***BELLY DANCING SYLLABUS***

***FOR PROFESSIONAL EXAMINATIONS***

***A.- STUDENT TEACHER LEVEL***

***\_\_\_\_\_\_ …… \_\_\_\_\_\_***

***1.- MOVES FOR BEGGINERS LEVEL***

***A.-HEAD , NECK:***

***-SLIDE FORWARD / BACKWARD***

***-SLIDE RIGHT / LEFT***

***B.-ARMS:***

***-ARM POSITION***

***-PREPARATION & 1st , 2nd , 3rd , 4th , 5th POSITIONS***

***C.-BELLY:***

***-BELLY IN / OUT***

***-STOMACH IN / OUT***

***D.-PELVIC:***

***-HIP ACCENTS RIGHT / LEFT***

***-HIP ACCENTS FORWARD / BACKWARD***

***-UPS & DROPS***

***-SLIDES RIGHT / LEFT***

***-SLIDES FORWARD / BACKWARD***

***E.-TRAVEL STEPS:***

***-BASIC EGYPTIAN***

***-ACCENTS RIGHT / LEFT WITH WALKS***

***-ACCENTS FORWARD / BACKWAR WITH WALKS***

***-CIRCLES WITH WALKS***

***-STEP TOUCH***

***F.-SHOULDERS:***

***-FORWARD / BACKWARD***

***-SHOULDER ROLLS***

***G.-CHEST:***

***-SLIDE FORWARD / BACKWARD***

***-SLIDE RIGHT / LEFT***

***BELLY DANCING SYLLABUS***

***FOR PROFESSIONAL EXAMINATIONS***

***A.- ASSOCIATE LEVEL***

***\_\_\_\_\_\_ …… \_\_\_\_\_\_***

***1.- MOVES FOR BEGGINERS LEVEL***

***A.-HEAD , NECK:***

***-SLIDE FORWARD / BACKWARD***

***-SLIDE RIGHT / LEFT***

***-HORIZONTAL CIRCLES***

***B.-ARMS:***

***-ARM POSITION***

***-PREPARATION & 1st , 2nd , 3rd , 4th , 5th POSITIONS***

***-SNAKE ARMS***

***-WRIST ROLLS***

***-PALM WAVES***

***C.-BELLY:***

***-BELLY IN / OUT***

***-STOMACH IN / OUT***

***D.-PELVIC:***

***-HIP ACCENTS RIGHT / LEFT***

***-HIP ACCENTS FORWARD / BACKWARD***

***-UPS & DROPS***

***-SLIDES RIGHT / LEFT***

***-SLIDES FORWARD / BACKWARD***

***-CIRCLES (LEFTWARDS , RIGHTWARDS)***

***-FIGURE EIGHT (8) VERTICAL / HORIZONTAL***

***-SHIMMY***

***E.-TRAVEL STEPS:***

***-BASIC EGYPTIAN***

***-ACCENTS RIGHT / LEFT WITH WALKS***

***-ACCENTS FORWARD / BACKWAR WITH WALKS***

***-CIRCLES WITH WALKS***

***-STEP TOUCH***

***-THREE STEP TURN***

***-SHIMMY***

***F.-SHOULDERS:***

***-FORWARD / BACKWARD***

***-SHOULDER ROLLS***

***-SHOULDER SHIMMY***

***-UPS AND DROPS***

***-SHOULDER TWISTS***

***G.-CHEST:***

***-SLIDE FORWARD / BACKWARD***

***-SLIDE RIGHT / LEFT***

***-CIRCLE HORIZONTAL***

***BELLY DANCING SYLLABUS***

***FOR PROFESSIONAL EXAMINATIONS***

***B.- LICENTIATE LEVEL***

***\_\_\_\_\_\_ …… \_\_\_\_\_\_***

***1.- MOVES FOR ADVANCED LEVEL***

***(ADDITIONALY TO MOVES FROM ASSOCIATE LEVEL)***

***A.-HEAD , NECK:***

***-SLIDE FORWARD / BACKWARD***

***-SLIDE RIGHT / LEFT***

***-HORIZONTAL CIRCLES (“PHARAOH” CIRCLE)***

***B.-SHOULDERS:***

***FORWARD / BACKWARD***

***-SHOULDER ROLLS***

***-SHOULDER SHIMMY***

***-UPS AND DROPS***

***-SHOULDER TWISTS***

***C.-ARMS:***

***-ARM POSITIONS: PREPARATION & 1st , 2nd , 3rd , 4th , 5th POSITIONS***

***-SNAKE ARMS***

***-WRIST ROLLS***

***-PALM WAVES***

***-“S” SHAPE***

***-HIGH “V”***

***-LOW “V”***

***-DIAGONAL***

***-ONE HAND BACK OF THE HEAD AND THE OTHER HAND IN FRONT OF THE BODY TOUCHING THE ELBOW (PORTRAIT)***

***-ONE ARM SIDE or FRONT EXTENDED AND THE OTHER ARM ON THE HEAD***

***-“PHARAOH”***

***D.-CHEST:***

***-SLIDE FORWARD / BACKWARD***

***-SLIDE RIGHT / LEFT***

***-CIRCLE HORIZONTAL***

***-UPS AND DROPS***

***-CIRCLE VERTICAL***

***-CHEST ROLLS***

***-FIGURE EIGHT (8) VERTICAL***

***-FIGURE EIGHT (8) HORIZONTAL***

***E.-BELLY:***

***-BELLY IN / OUT***

***-STOMACH IN / OUT***

***-STOMACH ALTERNATE***

***-BELLY ALTERNATE***

***-BELLY ROLL***

***-REVERSE ROLL***

***F.-PELVIC:***

***-HIP BUMPS RIGHT / LEFT (SINGLE or DOUBLE)***

***-DROP AND KICK (“SAIDI” DROPS)***

***-TWISTS***

***-HIP ACCENTS FORWARD / BACKWARD***

***-UPS AND DROPS***

***-SLIDES RIGHT / LEFT***

***-CIRCLES (LEFTWARDS, RIGHTWARDS)***

***-PELVIC ROLLS***

***-FIGURE EIGHT (8) HORIZONTAL***

***-SHIMMY***

***-“MAYA” (WITH HIP DROP SINGLE or DOUBLE)***

***-RIGHT AND LEFT HIP CIRCLE***

***-RIGHT AND LEFT HIP FIGURE (8)***

***-3/4 SHIMMY***

***-FRONT & BACK STEP***

***G.-TRAVEL STEPS:***

***-BASIC EGYPTIAN***

***-HIP BUMPS (RIGHT, LEFT)***

***-HIP BUMPS (FORWARD, BACKWARD)***

***-TWISTS***

***-CIRCLES***

***-“MAYA”***

***-STEP-TOUCH TO THE SIDE***

***-CROSS***

***-“SNAKE ROLLS”***

***-GRAPEVINE***

***-THREE STEP TURNS***

***-SHIMMY AND “CHOO-CHOO”***

***-3/4 SHIMMY***

***-THREE STEP ARABESQUE***

***-“C STEP”***

***-CHASSES (FORWARD – BACKWARD – SIDEWARD)***

***H.-COMBINATION STEPS:***

***-SHIMMY COMBINED WITH PELVIC SLIDES, “FIGURE 8” , BELLY IN & OUT, SNAKE ROLLS , CHEST FORWARD / BACKWARD***

***-SPIRAL***

***-CIRCLES (OUT OF CENTER, INTO CENTER)***

***-STEP-TOUCH AND SHOULDER SHIMMY***

***-CROSS STEP PELVIC COMBINED WITH CROSS CHEST MOVE***

***-HIP AND SHOULDER CIRCLE***

***I.-FLOORWORK:***

***-ONE LEG FORWARD ONE LEG BACKWARD, SLOWING DOWN WITH SNAKE ARMS***

***-FROM THE BASIC POSITION SLOWING DOWN WITH “MAYA” or CIRCLES or HIP BUMPS FORWARD / BACKWARD or UPS AND DROPS***

***-BEND (COMPRESS) KNEES***

***-SITTING ON ONE HIP ARM STANDING ON RIGHT or LEFT***

***-LYING ON THE FLOOR***

***BELLY DANCING SYLLABUS***

***FOR PROFESSIONAL EXAMINATIONS***

***C.- FELLOWSHIP LEVEL***

***\_\_\_\_\_\_ …… \_\_\_\_\_\_***

***(ADDITIONALY TO MOVES FROM ASSOCIATE AND LICENTIATE LEVEL)***

***EXTRA TOOLS:***

***A.-VEIL:***

***-CIRCLES LEFT/ RIGHT / FORWARD / BACKWARD or COMBINED WITH 3STEP TURN***

***-CROSSED HANDS WITH CROSSED FEET***

***-BUTTERLFY***

***-PROPELLER***

***-SIMPLE PAUSE PASSING THE VEIL ONTO NECK***

***-SWITCH SHOULDERS***

***-CANDLE***

***-ONE HAND ON THE HEAD or AT THE BACK AND THE OTHER HAND EXTENDED TO SIDE DOING CIRCLES***

***B.-STICK / SWORD:***

***-SIMPLE HOLD***

***-CIRCLES FORWARD / BACKWARD / SIDEWARD***

***-BALANCE***

***C.-ISIS WINGS:***

***-CIRCLE or HALF CIRCLE ONE AND ANOTHER***

***-TURNS WITH ARMS EXTENDED or HIGH “V” or “L” SHAPE***

***-FIGURE “8” OF ARMS***

***-“PROPELLER”***

***-CROSSED WINGS FORWARD / BACKWARD***

***-BUTTERFLY***

***D.-ZILLS:***

***-TRIPLETS (RIGHT / LEFT / RIGHT)***

***-FOUR (RIGHT / LEFT / RIGHT / LEFT)***

***-SEVEN (RIGHT/LEFT/RIGHT/LEFT/RIGHT/LEFT/RIGHT)***

***-BELEDI DUM/DUM/TEKATEK/DUM/TEKATEK (R/R/L – R – L/R/L – R – L)***

***-CHIFTETELI DUM/DUM/TEKATEK/DUM/DUM/DUM (R/R/L - R - L/R/R/R)***

***-MAKSOUM DUM/TEK/TEKATEK/DUM/TEKATEK (R/L/L/ - R - L/R/L - R - L)***

***BELLY DANCING SYLLABUS***

***ANALYSIS - THEORY***

***(FOR ALL LEVELS)***

***\_\_\_\_\_\_ …… \_\_\_\_\_\_***

***CHAPTER A’ – ANALYSIS OF STEPS***

***A.-HEAD / NECK:***

***-SLIDE BACK AND FORWARD = COUNTING 1-2, WE PUSH OUR HEAD FORWARD AND COUNTING 3-4, WE PULL OUR HEAD BACKWARD, ALWAYS PARALLEL TO THE FLOOR.***

***-SLIDE TO RIGHT AND LEFT SIDE = COUNTING 1-2, WE PUSH OUR HEAD TO THE RIGHT AND COUNTING 3-4, WE PUSH OUR HEAD TO THE LEFT, ALWAYS PARALLEL TO THE FLOOR.***

