daughters. ①

②
P. 94 Like the ghawagee - Duled Nail was a term for dancers in general, irrespective of tribe. They came from. After the French occupation of Algeria in 1830 Biskra became a place where tourists could sit in a cafe & be entertained by the Duled Nail. ②

Many dances of the Maghreb are performed in a group. The women successively step forward to perform a solo or duet while others maintain chanting & hand clapping accompaniment. These dances express everyday life, work & the rituals of nature. The steps consist of shuffling the feet back & forth for the purposes of beating the soil & awakening the spirits of the earth. The movements of the dance symbolize penetration & fertility. Aerial gestures express the desire to create a link between Heaven & Earth, the individual & the community, the mortal & immortal.

③
Dance of the Duled Nail has a strong black African influence with its repetitive movements & ritualistic nature. In the solo dance, the women utter shrill cries of the zhagareet. ③

④
P. 95 Unlike the baladi whose specialized movements centre on the soft undulating serpentine movements of the abdominal muscles, the movements of the Duled Nail centre on violent ^{syncopated} pulsations of the belly. ④

⑤
The ^{extravagant} dress of the Duled Nail differs to that of the baladi. The hair is ~~henna-~~ henna-ed, eyebrows pencilled in to meet over the bridge of the nose & they wear layers of clothing that appears ill-matched. ⑤

④
P. 95 Their costume consists of ~~two~~ ^{several} embroidered smock-like dresses worn one over the other. The sleeves are either open & bell shaped & are gathered at the wrist or left open. Over these dresses is worn a haik - a length of woolen or cotton cloth which is draped around the body & sewed at the shoulder with a bezima - a very large clasp that has talismans to ward off evil spirits. ④

Their jewellery covers them like chain mail & to protect themselves from wounds they wear huge murderous looking bracelets with studs & spikes projecting from them.

Their waist length hair is braided with wool & twisted around the ears where it is held in place by strips of cloth. Tiaras inlaid with coral & turquoise & enamel adorn the head & huge earrings, so large that they must be hung on ribbons & tied over the head.

⑤
P. 98 Like the ghawazee who danced the baladi the Duke's Naib sometimes were forced to dance nude. She did not smile but turned ^{her face} away & refused to meet the eyes of her visitors. Full of regal gravity & disdain, she sought the distant, invisible desert. ⑤

Chapter 5 - Dancers of the East.

An early American feminist Julia Ward saw a performance of Arabic dancing & labelled it "simply horrid".
Arabic dance is a potentially liberating experience but for

① Western women it has in the past & still creates pressures
P. 102 women to confront their prejudices. Instead of rising to
the challenges must acquiesce to patriarchal values which
concern sensual expression & the female body. ①

1896 - Danse du Ventre

→ Fatima's Dance recorded at Coney Island
First film to be censored in the history
of the cinema.

Form
of
dance
of
19th
cent.

Uncensored version of this film - shows a
woman who from her dance technique, probably from
Middle East. Wears a striped skirt with a necklace
of dangling coins, puffed sleeves, high heeled shoes
& a gorgeous little pill box hat upon her head. Playing cymbals,
as she turns she displays the bobbles on her garters
just below the knees that hold up her white stockings.

②
P. 105

She begins dance by shaking hips vigorously ~~cross~~ ^{over} ~~the~~ ^{the} ~~front~~ ^{front}
a little jump crosses one foot then jumps ~~to~~ ^{to} other side. ~~other~~ ^{other} ~~foot~~ ^{foot}
Shoulder shimmy follows then an undulating walk ^{emphasizing} ~~one~~ ^{one} ~~of~~ ^{of} ~~hips~~ ^{hips}
hand held high, other behind her back ②

style of dancer

This account corresponds with an earlier era & confirms
how little it has changed to present day. ~~It~~ ^{It} ~~describes~~ ^{describes} the baladi which ^{when split of the} ~~it~~ ^{was} ~~became~~ ^{lost} ~~it~~ ^{traced} ~~back~~ ^{back} ~~to~~ ^{to} ~~its~~ ^{its} ~~origins~~ ^{origins} ~~with~~ ^{with} ~~names~~ ^{names}
such as danse du ventre (belly dance) ^{of} ~~of~~ ~~the~~ ^{the} ~~East~~ ^{East}
kessche (after Kesch dancers of Andria). ③ P. 116

Baladi as Source of Inspiration for the New Dances. of 20th 19th cent.

