

Beautiful Plans

A Beautiful Technique Companion Guide

Autumn Ward

2010 Digital Edition

A supplement to the DVD *Bellydance: Beautiful Technique from Step One; A Beginner's Guide to Flawless Artistry* (World Dance New York, 2009).

Included in this booklet: a detailed Table of Contents for the *Beautiful Technique* DVD; Lesson Plans and Other Tools for Independent Study; an Introduction to Creating Dance for Performance; and Advice for Dancers.

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INTRODUCTION

Why I Created *Beautiful Technique* and *Beautiful Plans*

I created materials for the DVD *Bellydance: Beautiful Technique; the Beginner's Guide to Flawless Artistry* (World Dance New York, 2009) to provide a resource for anyone who wants a deeper understanding of how dance works, to define a style of belly dance appropriate for artistic and theatrical performance, and to advance the wider recognition of belly dance as a serious and skilled performing arts discipline within and beyond the realm of ethnic dance.

Beautiful Technique can be used as an instructional program by someone who has never danced before, but also contains a huge amount of reference material for belly dancers at any level, choreographers, teachers, critics, aficionados, and dancers and artists from other disciplines. Like the content of any reference volume, the content of *Beautiful Technique* is easiest to appreciate and access when it is easy to search; *Beautiful Plans* was created to provide a detailed table of contents and other materials that enhance my program's accessibility, present supplemental information, and help independent learners develop their own training programs.

Using *Beautiful Technique* and *Beautiful Plans*

Technique

Think of the Technique section of the DVD not as a lecture, but as a manual. I created the *Detailed Table of Contents for Beautiful Technique DVD* (included in this booklet) as an outline that makes it easier to keep track of concepts and refer back to specific sections for review.

Practice Flows

Beautiful Technique's seven "Practice Flows" are training choreographies that teach musical interpretation, demonstrate how the movements from the Technique section are used in the context of dance, and give students an opportunity for some practical training. As a master-level illustration of concepts, this section is designed for an active learner, rather than one who approaches training with an expectation of being swept along passively. (I developed these segments to be "Practical Exercises." They are called "Flows" in *Beautiful Technique* to conform to familiar terminology for dance-along content.)

If your principal goal is building technical skill, I recommend "flow" in dance practice only in the sense that I discuss it in the Technique section, as a positive energetic state that connects the body and mind. Ideally, dance performance should look effortless and feel fluid; but, for training, be intentional, and gently resist the current. Imagine moving yourself upstream in a series of locks (the sort used in canals to move boats uphill); spend time swimming at each plateau, feel your level rise, and keep moving upward. Push yourself "upstream" in training so that you may enjoy flowing "downstream" in performance, showing skilled yet relaxed dances that will be a pleasure for both you and your audience to experience.

Independent Study and Practice

If you are using *Beautiful Technique* as a primary resource to learn belly dance, I recommend focused repetition of individual movements and transitions to supplement your work with the DVD. The Lesson modules in this booklet are designed to facilitate this independent practice. Corresponding with the seven Flows, each Lesson is progressive (incorporating review then building new movements from previously mastered skills), and provides a training plan of the specific moves one must drill to develop or maintain the cleanest technique and to advance to the level for each new Flow. Lessons may also be an aid to teachers developing their own curricula and lesson plans. Each Lesson also includes diagrams for every piece of music used on the DVD, and choreography notes for Azure (the Practice Choreography and second performance), each Flow, and the Warm Up and Arms sections. (Not included are notes for “Raqs Ameera,” my first performance, for the simple reason that they do not exist. Because it is a complex piece I chose to document this dance by videotaping my rehearsals rather than creating a written record).

Practice Choreography

Unlike the Flow segments, which were choreographed primarily as exercises (emphasizing repetition and using a limited vocabulary of moves corresponding to the level it demonstrates), my Practice Choreography, Azure, was designed with the simple goal of matching beautiful movements to music to create a greater beauty than that of the movements or music alone. As an artwork, Azure is meant to give happiness both to those who move through this dance and to those who watch it. As a training tool, Azure demonstrates the aesthetic merits of matching the structure of a dance to the structure of its accompanying music, whether in choreographed or improvisational performance; shows that “advanced” movements are less important to beautiful dancing than clean technique, musicality, expression, and charismatic presence; and provides an additional Practical Exercise.

Continuing Beyond Beautiful Technique and Beautiful Plans

Beautiful Technique is a complete resource for a few topics, but, as a single-volume DVD, it could only include a small part of my program. I chose to focus on movement vocabulary, but, rather than limiting *Beautiful Technique* to a survey of only basics, I chose to show how a few basics evolve into complex expressions, illustrate how clean execution of advanced steps depends on strong foundation skills, and illustrate the value of a systematic approach to building and understanding dance vocabulary. The movements included in *Beautiful Technique* represent the vocabulary I use most often to create belly dance for a theater setting, further narrowed to torso isolations that come from a neutral-pelvis posture.

Among the technical skills left for future releases are: upper-body isolations; full-torso undulations; traveling moves; spins and turns; Egyptian technique; wrist circles; arm undulations; shoulder accents; and the many movements that I dance with an engaged core (the alignment often taught for the modern Egyptian style) such as vertical-plane figure 8s, isolated tilts, weighted hip drops, and ummis.

Also left for future releases is in-depth treatment of the many other components that dancers need for a complete training program: conditioning exercises to build strength and flexibility, drills, finger cymbals and other props, musical interpretation, emotional expression, performance skills, cultural and stylistic context, and an aesthetic framework to build choreography and improvisation. The information I've provided on these topics (included in this booklet as Practice, Choreography, and Advice to Dancers; included on *Beautiful Technique* as Introductions and Philosophy) should be regarded only as a starting point. In particular, I recommend that independent learners seek out supplemental resources that teach the rhythmic structure and instrumentation of Middle-Eastern music.

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TOOLS FOR INDEPENDENT STUDY

Introduction

Structuring your Practice

Work through the following Preparation, Lessons, and the accompanying Flows on the *Beautiful Technique* DVD progressively, like levels in an old-fashioned arcade game: completely finish your current level to advance to the next. Each Lesson and Flow builds on material that has been presented earlier, so it's important to move through the program in sequence. If you are using *Beautiful Technique* as a primary resource to learn belly dance, I recommend that you start out by only dancing Lesson 1: prepare with Warm Up and Arms from the DVD, drill the movements in Lesson 1 independently, dance along with Flow 1 on the DVD, and keep repeating only these exercises until every detail is clean and crisp and the steps and transitions flow easily. (Of course, if you are working with other materials or taking classes, you should practice the other skills you are learning as well. But, for *Beautiful Technique*, don't add moves from future Lessons to your practice until you've mastered the moves at your level.) If you would like to increase your strength or flexibility, end your practice with conditioning exercises and stretches.

Progress

Move at your own pace, but, if you choose to push yourself, be judicious; when you rush ahead, you may end up sloshing through difficult moves and formalizing slosh in your muscle memory. Instead, if your goal is to develop and maintain the cleanest technique, challenge yourself to be patient and diligent. Coordination, skills, strength, and flexibility all build gradually but reliably through repetition and it takes time and effort to put dance into your body. If you're working independently and you're uncertain about your progress, use a mirror or video camera: look at your movements, and work to change the things you don't like. Consider a movement or skill to be "mastered" when you can dance it in a way that feels intuitive and looks beautiful.

Attire

You'll be able to see your body line most clearly in simple clothing with a low waistband, scarf, or belt, arranged straight across your hips, to show the angle of your pelvis. If you prefer to cover up when you train, make sure your clothing moves with you and shows the movements of your knees, waist, shoulders, and elbows. It's usually easiest to see muscles and joints through light colored, stretchy fabrics.

I went barefoot in *Beautiful Technique* so that you could see movement in my feet, but I usually train in a ballet slipper. Choose whatever option for your feet looks and feels best to you. Barefoot dancing gives you a beautiful natural look and a great sense of connection with the earth, but it's a dangerous choice for some performance venues, and you will need to build up a callous layer to glide your foot smoothly and comfortably against the floor. If you feel the floor tugging against the skin of your feet, try a soft-soled dance shoe made for jazz, modern, or ballet. If you like high heels, train carefully to avoid dancing with locked knees and a swayed back.

Using Diagrams and Notes

These materials are provided for reference, to be used in conjunction with the video content in *Beautiful Technique*, and as an aid to musical interpretation. I've represented each dance and piece of music from the standpoint of a dancer and choreographer, not a musician or archivist. For instance, I often record counts and phrases rather than beats per measure, and I've used my own terminology and a variety of organizational methods to meet the unique needs of communicating by each piece. My notes are meant to be comprehensible to those who have some familiarity with my work, but may not be transparent to a reader with no knowledge of my program or the *Beautiful Technique* content. They are not meant as primary sources from which a dance or piece of music can be recreated.

If you are a student and find written materials useful, I strongly recommend that you create your own diagrams and notes, and merely use my versions as a reference: by doing your own structural analysis, you will gain a much deeper understanding of the music you are dancing to—an essential skill for improvisation and choreography alike; by creating your own notations, you will develop more personally meaningful documentation and gain greater familiarity with the dance you are describing.