***-CIRCLES = COMBINATION OF SLIDES BACK – FORWARD – RIGHT & LEFT. COUNTING 1-2 WE PUSH OUR HEAD FORWARD, AT 3-4 WE PUSH TO RIGHT SIDE, AT 5-6 WE PUSH BACKWARDS, AT 7-8 WE PUSH OUR HEAD TO THE LEFT SIDE (IT IS A CLOCK WISE CIRCLE). ALL POSITIONS ARE PARALLEL TO THE FLOOR. WE CAN DO THE SAME IN AN “ANTI CLOCK WISE” DIRECTION.***

***B.-SHOULDERS:***

***-SHOULDER BACKWARD = COUNTING 1-2, THE RIGHT SHOULDER COMES FORWARD AND AT 3-4 THE RIGHT SHOULDER IS PULLED BACKWARDS. WHEN ONE SHOULDER (RIGHT) COMES FORWARD, THE OTHER ONE (LEFT) IS PULLED BACK AT THE SAME TIME. WE COULD REPEAT THE SAME WITH OPPOSITE SHOULDER.***

***-SHOULDER ROLLS = AT 1-2, THE RIGHT SHOULDER COMES FORWARD AND AT 3-4 IT GOES “UP”, AT 5-6 IT IS PULLED BACKWARDS AND AT 7-8 IT COMES AGAIN TO NORMAL POSITION. WE REPEAT THE SAME WITH THE OTHER SHOULDER. THE SAME ACTION COULD BE REPEATED IN AN OPPOSITE DIRECTION.***

***-SHOULDER SHIMMY = BOTH SHOULDERS ARE MOVING BACKWARD AND FORWARD IN A FAST TEMPO. WE COULD ALSO HAVE IN SHOULDERS: TWISTS AND “UPS AND DROPS”***

***C.-ARMS – ARM POSITIONS:***

***-PREPARATION: TWO HANDS NEXT TO THE HIPS, WITH ELBOWS LOOKING TO A SIDE POSITION.***

***-1ST POSITION: HANDS IN FRONT OF THE BODY, PARALLEL TO EACH OTHER , SLIGHTLY RETRACTED.***

***-2ND POSITION: HANDS COME TO THE SIDE SLIGHTLY RETRACTED (THE MOST COMMON POSITION). DEPENDING ON EACH BODY, THEY COULD BE IN THE LEVEL OF HIPS or CHEST or SHOULDERS.***

***-4TH POSITION: HANDS CREATE AN “L” VERTICAL TO THE FLOOR (ONE HAND IN AN UP POSITION AND THE OTHER TO A SIDE POSITION***

***-5TH POSITION: HANDS ABOVE HEAD WITH PALMS FACING EACH OTHER***

***-“S” SHAPE: ONE ARM IS IN 5TH POSITION AND THE OTHER IS IN A PREPARATION POSITION or ONE HAND TOUCHES THE HIP (PREPARATION POSITION) AND THE OTHER ONE TOUCHES THE HEAD***

***-HIGH “V”: BOTH HANDS UP AND THEY OPEN OUT FROM SHOULDERS CREATING A “V”.***

***-LOW “V”: BOTH HANDS DOWN OPENING OUT FROM SHOULDERS CREATING A “V”. HANDS ARE AWAY FROM HIPS, BUT IN SAME LEVEL. THIS POSITION NORMALLY IS NOT USED.***

***-ONE HAND IS ON THE HEAD (SIDE CLOSE TO CHEEK) AND THE OTHER HAND IS IN FRONT OF THE BODY, WITH THE BACK SIDE OF THE PALM TOUCHING THE ELBOW OF THE OTHER HAND, AS IF SUPPORTING IT.***

***-ONE HAND TO THE SIDE SLIGHTLY RETRACTED AND THE OTHER HAND ON THE HEAD***

***-PHARAOH 2 (PHARAOHNIC POSITION): TWO ARMS TO THE SIDE RETRACTED, WITH ELBOWS AT SHOULDER’S LEVEL AND WRISTS ALMOST AT EYES’ LEVEL WITH PALMS FACING UP.***

***-SNAKES TO THE SIDE: STARTING FROM THE BASIC POSITION WE MOVE ONLY THE RIGHT HAND. THE ELBOW OPENS TO THE RIGHT AND AT 1-2 IT GOES UP AT SHOULDER’S LEVEL. AT 3-4 THE WRIST AND FINGERS CONTINUE TO GO UP. AT 5-6 THE ELBOW COMES BACK AND DOWN AND AT 7-8 WRIST AND FINGERS FOLLOW THE ACTION OF THE ELBOW.***

***-WRIST ROLLS: IT CAN BE DONE EITHER IN A CLOCK WISE or IN A ANTI-CLOCK WISE. WRISTS MAKE A CIRCLE BY FIRST BENDING DOWNWARDS AT 1-2, TURNING TO THE SIDE AT 3-4, BENDING UPWARDS AT 5-6 AND TURNING TO OTHER SIDE AT 7-8.***

***-PALM SNAKE: WITH THE HAND SLIGHTLY RETRACTED WE START AT 1-2 BENDING THE WRIST DOWNWARDS, WITH FINGERS STRETCHED AND VERTICAL TO THE FLOOR. AT 3-4 WE STRETCH WRISTS KEEPING FINGERS DOWNWARDS AT 5-6 WE STRETCH THE UPPER PART OF THE FINGERS (1ST FINGER) AND AT 7-8 THE REMAINING PART OF THE FINGERS IS STRETCHED TO THE SIDE (2ND AND 3RD FINGERS).***

***GENERALLY WE CAN SEE THAT THERE ARE VARIOUS POSSIBILITIES FOR ARM POSITIONS, BUT IT IS IMPORTANT TO NOTE THAT THE BASIC ONES ARE :***

***-No 1: BOTH ARMS ARE COMING BESIDES OVER OUR HEAD, WITH PALMS EITHER FACING EACH OTHER, OR “BACKING” EACH OTHER. WRISTS MUST BE ACCENTED***

***-No 2: BOTH ARMS ARE RETRACTED WITH PALMS TOUCHING HEAD IN A LEVEL OVER EYES (ONE TO THE LEFT AND THE OTHER TO THE RIGHT SIDE)***

***-No 3 : ONE ARM IS HIGH TOUCHING WITH PALM HEAD TO THE SIDE ON EYE’S LEVEL AND THE OTHER TO THE SIDE SLIGHTLY RETRACTED EITHER ON SHOULDER’S or CHEST’S LEVEL, or EVEN ON THE LEVEL OF PELVIC***

***-No 4: BOTH ARMS ARE COMING FORWARD ALMOST ON CHEST’S LEVEL AND CROSSING EACH OTHER.***

***-No 5: ONE ARM IS COMING ON HEAD’S BACK SIDE SLIPING TRHOUGH THE NECK, or UNDER MOUTH AND THE OTHER ARM IS ON THE LEVEL OF THE PELVIC WITH THE PALM VERTICAL TO THE FLOOR.***

***-No 6: FIRST FINGER OF ONE HAND TOUCHES THE OPPOSITE CHEEK (e.x. RIGHT FINGER TOUCHES LEFT CHEEK) AND THE OTHER ARM IS SLITGHLY RETRACTED TO THE SIDE. HEAD TURNS SLIGHTLY TO RIGHT***

***-No 7: BOTH ARMS ARE TO SIDE SLIGHTLY RETRACTED WITH BOTH PALMS FACING UP. NORMALLY IN THIS POSITION BODY NEVER LOOKS FORWARD, BUT IT TURNS SLIGHTLY (DIAGNONAL POSITION OF THE BODY)***

***-No 8: VARIOUS “PHARAOHNIC” ARM POSITIONS***

***ADDITIONALLY WE MAY HAVE VARIOUS OTHER ARM POSITIONS. FOR EXAMPLE :***

***-ARMS FORM THE LEVEL OF THE HIPS AND PELVIC , MOVE UPWARDS, ONE BY ONE IN VARIOUS WAYS,***

***-ARMS FROM THE LEVEL OF THE HEAD or SHOULDERS or CHEST , MOVE DOWNWARDS ONE BY ONE IN VARIOUS WAYS***

***-ARMS ARE MOVING UP AND DOWN FROM AND TO VARIOUS LEVELS AND IN VARIOUS WAYS. THEY MOVE AT THE SAME TIME.***

***D.-BREAST:***

***-SLIDE BACKWARD AND FORWARD: AT 1-2 WE PUSH THE BREAST FORWARD AND AT 3-4, WE PULL IT BACK. IT MUST BE ALWAYS PARALLEL TO THE FLOOR.***

***-SLIDE SIDEWARDS (RIGHT & LEFT): AT 1-2 WE PUSH THE BREAST TO THE RIGHT AND AT 3-4, WE PUSH IT TO THE LEFT. IT MUST BE ALWAYS PARALLEL TO THE FLOOR AND ME DONE TO OPPOSITE SIDE (FIRST LEFT AND THEN RIGHT).***

***-UPS AND DROPS: AT 1-2 WE PUSH THE BREAST UPWARDS AND AT 3-4, WE PULL THE BREAST DOWNWARDS TO ITS NORMAL POSITION. IT MUST BE ALWAYS VERTICAL TO THE FLOOR.***

***-HORIZONTAL CIRCLE: IT IS A COMBINATION OF SLIDE BACKWARD - FORWARD AND THEN SIDEWARD (RIGHT AND LEFT). AT 1-2 WE PUSH THE BREAST FORWARD , AT 3-4 WE PUSH IT TO THE RIGHT (or LEFT), AT 5-6 WE PULL IT BACKWARD AND AT 7-8 WE PUSH IT TO THE LEFT (or TO THE RIGHT). SO THIS ACTION CAN BE MADE EITHER IN A CLOCK WISE or IN AN ANTI-CLOCK WISE. ALL THE POSITIONS ARE PARALLEL TO THE FLOOR.***

***-VERTICAL CIRCLE: IT IS A COMBINATION OF SLIDE LEFT AND RIGHT AND THEN UP AND DROP. AT 1-2 WE PUSH THE BREAST TO THE RIGHT, AT 3-4 WE PUSH IT UPWARDS, AT 5-6 WE PUSH IT TO THE LEFT AND AT 7-8 WE BRING THE BREAST BACK TO NORMAL POSITION (DROP). THE SAME ACTION COULD BE DONE STARTING THE MOVEMENT TO THE LEFT SIDE.***

***-CHEST ROLLS: IT IS A COMBINATION OF SLIDE BACKWARD AND FORWARD AND THEN UPS AND DROPS. AT 1-2 WE PUSH THE BREAST FORWARD , AT 3-4 WE PUSH IT UPWARDS, AT 5-6 WE PUSH IT BACKWARDS AND AT 7-8 WE BRING THE BREAST BACK TO NORMAL POSITION (DROP). THE SAME ACTION COULD BE DONE STARTING THE MOVEMENT BACKWARDS.***

***-VERTICAL EIGHT (8) : AT 1-2 WE PULL THE BREAST TO THE RIGHT SIDE , AT 3-4 WE MAKE A “RIGHT SLIDE”, AT 5-6 WE STRETCH THE SIDE UPWARDS AND AT 7-8 WE PULL IT TO THE CENTRE AND WE REPEAT THE SAME FROM THE LEFT SIDE.***