Chapter 6

Symbolism of the Baladi-holy dance - poem about the mystery & pain of motherhood. An ancient Asia dance was kept pure - represents maternity, conception of life, suffering & joy with which a new soul is brought into the world. When West influence touched this holy dance it became the dance du ventre of the hooche kooche a sacred dance degraded into horrible bestiality ① P. 115 & 116.

Baladi as Source of Inspiration for New dance
the Orient. Most Oriental dances imitated the baladi but had to conform to western fantasies. This emerged a westernized oriental dance. Combination of upper torso movements, dramatic poses & mime.

① P. 113 Hooche kooche became feature of every burlesque theatre. Became a byword for shamer's dancing. ①

During one such ~~convulsive~~ performance a dancer's shoulder strap broke. She was brought before the magistrate. When her accuser, a gentleman of older years began to describe her sinful motions by ^{wiggling, squirming} going through all sorts of contortions himself, the courtroom began to roar with laughter & the case was dismissed. ②

The baladi also influenced interpretive dance. It was a form that flourished initially in Europe but had been created by a group of uniquely inspired American women. The outstanding artist of the group was Ruth St. Denis. Thoughts of antiquity & spirituality of ancient civilizations were her main inspirations & she expressed her ideas through use of the tableaux. Egypta mounted in 1910 at a time when exotic dance became popular, consisted of 5 scenes - Amusement to the Nile, The Palace Dance,

The Veil of Isis, The Dance of the Day & The Hall of Judgement, Each tableau had a cast of courtiers, soldiers & slave girls whom St. Denis had framed personally & she appeared in each one as the central figure wearing a semi-transparent tunic, braided with beads & shells & eyes heavily outlined in style of Nubian dancers. ~~phantasmic phase~~ (3)
P. 126

Celebration of ritual ceremonies (pagan religions) & concept of the female deity were her frequent themes in her work. It is largely through St. Denis that European audiences gained their initial ideas of Oriental Dance.

(4) P. 130 Advances of technology - influences on Dance & spread of industrialization

Influences. Another influence on the ~~New Dances~~ ^{Oriental} - rhythmic flowing line of Islamic design (4) Straight lines were replaced with sinuous, extended curved ones. Tendrils of vegetation were the starting point for creation of the exaggerated, swirling movements. Islamic art also took its sustenance too from the long hair & soft curves of a woman's body. (5)
P. 130

Fashion too, contributed to ^{Oriental} ~~new~~ dance. Released from the rigid whale boned scaffolding of the corset ~~the body~~ ^{freed} ~~was released~~ & a turn of the century fashion, the dancer was set free for the serpentine movements of Oriental dance. Beloved of the ~~new~~ ^{19th} century was the veil. Mysterious & alluring it became an important item among exotic interpretations of Oriental dance. The veil was very long sometimes up to 15 yards & was of 2 colors. It was wrapped around the dancer & then uncoiled like a beautiful serpent, rising floating, swirling & finally reclining in a heap on a Persian rug. (6)
P. 132

(7) [The forerunner of today's cabaret dress consisted of ornamented breastplates & a skirt that rested on the hips, revealing legs through its transparent folds. (7) Symbolized P. 138. the serpent theme in every way.]

A most intriguing manifestation of Oriental dance was the Salome mambo of 1924-29. An obscure Biblical figure she is rarely represented in the arts before the late 19th century.

(8) The dance of Salome was originally part of an allegory on the death & rebirth of nature, expressing the ancient baladi belief in the powers of fertility. (8)

(9) The Biblical version of this made Salome into a stark destructive power of women. (9) Of all the writers, F. Laubert alone has captured the ^{true} essence of Salome's dance. The influence of the baladi can be seen in his description of his Salome as "she performs to flutes, finger cymbals & the funeral sound of pipes. With eyes half closed, she twisted her body backwards & forwards, making her belly rise & fall & her breasts quiver while her face remained expressionless." (9)

However the story rarely follows Oscar Wilde's version & Salome's dance rarely resembles, even remotely, that of the baladi.