Terminology and Abbreviations

In my lesson plans and notes, “sets” of movements (double side-to-side, basic 8, twist-shift-center) use one side of the body then the other. “2 sets HF8B, lead R” indicates a figure 8 starting with weight over the right foot then transferring left, back to the right, and back to the left. An “x” indicates the number of times a movement is done. For instance, a movement done R x2 is done two times on the right.

The Lessons use the following abbreviations:

R, L	Right, Left
CW, CCW	Clockwise, Counter-Clockwise
U, D	Up, Down
F, B	Front or Forward, Back (also “Figure” in Figure 8)
H, V	Horizontal, Vertical
I, O	Inside, Outside
SR, SL	Stage Right, Stage Left
US, DS	Upstage, Downstage
USR, DSR	Upstage Right, Downstage Right
USL, DSL	Upstage Left, Downstage Left
S-S	Side-to-Side
2SS	Double Side-to-Side
HF8B	Basic 8 (horizontal-plane figure-8 to the back/outside)
WPF	Weighted Push Forward
T-S-C	Twist, Shift, Center
T-S-P	Twist, Shift, Pull In
Or	Oriental
Fl	Folkloric

PREPARATION (WARM UP AND ARMS)

Begin your practice session by warming up. Use your own warm up, the Warm Up presented on *Beautiful Technique*, or a combination of the two. Follow the *Beautiful Technique* Arm drill, then practice finding basic positions and paths.

Diagram: “Rust Metal” (The Magic Veil/*Anatolian Kanoun*) (Warm Up)

Time Code		Section	Number of Measures (8 beats to each measure)
DVD	MP3		
0:00	0:00	A	16 (4 sets of 4)
0:57	0:57	B 1 of 2	8 (2 sets of 4)
1:25	1:25	B 2 of 2	8 (2 sets of 4)

Diagram: “Spellbound” (Mosvo/*Serpent's Garden*) (Warm Up)

Notes: The melody line of this piece of music largely free form. (With one exception at the end: the structured 4-measure phrase at 4:38 repeats at 4:56.) To integrate the timing of my warm up with this music, I identified loose groupings of measures where I hear breaks between phrases, documented here. This diagram is just an interpretation, not a suggestion of structure.

Count 8 beats to each measure.

Time Code		Number of Measures
DVD	MP3	
2:00	0:00	[no rhythm: 3 phrases]
2:21	0:23	2
2:32	0:33	2
2:41	0:42	2
2:51	0:52	2
3:00	1:01	4
3:19	1:20	2
3:29	1:30	3
3:43	1:44	4
4:03	2:03	4
4:22	2:23	4
4:42	2:42	2
4:51	2:52	4
5:10	3:11	7
5:44	3:45	11
6:37	4:38	4
6:56	4:57	4

Reference Notes (Warm Up)

Music: “Rust Metal” (The Magic Veil/*Anatolian Kanoun*) and “Spellbound” (Mosavo/*Serpent's Garden*)

Notes: This set of Reference Notes reflects two back-to-back tracks of music. In the first table, for “*Rust Metal*,” each row represents one 8-count phrase.

Time Code		Body	Arms
DVD	MP3		
0:00	0:00	Breathe and prepare; take a basic stance	Low
		Knees bend and straighten x2	Circle both arms to the outside (low): pull up to forward-Oriental, open, drop, pull up
		Knees bend and straighten x2	Full circle both arms inside
		Knees bend and straighten x2	Full circle both arms outside
0:14	0:14	Knees bend and straighten x2	Full circle both arms inside
		Knees bend and straighten x2	Full circle both arms outside
		Knees bend and straighten x2	Full circle both arms inside
0:29	0:29	Knees bend and straighten x2	Full circle both arms outside
		Bend the knees and stay low	Both arms reach overhead
		Weight R and elongate the R side of the body	Stretch the R arm and shoulder up
		Weight L and elongate the L side of the body	stretch the L arm and shoulder up
0:43	0:43	[continue faster] elongate R, L	[continue]
		[continue] elongate R, L	[continue]
		[continue] elongate R, L	[continue]
		Lift up to a basic stance	Both reach up, circle outside, reverse and drop to low
0:57	0:57	Turn head and look L, R-L	L low; R hand touches base of neck, elbow is pulled away from the ear
		Head: drop F and circle CCW	Low
		Knees bend and straighten x2	Windmill B in alternation
		Upper body: drop F and circle CCW	Low

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Time Code		Body	Arms
DVD	MP3		
1:11	1:11	[other side] turn head and look R, L-R	R low; L hand touches base of neck, elbow is pulled away from the ear
		Head: drop F and circle CW	Low
		Knees bend and straighten x2	Windmill F in alternation
		Upper body: drop F and circle CW	Low
1:25	1:25	Weight is L: lift the R thigh to the chest and drop it down; twist upper body toward DSR and bring R thigh toward L side of ribcage and drop it down	
		Extend the R knee forward; unhinge at the knee and extend the leg long with a pointed foot; flex the foot and draw the R leg back underneath the body	Float to low
		[continue faster] R leg extend, back; extend, back	Low
		[continue] R leg extend, back; extend, back	Low
1:39	1:39	[other side] transfer weight to R foot; lift thigh; twist and lift again	Reach overhead in preparation; [continue as before]
		Extend the L leg forward and draw back	Low
		[continue faster] L leg extend, back; extend, back	Low
		[continue] L leg extend, back; extend, back and center weight over both feet	Low

Rotate the hands out, in, out, in.

The warmup continues with the second piece of music, “*Spellbound*” (*Mosavo/Serpent's Garden*)

Time code		Number of Phrases	Body + Arms
DVD	MP3		
2:00	0:00	[no rhythm]	4x: roll and fan the fingers in sequence - thumb leads in, pinky leads out one-by-one, touch each fingertip into the center of the palm and extend out out
2:21	0:23	2	4x: both shoulders roll back
2:32	0:33	2	Knees bend and straighten x2 with 4 sets shoulders rolling alternately B
2:41	0:42	2	Open the chest and stretch; push forward, open the upper back and stretch

(Continued on Next Page)

Time code		Number of Phrases	Body + Arms
DVD	MP3		
2:51	0:52	2	4x: both shoulders roll front
3:00	1:01	4	Knees bend and straighten x2 with 4 sets shoulders rolling alternately F
3:10	1:11	2	Open the chest and stretch; push forward, open the upper back and stretch
3:19	1:20	2	Stretch the back of the upper arm: L then R
3:29	1:30	2	Stretch the arm across the body: L then R
3:39		1	Clasp hands behind the back; straighten the arms and pull the shoulders down; unclasp the hands and keep the shoulders pulled down
3:43	1:44	1 (1 of 4)	Step out to the right; bend R to stretch the L side of the body
3:48		1 (2 of 4)	Bend the left knee and round the low back to stretch the L side of the low back
3:53		1 (3 of 4)	Straighten both legs, turn to the R and transfer weight R; bend forward with a "flat" (neutral spine) back to stretch the back of the R leg
3:58		1 (4 of 4)	Drop to a full forward bend; roll up
4:03	2:03	4	[other side] bend L to stretch the R side of the body; [continue]
4:22	2:23	4	[continue faster] bend R to stretch the L side of the body; [continue]; bend L to stretch the R side of the body; round; flat; drop to a full forward bend and continue to hand over
4:42	2:42	2	Hanging over, round and stretch one side of the low back then the other: L, R, L, R
4:51	2:52	4	2x: open the chest forward and up; drop the head and open the upper back
5:10	3:11	2 (1, 2 of 7)	Roll down and hang over
5:20	3:20	2 (3, 4 of 7)	Fold the arms and swing across, side to side
5:29		1 (5 of 7)	Nod then shake the head
5:34	3:35	1 (6 of 7)	Alternate the knees back and forth
5:39	3:40	1 (7 of 7)	Roll up
5:44	3:45	2 (1, 2 of 11)	2x: lift the heels, lower back down
5:53	3:54	2 (3, 4 of 11)	[continue faster] 4x: lift and lower
6:03		2 (5, 6 of 11)	Lift the heels, hold and balance; turn the head and look R then L
6:13	4:13	2 (7, 8 of 11)	Transfer weight R, balance R; transfer weight L, balance L
6:22		2 (9, 10 of 11)	Keep the heels lifted, and bend the knees
6:31		1 (11 of 11)	Return to a basic stance transfer weight L
6:37	4:38	2 (1, 2 of 4)	Standing on the L foot, hold and balance; turn the head and look R and L
6:46		1 (3 of 4)	Stretch the top of the right thigh
		1 (4 of 4)	Continue to stretch, and circle the R hand in and then out
6:56	4:57	4	[other side] Standing on the R foot, hold and balance; [continue]

Diagram: “Lonely Star by the Sea” (Mosavo/ *Serpent's Garden*) (Arms)

Time Code		Section	Number of measures	Counts per measure
DVD	MP3			
07:18	0:00	A 1 of 2	4...	8
07:40	0:22	A 2 of 2	4	8
08:04	0:46	B	24	4 (count 4 jingles)
09:06	1:48	C-Intro	4	8
09:24	2:07	C	9...	8
10:11	2:54	D (var A) 1 of 3	8	4
10:32	3:15	D 2 of 3	8	4
10:52	3:36	D 3 of 3	10	4
11:18	4:01	[no rhythm]	
11:31	4:15	3	4

Reference Notes (Arms)

Music: “Lonely Star by the Sea” (Mosavo/*Serpent's Garden*)

Note: In terms of your right arm, outside is clockwise; inside is counterclockwise.