***-HORIZONTAL EIGHT (8) : AT 1-2 WE PUSH THE BREAST FORWARD , AT 3-4 WE PUSH IT TO THE RIGHT SIDE, AT 5-6 WE PULL THE BREAST BACKWARDS AND AT 7-8 IT RETURNS BACK TO NORMAL POSITION. WE CONTINUE THE MOVEMENT AND AT 1-2 WE PUSH THE BREAST FORWARD, AT 3-4 WE PUSH IT TO THE LEFT SIDE, AT 5-6 WE PULL THE BREAST BACKWARDS AND AT 7-8 IT RETURNS BACK TO NORMAL POSITION.***

***E.-BELLY:***

***-BELLY IN AND OUT: WE TIGHTEN THE BAS AND THEN WE RELAX THEM.***

***-STOMACH IN AND OUT: WE TIGHTEN THE UPPER ABDOMINALS AND THEN WE RELAX THEM.***

***-BELLY ROLL DOWN: AT 1-2 WE TIGHTEN THE UPPER ABDOMINALS, AT 3-4 WE TIGHTEN THE LOWER ABDOMINALS, AT 5-6 WE RELAX THE UPPER ABDOMINALS WHILE THE LOWER ONES ARE STILL TIGHTEN AND AT 7-8 WE RELAX THE LOWER ABDOMINALS AS WELL.***

***-BELLY ROLL UP: AT 1-2 WE TIGHTEN THE LOWER ABDOMINALS, AT 3-4 WE TIGHTEN THE UPPER ABDOMINALS, AT 5-6 WE RELAX THE LOWER ABDOMINALS WHILE THE UPPER ONES ARE STILL TIGHTEN AND AT 7-8 WE RELAX THE UPPER ABDOMINALS AS WELL.***

***F.-PELVIS (PELVIC) :***

***-HITS RIGHT AND LEFT (SINGLE or DOUBLE): STARTING FROM THE BASIC POSITION, WE HIT THE RIGHT HIP TO THE SIDE AND THEN THE LEFT HIP. WE USE ALTERNATELY THE HIPS AND WE KEEP THE UPPER PART OF THE BODY STEADY AND FEET ON THE FLOOR.***

***-HITS FORWARD AND BACKWARD or PELVIS UP AND DOWN: STARTING FROM BASIC POSITION, WE HIT THE PELVIS FORWARD AND THEN BACKWARD. WE KEEP THE UPPER PART OF THE BODY IN POSITION AND FEET ON THE FLOOR. THE TWO BONES OF THE HIPS SHOULD MOVE UP AND INSIDE AND THEN THEY SHOULD MOVE DOWNWARDS TO THE FLOOR.***

***-HIPS UPS AND DROPS: STARTING FROM BASIC POSITION, WE MOVE THE BONE OF THE RIGHT HIP UPWARDS AND THEN DOWNWARDS. WE KEEP THE RIGHT SIDE UP VERTICAL TO THE RIGHT AXIS, WITHOUT TURNING FORWARD AND WITHOUT HITTING IT OT THE SIDE.WE KEEP THE UPPER PART OF THE BODY IN POSITION. WHEN WE MOVE RIGHT HIP UPWARDS THE LEFT HIP MOVES DOWNWARDS. SAME ACTION COULD BE DANCED WITH OPPOSITE HIPS.***

***-DROP AND KICK (SAIDI DROPS): STARTING FROM BASIC POSITION WE MOVE THE RIGHT BONE OF THE HIP UPWARDS AND THEN ABRUPTLY DOWNWARS. EVERY TWO HITS DOWN, WE LET THE LEG TO “KICK” FORWARD AND THEN WE COME BACK TO NORMAL POSITION. WE REPEAT THE SAME WITH THE OPPOSITE HIP AND LEG.***

***-TWISTS: STARTING FROM BASIC POSITION, WE TURN ONE HIP FORWARD AND THEN WE REPEAT THE SAME ACTION WITH THE OPPOSITE HIP. UPPER PART (BODY) SHOULD REMAIN IN BASIC POSITION AND VERTICAL TO CENTRAL AXIS. WHEN ONE HIP TURNS FORWARD THE OPPOSITE HIP TURNS BACKWARD.***

***-SLIDES RIGHT AND LEFT: STARTING FROM BASIC POSITION, WE PUSH THE PELVIS TO THE RIGHT SIDE AND THEN TO THE LEFT SIDE PARALLEL TO THE FLOOR.THE UPPER PART KEEPS ITS POSITION.***

***-SLIDES BACKWARD AND FORWARD: STARTING FROM BASIC POSITION, WE PUSH THE PELVIS FORWARD AND THEN WE PULL IT BACKWARD. THE UPPER PART KEEPS ITS POSITION.***

***-INTERNAL CIRCLES: IT IS A COMBINATION OF PELVIS UP AND DOWN AND THEN UPS AND DROPS IN HIPS. STARTING FROM BASIC POSITION AT 1-2 WE PUSH THE PELVIS UPWARDS AND FORWARD, AT 3-4 WE MOVE THE BONE OF RIGHT HIP UPWARDS, AT 5-6 WE PULL THE PELVIS DOWNWARDS AND BACK AND AT 7-8 WE MOVE THE BONE OF THE LEFT HIP UPWARDS. SAME MOVEMENT CAN BE DONE TO THE LEFT SIDE, STARTING FROM LEFT HIP.***

***-EXTERNAL CIRCLES: IT IS A COMBINATION OF PELVIS SLIDE RIGHT AND LEFT AND SLIDE BACKWARD AND FORWARD. STARTING FROM BASIC POSITION AT 1-2 WE PUSH THE PELVIS FORWARD, AT 3-4 WE PUSH IT TO THE RIGHT SIDE, AT 5-6 WE PULL IT BACKWARDS AND FINALLY AT 7-8 TO THE LEFT SIDE. ALL POSITIONS ARE PARALLEL TO THE FLOOR. WE CAN DO THE SAME MOVEMENT STARTING TOWARDS LEFT SIDE.***

***-PELVIS ROLLS: IT IS A COMBINATION OF SLIDE BACKWARD AND FORWARD AND PELVIS UP AND DOWN. AT 1-2 WE PUSH THE PELVIS FORWARD PARALLEL TO THE FLOOR, AT 3-4 WE PUSH IT UPWARDS, AT 5-6 WE PULL IT BACKWARDS PARALLEL TO THE FLOOR AND FINALLY AT 7-8 WE PUSH THE PELVIS DOWNWARDS.WE MAY DO THE SAME MOVEMENT STARTING BACKWARDS.***

***-EIGHT (8) HORIZONTAL : STARTING FORM BASIC POSITION, AT 1-2 WE TWIST THE RIGHT HIP FORWARD, AT 3-4 WE SLIDE TO THE RIGHT SIDE, AT 5-6 WE TWIST BACKWARDS AND AT 7-8 WE PASS FROM BASIC POSITION IN ORDER TO REPEAT THE SAME ACTION WITH THE LEFT HIP (AT 3-4 WE SLIDE TO THE LEFT). WE CAN START THE SAME MOVEMENT BACKWARDS.***

***-“MAYA” : STARTING FROM BASIC POSITION, AT 1-2 WE MOVE THE BONE OF RIGHT HIP UPWARDS, AT 3-4 WE SLIDE, AT 5-6 WE PUSH DOWNWARDS THE BONE OF RIGHT HIP AND AT 7-8 WE RETURN TO BASIC POSITION. WE REPEAT THE MOVEMENT USING THE LEFT HIP. WE CAN ALSO START MOVING THE BONE OF EITHER HIP FIRST DOWNWARDS AND THEN AT 5-6 WE PUSH UPWARDS.***

***-R or L HIP WITH AN AUXILIARY FOOT CIRCEL : STARTING FROM BASIC POSITION, AT 1-2 WE TURN THE PELVIS BACKWARDS (TWIST), AT 3-4 WE LIFT THE BONE OF RIGHT HIP UP, AT 5-6 WE TURN THE PELVIS FORWARD (TWIST) AND AT 7-8 WE LOWER THE BONE OF RIGHT HIP AT ITS NORMAL POSITION (DROP). WE CAN START BY TURNING THE PELVIS FIRST FORWARD.***

***-R or L HIP WITH AN AUXILIARY “8” MOVEMENT : STARTING FROM BASIC POSITION, AT 1-2 WE TURN THE PELVIS BACKWARDS (TWIST), AT 3-4 WE LIFT THE BONE OF RIGHT HIP UP, AT 5-6 WE TURN THE PELVIS FORWARD (TWIST) AND AT 7-8 WE LOWER THE BONE OF RIGHT HIP AT ITS NORMAL POSITION (DROP). DURING THE NEXT 1-2 WE TURN THE PELVIS FORWARD (TWIST), AT 3-4 WE LIFT THE BONE OF RIGHT HIP UP, AT 5-6 WE TURN THE PELVIS BACKWARD (TWIST) AND AT 7-8 WE LOWER THE BONE OF RIGHT HIP AT ITS NORMAL POSITION (DROP).***

***-“SHIMMY” :***

***A) WE MOVE THE KNEES BACKWARD AND FORWARD QUICKLY.***

***B) WE MOVE THE PELVIS UP AND DOWN QUICKLY (UP & DROP).***

***C) WE MOVE THE PELVIS BACKWARD AND FORWARD QUICKLY***

***-“ ¾ SHIMMY”: STARTING FROM BASIC POSITION, ON “AND” WE MOVE THE BONE OF RIGHT HIP UP LETTING OUR LEG TO LIFT SLIGHTLY FROM THE FLOOR, AT “a” WE MOVE THE BONE OF RIGHT HIP DOWNWARDS (DROP) TOUCHING THE FLOOR WITH OUR FOOT WITHOUT WEIGHT AND AT “1” WE HIT THE HIP TO THE RIGHT SIDE AND WE PUT WEIGHT ON RIGHT LEG. THE LEFT LEG NOW IS FREE AND WE REPEAT THE SAME ACTION WITH OUR LEFT LEG (COUNTING : AND a 1, AND a 2 , etc)***

***-CROSS: STARTING FROM BASIC POSITION, AT “1” WE MOVE THE BONE OF RIGHT HIP UPWARDS (UP) ALLOWING OUR LEG TO LIFT SLIGHTLY OF THE FLOOR. AT “2” WE MOVE THE BONE OF RIGHT HIP DOWNWARDS (DROP) TOUCHING THE FLOOR WITH OUR RIGHT FOOT NEXT TO LEFT FOOT WITHOUT WEIGHT. AT “3” WE HIT THE HIP TO THE RIGHT SIDE PUTTING THE WEIGHT ON OUR RIGHT LEG AND AT “4” WE HIT TO THE LEFT PUTTING THE WEIGHT ON THE LEFT LEG. SO, RIGHT FOOT IS FREE IN ORDER TO REPEAT THE ACTION. WE CAN DO THE SAME MOVEMENT USING OUR LEFT LEG.***