The Baladi today

P. 147 Chapter 7 - Arabic Dance Today - Cabarets + Clubs

Until recently only a few venues for Arabic dance. A few dancers have carved out their own innovations & given new inspiration to the dance.

Tahia Carioca
Samia Gamal
Marwa Fouad
Asa Shariq

1970's + 80's

①

P. 149

scope of baladi broadened

Cabaret style developed in 1920's in ~~Algeria~~ Algeria. Present in Cairo to satisfy a colonial audience. First Egyptian cabaret opened in 1926 by a Syrian actress - dancer - Badia Masabni in Cairo. It was she who decided to broaden scope of the baladi. Traditionally the arms had only played a significant role in baladi in the upper torso. They were used to describe serpentine flowing patterns of movement.

new innovations

Use of space too, was explored. Previously dancers performed more or less in one spot. Another innovation - the veil. The manipulation of crossarm veils was not part of baladi. The discarding of veils is considered dubious since to discard any part of the costume is not proper etiquette.

Wearing high heels - another innovation. Baladi dancers performed barefoot or sometimes in slippers to protect their feet from the heat. High heels give the dance a different emphasis - change its earthy nature & low centre of gravity.

The waltz-like pirouette ^{now choreographed} also added a new dimension to the dance.

Milroy

Transitional baladi as seen in extracts of old Egyptian films reveal a subtle sensuous style, while retaining

① The evolution & features of old baladi. ②

P-151

The baladi dress covers dancer from head to foot.

The 2 piece costume was an innovation of the 90's.

The Western orientated costume consisted of a bra

③

P-152

low slung, open skirt with side slits, a bare midriff & became cabaret uniform. ③ Today's costume tends to be heavily sequined, rhinestoned & jeweled & clearly takes away from the dance as these additions create great distractions. It does bare flesh for that matter.

Cabaret work is hard to watch since it provides regular hours of work, money & a chance to be seen. But it also has one real flaw of the dance because of boredom & tedium of presenting same routine night after night. Dancer is on the performer to get attention of the audience who may have come to cabaret to socialize or be otherwise occupied. Most dancers of integrity succumb to the commercialism & opt for flashiness & over-work of the sexual element. Fast rhythmic passages ^{replaces} ~~replace~~ the more lyrical passages for fear audience will be bored. Public is invited to participate, applause & adulation in middle of a number is strongly & constantly encouraged. The improvisational aspect is lost completely. Individual elements of the dance don't come together. Sexy & passionate moments are interspersed with banal efforts of intimacy & innuendo. The ancient application of the Dance of Fertility rites can be seen in this modern cabaret style. It is form without substance & the inevitable result of commercialism.

The implied criticism of Arabic Dance is found in the subtle, insinuating movements. In ancient times the erotic female image supported the renewal of life. Today image is that of a

(4)

P. 158 / Jamson doll (4)

Chapter 8

Enduring Traditions

"The knowledge of her movements was infinitely more sophisticated than anything I had ever heard her say."

P. 159

In the Arabic world girls grow up learning to dance. In the Arab world women's dance is limited. In N. Africa & Middle East women dance & sing for one another. They are performers & spectators & know the distinction bet. the 2.

Appreciation is always shown when someone demonstrates a special skill or grace. Approval indicated by a haerareh - sound made by tucking tongue against upper palate (Tunisia).

(1)

P. 159

In Egypt tongue is flicked from side to side at same time sounding a high pitched note. It is an earthy sound like a call from some creature of the wild.

Arabic dance is based generally on some particular technique as well as an individual style. (1)

Dance is used above all as means of self expression. When someone gets up to dance - she is shown great encouragement before & during dance. A scold is fed around the hips to emphasize the movements & removed & passed to one who follows her. Other women provide musical accompaniment - hand clapping (rhythmic) singing & drumming. (2)

(2)

P. 160

Arabic custom of dancing to attract a partner still survives in a modified form in Egypt. (to prospective partners - in-law). Weddings are most important of all family occasions. A bride is thought to be especially

Milway

vulnerable ⁱⁿ ~~from~~ transition from girlhood to womanhood
A has all sorts of mischievous spirits around her. So
trance dances are performed to banish these spirits & negative
energies.