Time Code		Number of Counts	Arms
DVD	MP3		
07:18	0:00	...8	Find a basic open position (lift, hinge forward at the shoulder, drop down, roll your elbows back)

Start with basic technique, both arms

07:24		8, 8, 8...	→ overhead → open; → forward → open; → low → open ... → forward
07:40	0:22	8, 8, 8, 8	→ overhead → forward; → low → forward; circle outside x1; circle inside x1 end forward

Small circles, one arm at a time, outside then inside, high then low

08:04	0:46	8, 8	R then L, small high circle outside: → overhead → open → forward
08:14		8, 8	R then L, small high circle inside → open → overhead → forward
08:24		8, 8	R then L: small low circle outside: → open → low → forward
08:29		8, 8	R then L: small low circle inside: → low → open → forward

Use the arms asymmetrically, basic technique

08:40		8, 8	R arm circles outside while L arm circles inside; R inside and L outside end forward
08:50		16...	→ R open/ L overhead → forward ; → L open/R overhead → forward → R open/L overhead; transition through overhead to mirror on other side; back through overhead to R open/L overhead; R arm → overhead; both push down through the center to low

(Continued on Next Page)

Time Code		Number of Counts	Arms
DVD	MP3		

Broken-line technique

09:06	1:48	8, 8, 8, 8	Both arms moving together: → open/folkloric; → overhead → open-fl; → forward-Oriental → open-fl; → low → open-fl → forward-Or
09:25	2:07	8, 8, 8, 8	Both arms moving together: → overhead → forward-Or; → low → forward-Or; circle outside x1; circle inside x1 end forward-Or
09:43	2:26	8, 8	R then L, small high circle outside: → overhead → open-fl → forward-Or
09:53		8, 8	R then L, small high circle inside → open-fl → overhead → forward-Or
10:03	2:46	8 ...	Both arms moving together: small high inside circle; small low outside circle ending in forward-Or
10:11	2:54	8, 8	R then L: small low circle outside: → open-fl → low → forward-Or
10:23		8, 8	R then L: small low circle inside: → low → open-fl → forward-Or

Use the arms asymmetrically, broken-line technique

10:32	3:15	8, 8	R arm circles outside while L arm circles inside; R inside and L outside end forward-Or
10:42		8, 8	→ R open/ L overhead → forward-Or ; → L open/R overhead → forward-Or; → R low-Or/L overhead → forward-Or ; L low-Or/R overhead → forward-Or → low
10:53	3:36	8, 8, 8, 8	Both arms: clockwise circle x 1.5; CCW circle x 1½ ending low
11:13	3:55	8...	Both arms, small circles: low inside; high outside; low inside (→ open → forward-Or → overhead → open → forward-Or → low → open) pulse out x3: → open, → diagonal → diagonal → R low-Or/L overhead-Or
11:32	4:15	8...	Transition overhead to L low-Or/R overhead-Or Transition through a windmill to the same position on the other side Transition through a windmill back to the original side

LESSON 1

Drills

Basic Stance

Build a basic stance

Knee bends (Bend the knees, keeping alignment, and return to a basic stance)

Step between a basic stance and a wide stance: step out and in on the R then L

Side-to-Side Tilts

Side-to-side tilt, slow and medium speed; lead R and lead L

Tilt to one side, back the center, and again to the same side

R x8; L x8

R x4; L x4

Double side-to-side; lead R and lead L

Double side-to-side with a full weight transfer (hold and balance)

Double side-to-side and travel upstage and downstage

Double side-to-side in place, faster tempo

Single tilts, faster speed

Shimmy: shimmy for 8 counts, rest for 8 counts; repeat

8s and Circles

Build a wide stance

Full shift side

Return to a basic stance

Isolated shifts: side to side

Shift to one side, back the center, and again to the same side

R x8; L x8

R x4; L x4

Isolated shifts: front and back

Circle continuously: clockwise then counterclockwise

Half-circles back and forth around the front

Circle clockwise x3½; reverse and circle counterclockwise x3½

Circle clockwise x 1½; reverse and circle counterclockwise x1½

Movement Vocabulary in Flow 1

	New	DVD Timecode
Basic Stance		0:10:36
Full Shift Side		0:39:42
Side-to-Side Tilt		0:42:05
Lengthen Forward		0:44:53
Lengthen Back		0:47:16
Isolated Shift Side		0:48:16
Double Side-to-Side Tilt		0:53:42
Double Side-to-Side and Travel		0:55:15
Basic Shimmy		0:56:23
Basic Circle		1:11:34

Diagram: “Move your Belly” (*Electric Oasis*) (Flow 1)

Time Code		Section	Number of Counts
DVD	MP3		
11:43	0:00	Intro	
12:12	0:29	A	32 (8 phrases of 4 counts each: count: 1, 2, 3, 4 and 1)
12:32	0:49	B-1	8
12:37	0:54	B-1	8
12:43	0:59	B-2	8
12:48	1:04	B-2	8
12:53	1:09	B-3	8
12:58	1:14	B-3	8
13:03	1:20	B-4	20
13:16	1:32	C-1	8
13:21	1:37	C-1	8
13:26	1:43	C-2	12
13:34	1:51	C-2 (var)	12

The second half is a complete repetition of the first half.

13:40	1:58	A	32 (8 phrases of 4 counts each: count: 1, 2, 3, 4 and 1)
14:02	2:18	B-1, B1	16
14:12	2:28	B-2, B2	16
14:22	2:39	B-3, B3	16
14:33	2:49	B4	20
14:46	3:02	C-1, C1	16
15:03	3:12	C-2, C-2 (var)	12

Reference Notes: Flow 1

Music: “Move your Belly” (*Electric Oasis*)

Time Code		Number of Counts	Body	Arms	
DVD	MP3				
11:43	0:00		Get grounded in a basic stance, then find a knee bend, and a side to side tilt. Feet are hip width apart, soft knees point forward, pelvis is neutral. Breathe in, lift your ribcage, roll your shoulders down and back. Collarbones wide and shoulder blades down. Hold your throat open and float your skull on top of your spine. Pull breath and pull energy.	Low	
12:12	0:29	32	Step out; 3x: Full shift R-L	Open	
12:32	0:49	8	Step in; Lengthen F-B		
12:37	0:54	8	[faster] lengthen F, B, F, B		
12:43	0:59	8	Isolated shift R-L		
12:48	1:04	8	[faster] Isolated shift R, L, R, L		
12:53	1:09	8	Isolated shifts: R F L B; circle CCW x1		
12:58	1:14	8	Isolated shifts: L F R B; circle CW x1		
13:03	1:20	8	Continue circle CW x1½ (around the front, around the back, around the front)		
12:08	1:25	8	Circle CCW x1½		
13:13	1:30	4	Half-circles x2: around the front CW, around the front CCW		
13:16	1:32	8	Circle CW x 3½		Low, framing the R hip
13:21	1:37	8	[reverse] circle CCW x 3½		Low, framing the L hip
13:26	1:43	4	Side-to-side tilt: R-L R-L (2 sets)	→ forward-Or→overhead-V	
		4	[continue] Side-to-side tilt: R-L R-L	→ forward-Or→ open	
		4	[continue] Side-to-side tilt: R-L R-L	→ forward-Or→ low	
13:34	1:48	8	[continue] Side-to-side tilt: R-L R-L R-L R-L (4 sets)	Open	
13:39	1:52	4	Fast side-to-side tilt: R-L R-L R-L R	Low	

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Time Code		Number of Counts	Body	Arms
DVD	MP3			
13:40	1:58	32	Tilt R-center-R and hold (count: 1, 2, 3, 4 and 1) [continue, other side] tilt L-C-L and hold (count: 2, 3, 4 and 1) [continue] R-C-R and hold [continue] L-C-L and hold R-C-R hold and balance with the left foot lifted L-C-L hold and balance with the right foot lifted One set 2SS with the tempo: RCR-LCL (4 and 1; 2 and 3); lift up (4) and prepare	Low
14:02	2:18	16	2SS lead R x4	
14:12	2:28	16	[slower] 2SS lead R x2, hold and balance over each weight-bearing foot	
14:22	2:39	16	[continue slower] 2SS and travel DS, lead R x2	
14:33	2:49	16	[continue slower] 2SS and travel US, lead R x2	
14:43	2:59	4	Tilt side-to-side: R L R L	
14:46	3:02	16	Shimmy	Low-fluid
14:56	3:12	12	2SS and travel DS, lead R x3	Open
15:03		8	2SS and travel US, lead R x2	Open
15:08		4	Fast side-to-side tilt: R-L R-L R-L R	Low