***-FRONT BACK STEP : STARTING FROM BASIC POSITION, AT “1” WE MOVE THE BONE OF RIGHT HIP UPWARDS (UP) ALLOWING OUR LEG TO LIFT SLIGHTLY OF THE FLOOR. AT “2” WE MOVE THE BONE OF RIGHT HIP DOWNWARDS (DROP) TOUCHING THE FLOOR WITH OUR RIGHT FOOT SLIGHTLY BACK or SLIGHTLY FORWARD WITHOUT WEIGHT. AT “3” WE HIT THE HIP TO THE RIGHT SIDE PUTTING THE WEIGHT ON OUR RIGHT FOOT AND AT “4” WE HIT TO THE LEFT PUTTING THE WEIGHT ON THE LEFT FOOT, SO THAT THE RIGHT FOOT IS FREE FOR THE NEXT MOVEMENT. WE CAN START WITH OPPOSITE LEG (LEFT).***

***NOTE:***

***ALL THE MOVEMENTS WHICH HAVE BEEN DESCRIBED UP TO THIS POINT REGARDING: SHOULDERS, BREAST, BELLY AND PELVIS, CAN BE PERFORMED EITHER WITH A “SMOOTH” ACTION, or WITH AND “ABRUPT” ONE, or EVEN WITH A “PUNCH” MOVEMENT.***

***CHAPTER B’– EXERCISES***

***1.-PELVIS AND HIP :***

***-OUT HIP TURN = WE START BY STANDING UP WITH FEET AT THE 1ST POSITION. WE LIFT OUR RIGHT KNEE TOWARDS THE BREAST. WE OPEN TO THE SIDE AND WE LOWER IT NEXT TO THE OTHER LEG. WE REPEAT THE SAME WITH OPPOSITE LEG***

***-INTERNAL HIP TURN = WE START BY STANDING UP WITH FEET IN 1ST POSITION. WE LIFT OUR KNEE TO THE SIDE. WE BRING IT FORWARD UP TO THE BREAST AND WE LOWER IT NEXT TO THE OTHER LEG. WE REPEAT THE SAME MOVEMENT WITH THE OTHER LEG.***

***-HIP EXTENSION = WE START BY LYING AND FACING DOWN, HAVING OUR KNEE TIGHT. WE SLOWLY LIFT OUR LEG FROM THE FLOOR (WHOLE) or WE STAND UP AND STRETCH OUR LEG BACKWARDS ON THE FLOOR or IN THE AIR.***

***-HIP ABDUCTION = WE START BY LYING DOWN TO THE SIDE. HAVING OUR KNEE TIGHT AND STRETCHED, WE LIFT SLOWLY THE WHOLE LEG or WE STAND UP, HAVING THE LEG STRETCHED AND LIFTED TO THE SIDE.***

***-SLIDE BACKWARD AND FORWARD = WE PUSH THE PELVIS BACKWARD AND FORWARD, ALWAYS PARALLEL TO THE FLOOR.***

***-SLIDE TO THE SIDE (RIGHT AND LEFT) = WE PUSH THE PELVIS TO THE RIGHT AND THEN TO THE LEFT SIDE, ALWAYS PARALLEL TO THE FLOOR.***

***-CIRCLES CLOCKWISE / ANTICLOCKWISE = WE MAKE A CIRCLE WITH THE PELVIS PASSING FROM THE PREVIOUS TWO POSITIONS.***

***-TWIST = WE TWIST THE PELVIS BACKWARD AND FORWARD, REMAINING ON THE OUR AXIS.***

***-HORIZONTAL FIGURE EIGHT = PASSING FROM THE POSITIONS, SLIDE RIGHT AND LEFT AND TWIST (TWIST FORWARD RIGHT – SLIDE RIGHT – TWIST BACKWARD RIGHT – CENTRE – TWIST FORWARD LEFT – SLIDE LEFT – CENTRE).***

***2.-ARMS:***

***-SNAKE ARMS = THE SHOULDER STARTS AND MAKES A CIRCLE. THEN IT FOLLOWS THE ELBOW, THE WRIST AND THE FINGERS AND THEY OPEN TO THE SIDE. THEY REACH THE LEVEL OF THE SHOULDER AND SLIGHTLY THEY EXCEED IT. AS THE WRIST AND THE FINGERS ARE LIFTED, THE SHOULDER STARTS A DOWNRIGHT COURSE, WHICH PULLS THE ELBOW, WRIST AND FINGERS. WHEN THE SNAKE IS UP, WE KEEP THE ARM FROM THE SHOULDER TO THE ELBOW STEADY AND ONLY THE ELBOW, WRIST AND FINGERS OPEN AND CLOSE.***

***-SNAKE ARMS AND BODY SLIDE RIGHT / LEFT = THE ACTION OF THE ARMS IS THE SAME AS DESCRIBED ABOVE AND AT THE SAME TIME THE BODY PUSHES TO THE SIDE (RIGHT / LEFT).***

***3.-WRISTS:***

***-EXTENSION AND BENDING OF THE WRIST = WE START WITH OUR HAND IN FRONT OF THE BODY, WITH THE ELBOW STRETCHED or BENDED. WE BEND OUR WRIST, ONCE DOWNWARDS AND ONCE UPWARDS.***

***-SIDE BENDING OF THE WRIST = WE START WITH OUR HAND IN FRONT OF THE BODY, WITH THE ELBOW STRETCHED. WE BEND OUR WRIST ONCE TO THE RIGHT AND ONCE TO THE LEFT.***

***-WRIST TURN = WE START WITH OUR HAND IN FRONT OF THE BODY WITH THE ELBOW BENDED. WE TURN OUR PALM ONCE UPWARDS AND ONCE DOWNWARDS.***

***-WRIST ROTATION = WE START WITH OUR HAND IN FRONT OF THE BODY WITH THE ELBOW STRETCHED. WE MAKE A CIRCLE WITH OUR WRIST TRYING TO PASS FROM ALL THE POSITIONS MENTIONED BEFORE.***

***4.-TORSO:***

***-SIDE BENDING OF THE TORSO = WE START WITH FEET AT 1ST AND 2ND POSITION. WE STRETCH ONE HAND (e.g.: RIGHT HAND) ABOVE THE HEAD AND LEAN THE BODY TO THE LEFT SIDE, SO THAT THE HAND IS AT THE LEFT SIDE AND PARALLEL TO THE FLOOR. ATTENTION: DO NOT TURN THE TORSO.***

***-FRONTAL BENDING OF TORSO = WE START WITH FEET IN 2ND POSITION. WE ALLOW TO THE BODY TO “FALL” FORWARD AND WE SLIGHTLY BEND THE KNEES.***

***-CIRCLE WITH A STRAIGHT BACK = WE START WITH THE SPINE AND NECK AT A STRAIGHT LINE AND FEET IN 2ND POSITION. THE HANDS ARE “STRETCHED” ABOVE THE HEAD. WE TURN THE BODY TO ONE FOOT AND WE LEAN FORWARD, KEEPING OUR BACK STRAIGHT. IN THIS POSITION BODY MUST BE PARALLEL TO THE FLOOR. WE ALLOW TO OUR BODY TO “FALL” FORWARD BETWEEN TWO LEGS, CONTINUING TO KEEP OUR BACK STRAIGHT, WITH BODY STILL PARALLEL TO THE FLOOR. WE LIFT OUR BODY IN AN “UPRIGHT” POSITION AND WE REPEAT THE SAME MOVEMENT STARTING FROM OPPOSITE LEG (OTHER SIDE).***

***-SNAKY WAVES= WE PULL THE CHEST, BELLY AND PELVIS BACK IN AN “UPRIGHT” POSITION. WE PUSH THE PELVIS FORWARD AND THEN THE BELLY AND CHEST IN AN “UPRIGHT” POSITION.***

***5.-LEGS:***

***-PLIE-STRETCH FROM 1ST AND 2ND POSITION = WE BEND THE KNEES ONLY TO A POINT THAT HEELS REMAIN ON THE FLOOR AND THEN WE STRAIGHTEN THEM.***

***-PLIE FROM 2ND POSITION = WE BEND THE KNEES AND TOUCH THE KNEES WITH THE PALMS. THE BODY IS LEANED SLIGHTLY FORWARD WITH ITS BACK STRAIGHT. WE PULL THE KNEES BACKWARDS WITH THE PALMS AND AT THE SAME TIME WE PUSH ONE SHOULDER FORWARD AND THEN THE OTHER SHOULDER FORWARD.***

***-RISE AND FALL FROM 1ST or 2ND POSITION = KEEPING THE KNEES STRAIGHTENED WE LIFT OUR BODY HIGH, IN A WAY THAT BOTH HEELS ARE “LIFTED” FROM THE FLOOR AND WE TRY TO RISE AS HIGH AS WE CAN ON TOES AND THEN WE LOWER DOWN (FALL) OUR BODY.***

***-FROM THE 1ST or 2ND POSITION= WE DO A “PLIE” ON BOTH FEET – RISE THE HEELS OF THE FLOOR AND STRAIGHTENING KNEES AND AT THE END WE LOWER HEELS.***

***-FROM THE 1ST or 2ND POSITION= WE DO A “RISE” ON BOTH FEET, FIRST WITH A “PLIE” IN KNEES AND AFTER WE PUT CORRECTLY HEELS WELL ON THE FLOOR, WE STRAIGHTEN KNEES.***

***6.-FEET:***

***-EXPANSION AND BENDING = WE START WITH THE FEET AT 1ST POSITION. WE STRAIGHTEN THE LEFT FOOT FORWARD, SLIGHTLY OF THE FLOOR. WE “POINT” THE FINGERS ON THE FLOOR AND THEN WE FLEX. THE SAME ACTION IS REPEATED WITH OPPOSITE FOOT (RIGHT).***

***-TURNS = WE START WITH FEET AT 1ST POSITION. WE STRAIGHTEN ONE LEG FORWARD SLIGHTLY OF THE FLOOR. WE TURN THE FINGERS OF THE FOOT, FIRST TO THE LEFT AND THEN TO THE RIGHT (FOR LEFT FOOT.FOR RIGHT FOOT IS FIRST TO THE RIGHT AND THEN TO THE LEFT).***

***7.-SIT ON THE FLOOR WITH LEGS STRAIGHTENED AND OPEN:***

***-BENDING OF THE TORSO TO THE SIDE = WE STRAIGHTEN ONE ARM (E.G. : RIGHT ARM) ABOVE HEAD AND WE LEAN TO THE SIDE ABOVE LEFT LEG, IN A WAY THAT OUR HAND IS PARALLEL TO THE LEG. ATTENTION NOT TO TURN THE TORSO.***

***-BENDING OF THE TORSO FORWARD = WE STRAIGHTEN BOTH ARMS IN FRONT OF THE BODY AND WE WALK WITH BOTH HANDS FORWARD UNTIL THE BODY IS PARALLEL TO THE FLOOR.***