There is great therapeutic value in Arabic dance. It
unleashes pent up energy & releases emotions.

The Trance Dance is considered to be a therapeutic rite
~~although~~ most Arabic dancing is not so considered (to be therapeutic)
The idea is to heal the person afflicted & a trance
dance rite is held on behalf of said person. Considered to be
suffering from a ~~spiritual~~ ailment in the spiritual body
the rite is for purpose of going through a process so that
healing can take place. At a trance ceremony a woman
with clairvoyant powers acts as a ~~intermediary~~ between
spirits & participants. She knows which spirit to address &
the necessary rhythm to call forth this spirit. When she is in
a trance the spirit then speaks through her in a voice not her
own. The ritual can last for hours, even days. The musicians
search out a rhythm that will be ~~consonant~~ ^{consonant} to the person's own
spirit rhythm this being the belief. When the appropriate rhythm
has been found - person dances till point of transcendence has been
reached, demons exorcised & spiritual cleansing takes place. (3)

(3)
p. 161

The trance dance is not for spectacle. It is strictly for
the body's well being & is classified as a social dance, not
theatrical.

Trance dances can be linked to the fertility dances of
the ancient world. In 1920 Joseph Mc Pherson, head of the
Secret Police in Egypt witnessed a most unusual ceremony
outside of Cairo, which ~~was~~ ^{was} highly secretive, called a zaar.

The ceremony
It opened with women singing & drumming. Their song

made reference to the sacrifice of a beautiful woman whose blood became a flower. As the development of the ceremony mounted, the women got to their feet & began to dance around a kind of altar that held baskets of fruits, flowers & nuts & candles one of which stood 4' in length. When the passion of the ceremony reached its height the women fell to the ground. The animals, a ram, 2 geese & a pair of wild doves & 2 rabbits were then slaughtered & their blood was collected & placed on the altar to the accompaniment of chanting & incense burning. The ^{leader} (leader) thrust her arms into the blood & proceeded to smear it on the faces & robes of herself & the other initiates. (4)

P. 162

This act seemed to trigger a mad fury which possessed them. Their faces were torn out by the roots with bloody fingers & their gestures & cries became frantic. Bodies were arched backward like vibrating & withering bows. Resting on hands & heels, the muscles of their backs earned on dancing in unbelievable contortions.

Then the women began to sing songs & the dancing went from ecstatic to indecent. Many of the trance rituals of today found in N. Africa & the Middle East, although they take different forms, are connected to the goat & ewe fertility dances. The sacrifice of an animal either at the start of or during the ceremony is still observed. An order to respect the gods & other spirits, women cover face & head. Then as she begins to respond to the rhythm, the veil is discarded & she discards herself to the power that has been unleashed within. (5)

P. 163

Every element of the trance ceremony is important because is deemed to welcome & calm the spirits. Care is given to the colour of the clothes. Black represents the earth spirit, white - air spirit, red for fire, blue for water. (6)

P. 163

In Egypt this ceremony is known as the zagan, in Algeria, the gaganous, in Tunisia the stambali & in

Milroy

Mexico, the Guatemalas or dance of the people from southern Sahara.

Trance dances are not only performed to cure illness. They are danced to release negative energies or to conceive a child when she has not been fortunate to do so. At weddings trance dances are of lesser intensity & form part of the women's celebrations, again to catch the spirits & surround the bride with positive energies.

(7) P. 168 In those Muslim countries where women have either a limited or non-existent role in public life, dancing is one of the principal means of expression & self-affirmation. (7) The message a woman conveys through the dance is that she is needed & she has all the attributes necessary to keep her husband.