LESSON 2

Drills

Side-to-Side Tilts

- Side-to-side tilt, medium speed; lead R and lead L
- ADD** Accented Tilt
- Double side-to-side; lead R and lead L
- Double side-to-side and travel upstage and downstage
- Single tilts, faster speed
- Shimmy
- ADD** Unweighted Drop Side, R and L
- Work slowly and carefully, focusing on working from the legs

8s and Circles

- Full shift side
- Return to a basic stance
- Isolated shifts side-to-side
- Circle Clockwise and counterclockwise, 1, 1½ , 3½
- Step out to a wide stance
- ADD** Off-center circles R and L, to the outside
- ADD** Basic 8, lead R and lead L

Forward Hips

- ADD** Unweighted Lift Front
- R x8; L x8
- R x4; L x4
- With low arms
- Framing the working hip with arms Overhead/Low-Oriental

Twist-and-Shift

- ADD** Twist, R and L

Movement Vocabulary in Flow 2

Review

	DVD Timecode
Full Shift Side	0:39:42
Side-to-Side Tilt	0:42:05
Double Side-to-Side Tilt	0:53:42
Double Side-to-Side and Travel	0:55:15
Basic Shimmy	0:56:23
Basic Circle	1:11:34

New

	DVD Timecode
Accented Tilt Side	0:43:22
Unweighted Drop Side	0:59:49
Basic 8	1:08:11
Off-Center Circle	1:12:57
Unweighted Lift Front	1:23:27
Twist	1:44:27

Diagram “Gift from Sinai” (Mohamed Ali Ensemble/ *Desert Passage*) (Flow 2)

Time Code		Section	Number of Counts	Phrasing
DVD	MP3			
15:11	0:00	Intro	8	
15:17	0:06	A-1	64	16-16-16-16
16:08	0:57	A-1(var)	48	16-16-16
16:46	1:35	A-2	12	4-4-4
16:57	1:46	Rhythm change	16	8-8
17:05	1:54	B1	32	8-8-8-8
17:21	2:10	B2	32	8-8-8-8
	2:26	B3	32	8-8-8-8
17:53	2:42	B (var)	89	8-8-8-8 8-8-8-8 8-8-9
18:38	3:28	Rhythm change	16	8-8
18:46	3:35	C	32	8-8-8-8
19:02	3:51	C-2	12	8-4
19:08	3:57	D	32	8-8-8-8
19:23	4:13	D	32	8-8-8-8
19:40	4:29	C	32	8-8-8-8
19:56	4:45	C-2, C-2	24	8-4-8-4
20:08	4:57	outro	31...	8-8-8-7...

Reference Notes: Flow 2

Music: “Gift from Sinai” (Mohamed Ali Ensemble/*Desert Passage*)

Time Code		Number of Counts	Body	Arms
DVD	MP3			
15:11	0:00	8		
15:17	0:06	16	Hip lift R x7; switch sides	Low
15:30	0:19	16	Hip lift L x7; transition weight L then R	
15:43	0:32	16	Twist x4: R, R, L, L	Open
16:08	0:57	16	Hip lift: R x4; hip lift L x4	Low
16:20	1:10	16	Hip lift: R x2; Lx2; Rx2; Lx2; quick weight transfer L then R	
16:33	1:23	16	Twist x4: R, R, L, L; step the R foot into a basic stance	Open
16:46	1:35	8	Circle CW x 1½; circle CCW x1½	Low, framing R then L
16:52		4	[continue faster] Circle CW x 1½; circle CCW x1½	Low → forward-Or → overhead
16:57	1:46	16	Side-to-side tilt x8 sets, lead R	Overhead
17:05	1:54	4	Accented tilt Rx3: Lift up (1) R-C R-C R-C (2&, 3&, 4&)	Open, framing R hip
17:07		12	Shimmy	→ forward-Or → low
17:13		16	[repeat L] Accent L x3; shimmy	[mirror/repeat]
17:21	2:10	8	tilt R x4	Open
17:25	2:14	8	[continue slower] With weight R, tilt R x2 and slide L foot forward	
17:29	2:18	8	With two more tilts, transfer weight L and re-position R foot, then ground in a staggered stance	
17:33	2:22	24	Unweighted drop side L x6	Low, framing L hip
17:45	2:34	16	[continue faster] Drop L x8	
17:53	2:42	32	[repeat/mirror from 1:54] Accent R x3; shimmy; accent L x3; shimmy	[repeat/mirror]
18:09	2:58	8	Tilt L x4	Open
18:13		8	[continue slower] With two tilts, transfer weight L then R, transitioning into a staggered stance with the R foot forward	
18:17		24	Unweighted drop R x6	Low, framing R hip
18:29		17...	[continue faster] drop R x9	

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Time Code		Number of Counts	Body	Arms
DVD	MP3			
18:38	3:28	16	4 sets 2SS, lead R	Low
18:46	3:35	32	2SS x1½ and travel forward then back: leading R to DSL; then leading L to DSR	
19:02	3:51	12	Full shift side R, L; with weight L, twist the R hip forward; stay twisted and shift R to prep for HF8B	Open
19:08	3:57	32	[slow] HF8B x2, lead R	
19:23	4:13	32	Off-center circles: CW/R x4 then CCW/L x4	Low, alternately framing working hip
19:40	4:29	32	Off-center circles: CW/R x2; CCW/L x2; CW/R x1; CCW/L x1; HF8B lead R x1	
19:56	4:45	12 +12	HF8B R-L-R; quick LR; L-R-L, quick R, L	Forward-Or
20:08	4:57	24	HF8B x3, lead R	Low → open-palm up → overhead-V
20:19		7...	[faster] HF8B x1; step in and pose	Overhead; inside circle ending open

LESSON 3

Drills

Side-to-Side Tilts

- Side-to-side tilt, medium speed; lead R and lead L
- ADD** Side-to-side tilt with arms moving through a small high circle inside
(8 counts: 4 sets of arms, and one complete circle)
- Double side-to-side; lead R and lead L, travel
- ADD** Double Side-to-Side and turn in place
- Single tilts, faster speed → Shimmy
- ADD** Shimmy with fluid arms, or a small high circle inside
- Unweighted Drop Side, R and L
- ADD** Framing arms: overhead/open over the working hip

8s and Circles

- Circle Clockwise and counterclockwise: $\frac{1}{2}$, 1, $1\frac{1}{2}$, $3\frac{1}{2}$
- Step out to a wide stance
- Off-center circles R and L, to the outside
- Basic 8, lead R and lead L

Forward Hips

- Unweighted Lift Front, frame the working hip
- ADD** Transition the arms through an open position
- ADD** Transition the arms through a windmill
- Lift with open arms
- R x2, L x2
- R x1, L x1
- ADD** Step Lift
- Move upstage x4; DS x4
- Move US x2; DS x2

Undulations

- ADD** Basic Undulation
- Work slowly and find good form

Twist-and-Shift

- Twist
- R x4; L x4
- R x2; L x2

Movement Vocabulary in Flow 3

Review

	DVD Timecode
Side-to-Side Tilt	0:42:05
Double Side-to-Side Tilt	0:53:42
Double Side-to-Side and Travel	0:55:15
Basic Shimmy	0:56:23
Unweighted Drop Side	0:59:49
Basic 8	1:08:11
Unweighted Lift Front	1:23:27
Twist	1:44:27

New

	DVD Timecode
Step-Lift	1:25:40
Basic Undulation	1:28:39
Basic 8	1:08:11
Off-Center Circle	1:12:57

Diagram: “Early Morning” (Rimarah/ *Eyes of the Desert*) (Flow 3)

Time Code		Section	Number of Counts	Phrasing
DVD	MP3			
20:26	0:00	Intro	32	8-8-8-8
20:37	0:12	A	32	8-8-8-8
20:50	0:24	Rhythm only	32	8-8-8-8
21:03	0:37	A	32	8-8-8-8
21:16	0:50	A2	32	8-8-8-8
21:28	1:03	A	32	8-8-8-8
21:41	1:16	transition	16	4-4-4-4
21:55	1:30	Section intro	16	8-8
22:05	1:39	B-1	32	8-8-8-8
22:24	1:58	B-2	40	8-8-8-8-8
22:48	2:21	Ney improvisation	92	[4 counts per chiftitelli; phrasing is free form]
23:42	3:16	Oud improvisation	44	
24:09	3:44	Outro	8 +	

Reference Notes: Flow 3

Music: “Early Morning” (Rimarah/*Eyes of the Desert*)