***-CIRCLES WITH THE TORSO = WE KEEP OUR LEGS TIGHTLY TOGETHER AND WE MAKE A CIRCLE WITH THE BODY.***

***-FEET POINT AND FLEX = WE KEEP OUR LEGS TIGHTLY TOGETHER AND WE “POINT” AND “FLEX” OUR FEET.***

***8.-SIT ON THE FLOOR WITH LEGS STRAIGHTENED TOGETHER FORWARD:***

***-BENDING OF THE TORSO FORWARD = WE STRAIGHTEN THE ARMS ABOVE HEAD AND LEAN FORWARD IN A WAY THAT THE TORSO LAYS ON THE LEGS.***

***-FEET POINT AND FLEX = WE HOLD OUR LEGS TOGETHER (TIGHT) AND WE POINT AND FLEX OUR FEET.***

***-FEET AND CIRCLES = WE HOLD OUR LEGS TOGETHER (TIGHT) AND WE POINT THE TOES ON THE FLOOR, TURN THE FEET INSIDE AND THEN FLEX AND TURN-OUT THEM.***

***9.-SIT ON THE FLOOR :***

***-ONE LEG BENDED FORWARD AND THE OTHER BACKWARD = WE TURN THE PELVIS BACKWARD AND THEN FORWARD. WE REPEAT THE SAME WITH OPPOSITE LEG.***

***-ONE LEG BEND STRAIGHTENED AND THE OTHER BENDED = WE LEAN BACKWARD IN A WAY THAT OUR ELBOWS TOUCH THE FLOOR. WE DO THE SAME WITH OPPOSITE LEG.***

***10.-LIE ON THE FLOOR ON OUR BACK:***

***-SIMPLE ABDOMINAL EXERCISES = WE START LYING ON THE BACK WITH OUR FEET STEPPING ON THE FLOOR. WE SLIGHTLY LIFT OUR SHOULDERS FROM THE FLOOR, HOLDING THE BACK OF THE NECK.***

***- ABDOMINALS WITH OUR LEGS UPWADS = WE START LYING ON OUR BACK WITH OUR KNEES IN THE AIR BENDED. WE SLIGHTLY LIFT OUR SHOULDERS FROM THE FLOOR HOLDING THE BACK OF THE NECK.***

***- SIDE ABDOMINALS = WE START LYING ON THE BACK WITH OUR FEET STEPPING ON THE FLOOR. WE TURN OUR KNEES TO ONE SIDE HAVING OUR KNEES AND FEET TOGETHER. WE SLIGHTLY LIFT OUR SHOULDERS FROM THE FLOOR HOLDING THE BACK OF THE NECK. WE REPEAT THE SAME EXERCISE FROM OPPOSITE SIDE.***

***- HALF ARCH = WE START LYING ON THE BACK WITH OUR FEET STEPPING ON THE FLOOR. WE PUT OUR WEIGHT ON OUR LEGS AND WE LIFT OUR TORSO UNTIL KNEES, HIPS AND SHOULDERS ARE ALL IN A “STRAIGHT LINE”.***

***- SUPPORT ON ELBOWS AND SOLES (FACING DOWN) = WE START THE EXERCISE SUPPORTED ON TOES AND OU ELBOWS MAINTAINING OUR SPINE AT A STRAIGHT LINE.***

***11.-LYING ON THE FLOOR FACING DOWN:***

***-BACK ABDOMINALS. OPPOSITE HAND AND LEG = WE START LYING AND FACING DOWN WITH OUR ARMS STRAIGHTENED ABOVE HEAD.THEN WE LIFT FROM THE FLOOR OUR RIGHT ARM WITH OUR LEFT LEG AND THEN LEFT ARM WITH RIGHT LEG.***

***1.-TRAVEL STEPS:***

***-BASIC EGYPTIAN = STARTING FROM BASIC POSITION WE MAKE ONE STEP FORWARD WITH RIGHT FOOT AT 1-2, THEN AT 3-4 WE PUT THE LEFT FOOT SLIGHTLY FORWARD FROM RIGHT FOOT ON TOES WITHOUT WEIGHT, AT 5-6 WE LIFT THE BONE OF THE LEFT HIP UPWARDS AND AT 7-8 WE PULL IT DOWNWARDS. WITH THE LEFT FOOT, WHICH NOW HAS NO WEIGHT, AT 1-2 WE MAKE ONE STEP FORWARD, AT 3-4 WE PUT THE RIGHT FOOT SLIGHTLY FORWARD FROM THE LEFT FOOT ON TOES WITHOUT WEIGHT, AT 5-6 WE LIFT THE BONE OF THE RIGHT HIP UPWARDS AND AT 7-8 WE PULL IT DOWNWARDS.***

***-RIGHT / LEFT HITS WITH WALKING = STARTING FROM BASIC POSITION , AT 1-2 WE HIT THE RIGHT HIP TO THE RIGHT SIDE AND AT 3-4 WE HIT THE LEFT HIP TO THE LEFT SIDE. WE USE ALTERNATELY THE HIPS AND WE KEEP THE UPPER PART OF THE BODY STEADY. DEPENDING ON THE SIDE WE HIT THE HIP, WE DO A FORWARD STEP WITH THE SAME FOOT (e.g. : RIGHT HIP – RIGHT FOOT). WE CAN DO THE STEP EITHER BACKWARDS OR SIDEWARDS.***

***-HITS BACKWARD AND FORWARD WITH WALKING = STARTING FROM BASIC POSITION, AT 1-2 WE HIT THE PELVIS FORWARD AND AT 3-4 WE HIT THE PELVIS BACKWARDS. WE KEEP THE UPPER PART STEADY. EACH TIME WE HIT THE PELVIS FORWARD OR BACKWARD, WE MAKE A STEP FORWARD OR BACKWARD OR SIDEWARD.***

***-UPS AND DROPS = STARTING FROM BASIC POSITION, AT 1-2 WE MOVE THE BONE OF RIGHT HIP UPWARDS AND AT 3-4 BACKWARDS. WHEN ONE HIP IS UP, THE OTHER HIP IS DOWN. EACH TIME WE MOVE ONE HIP UP OR DOWN, WE DO A STEP EITHER FORWARD OR BACKWARD OR SIDEWARD AND ALSO WE DO GRAPEVINE.***

***-TWISTS = STARTING FROM BASIC POSITION WITH FEET AT 4TH POSITION, AT 1-2 WE TURN THE RIGHT HIP FORWARD AND THE RIGHT FOOT MAKES A STEP FORWARD WITHOUT WEIGHT. AT 3-4 WE TURN THE RIGHT HIP BACKWARDS (THEREFORE THE LEFT HIPS TURNS FORWARD) AND DO A BACKWARD STEP WITH LEFT FOOT HAVING WEIGHT.***

***-CIRCLES = STARTING FROM BASIC POSITION, AT 1 WE PUSH THE PELVIS SLIDE FORWARD AND WE PUT THE RIGHT FOOT TO THE SIDE WITHOUT WEIGHT. AT 2 WE PUSH THE PELVIS SLIDE TO THE RIGHT SIDE AND WE PUT THE WEIGHT ON THE RIGHT FOOT, AT 3 WE PULL THE PELVIS BACKWARDS AND WE CLOSE THE LEFT FOOT NEXT TO THE RIGHT FOOT AND AT 4 WE PUSH THE PELVIS SLIDE TO THE LEFT SIDE AND WE PUT THE WEIGHT ON THE LEFT FOOT. WE CAN START ALSO FROM THE LEFT SIDE.***

***-MAYA = STARTING FROM BASIC POSITION, AT 1&2 WE MOVE THE RIGHT HIP UPWARDS, WE PULL IT TO THE RIGHT SIDE (SLIDE) AND WE PUSH IT DOWNWARDS, BY STRAIGHTENING IT. SIMULTANEOUSLY, WE HAVE ALREADY MOVED THE RIGHT FOOT TO THE RIGHT SIDE AND WE HAVE PUT OUR WEIGHT ON IT. AT 3&4 WE REPEAT THE SAME WITH THE LEFT HIP AND WE MOVE THE BONE UPWARDS, WE PULL IT TO THE LEFT SIDE (SLIDE) AND WE PUSH IT DOWNWARDS AND WE STRAIGHTEN IT, WHILE AT THE SAME TIME THE LEFT FOOT CLOSES NEXT TO THE RIGHT FOOT WITH WEIGHT. WE CAN START BY MOVING THE BONE OF THE RIGHT HIP DOWNWARDS.***

***-STEP AND TOUCH TO THE SIDE = STARTING FROM BASIC POSITION AT 1-2 WE MAKE A STEP WITH THE RIGHT FOOT FORWARD, AT 3-4 WE BRING THE LEFT FOOT TO THE SIDE (WITH STRAIGHTEN KNEE) WITHOUT WEIGHT AND AT THE SAME TIME WE HIT THE BONE OF THE LEFT HIP UPWARDS.***

***-CROSS = STARTING FROM BASIC POSITION, AT 1 WE MOVE THE BONE OF RIGHT HIP UPWARDS (UP) LETTING OUR LEG TO SLIGHTLY LIFT FROM THE FLOOR. AT 2 WE MOVE THE BONE OF RIGHT HIP DOWNWARDS (DROP) TOUCHING THE FLOOR WITH OUR FOOT ON THE FLOOR WITHOUT WEIGHT. AT 3 WE HIT THE HIP TO THE RIGHT SIDE PUTTING THE WEIGHT ON OUR RIGHT LEG AND AT 4 WE HIT TO THE LEFT AND WE CLOSE THE LEFT LEG NEXT TO THE RIGHT LEG, TRANSFERRING OUR BODY WEIGHT AS WELL ON IT. WE REPEAT THE SAME.***

***-SNAKES = STARTING FROM BASIC POSITION, WE PUSH THE CHEST TO MAKE A CIRCLE UPWARDS – BACKWARDS – DOWNWARDS AND WE KEEP THE HIPS, PELVIS, KNEES LOOSE, SO THAT THEY CAN REACT AUTOMATICALLY AND TO OPPOSITE DIRECTION FROM THAT OF THE CHEST (CHEST : FORWARD – PELVIS BACKWARDS ETC). WE MAKE THIS MOVEMENT MAKING STEPS FORWARD – BAKCWARD AND SIDEWARD (TOWARDS ALL DIRECTIONS).***

***-GRAPEVINE = STARTING FROM BASIC POSITION, AT 1 RIGHT FOOT CROSSES IN FRONT OF LEFT FOOT, AT 2 LEFT FOOT MOVES TO THE SIDE, AT 3 RIGHT FOOT CROSSES BACK FROM LEFT FOOT, AT 4 LEFT FOOT LIFTS IN THE AIR AND WE HIT THE HIP UPWARDS OR STEP ON THE POINT AND HIT THE HIP DOWNWARDS (WE COUNT 4). WE REPEAT THE SAME WITH THE OTHER FOOT (WE CONTINUE THIS, COUNTING UP TO 8 AT ONE SIDE AND THEN THE SAME TO THE OTHER SIDE).***

***-THREE STEP TURN = STARTING FROM BASIC POSITION, WE START A TURN TO THE RIGHT AND ON 1 WE DO A STEP WITH RIGHT FOOT TO THE SIDE TURNING APROXIMATELY ¼ TO THE RIGHT. WE CONTINUE THE TURN TO THE RIGHT ON “2” DOING A STEP WITH LEFT FOOT TO THE SIDE AND TOWARDS RIGHT SIDE HAVING TURNED APPROXIMATELY ½ TO THE RIGHT, WITH RIGHT FOOT TO DO A SPIRAL ACTION BEFORE THE COMPLATION OF THE TURN. ON “4” WE DO SHOULDER ROLLS RIGHT AND LEFT. WE REPEAT THE SAME MOVEMENT TO THE OPPOSITE SIDE.***