(8) P. 169 Bedouin dance reflects the close-knit intensity of the women's community & does not emphasize competition, or various elements within the community. Bedouin dance is a particularly good ex. of the expression of this closeness. Women improvise in pairs, ~~imitating~~ ^{mirroring} each other's movements. A woman may step out a soloist but only briefly, she is always mindful that she is a part of the whole. (8)

(9) P. 169 Dances are not considered the unique province of the young. It is the expression of a woman's entire life experience. It depicts luck & fertility, aids childbirth, passes the time & has therapeutic value & helps the work to go more quickly. (9) It is ~~well~~ ^{well} known that women ~~will~~ ^{will} pass their youth as exciting performers for they bring to the dance grace, maturity & fulness. (9) The older years reflect the unique possibilities of the dance which is enriched not narrowed by age & whose continuing importance in everyday life is a true testament to all that it has to offer. (10) P. 170 (10)

Chapter 9 - A Mosaic of Music

P. 171

These frail, quivering melodies resound like the whispering of solitude, like the voices of the wilderness that speak to the soul in contemplation of space.
Thespis Gantier

Q. 171 (1) Arabic dance is shaped by its accompanying music. The music is more simply background while it is a vehicle for the dancer, the dancer is also responsible for the direction the music will take. The musicians follow the dancer. They give her the rhythms & moods she requires. She in turn, expresses the emotions called forth by the music. During improvisations on a solo instrument the dancer tries to bring out the instrument's essential quality. Dancer & musicians see one another unobtrusively. When there is a good rapport between a dancer & the musicians, the results can be enthralling. (2)

The term "Arabic" music, while notes, rhythms, instruments & singing style may vary from country to country shares certain similarities. Within the formal structure, there is the strong improvisational quality from the past. It is also primarily melodic, it does not depend upon harmony, since harmony depends upon a fixed tonal system. Every scale in Arabic music has certain tones & half tones or fixed positions built in between these are notes which have no fixed place & fall into slightly different positions within a scale each time they are played. (2)

(2) In Western music the single octave contains 8 equally distanced notes, in Arabic music octave contains between 18 & 22 notes with intervals as fine as a 9th of a tone. The only compositions which can include simple harmony are those based on the Western melody & scale. (2)

P. 173

History

Within the elaborate scale system of Arabic music

(3)
p. 143 a melody may be explored through improvisation. This is essentially done by taking the melody & weaving complex patterns around it. It is similar to Islamic art which takes a central motif & ornaments it with arabesques. (3)

The oldest Arabic music can also be found in the Arab-Andalusian mode, in the style of the Maghreb. The Arabs were in Spain for 700 years. Initially they conquered al-Andalus & for a time it remained little more than a remote province of the growing Islamic empire. At a time al-Andalus became the major channel of Islamic civilization to the West.

In 750 A.D. the Umayyad Dynasty was overthrown in Damascus & established itself in Andalusia. With the Umayyads came the ancient music of Arabia. Later, modified by Greek influences it became the Arab-Andalusian music & took root in N. Africa.

(4)
p. 144 In 822 the famous musician Ziryab arrived in Spain from the Abbasid Court of Baghdad & brought with him Persian forms that still survive in the music & dance of Spain. (4)

The music of Spain, in feeling, tempo & lift is more Arabic than European. Flamenco is a mixture of Arabic Andalusian & gypsy elements. Its earliest form is particularly Arabic in flavour with rhythms that are separated by slight pauses. ^{Element} It appears in both song & dance.

?
The principal instrument of flamenco, the guitar, ~~developed out of the oud?~~ like the oud, provides both melody & rhythm. Out of the oud came the lute & then the guitar. The oud fashioned out of a single block of wood was believed to get its resonance from the

birds that perched on the branches from which it was made.

The Middle Eastern style of Arabic music is most closely connected with women's dance. The instruments used ~~are~~ the ^{the} bendir or daf. For drumming. A contra rhythm is set up by using different types of clapping. Rubbing the hand produces a dark sound. Slapping the fingers against palm produces sharp, dry sound. (Same in flamenco). (Complicated hand clapping is a special feature of N. African music.)

(5) A drum played with sticks rather than the hands is the tabl halabi. It's a huge two-sided kettle drum that hangs from a strap around the neck. Its deep heavy sound makes it appropriate for ceremonial occasions such as weddings or religious ceremonies. (5)

The most popular rhythm instruments are the darabouche (N. Africa) & the tabla (Egypt). Tabla Both are large goblet shaped drums covered in fish skin produce a deep sound - performer uses only fingers & palms to play it.