Time Code		Number of Counts	Body	Arms
DVD	MP3			
20:26	0:00	32	Wait; DSS x3, Lead R	From low, ratchet up with a ripple through the elbow and wrist: →low → open-low → open
20:37	0:12	32	Tilt side-to-side x8 sets	2x: small high circle inside
20:50	0:24	32	One set 2SS and hold and balance; rotate CW with 3 sets traveling 2SS	Open
21:03	0:37	32	Unweighted drop R hip: 4 slow, 8 fast	R open/L overhead
21:16	0:50	32	Shimmy	→ overhead → forward-Or → low-R → forward-Or → low-L → open → forward-Or → low
21:28	1:03	32	Unweighted drop L hip: 4 slow 8 fast	L open/R overhead
21:41	1:16	16	Twist x2 L HF8B x2	Open-fluid
21:55	1:30	16	Drop x7 R; drop x7L	Open, spiraled over R hip; windmill transition to spiraled over L hip
22:05	1:39	32	Hip lift front R x4; L x4; R x4; L x4	Windmill transition to R low-Or/L overhead; transition through open to mirror on other side Windmill transition to R low-Or/L overhead; windmill transition to mirror on other side
22:24	1:58	24	Step back R into a step-lift traveling US x2; DS x2; US x2	Low
22:38		16	[faster] Step lift and travel DS x4; US x3	Low
22:48	2:21	68	Basic stance undulation x8	Low... forward-Or
23:27	3:01	24	[faster] Basic stance undulation x6	→ open → low
23:42	3:16	44	Twist: Rx2; L x2; [faster] R x1; L x1 [still faster] R x1; L x1	Open-fluid
24:09	3:44	8 +	Fast HF8B x3 lead R; lift into pose with weight on L foot	Low; outside circle x1½ ending overhead

LESSON 4

Drills

Side-to-Side Tilts

Side-to-side tilt with arms moving through a small high circle inside
Double Side-to-Side and turn in place

Lead R turn clockwise; lead R turn counterclockwise

Lead L turn clockwise; lead L turn counterclockwise

Double Side-to-side arms moving through a small high circle inside

Unweighted Drop Side, R and L

ADD Forward extension (preparation for Double Drop)

ADD Double drop R and L

Work slowly and find good form

Shimmy with arms moving through a small high circle inside

8s and Circles

Circle Clockwise and counterclockwise: $\frac{1}{2}$, 1, $1\frac{1}{2}$, $3\frac{1}{2}$

Basic 8

Forward Hips

Unweighted Lift Front, frame the working hip

Transition the arms through an open position

Transition the arms through a windmill

Step Lift

Move upstage x4; DS x4

Move US x2; DS x2

Undulations

Basic Undulation

ADD Undulate and travel forward or back

Transfer weight R, undulate over the R foot

Undulate and follow through with the L leg

Transfer L, undulate over the L foot

Undulate and follow through with the R leg

Transfer foot-to-foot

R x4, L x4..... R x2, L x2..... R x1, L x1

Twist-and-Shift

Twist, R and L

Full shift side

ADD Twist-Shift-Center

Movement Vocabulary in Flow 4

Review

	DVD Timecode
Double Side-to-Side Tilt	0:53:42
Double Side-to-Side and Travel	0:55:15
Basic Shimmy	0:56:23
Unweighted Drop Side	0:59:49
Basic 8	1:08:11
Unweighted Lift Front	1:23:27
Step-Lift	1:25:40
Basic Undulation	1:28:39
Twist	1:44:27

New

	DVD Timecode
Basic Double Drop	1:03:28
Undulate and Travel Forward and Back	1:35:09
Twist-Shift-Center	1:47:47

Diagram: “Layali” (Setrak Sarkissian/ *Masters of Bellydance Music*) (Flow 4)

Time Code		Section	Number of Counts	Phrasing
DVD	MP3			
24:17	0:00	Ney Improvisation	[no rhythm]	
25:06	0:51	Intro	16	4-4-4-4
25:18	1:02	A	32	8-8-8-8
25:41	1:25	A	32	8-8-8-8
26:03	1:48	A	32	8-8-8-8
26:26	2:10	A	32	8-8-8-8
26:49	2:34	Accordion improvisation	[no rhythm]	
27:30	3:15	B	40	4-4-4 4-4-4 4-4-8
27:59	3:42	C	32	12 4 4-4-8
28:18	4:02	B	16	8-8
28:29	4:13	C	12..	8-4..

Reference Notes: Flow 4

Music: “Layali” (Setrak Sarkissian/*Masters of Bellydance Music*)

Time Code		Number of Counts	Body	Arms
DVD	MP3			
24:17	0:00	[no rhythm]	Undulate over the L foot; over the R foot; center	Fluid → R low-Or/ L forward → low → fluid → L low-Or /R forward → fluid → open
25:06	0:51	16	2SS x 4 lead R	2x: small high circle inside
25:18	1:02	16	R: twist (1-4); untwist and full shift R (5-8); pull back to center (9 -12); twist-shift-center (13-16)	Open-fluid
25:29	1:14	16	R x4: T-S-C	Low
25:41	1:25	32	[mirror/repeat from 1:02] T-S-C L side	Open-fluid
26:03	1:48	16	Double drop R x4	Low
26:14	1:59	16	[faster] double drop R x8	R low-Or/L overhead
26:26	2:10	32	[mirror/repeat from 1:48] double drops L side	Low; L low-Or/R overhead
26:49	2:34	[no rhythm]	Undulate and transfer weight from foot to foot	Low
27:30	3:15	12	Undulate and walk back x3	
27:40	3:24	12	Change timing, undulate and transfer weight from foot to foot with count 1 forward	
27:48	3:32	16	Undulate and walk forward x4	
27:59	3:42	12	Fast HF8B x6	
28:06		12	Shimmy	
28:13		8	Fast HF8B x4	Low
28:18	4:02	8 x 2	Double drop R x4; Lx4	R open/L overhead (spiraled); windmill transition; [mirror]
28:29	4:13		Twist: R, L, R, L; shimmy; pose	Fluid

LESSON 5

Drills

Side-to-Side Tilts

Side-to-side tilt with arms moving through a small high circle inside

Double Side-to-side arms moving through a small high circle inside

Unweighted Drop Side, R and L

ADD Framing arms and echoing wrist articulation

Double drop R and L

ADD Spiraled body line

ADD Triplet shimmy preparation

Step L, unweighted drop side R x2; Step R, unweighted drop side L x2

ADD Triplet shimmy

Work at a very slow speed, ensuring that the movement is leg-based

Basic Shimmy with fluid arms

8s and Circles

ADD Circle x3½ with arms moving through a small high circle inside, R and L

ADD Basic 8 with arms moving through a small high circle inside, R and L

Forward Hips

ADD Weighted push forward

Push forward on the count

Prepare on the count

Undulations

Basic Undulation

Basic Undulation and travel forward and back

ADD Staggered stance Undulation

ADD Undulate and travel side

R x4; L x4

R x2; L x2

Twist-and-Shift

Twist-Shift-Center

R x4; Lx4

R x2; L x2

ADD Twist-Shift-Transfer

Work slowly and carefully

Movement Vocabulary in Flow 5

Review

	DVD Timecode
Unweighted Drop Side	0:59:49
Basic Double Drop	1:03:28
Basic 8	1:08:11
Basic Circle	1:11:34
Basic Undulation	1:28:39

New

	DVD Timecode
Triplet Shimmy	1:05:00
Staggered Stance	1:37:17
Undulation	
Undulate and Travel Side	1:39:54
Weighted Push Forward	1:17:30
Twist-Shift-Transfer	1:49:55

Diagram: “Tea in Marrakech” (*Electric Oasis 2*) (Flow 5)

Time Code		Section	Number of Counts	Phrasing
DVD	MP3			
28:39	0:00	Intro	8	
28:48	0:08	A1	48	8-8-8-8-8-8
29:24	0:44	A2	16	8-8
29:36	0:56	A1	32	8-8-8-8
30:00	1:20	A3	16	8-8
30:12	1:32	A1	48	8-8-8-8-8-8
30:48	2:08	transition	4	
30:50	2:11	B	48	Rhythm: 8-8-8-8-8-8 (melody is free form)
31:27	2:47	C -Intro	16	8-8
	3:01	C	48	8-4-4-4-4-8-8-8
32:14	3:35	A4	32	Rhythm: 8-8-8-8 (melody is free form)
32:38	3:59	A5 (percussion reprise from Intro)	28	Rhythm: 8-8-8-4 (melody is free form)
33:00	4:20	A1	24	8-8-8
33:18	4:38	A6	16	8-8
33:29	4:50	A1	

Reference Notes: Flow 5

Music: "Tea in Marrakech" (*Electric Oasis 2*)

Time Code		Number of Counts	Body	Arms
DVD	MP3			
28:39	0:00	8	Unweighted drop R x6; wait; x2	R Frame and amplify/ L Low
28:48	0:08	8	Circle CW x 3½	Circle outside
28:54	0:14	8	Circle CCW x3½	Circle outside
29:00	0:20	8	Circle CW x 3½	Small high circle inside
29:06	0:26	8	Circle CCW x3½	Small high circle inside
29:12	0:32	8	Circle CW x 3½	Small high circle inside
29:18	0:38	8	Circle CCW x3½	Small high circle inside
29:24	0:44	16	Slow undulations over a basic stance	Open-fluid
29:36	0:56	16	4x: HF8B lead R	2x: small high circle inside
29:48	1:08	16	4x: HF8B lead L	2x: small high circle inside