***-SHIMMY \* = WE MOVE OUR KNEES VERY FAST BACKWARD AND FORWARD AND AT THE SAME TIME WE DO STEPS FORWARD – BACKWARD AND TO THE SIDE.***

***-CHOO CHOO \* = THIS IS A SHIMMY WITH THE DIFFERENCE THAT WE ARE STEPPING HIGH ON TOES. USUALLY ONE FOOT IS FORWARD AND THE OTHER BACKWARD (4TH POSITION OF FEEET).***

***-3/4 SHIMMY = STARTING FROM BASIC POSITION, ON “1” WE MOVE THE BONE OF RIGHT HIP UPWARDS (UP) ALLOWING TO OUR FOOT TO SLIGHTLY RISE OF THE FLOOR, ON “2” WE MOVE THE BONE OF RIGHT HIP DOWNWARDS (DROP) PUTTING OUR FOOT ON THE FLOOR AND SLIGHTLY FORWARD WITHOUT WEIGHT AND ON “3” WE HIT THE HIP TO THE RIGHT SIDE, TRANSFERRING OUR WEIGHT ON RIGHT FOOT. NOW THE LEFT FOOT IS FREE AND WE REPEAT THE SAME MOVEMENT WITH OUR LEFT FOOT, WHICH SHALL ALSO STEPS SLIGHTLY FORWARD.***

***-3/4 ARABESQUE = COUNTING “1,2,3” WE DO THREE STEPS FORWARD AND TO THE LEFT (RIGHT – LEFT – RIGHT) AND ON “4” THE LEFT FOOT COMES IN THE AIR STRAIGHTENED AND THE BODY TURNS TO THE RIGHT (APPROXIMATELY ¼) IN A WAY THAT ALLOWS TO THE LEFT FOOT TO FINISH SLIGHTLY BACK (ARABESQUE). WE REPEAT THE SAME TO THE OPPOSITE SIDE.***

***-C STEP = STARTING FROM BASIC POSITION, ON “1” WE DO A STEP BACKWARSS WITH RIGHT FOOT AND WITH A RONDE ACTION FROM HE HIP, ALLOWING TO THE TOES OF THE FREE FOOT TO TOUCH THE FLOOR. NOW LEFT FOOT IS “POINTING” WITHOUT WEIGHT (WE COUNT “& 1”). ON “& 2” WE MOVE THE BELLY INSIDE AND OUTSIDE. WE REPEAT THE SAME WITH OPPOSITE FOOT.***

***-FORWARD AND BACKWARD CHASSES = STARTING FROM BASIC POSITION, WE DO THREE STEPS FORWARD. THE RIGHT FOOT IS FORWARD AND WE HIT THE HIP TO THE RIGHT SIDE. THE LEFT FOOT CLOSES TO RIGHT FOOT AND WE HIT THE HIP TO THE LEFT. THE RIGHT FOOT COMES FORWARD AND WE HIT THE HIP TO THE RIGHT. THIS IS DONE COUNTING “1 & 2”. WE REPEAT THE SAME TO THE OPPOSITE SIDE. WE CAN ALSO DO STEPS FORWARD – BACKWARD – TO THE SIDE – DIAGNONALLY FORWARD OR DIAGNONALLY BACKWARD.***

***\* -SHIMMY AND CHOOCHOO= THEY CAN BE DONE WITH A COMBINATION OF : PELVIS SLIDES, CIRCLES, EIGHTS, WITH THE BELLY INSIDE OR OUTSIDE, WITH SNAKES, WITH THE BREAST FORWARD OR BACKWARD OR UP OR DOWN AND WITH SLIDES.***

***2.-COMBINATION STEPS:***

***-SHIMMY AND CHOOCHOO = THIS IS DONE IN THE SAME WAY AS MENTIONED ABOVE.***

***-SPIRAL = STARTING FROM BASIC POSITION WE COMBINE A CIRCLE WITH THE PELVIS AND A CIRCLE WITH THE BREAST.***

***-SNAKE ROLLS = STARTING FROM BASIC POSITION WE COMBINE CHEST ROLLS AND PELVIS ROLLS IN AN OPPOSITE DIRECTION.***

***-EXTERNAL CIRCLES WITH INTERNALS = STARTING FROM BASIC POSITION WE COMBINE AN EXTERNAL CIRCLE WITH THE PELVIS (PARALLEL TO THE FLOOR) WITH INTERNAL CIRCLES (AT 4 POINTS).***

***-STEP TOUCH WITH SHOULDER SHIMMY = COMBINATION OF THE TWO ACTIONS AS THE ARE DESCRIBED ABOVE.***

***-HIP SHIMMY AND SHOULDER SHIMMY = COMBINATION OF THE TWO ACTIONS AS THE ARE DESCRIBED ABOVE.***

***EXERCICES FOR ADVANCED LEVEL (FELLOW):***

***-NECK = SAME EXERCISES AS DESCRIBED BEFORE, BUT NOW WE HELP WITH OUR HAND.***

***-HIP EXTENSION = SAME EXERCISES AS DESCRIBED BEFORE, BUT WE TIE OUR FEET (THE ANKLES) WITH A BELT.***

***-BACK ABDOMINALS= HANDS AND LEGS TOGETHER. WE START THE EXERCISE LYING ON THE FLOOR AND FACING DOWN WITH OUR HANDS STRAIGHTENED ABOVE HEAD. THEN WE LIFT OUR HANDS AND OUR LEGS TOGETHER FROM THE FLOOR***

***-KNEES ON THE FLOOR AND WE SIT ON OUR SOLES= KNEES AND SOLES TOUCH EACH OTHER. WE PLACE A FOLDED TOWEL UNDER OUR TOES. WE SIT ON OUR SOLES.***

***-SUPPORT ON OUR PALMS= WE START THE EXERCISE LYING ON THE FLOOR AND FACIND DOWN. THEN WE BRING OUR PALMS AT SHOULDERS’ LEVEL. WE STAND UP AND WE RELY ON OUR PALMS AND WE STRAIGHTEN OUR ELBOWS. THE HEAD TURNS AND LOOKS TO THE CEILING.***

***CHAPTER C’–STRETCHING***

***-TRAPEZOIDAL STRETCH = WE ISOLATE THE HEAD FROM OUR SHOULDERS AND AT THE END OF THE EXERCISE WE GENTLY PUT PRESSURE ON OUR NECK WITH THE OTHER HAND.***

***-HORIZONTAL SHOULDER ADDUCTION = WE STAND UP WITH STRAIGHT SPINE. WE STRAIGHTEN OUR HAND FORWARD AND WE MOVE IT HORIZONTALLY TOWARDS THE OPPOSITE SHOULDER. AT THE END OF THE ACTION WE SLIGHTLY BEND OUR ELBOW. WE PRESSURE WITH THE OPPOSITE HAND.***

***-SHOULDER EXTENSION = WE STAND UP WITH STRAIGHT SPINE. WE BRING OUR HAND STRAIGHTENED TO THE SIDE AND WE PRESS IT BACKWARDS.***

***-STRETCHING OF CHEST MUSCLES = WE START FROM A STANDING POSITION NEXT TO A WALL AND THE ELBOW BENDED 90 DEGREES. THEN WE TURN THE TORSO AWAY FROM THE WALL.***

***-STRETCHING OF BICEPS HUMERAL MUSCLE = SITTING ON THE FLOOR OUR HANDS TOUCH THE FLOOR BEHIND OUR BODY. WE PUSH OUR BODY TO GO FORWARD WITH OUR HANDS. AS MORE FORWARD AS WE CAN.***

***-STRETCHING OF TRICEPS HUMERAL MUSCLE = WE STAND UP WITH OUR BACK AND NECK STRAIGHTENED. WE PUT ONE HAND BEHIND OUR NECK AND THE OTHER ON THE ELBOW. THEN WE PRESS THE ELBOW, IN A WAY THAT OUR HAND MOVES DOWNWARDS DIRECTED TO THE SPINE.***

***-STRETCHING OF WRIST = OUR HAND IS IN FRONT OF OUR BODY STRAIGHTENED WITH THE PALM FACING THE FLOOR OR THE CEILING. WE BEND OUR WRIST DOWNWARDS AND WE PRESS IT WITH THE OTHER***

***-STRETCHING OF THE FLEXOR MUSCLES OF THE FINGERS = OUR HAN HAND IS IN FRONT OF OUR BODY STRAIGHTENED WITH THE PALM FACING THE FLOOR. WE BEND OUR WRIST DOWNWARDS AND WE PRESS THE FINGERS BACKWARDS.***

***-EXTENSION OF ILIOPSOAS = ONE FOOT FORWARD WITH ITS SOLE ON THE FLOOR AND THE OTHER ONE BACKWARDS WITH ITS KNEE ON THE FLOOR. KEEPING OUR BODY STRAIGHTENED WE BEND OUR FRONT KNEE AS MUCH AS WE CAN, SEEING THAT OUR KNEE IS VERTICAL TO THE FLOOR.***

***-STRETCHING OF ILIOTIBIAL BAND = WE CROSS ONE LEG (e.g. RIGHT LEG) BEHIND THE OTHER (LEFT) LEG AS FAR AS WE CAN. THEN WE MOVE OUR PELVIS TOWARDS THE RIGHT SIDE AND THE BODY TOWARDS THE LEFT SIDE (OR OPPOSITE DEPENDING ON WHICH LEG CROSSES BEHIND THE OTHER).***

***-STRETCHING OF BUTTOCKS = LYING ON THE FLOOR ONE LEG IS STRAIGHTENED (e.g. RIGHT LEG) AND THE OTHER LEG (LEFT) BENDS AND THE TOES REACH THE LEVELS OF THE KNEE. WE PUSH OUR KNEE TO THE RIGHT AND WE HOLD IT WITH OUR RIGHT HAND. WE STRAIGHTEN THE LEFT HAND TO THE SIDE AND WE TRY OUR LEFT SHOULDER TO TOUCH THE FLOOR. WE CAN DO THE SAME WITH OPPOSITE LEG.***

***-STRETCHING OF ILIOPSOAS AND BUTTOCK= WE LIE ON THE FLOOR WITH ONE LEG UNDERNEATH THE STOMACH AND THE SOLE UNDERNEATH THE OPPOSITE HIP AND THE OTHER LEG BACKWARDS.THEN WE PUT SLOWLY WEIGHT ON THE LEG MAINTAINING THE SPINE STRAIGHTENED.***

***-EXTENSION OF SEMI MEMBRANOSUS= STANDING UP ON LEG IS FORWARD STRAIGHTENED WITH THE TOES POINTING TO THE CEILING. THE OTHER LEG IS UNDER OUR BODY BENDED. WE BEND OUR BODY FORWARD WITH SPINE AND NECK IN A STRAIGHT LINE AND WITH OUR HAND WE PULL THE TOES OF THE LEG WHICH IS FORWARD.***