The highly developed rhythmic element in today's classical Arabic dance is the shangi. Long tradition in Egypt & Turkey of dancers using their finger cymbals to provide or accompany the percussive element in their own rhythms & music. (6) Klakos - Turkish & Persian dancers used them. Wooden sticks, modified to current day cesteraks. Discarded by ogyes who call them "false finger snaps" (6) Finger snap is still a feature of the north Persian dancer - performer lifts her (7) arms above her head & places palms together like the index fingers together which produces a penetrating & surprisingly loud clicking sound. (7) Sajat or finger cymbals are used during festive openings of a dance. At weddings bride (8) is "cymballed" in by a dancer who enters shakle ahead of her & attracts guests' attention by delicate tinkling & fanfare (8)

in cabarets dancers use them to ask for tips.

Tabla - originally a baladi instrument. Its bands grew so small became richer texture. More percussion allows for more complex rhythms. Improvisation became highly structured form.

Taghmi - instrumental solos - connect various melodies since as an interlude in an extended piece. Done a lot like jazz - soloist gets support of other players.

The Nai - bamboo flute. Al-Mahdi ^{one of} last caliphs of Cordoba entertained with a hundred flutes & lutes. Nai has a plaintive, yearning quality. Meditative, spiritual elements of Arabic dance inspired by this instrument. Rhythmic movements of arms & upper torso used. Within extended piece, there are 3 or 4 taghmi tagmas taghmi on the nai, oud, violin & kamim.

The Kamim - predecessor of harp & piano. Played with finger plectrums. Derived from playing it with long fingernails. Sets up a shimmering vibration. prompts tumbling, intense movements in the dance.

Taghmi beams were a few notes. Gradually widened to include full kalaidoscope. Pulse - understated rhythm brought in to support a soloist - meantime taghmi played at higher key.

Embroider's original patterns & winds its way down to original key - uses scales - and # can be used before returning to the original. Non-metric - no 2 played alike. Rhythmic passages link its passages. (9)

(a)
p. 119

Maqamat (scales) associated with signs of zodiac. Believed had therapeutic value, associated with particular mental states.

- (10) Before advent of Islam, music was dominated by women. Men who sought to enter the profession dubbed effeminate. (10)
- (11) With exclusion of women in haram male musicians emerged, mimicked their clothing & dyed hands with henna. They became known as "mukhammath" (11)

Umayyads established music as part of court entertainment. Specially criticized for patronage of arts, especially music which was considered the idle & rival of the Qur'an. The Abbasids (successors) maintained musical traditions but kept them a little more discreet & enjoyed them in intimate personal surroundings.

- (12) Music is an art that conjures up mood & emotion. Because of its power, the fear was that people would lose self control & indulge in all sorts of "unacceptable practices" (12)

Arabic music has a hypnotic quality to it. Although seemingly repetitive, it is not, it contains lots of changes & variety which give it its subtle nuances.

In the 15th century, the gypsies left India, crossed the Arab world & entered Spain. Their highly-intriguing moments in music, their personal contribution (development) of complex rhythms, ornamentation of melody & preference for minor key music which they brought to the local folk music.

- (13) And like all arts, music retains its fresh innovativeness by taking inspiration from sources around it & contributes a rich, living mosaic of musical tradition (13)

Chapter 10

Arabic Dance Today.

0.187

①

Troupe Dance included today along with other social Arabic dances to demonstrate diversity of Arabic dance. As a theatre art, Arabic dance has yet to reach maturity - it is still being defined.

In one hand we find Bedouins & other folk dance troupes who entertain at family festivities ~~or~~ in towns & villages. Spontaneous, casual entertainment - simple almost all improvised. On other - highly polished choreographed groups - gov't sponsored & independent soloists.

Essentially an intimate mode of expression Arabic dance does not lend itself to an impersonal setting. Where it must be presented in formal Western settings, re-evaluation of every aspect of dance is being considered. Costuming ① length & type of program numbers - potential as a dramatic art.

Arabic dance today is taking many new directions. Gov't sponsored companies - Lebanon's Caracalla, Egypt's Reda Troupe concentrate primarily on folk & group dance. Humorous, story telling potentials developed.

Performers in Europe & America concentrate on refining & extending solo boundaries, the baladi & sharghi.