30:00	1:20	16	Double drop: L x3; change sides; R x3; step out	Open-spiral
30:12	1:32	16	Twist, shift and pull center: R x4, L x4	Open-fluid
30:23	1:44	16	T-S-C: R x2, L x2, Rx2, L, 2	
30:35	1:56	8	[slower] 1 set twist-shift-transfer	
30:41	2:02	8	2 sets: T-S-T	

30:48	2:08	4	Step in	Circle outside
30:50	2:11	8	Unweighted drop L x6,d-u-d-u	L Frame and amplify/R low
30:57		8	Step L, unweighted drop side R x2; Step R, unweighted drop side L x2;	Low
31:03		8	[repeat]	
31:09	2:29	24	Triplet shimmy: 3 sets slow, 2 sets faster	

(Continued on Next Page)

Time Code		Number of Counts	Body	Arms
DVD	MP3			
31:27	2:47	8	[slow] 1x: staggered undulation lead L	Open
31:32	2:53	16	[faster] 4x: staggered undulation lead L	
31:44	3:06	8	[travel side] Undulate and step L, R, L and change	
31:50	3:11	8	[slow] 1x: staggered undulation lead R	
31:56	3:17	16	[faster] 4x: staggered undulation lead R	
32:08	3:29	8	[travel side] Undulate and step R, L,R and change	
32:14	3:35	16	3x: prepare and weighted push forward L; change sides	Open
32:26	3:47	16	3x: prepare and weighted push forward R; change sides	
32:38	3:59	16	[continue faster] WPF L x4; WPF R x4	
32:51	4:05	12	WPF: L x2; R x2; L x1; R x1	
33:00	4:20	8	Circle CW x1; 1 set twist-shift-transfer Lead R	Small high circle outside; open and fluid
33:06		8	Circle CW x1; staggered-stance undulation x1	Small high circle outside; open
33:12	4:32	8	Circle CCW x1; 1 set twist-shift-transfer Lead L	Small high circle outside; open and fluid
33:18	4:38		WPF Lx4 (1&); [slower] WPF L x1	Open and fluid
33:23	4:44		[repeat on R]	
33:29	4:50		Circle CCW; pose	Sweep into open pose

LESSON 6

Drills

Building Blocks

ADD Backwards Tuck

Side-to-Side Tilts

Side-to-side tilt with arms moving through a small high circle inside

Basic Double Drop

Triplet shimmy

Only as fast as you can maintain clear movements

Basic Shimmy with fluid arms

8s and Circles

Circle x3½ with fluid arms

Basic 8 with arms moving through a small high circle inside, R and L

ADD Isolated 8

Forward Hips

Weighted push forward

Undulations

Basic Undulation

Basic Undulation and travel forward and back

Staggered stance Undulation

Undulate and travel side

Twist-and-Shift

Twist-Shift-Center

Twist-Shift-Transfer

ADD Twist-Shift-Pull in

ADD Twist-Shift-Pull in-Transfer

Movement Vocabulary in Flow 6

Review

	DVD Timecode
Side-to-Side Tilt	0:42:05
Basic Double Drop	1:03:28
Triplet Shimmy	1:05:00
Basic 8	1:08:11
Basic Undulation	1:28:39
Undulate and Travel Forward and Back	1:35:09
Staggered Stance Undulation	1:37:17
Weighted Push Forward	1:17:30
Twist-Shift-Center	1:47:47
Twist-Shift-Transfer	1:49:55

New

	DVD Timecode
Backwards Tuck	0:49:12
Isolated 8	1:14:17
Twist-Shift-Pull In	1:51:19
Twist-Shift-Pull In-Transfer	1:52:40

Diagram: “Sapurey's Mantra” (Mosavo/ *Serpent's Garden*) (Flow 6)

Time Code		Section	Number of Counts	Phrases
DVD	MP3			
33:34	0:00	Ney improvisation	[no rhythm]	
34:06	0:32	A rhythm only	16	8-8
34:16	0:43	A1	32	8-8-8-8
34:39	1:04	A2	32	8-8-8-8
35:00	1:26	A rhythm only... [break]	6.. [no rhythm]	
35:10	1:35	A intro	16	8-8
35:20	1:46	A2	32	8-8-8-8
35:42	2:08	A rhythm only	32	8-8-8-8
36:05	2:31	B rhythm only	32	8-8-8-8
36:16	2:42	B	48..	Rhythm: 8-8-8-8-8-8... (melody is free form)
36:36	2:58	B2	33	Rhythm: 11-11-11 (melody is free form)
36:46	3:12	B	32...	Rhythm: 8-8-8-8-8... (melody is free form)
36:58	3:24	A2	32	8-8-8-8
37:19	3:45	A rhythm only	16	8-8
37:30	3:56	A3	16...	8-8
	4:10	B	32 (fade)	8-8-8-8

Reference Notes: Flow 6

Music: “Sapurey's Mantra” (Mosavo/*Serpent's Garden*)

Time Code		Number of Counts	Body	Arms
DVD	MP3			
33:34	0:00	[no rhythm]	2 sets: twist-shift-pull in-transfer; one undulation over a basic stance	Open-fluid; push down
34:06	0:32	16	4 sets: slow triplet shimmy	Low
34:16	0:43	8	Double drop R x3	Open-spiral
34:22	0:48	8	Staggered stance undulation R: 1 slow, 1 faster	
34:27	0:53	8	Double drop L x3	
34:33	0:59	8	Staggered stance undulation R: 1 slow, 1 faster	
34:39	1:04	8	Weighted push forward R x2	L overhead/R Low-fluid
34:44		8	Undulate and walk backwards, 4 steps	→ open → forward-Or → low
34:49	1:15	8	R: Twist-shift-center; twist-shift-pull in-transfer	Open-fluid
34:55	1:21	8	L: T-S-C; [fast] twist-shift-pull in-transfer-twist	
35:00	1:26	8...	1½ sets slow triplet shimmy	Low
35:04	1:32	[no rhythm]	Undulate	Fluid
35:10	1:35	16	4 sets: slow triplet shimmy	Low
35:20	1:46	32	[repeat/mirror on L side from 1:04]	[repeat/mirror]
35:42	2:08	16	2x -- Triplet shimmy: step slow, slow, quick, quick, quick	Low
35:52	2:19	8	1 set twist-shift-pull in	Open-fluid
35:58	2:24	8	[faster] 1 set twist-shift-pull in; isolated HF8B; backwards tuck	
36:05	2:31	32	Staggered stance undulations: Rx2, L x2	Open/overhead, transition through forward-Or; end with small low circle inside
36:16	2:42	48	[faster and travel] R x4; L x4; Rx4	
36:36	2:58	11	WPF L: F on count 6, return to neutral on count 9	
36:38	3:04	11	[same on R]	
36:42	3:08	11	Tilt: L on count 3, R on count 6	
36:46	3:12	32...	Undulate and travel side: Lx4, Rx4	

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Time Code		Number of Counts	Body	Arms
DVD	MP3			
36:58	3:24	8	Double drop: Lx2, Rx2	Open/overhead
37:02	3:29	8	Undulate and walk backwards, 4 steps	→ overhead → forward-Or → low
37:08	3:34	8	WPF: Rx2, L x2	Open-fluid
37:14	3:40	8	HF8B; faster HF8B; backwards tuck	
37:19	3:45	16	2x -- Triplet shimmy: step slow, slow, quick, quick, quick	Low
37:30	3:56	8	1 set twist-shift-pull in	Open-fluid
37:36	4:01	8	[faster] 1 set twist-shift-pull in; isolated HF8B; backwards tuck	
37:42	4:07	[...]	Pull in and pose	Small low circle inside

LESSON 7

Drills

Building Blocks

Backwards Tuck

Side-to-Side Tilts

Basic Double Drop

ADD arms moving through a small high circle inside

ADD Transition from side to side with twist-shift-pull in

Triplet shimmy

ADD travel: forward and back; turn in place

Shimmy

8s and Circles

Circle

Basic 8

Isolated 8

Forward Hips

Weighted push forward

Undulations

Basic Undulation

Basic Undulation and travel forward and back

Staggered stance Undulation

Undulate and travel side

ADD Undulate and turn in place

ADD Transition from side to side with twist-shift-pull in

Twist-and-Shift

Twist-Shift-Center

Twist-Shift-Transfer

Twist-Shift-Pull in

Twist-Shift-Pull in-Transfer

Movement Vocabulary in Flow 7

	Review	DVD Timecode
Backwards Tuck		0:49:12
Basic Double Drop		1:03:28
Triplet Shimmy		1:05:00
Staggered Stance Undulation		1:37:17
Weighted Push Forward		1:17:30
Twist-Shift-Center		1:47:47
Twist-Shift-Pull In		1:51:19
Twist-Shift-Pull In-Transfer		1:52:40