***-EXTENSION OF SEMI MEMBRANOSUS, THIGH, KNEE AND SOLE = LYING ON OUR BACKONE LEG STEPS ON THE FLOOR. WE BRING THE OTHER KNEE TO THE CHEST AND WE HOLD THE TOES WITH OUR HAND. WE PUT OUR LEFT HAND AT THE BACK SURFACE OF RIGHT THIGH. WE PULL OUR KNEE TO THE CHEST AND THEN WE STRAIGHTEN IT. WE FLEX THE TOES AN WE PRESS WITH THE OTHER HAND.***

***-STRETCHING OF ADDUCTOR = STRAIGHTENING (STRETCHING) OUR LEGS WE BEND ONE KNEE AND THE OTHER IS MAINTAINED STRAIGHTENED (STRETCHED).***

***-STRETCHING OF FRONTAL UPPER SURFACE OF THIGHS - QUADRICEPS = WE STAND ON ONE LEG. WE BRING THE HEEL OF THE OTHER LEG AT THE AREA OF THE THIGHS WITH THE ASSISTANCE OF OUR HAND. OUR KNEES AND OUR SPINE ARE STRAIGHTENED (STRAIGHT LINE)***

***-STRETCHING OF CALF AND ACHILLES TENDON = ONE LEG IS BENDED FORWARD AND THE OTHER LEG IS STRAIGHTENED (STRETCHED) BACKWARDS. THE HEEL OF THE BACK LEG TOUCHES THE FLOOR. THE SOLES OF BOTH LEGS ARE PARALLEL.***

***-STRETCHING OF FRONTAL CONDYLES = WE SIT ON OUR KNEES AT A FLAT SURFACE. OUR KNEES AND TOES TOUCH ONE ANOTHER. THEN WE ALLOW TO OUR WEIGHT TO “FALL” ON OUR LEGS.***

***CHAPTER D’***

***ANALYSIS OF WARM UP BELLY DANCE EXERCISES FOR EXAMS***

***1.-NECK:***

***-STRETCHING AND BENDING OF THE NECK = WE SLOWLY BEND THE NECK BACKWARDS AND THEN FORWARD***

***-SIDE BENDING OF THE NECK = WE BEND THE NECK TO THE RIGHT OR TO THE LEFT (THE EAR BENDS TOWARDS THE SHOULDER)***

***-TURN OF THE NECK = WE TURN THE NECK (HEAD) TO THE RIGHT AND TO THE LEFT LOOKING BEHIND OUR SHOULDER***

***-PRESS THE CHIN BACKWARDS = WE PUSH OUR CHIN HORIZONTALLY BACKWARDS AND THEN WE PUSH FORWARD***

***-NECK CIRCLES = WE MAKE A CIRCL WITH OUR HEAD PASSING FROM THE POSITIONS OF EXPANSION – BENDING AND SIDE BENDING.***

***2.-SHOULDERS AND SHOULDER BLADES:***

***-SHOULDERS FORWARD / BACKWARD = WE PUSH ONE SHOULDER FORWARD AND THEN BACKWARDS.FIRST ONE SHOULDER AND THEN THE OTHER ALTERNATELY. WHEN ONE SHOULDER GOES BACKWARD THE OTHER COMES FORWARD.***

***-SHOULDERS UP / DOWN = WE LIFT ONE SHOULDER AND THEN WE PUSH IT DOWNWARDS.FIRST ONE SHOULDER AND THEN THE OTHER ALTERNATELY. WHEN ONE SHOULDER GOES UP THE OTHER GOES DOWN.***

***-SHOULDERS CIRCLES = WE MAKE CIRCLES WITH OUR SHOULDERS PASSING FROM THE PREVIOUS TWO POSITIONS.***

***3.-BREAST / CHEST:***

***-EXPANSION AND BENDING OF THE CHEST = WE COMPRESS THE SHOULDER BLADES BACKWARDS AND THEN WE LEAN THEM DOWNWARDS.***

***-SIDE BENDING OF THE CHEST = WE JOIN OUR HANDS BEHIND OUR HEAD WITH THE ELBOWS OPEN. THEN WE LEAN ON ONE SIDE AS IF WE WANT TO TOUCH THE FLOOR WITH OUR ELBOW.***

***-SLIDE BACKWARD / FORWARD = WE PUSH THE BREAST BACKWARD AND FORWARD IN A STRAIGHT LINE PARALLEL TO THE FLOOR.***

***-SLIDE TO THE SIDE RIGHT/LEFT = WE PUSH THE BREAST TO THE RIGHT SIDE AND THEN TO THE LEFT SIDE IN A STRAIGHT LINE PARALLEL TO THE FLOOR.***

***-CIRCLES CLOCKWISE / ANTICLOCKWISE = WE MAKE A CIRCLE WITH THE BREAST PARALLEL TO THE FLOOR, PASSING FROM THE PREVIOUS TWO POSITIONS.***

***4.-BELLY:***

***-BELLY SUCKING IN AND PUSH OUT = WE FLEX AND UNFLEX THE LOWER ABDOMINAL MUSCLES.***

***-STOMACH SUCKING IN AND PUSH OUT = FLEX AND UNFLEX THE UPPER ABDOMINAL MUSCLES.***

***BELLY DANCING TECHNIQUE – GENERAL NOTES***

***MOST MOVES (or ACTIONS) IN BELLY DANCING, INCLUDE ISOLATIONS OF VARIOUS PARTS OF THE BODY (HIPS, SHOULDERS, CHEST, STOMACH etc),WHICH ARE VERY SIMILAR TO THOSE OF “JAJJ DANCING”, BUT HERE THEY ARE GIVEN IN A DIFFERENT WAY. IN BELLY DANCING THERE IS A “FEASTING”IN THE “INSIDE” OF THE MUSCLES (NOT IN THE “OUTSIDE”) WHICH PRODUCES THE MOVEMENT. MAINLY IN STYLES FROM EGYPT or LEBANON, THERE IS AN “EMPHASIS” IN THE NECESSITY OF MOVEMENTS WHICH ARE PRODUCED BY THE MUSCLES OF BACK AND SHOULDERS. THE CORRECT POISE IS VERY IMPORTANT. IN MOST STYLES OF THIS DANCE, THERE IS AN EMPHASIS IN PELVIS AREA. DUE TO THE VARIATY IN STYLES AND TO THE DIFFERENT ROOTS OF THIS DANCE, MOST OF THE MOVEMENTS (or ACTIONS) ARE DEFINED WITH DIFFERENT NAMES. SOME BASIC ELEMENTS ARE THE FOLLOWING:***

***1.-SHIMMY:***

***IT IS A QUICK VIBRATION OF THE LOWER PART OF THE BODY. WE MOVE KNEES (FWD & BWD) HAVING THE REST OF THE BODY RELAXED, BUT IN BASIC POSTION. IF YOU TRY TO DO THIS ACTION FROM THE HIPS, YOU WILL NOTICE THAT THERE IS A STRESS TENSION IN THE MUSCLES, WITHOUT BEING RELAXED AND SO THE RESULT IS NOT CORRECT. IF WE CHANGE THE COMPRESS AND THE SPEED OF THE KNEES, THEN WE CHANGE THE VIBRATION, AS WELL. THIS VIBRATION USUALLY IS COMBINED WITH OTHER MOVEMENTS (or ACTIONS) , IN ORDER TO CREATE A BETTER RESULT IN OUR DANCING. WE MAY ALSO DANCE THE SHIMMY, USING THE MUSCLES OF OUR PELVIS (LOWER BACK) AND THIGHS AND THIS CREATES A SIMILAR BUT MORE CONTROLLED MOVEMENT. THE SHIMMY CAN BE DANCED IN ALL DIRECTIONS, SINCE THIS VIBRATION MAY BE PRODUCED BY THE PELVIS (FWD & BWD – LEFT & RIGHT – UP & DOWN).THERE ARE LOTS OF VARIATIONS WITH ALSO VARIOUS USE OF NAMES. THE MOST FAMOUS IS THE “CHOO CHOO”, IN WHICH WE HAVE ALSO “RISE” ON TOES. IF WE DO THE SAME ACTION USING OUR SHOULDERS, THEN IT IS CALLED “SHOULDER SHIMMY”.***

***2.-PELVIS KNOCKS:***

***IT IS A “SHARP” ACTION OF THE HIPS TO ALL DIRECTIONS. IT MAY ALSO BE INTRODUCED, USING OTHER PARTS OF OUR BODY, LIKE CHEST or SHOULDERS. TO ACHIEVE THIS ACTION WE HAVE TO “ISOLATE” THE AREA OF OUR BODY WHICH INTRODUCES IT AND ALSO TO “CONTRACT” THE MUSCLES OF “BACK HIPS” IN ORDER TO MOVE OUR PELVIS UP AND DOWN. THE BODY WEIGHT COULD BE DISTRIBUTED EITHER IN TWO FEET, or IN ONE FOOT AND THE OTHER FOOT (FREE LEG) HAS THE TOES STRAIGHTENED.***

***3.-SNAKES:***

***IT IS A CONTINUOUS MOVEMENT OF THE PELVIS AND THE CHEST, CREATING A CIRCLE. THERE ARE LOTS OF VARIATIONS AND THE MOST WELL KNOWN IS THE CIRCULAR MOVEMENT OF THE CHEST (FORWARD – UP – BACK – DOWN). THIS ACTION GIVES THE FEELLING OF BEING ON A CAMEL.***

***4.-POISE - POSTURE:***

***IΤ IS VERY IMPORTANT TO NOTE THAT WITH THE CORRECT POISE MOSTLY WE ACHIEVE THE POSSIBILITY TO USE MUCH BETTER OUR HIPS AND TO AVOID INJURES. WE STAND WITH FEET OPEN (SECOND POSITION) .THE WIDTH IS SAME TO THE WIDTH OF PELVIS or THE WIDTH OF SHOULDERS. THE BODY WEIGHT IS EQUALLY DISTRIBUTED IN BOTH FEET, OVER THE BALLS. HEELS ARE ON THE FLOOR AND FEET ARE PARALLEL. KNEESARE SLIGHTLY COMPRESSED AND THEY ARE ALMOST OVER THE TOES OF THE FEET. DURING THE ACTIONS AND THE STEPS, KNEES MAY BE STRAIGHTEN BUT NEVER LOCKED BACK. THE PELVIS IS SLIGHTLY FORWARD AND THE SPINE MUST BE STRAIGHTENED CORRECTLY IN ORDER TO AVOID INJURES. THE THORAX MUST BE LIFTED AND NORMALLY WE HAVE TO TIGHTEN THE MUSCLES OF THE BELLY. THE DORSAL MUSCLES MUST BE UP AND SHOULDERS RELAXED BACK AND DOWN. THE ARMS ARE TO SIDE (NORMALLY SLIGHTLY RETRACTED) IN 2ND POSITION, WITH THE ELBOWS BACK AND SLIGHTLY DOWN or LIFTED. THE PALMS “LOOK” DOWN AND THE WRISTS ARE STRAIGHTENED CREATING “A LINE” WITH THE FIGURES.***