Development of Arabic dance has achieved its greatest sophistication in solo. The baladi, over the years, has evolved techniques suited to confined performance conditions in which it began. Even on a large stage dancers use very little space - intricate movements made in place. In baladi movements & poses are presented to different members of the audience in turn. Audience generally sits around her. Side & back views are

②

P. 188

presented of the pattern. As for the audience, baladi is never choreographed. Pattern of the dance compared to Oriental ballet - Jewish design - individual, beautiful. So it is with the dance. Each passage has its resolution or climax as opposed to one single climax in the whole. Sometimes there is no finale to the movement - its carried out as dancer exits. Implication is no end to pattern.

③

P. 189

While dance has been condemned by Islamic fundamentalists it has evolved in ways that harmonize closely with abstract stylized nature of Islamic art. No natural object serves as its model. No geometric motifs & flowing arabesques. And evokes a feeling of contemplation & calm. One of the basic characteristics of baladi is its sense of quiet. Its essence is its inner rhythm & pulse - balance of restraint & abandon. ④

④

P. 189

Arabic dance of 100 yrs. ago was less complex than today. Subtleties were still there. A rippling up & down motion sinks into a horizontal one. Circular looping figures weave in & out in wave like fluidity. ④

Recurrent patterns of movement in the dance create unity but their order together with steps used by the individual dancer will differ. A dancer creates her own moves to add to basic baladi ones. She must be spontaneous & improvisational, according to mood or occasion. (space & idiosyncrasies of musicians two important reasons)
 Difficult for dancers to work with a band they don't know. If things not going well, she makes use of an informal element to unobtrusively tell her musicians what she wants without letting audience know something is wrong.

When Arabic dance came to Europe & America style of baladi began to change. In some ways it retained its traditionalism, in others it became the folk style known

(5) al-raks - al-shargi (5)
p. 189

Place for the baladi posture low in the body.
placing dancer's centre of movement firmly in the hips.

(6) Rolling, undulating, shimmering movements predominate, with
p. 190 curved arms & elbows. Performed on flat or balls of the feet
this gives baladi a grounded, heavy look. (6) Also has a
poignancy which relates to accompanying music - that of
suffering & disappointed love. In towns & cities today it has an
element of melancholy. Dance of earthy sensuality take it or leave it
our > very womanly. Baladi today differs from town to town.

Shargi - its hybrid has been influenced by
diverse dance traditions. Elements of Persian, Indian &
Turkish ~~trad~~ dance can be found in it. It is the
most refined & sophisticated Arab dance. Asiatic
influence gives it its poise & dignity. Indian & Persian
p. 190 head, hand & arm movements. Turkey supple, undulating
spine. (7) Western elements include dance balletic turns
soaring arm movements & an entrance move, a diaphanous
veil. Feature of shargi today, to open with a veil. Brings
imagination & heightens audience perception when used with skill.
Energy flow is then directed to head & upper torso.

(8) Shargi's centre of movement is "upper torso. lifted spine
p. 190 & arms held high over head - shargi coincides with balletic
idea of soaring movement & beauty of the extended line. (8)
Danced on balls of feet rather than flat & is rooted
in rhythm. The tabla provides the basic structure for
p. 191 music & sets body in motion, driving hips while melody
weaves its way around a basic beat.

Currently there is collaboration between Western & Arab musician & a fusion of disparate traditions experimenting & exploring the common elements of each. (9)
P. 193
Various dance of Mid East are being revived, as seen in ancient frescoes of Egypt. The past is being used to inspire the present.

Purity & authenticity do raise questions. They do not annulate nor do they decide whether they are pleasing to an audience. They are concepts only. Especially so in Shargi which has borrowed heavily from Asia & the West. It's least pure of Arabic dance forms. Therefore leaves it more open to innovation. (10)
P. 194

Sometimes more & erotic elements of Arabic dance are left out or denied by today's artists - source of embarrassment. Govt sponsored troupes too, must play down erotic element since they have to comply with restrictions of their sponsors. (11)
P. 194

The erotic element is the shadow side of Arabic dance. Unfortunate since this is heart of baladi & shargi. At work needs to be excluded since it is a reflection of the human experience. Rather than exclusion, it needs to be re-appraised.

Case of Indian dance. The 2 forms (Arabic & Indian) share similar roots. Ind. dance has managed to redeem itself from negative associations & now has Western moral support. This allows its study where it once was strictly banned. Arabian Culture is one of the new few which celebrates sexual energy in the arts without a trace of negativity. (12)
P. 196
Its re-emergence has been successful but the cost has been the removal of its more erotic aspects.