Diagram: “Khamsin” (Tim Rayborn/ *Rihla*) (Flow 7)

Time Code		Section	Number of Counts
DVD	MP3		
37:45	0:02		16
37:53	0:07	A a	16
37:58	0:12	A a	16
38:02	0:17	B a	16
38:07	0:22	B a	16
38:12	0:26	A a	16
38:17	0:31	A a	16
38:22	0:36	B b	16
38:27	0:41	B b	16
38:32	0:45	[repeat from :07]	128
39:10	1:24	Transition	16
39:15	1:30	Call and response	32
39:24	1:40		32
39:34	1:50		32
39:44	2:00		32
39:53	2:09		12
40:00	2:16		Accents
	2:18	Drone	24
	2:25	Accents	8
	2:29	Drone	12
	2:35	Accents	8
	2:38	Drone	64
	2:57	Drum solo	64
	3:17	A a	16
	3:21	A a	16
	3:26	B a	16
	3:31	B a	16
	3:35	Transition	16
	3:40	Call and response	16
	3:45		16
	3:50		16
	3:55		16
	4:00		16
	4:04		16
	4:09		16
	4:13		9

Reference Notes: Flow 7

Music: “Khamsin” (Tim Rayborn/*Ribla*)

Time Code		Number of Counts	Body	Arms
DVD	MP3			
37:45	0:02	16	Triplet shimmy	Low → open
37:53	0:07	8	R: double drop x2	R Open/L overhead
		8	R: staggered stance undulation x2 (step R-L-R keep the weight R and bring the L leg through and forward)	→forward-Or→
37:58	0:12	8	L: double drop x2	L Open/R overhead
		8	L: staggered undulation x2 (L-R-L)	→forward-Or→
38:02	0:17	8	R: Twist-Shift-Center, Twist-Shift-Pull in	open
		8	L: Staggered undulation x2 (L-R-L-R)	
38:07	0:22	8	L: T-S-C, T-S-P	
		8	R: Staggered undulation x2 (R-L-R-L)	
38:12	0:26	8	R: Weighted Push Forward x2	R Low-fluid / L overhead
		8	R: staggered undulation x2 (R-L-R)	→forward-Or→
38:17	0:31	8	L: WPF x2	L Low-fluid / R overhead
		8	L: staggered undulation x2 (L-R-L)	→forward-Or→
38:22	0:36	8	R: T-S-C, T-S-P	Open-fluid
		8	Lead L, one set T-S-P	
38:27	0:41	8	L: T-S-C, T-S-P	
		8	Lead R, one set T-S-P	
38:32	0:45	128	[repeat from :07]	[repeat from :07]
39:10	1:24	8	Triplet shimmy	Forward-or → low → open
39:15	1:30	16	R then L: staggered undulation x3; T-S-P	→forward-Or→R open/L overhead; open-fluid; [mirror]
39:24	1:40	16	Staggered undulation Rx3 and turn CW; T-S-P; staggered undulation L and turn CCW; T-S-P	→forward-Or→R open/L overhead; open-fluid; [mirror]

(Continued on Next Page)

Time Code		Number of Counts	Body	Arms
DVD	MP3			
39:34	1:50	16	R then L: double drop x3; T-S-P	R open/L overhead; open-fluid; [mirror]
39:44	2:00	16	R then L: double drop x3; T-S-P	2x: Small high circle inside; open-fluid
39:53	2:09	12	Triplet shimmy and turn CW	→Forward-or → low → open
40:00	2:16	4	Stop and accent with a backwards tuck: tuck-release-tuck	open
	2:18	8	Pose	→Forward-or → low → open → overhead

CREATING DANCE FOR PERFORMANCE

The Practice Choreography I developed for *Beautiful Technique* gives you a chance to see the movements that I've taught in context, and illustrates some basic ideas about dance as performance.

When I create dance, whether it is improvisation, choreography for myself or another soloist, or choreography for a group, I think about 5 things:

- Clean technique
- Emotional expression
- Musical interpretation
- Dynamic range
- Stylistic integrity

Clean technique makes dance more polished. It's possible to create compelling performances without clean technique, but it's much more challenging. Think of a metaphor from the visual arts—a great artist can make great art with no classes and no tools, but training and art supplies make it much easier. Or think about cooking: having high quality ingredients makes it easier to put together a great meal. Clean technique helps you to realize your full potential.

Emotional expression and musical interpretation transform technique into dance. Dance to the music. Give it shape, and express its mood. Think of yourself as water, and music as the bed and banks of the stream you flow through. Rest against the music, and let it determine your form. Show yourself as well. Use the gestures and body language that let your personality come through.

When you are training, it's important to be as precise in your movements as possible, but it's often better to be a little more free in dance performance. If you are creating an artistic piece that is meant to seem mechanical, then it's appropriate to perform in that style. But, for traditional belly dance, be warm and alive: react to the music and your environment, and acknowledge your audience. If you find it difficult to really be present—if all you can think about is what step you should be doing next—continue to train. Training puts dance into your body, so that beautiful movement happens automatically. Performing is a little like driving a car on a busy highway: you will be overwhelmed if you are still learning to drive.

Belly dance music is typically based on nested call and response phrases, and a pattern of repetition with variation. Follow this format with your movements. The music I've used in the practice choreography has an intro, 3 sections plus a bridge, and an "outro" or coda. The first section, or section A, is repeated four times; section B and C each repeat 3 times. The steps in my choreography follow. Each time a section repeats, the basic moves in that section also repeat, but with variation. Call-and-response repetition within these sections is echoed in symmetrically repeated movement, expressed on one side of the body then the other.

Dance to both rhythm and melody, keeping the beat, and matching the sounds of the melody instruments. The tonal systems of Middle Eastern music use a much greater variety of pitch than Western scales. This rich tonal color gives Middle Eastern music a more voice-like quality, creating phrases that evoke the impression of imploring, moans, questioning, sighs of contentment, and other human communication. Follow these cues.

To further guide your movement choices, think about dynamic range and stylistic integrity.

Dynamic range is the texture of dance. In my own style, I like to use many types of movements, but I also follow the convention of authentic Middle Eastern dance, creating variety through changes in orientation, direction, level, tempo, and intensity. Dynamic range provides the contrast that makes each movement stand out. By alternating between soft and strong, elegant and earthy, fluid and staccato, you create dance that is rich and deep.

Guard against too much variety by making sure your dance has stylistic integrity. A dance with integrity is a dance that makes sense. The pieces fit together, and feel intuitively right. When this fit is lacking, performances seem fake or flat. So, make sure everything matches: movement, music, costume, context, and venue. For traditional belly dance, just follow the music and the conventions of the style you're working in, and choose the moves that are the best fit for your body, abilities, and personality.

If you are inspired to innovate, finding the right balance of elements is more of a challenge. A good way to think about balancing range and integrity is return to the metaphor of cooking: we get great sensual enjoyment from complex flavors and complementary pairings, but just throwing together random flavors seldom yields an appetizing result. When you are trying something new, you will almost certainly have to do many experiments to get things right. So, have fun experimenting! You often learn more from experiments that fail than from those that succeed, so don't be discouraged by false starts. All the work you do will always help you down the road, so remember to always see the big picture. The care that you put into your dancing will show in your final product.

Diagram: “Azure” (Solace/ *Iman*) (Practice Choreography & Second Performance)

Time Code		Section	Iteration	Number of 8- count measures	Movement
DVD	MP3				
40:10	0:00	Intro, part 1		[no rhythm]	Reach out, figure 8...
40:50	0:43	Intro, part 2		4	Hip drop...
41:01	0:53	A	(1 of 4)	8	Double side-to-side...
41:22	1:15	B	(1 of 3)	8	Double drop...
41:44	1:36	C	(1 of 3)	4	Twist-and-shift..
41:54	1:47	A	(2 of 4)	8	Step-lift...
42:15	2:08	C	(2 of 3)	8	Twist-and-shift..
42:26	2:19	Bridge		8	Undulations....
42:47	2:40	B	(2 of 3)	8	Double drop...
43:09	3:01	C	(3 of 3)	4	Twist-and-shift..
43:20	3:12	B	(3 of 3)	8	Shimmy; double drop...
43:41	3:33	A	(3 of 4)	8	Double side-to-side...
44:02	3:55	A (truncated)	(4 of 4)	4	Double side-to-side...
	4:05	Outro		6	Figure 8, reach out...

Reference Notes: Azure (Practice Choreography & Second Performance)

Music: "Azure" (Solace/*Iman*)

Time Code		Number of Counts	Body	Arms
DVD	MP3			
40:10	0:00	[no rhythm]	Weight on L (US) foot	R: Reach with the shoulder, then back of the forearm then back of the wrist; turn arm and hand over pull in
40:27	0:20	[no rhythm]	Step out, HF8B x3, lead R	Circle to the inside
40:40	0:33	[no rhythm]	Step in, bend and straighten knees	Sweep in; shoulders roll alternately back
40:50	0:43	16	2x: Unweighted R hip side drop: D D U D D U	R low-fluid/L overhead
40:56		16	R then L: WPF F B-B F	R low-fluid/L overhead; [mirror]
41:01	0:53	16	2 sets 2SS	low; [with melody] R →forward-Or →low
41:06		16	2 sets 2SS	low; [with melody] L →forward-Or →open
41:12		16	2 sets 2SS	Low; [with melody] L →forward-Or →forward
41:17		16	One set 2SS; ball-change R, cross the R foot over and pivot 270° to face SR	→forward → open; counterbalance; close forward and open
41:22	1:15	8	Double drop L x2	L open/R overhead
		8	Staggered undulation L x2	→forward-Or→ R open/Loverhead
		8	WPF Lx2	L open-fluid/R overhead
		8	L: T-S-C, T-S-C and pivot to face DSL	Open-fluid
41:33		32	[repeat/mirror]	[repeat/mirror]
41:44	1:36	32	T-S-C Lx2 then transfer weight R; T-S-C Rx2 then transfer weight L	Open-fluid → low
41:54	1:47	16	Step-lift x4, traveling US	→Open → forward → overhead →open
42:00		32	Step lift x2 DS; x2 US; x2 DS; x2 US	2x: → R overhead/L forward → R forward/L overhead
42:10		16	2 sets 2SS and turn CW 180° to face US	R forward/L →forward
42:15	2:08	32	Facing US: T-S-C Rx2 then transfer weight L; T-S-C Lx2 then transfer weight R	Forward-Or

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Time Code		Number of Counts	Body	Arms
DVD	MP3			
42:26	2:19	16	Staggered stance undulation R x3 and turn 180° CW to face DS	R open/L Overhead →forward-Or →
42:32		16	Staggered undulation L x4 and turn 360°	R overhead/L Open →forward-Or →
42:37		16	Staggered undulation R x3 and travel R; T-S-P	R open/L Overhead; open-fluid →forward-Or →
42:42		16	Staggered undulation L x2 and travel L; step on the L foot and pivot 360°	R overhead/L Open; pull in and open
42:47	2:40	8	Double drop R x2	R open/L Overhead
		8	Staggered undulation R x2	→forward-Or → R open/L Overhead
		8	Triplet shimmy (step R, L, R)	Open
		8	One set T-S-P lead L	Open-fluid
42:58		32	[repeat/mirror from ?]; end with pivot to face DSL	[repeat/mirror]
43:09	3:01	16	Facing DSL: T-S-C R; T-S-C R and pivot to face DSR; transfer weight and T-S-C L; T-S-C L and pivot to face DS	Open-fluid
43:20	3:12	16	shimmy	→overhead→ forward-Or → open forward →Forward-Or → low
43:30		8	Double drop R x2	R open/L overhead
		8	Double drop L x2	L open /R overhead
		8	Triplet shimmy (L, R, L)	low
		8	One set T-S-P lead R	Open-fluid
43:41	3:33	16	One set 2SS lead R, ball change R	Open; R open-fluid
43:46		16	One set 2SS lead L, ball change L	Open; L open-fluid
43:52		16	One set 2SS lead R; [faster] ball change R; ball change L	
43:57		16	One set 2SS lead R; ball-change R, cross the R foot over and pivot 360°	
44:02	3:55	32	2SS x4, lead R, and turn CCW , two revolutions	2x: small low circle inside
44:13	4:05	32	HF8B lead R x4	Circle inside
44:23		16...	[reprise opening] Pose with weight on the L foot	R: Reach with the shoulder, then back of the forearm then back of the wrist; turn arm and hand over pull in

Diagram: “Visitors from Mt. Ararat” (Mosavo/ *Sensual Goddess*) (First Performance: “Raqs Ameera”)

Time Code		Section	Iteration	Number of measures
DVD	MP3			

Section One: 3 counts per measure (emphasis 1 and 3)

44:31	0:00	Intro		4
44:38	0:06	A	1 of 2	9
44:52	0:21	A	2 of 2	9
45:07	0:36	B	1 of 2	23+
45:46	1:15	B	2 of 2	23+

Section Two: 6 counts per measure

46:20	1:48	Section intro		4
46:29	1:57	A	1 of 4	4
46:38	2:07	A	2 of 4	4
46:48	2:16	B	1 of 4	4
46:56	2:25	B	2 of 4	4
47:05	2:34	A	3 of 4	4
47:15	2:43	A	4 of 4	4
47:24	2:52	B	3 of 4	4
47:32	3:01	B	4 of 4	4
47:41	3:10	Section outro		3

Section Three: 8 counts per measure

47:47	3:16	Gong!		[no rhythm]
47:49	3:18	Grunts!		8 x 8 +
48:10	3:37	Gong!		[no rhythm]

Section Four: 6 counts per measure

48:12	3:39	A	1 of 4	4
48:17	3:45	A	2 of 4	4
48:22	3:50	A	3 of 4	4
48:28	3:55	A	4 of 4	4
48:33	4:01	B	1 of 4	4
48:39	4:06	B	2 of 4	4

Section Five: 8 counts per measure

48:44	4:12	Intro		2
48:49	4:17	A		4
48:59	4:27	B		5
49:11	4:40	climax		1 +

(Continued on Next Page)

Time Code		Section	Iteration	Number of measures
DVD	MP3			

Section Six: 8 counts per measure (except for the “bleat” beats)

49:15	4:42	transition		[10 counts]
49:20	4:48	A (reprise/variation of Intro A)	1 of 2	6
49:35	5:03	A	2 of 2	6
49:50	5:18	B (reprise/variation of Intro B starts here and continues to end)	1 of 2	4
50:00	5:28	C	1 of 1	4
50:10	5:38	B	2 of 2	5...
50:24	5:52	outro		[no rhythm]

ADVICE FOR DANCERS

When I talk with other dancers, I find that nearly all of us have had a common experience: belly dance infatuated us with love at first sight. From the first moment of our first class, we were hooked. But, as in any relationship, getting the most from belly dance takes work. Obviously, much of that work is physical. But dance also happens in our minds and in our hearts. We must each discover our identity as dancers before we can truly take ownership of our art.

Be serious about making dance, but don't be stern. Be happy! Have fun! Make choices, be intentional, and create the dance that you want to put in the world.

Belly dance is filled with labels and categories. Use these categories to help you, but not to limit you. Descriptive ideas (Turkish, Egyptian, Cabaret, Tribal, Fusion) all give some information about the type of music, movement vocabulary, and costuming a dancer might be using, but they don't tell us really fundamental information. As you learn about different styles, start to think also about context and motive:

- Is your dance intended for an audience, or do you dance simply to enjoy dancing?
- Are you interested in elite movements that require special ability, or do you favor an inclusive vocabulary that is for "anyone and everyone?"
- Do you enjoy dance as a means of unlimited self-expression, or do you prefer the structure and conventions of a traditional approach?
- What is your level of motivation and ambition?

As long as you understand and describe your work accurately and honestly, you are entitled to be any dancer you want to be. This may seem like simple and obvious advice, but it may not be so obvious if you are dancing in a small community where a few strong personalities promote certain styles. On any given day you may be as traditional or creative as you wish; you may choreograph or improvise; you may work in a particular style, or create your own. You may strive for excellence, or just dabble.

Belly dance exists as both a participatory activity and as a performance art. Performance is not right for everyone. You may have the most rewarding experience dancing solely for personal reasons, at home or in classes, alone or within communities of friends. Personal reasons are great reasons: dance for healing, spirituality, community, ethnic heritage, sensuality, fitness, recreation, or pure joy.

If you choose to take your dancing into the public sphere as a performer, remember that you are no longer dancing just for your own pleasure. Stay true to yourself, but, if you want to be treated with dignity and respect, respect the desires and expectations of your audience: to find the greatest satisfaction and success, match your performance to the appropriate venue and context.

If you are still practicing, make sure you are only dancing in recitals and other venues for developing performers.

If you are doing traditional commercial work as an entertainer at nightclubs or parties, you'll be most successful if you follow the conventions of these venues.

If you present yourself as a performer of dances from a particular culture or country, be authentic and respect the traditions of the form.

If your work is artistic, creative, or conceptual, tell your audience so, and make sure they are in the mood to see something new.

To move your dancing to the next level, take to heart words of wisdom you already know: “what you put in is what you get out.” The benefits of continuing to build your technique are obvious, but don't stop there. Technique is like a box of tools. Having a variety of high quality tools makes any kind of work easier, but tools are useless until you know what you want to build. A large vocabulary, whether of words or movements, is not enough to make you a great communicator. You also must have something to say.

Self-expression can be intimidating, especially in dance. All artists reveal themselves through their work, but as dancers we undergo the unique vulnerability of showing not only our ideas but our bodies. Be brave.

And, be smart. Keep learning and improving. Take initiative. Ask how and why. Teachers and coaches are invaluable curators of information who can help you to focus your training; but, in the end, no one can dance for you. You must do the work of discovering dance within yourself. Move beyond passive imitation. Be active and fearless and you will grow the wisdom that will let you dance the truth of your soul.