Arabic dance is at a major crossroads in its history.

Its future development is in danger of distortion but fortunately its misunderstanding is finally beginning to be dispelled.

13
P. 196 Today's Arab dancers are highly educated women who could have chosen other careers than the performing arts. They teach & perform & originally still have to contend with parental disapproval over choice of career. It takes determination & courage on their part to make the dance respected among their own people & accepted in context of Western art. 13

Essential Woman -

* Dance is shaped by the civilization in which it is found. ①

Bedouin dance has to do with the close ^{native of female} relationships

Chapter 11 - Essential Woman

(1) Dance is shaped by civilization in which it's found. (1)
p. 197 Arabic dance is centered on self-expression, sometimes alone, sometimes in relation to others.

Baladi & shami allow exploration of the archetypes that are latent in all women - the earth mother, the nurturer, the sensualist, the medium, the priestess. No one is discouraged from learning Arabic dance age or physical size. (ballerina - size & age discourage many women who want to dance). NB: ballerinas have ^{most} difficult time to learn Arabic dance)

Classical Ballet stresses etherealism, baladi's earthy qualities
Shami has fluidity of ballet & rhythmic power of Africa
& intensity of flamenco. (2)

(2)
p. 200

Arabic dance gives opportunity to express inner performer. Dressing up in rich colors, make up, jewelry. Most women love to do this for themselves & eyes of men. but tend to feel out of place in today's society!

Entertaining for each other is unheard of & considered "unfeminine" after childhood. Form of condemnation West plays body down, apologizes for it. In Arabic dance performance is vital, even if it's only 2-3 minutes. Goes a long way to creating self-~~trust~~ confidence.

Arabic dance gives a woman chance to measure her own worth - perhaps more active in an atmosphere of support rather than competition. Affirms her sensuality, attractiveness & desirability in its combination of the sensual & the poetic. Most important - it defines a woman for who she is, herself. (3)

Arabic dance is a tradition that still very much alive today. The tradition has survived from the ancient world & continues to illuminate a more sophisticated age. (3)
 P. 202

Arabic dance contains such variety & interest & deserves greater research than it so far has been given. Its original essence is a dance that is full of sensuous mystery, rhythmic complication & romantic charm. (4)
 P. 63

(4) "Dancing in North Africa" The Dance
 Ted Shawn
 New York: Dance Pub. Corp. Vol. 5 # 2
 1925

original form Dance du Ventre - Muscular Dance • truly remarkable based on absolute control of the various muscles of the body. The abdomen moves in muscular rotations while the big muscles in the arms sway to & fro (arms are held out sideways from the body & the muscles in the legs contract & relax - all done at the strictest time to a throbbing tabl. It is not a suggestive dance because it leaves nothing to suggest since the dancer wears only her head dress & jewellery. (6)
 P. 31
 Shawn.

(6) origin - Turkish & northern parts of Arabia. (6)
 P. 221

(6) From The Dancing Times Arab Music and Dancing in North Africa
 Clemson R. Young
 London: 1931

→ Arabesque ~~The Dancing Times~~
 Phyllis Sarotta

"Arab Dancing Girls" The Dancing Times
 London: 1936
 by Somerville Story

Arab Dancing Girls
 New York: Ibrahim Farah, Inc.
 1977

The Cobra

Ancient peoples hated, loved, respected & feared the snake. For this reason serpents are a part of religion

① a myth for all who have lived close to the soil. The cobra P.18 golden of Egypt had a primitive belief that fertility was associated with the snake. ①

Cobra Golden

(Johnson)

Depictions in the dance represent the rising cobra symbolism - power & grace. ② Cobra's importance is explained in a 4th cent. B.C. document & pertains to the creation myth. ③

④

P.6.

More symbolism - protective, beneficial, nurturing of cobra

Egyptian Cobra lives in ^{mostly} arid part of the country.

④

P.13

Found in temples & tombs. Only diet toxic - rodents, grow up to 9 feet in length. In spite of its the large amount of venom it secretes, his bite is not fatal in most cases. ④