***5.-POSITIONS OF THE FEET:***

***-1ST POSITION = FEET CLOSED TOGETHER***

***-2ND POSITION = FEET OPEN TO SIDE AND THEY ARE PARALLEL***

***-4TH POSITION = AFTER HAVING DONE A FWD or A BWD STEP, WITH FEET PARALLEL IN TWO LINES***

***-5TH POSITION = WHEN ONE FOOT CROSSES IN FRONT or BACK FROM THE OTHER FOOT.***

***6.-MOVEMENT:***

***THE MOVEMENT OF THE HUMAN BODY AND ITS VARIOUS PARTS , IS PRODUCED BY THE MUSCLES AND IT IS A RESULT OF CHANGING THE “CHEMICAL ENERGY” TO “MECHANIC ENERGY”. THIS IS ACHIEVED WITH THE ACTIVATION OF THE CENTRAL SYSTEM OF THE NERVES. THE MUSCLES ARE CONNECTED WITH THE BONES AND THEIR CONTRACTION HAS TO DO WITH THE POWER AND PRODUCTION OF MOVEMENT BY OUR BONES.***

***THE MUSCLES WHICH “COLLABORATE” TOGETHER FOR A MOVEMENT ARE CALLED “FELLOW-COMBATANT MUSCLES” AND THOSE WHO WORK AGAINST EACH OTHER ARE CALLED “ RIVAL MUSCLES”.***

***GENERALLY WE SEPARATE THE MUSCLES IN THE FOLLOWING CATEGORIES “***

***1.-PRIME MOVER MUSCLES = THOSE WITH THE FOREMOST ROLE IN A MOVEMENT***

***2.-MAINLY COUNTERACTIVE MUSCLES (CHECKED MUSCLES or PRIME STOPPER MUSCLES) = THOSE WHICH WORK TO STOP A MOVEMENT (or AN ACTION)***

***3.-COOPERATIVE MUSCLES = THOSE WHICH SUPPORT or HELP A MOVEMENT (or AN ACTION)***

***4.-STABILIZED MUSCLES = THOSE WHICH STOP A PART OF OUR BODY, IN ORDER TO MOVE ANOTHER PART OF IT.***

***WE MAY ALSO SEPARATE OUR MUSCLES IN OTHER CATEGORIES, DEPENDING ON THE ENERGY THEY PRODUCE AND THE KIND OF THE ACTION (or MOVEMENT).***

***7.-LEVELS – TYPES OF AXIS:***

***DURING MOVEMENTS (or ACTIONS) WE HAVE 3 TYPES OF “LEVELS” :***

***1.-FRONTAL or SIDE LEVEL = DEVIDES THE HUMAN BODY IN “FORWARD HALF” AND “BACKWARD HALF”***

***2.-“FRONT-BACK” LEVEL = DEVIDES THE HUMAN BODY IN “LEFT PART” ASND “RIGHT PART”***

***3.-“CROSS LEVEL” = DEVIDES THE HUMAN BODY IN “UPPER PART” AND “LOWER PART”***

***WE ALSO HAVE 3 TYPES OF AXIS:***

***1.-OBLONG AXIS= THIS IS PERPENDICULAR TO THE “CROSS LEVEL” AND AROUND THAT WE DO MOVEMENTS, WITH WHICH WE CHANGE THE FRONT (WHERE WE ARE). (e.g. TURNS)***

***2.-“FRONT-BACK” AXIS = THIS IS PERPENDICULAR TO THE “FRONTAL or SIDE LEVEL” AND AROUND THIS WE DO SIDE JUMPS***

***3.-“CROSS AXIS”= THIS IS PERPENDICULAR TO THE “FRONT-BACK LEVEL” AND AROUND THIS WE DO ACTIONS MOSTLY FWD & BWD.***

***8.-BALANCE:***

***THERE TWO (2) TYPES OF BALANCE. THE “STATIC BALANCE” WHEN WE ARE ON THE SAME POINT AND THE “MOVING or DYNAMIC” BALANCE WHEN WE HAVE PROGRESSION. THIS IS RECCOMENDED EVEN WHEN WE DO “FLOOR EXERCISES).***

***9.-BODY WEIGHT CENTER:***

***IT IS EITHER “REAL” or “INTELLIGIBLE”. THE RESULTANT OF THE “VARIOUS CENTERS” AROUND WHICH WE DO AN ACTION or A MOVEMENT IS CONNECTED WITH OUR “MAIN BODY CENTER”. THE EXACT POINT OF OUR BODY WEIGHT CENTER MAY CHANGE, DEPENDING ON THE ACTIONS or MOVEMENTS AND EVEN ON OUR “BREATHING”. WHEN WE ARE STANDING WITH FEET CLOSED TOGETHER, THIS “CENTER” IS ALMOST IN OUR “BELLY DUTTON”. IN CHILDREN IT IS SLIGHTLY HIGHER AND IN WOMEN IT IS SLIGHTLY LOWER COMPARING WITH MEN.IF WE RISE ARMS THEN THE BODY WEIGHT CENTER COMES ALMOST 3CMS HIGHER. WE MAY “DEVIDE” OUR BODY WEIGHT IN “HEAD – KNECK – ARMS – HANDS (AND FIGURES) – LEGS AND THIGHS AND FEET. SO WE HAVE:***

***-VERTICAL AXIS = FROM THE HEAD TO THE FEET AND THROUGH THE MIDDLE OF OUR BODY***

***-HORIZONTAL AXIS OF THE HIPS = AN IMAGINARY LINE PARALLEL TO THE FLOOR. IT STARTS FROM THE RIGHT HIP AND FINISHES TO THE LEFT HIP***

***-HORIZONTAL AXISOF THE PELVIS = AN IMAGGINARY LINE PARALLEL TO THE FLOOR. IT STARTS FROM THE FRONT SIDE OF THE BELLY AND IT FINISHES TO THE BACK SIDE***

***-HORIZONTAL AXIS OF THE CHEST No 1 = AN IMAGGINARY LINE PARALLEL TO THE FLOOR WHICH STARTS FROM THE RIGHT SHOULDER AND FINISHES TO THE LEFT SHOULDER***

***-HORIZONTAL AXIS OF THE CHEST No 2 = AN IMAGGINARY LINE PARALLEL TO THE FLOOR WHICH STARTS FROM THE CHEST AND FINISHES TO THE SPINE.***

***IT IS VERY IMPORTANT FROM THE BEGINNING TO LEARN THE “ISOLATIONS”. THAT MEANS THAT IT IS IMPORTANT TO BE ABLE TO MOVE ONLY ONE PART OF OUR BODY AND KEEP THE OTHER PARTS IMMOVABLE. IN THIS WAY WE MAY ALSO “COMBINE” MORE MOVEMENTS AND TO INLARGE THE COMPLICATION OF THE DANCE.***

***10.-HEALTH:***

***“BELLY DANCING” IS A TYPE OF DANCE WHICH IS SUITABLE TO ALL AGES, SINCE IT IS NOT DANGEROUS FOR THE BODY BECAUSE IT IS NOT BURDENING.IT IS A GOOD EXERCISE EVEN FOR OLDER DANCERS. LOTS OF MOVEMENTS HAVE ISOLATIONS WHICH IMPROVE THE FLEXIBILITY OF THE BODY. THE ACTIONS ARE VERY HELPFUL FOR THE SPINE SINCE THEY GET THE MUSCLES STRONGER IN AN EASY WAY. WITH THE ACTION OF THE HIPS AND PELVIS WE MAY GET STRONGER THE LOWER PART OF THE BODY (LEGS).***

***11.-BELLY DANCING DURING PREGNANCY:***

***BELLY DANCING COULD HELP A LOT IN CHILDBIRTH BECAUSE IT STRENGTHENS THE MUSCLES OF THE BELLY AND THE PLEVIS AND SO IT MAY SUPPORT IN THE BEST WAY THE “EMBRYO” DURING THE CHILDBIRTH.***

***12.-BENEFITS:***

***BELLY DANCING LOOSENS AND IT IS SUITABLE FOR THE “STRESS”. WE MAY ACHIEVE BETTER POISE AND IT HELPS TO CREATE NICE LINES AND TO IMPROVE BELLY MUSCLES AND TO AVOID PAINS IN THE WAIST. ALSO IT IMPROVES OUR BALANCE.***

***13.-PRECAUTIONS:***

***IT IS VERY IMPORTANT IN THE BEGINNING AND AT THE END OF THE LESSON TO DO PROPER EXERCISES, IN ORDER TO PREPARE CORRECTLY OUR MUSCLES AND THEN TO “RELAX” THEM. WE MUST KEEP OUR PELVIS TILTED – WE NEVER DO BACK BENDINGS – WE DO NOT CHANGE SHARPLY DIRECTIONS – AND WE TRY TO AVOID JUMPS AND SHARP “HIP or PELVIS BUMPS” AND “TWISTS”. IF WE FEEL EVEN A SLIGHT PAIN WE MUST STOP OUR EXERCISE IMMEDIATELY. PREGNANTS, USE MOSTLY CIRCLE-ACTIONS AND MOVEMENTS OF THE BELLY. THIS MAY HELP THE “EMBRYO” TO HAVE THE CORRECT “POSITION”.***

***14.-TAXSIM or TAQSIM:***

***IT IS THE “DEVISION” OF THE MUSIC WHEN ONE INSTRUMENT PLAYS “SOLO” AND THE REST OF THE BAND PLAYS THE “RHYTHM”. A TAXIM MAY BE USED EITHER IN THE BEGINNING OR IN THE MIDDLE OF A SONG. IT IS PLAYED IN THE SAME WAY TWICE, BECAUSE IT IS MOSTLY AN “IMPROVISATION”. THE DANCER USES MOSTLY ISOLATIONS AND “CIRCLE-ACTIONS” AND ALSO “WAVING-ACTIONS” IN THE ARMS. IT IS THE SAME WITH THE SO CALLED “DRUM SOLO”.***

***THE SEVEN (7) MOST WELLKNOWN BELLY DANCING RHYTHMS ARE: BALADI – SAIDI – MAKSOUN – MASMOUDI – CHIFTETELI – “KARSILAMAS” – “GIPSY STYLE”.***

***SUMMARY DANCE HISTORY***

***THE ORIENTAL DANCE (OR BELLY DANCE) AS IT IS MOST KNOWN ON THE WESTERN WORLD, IS THE MAIN DANCE OF THE EAST. ITS HISTORY IS LOST DURING THE CENTURIES. ACCORDING TO VARIOUS THEORIES IT ORIGINS FROM THE FERTILITY RITUALS OF CENTRAL AFRICA OR THE RITUALS IN THE HONOR OF GODS OF FERTILITY (SUCH AS: ASTARTE, VENUS ETC) OF THE MIDDLE EAST AND THE MEDITERRANEAN. IN ITS MODERN FORM IT IS MAINLY POPULAR IN THE ARAB WORLD, AS WELL AS IN TURKEY, GREECE, BALKAN, PERSIA AND SOME AREAS OF INDIA. EVEN THOUGH GENERALLY THIS DANCE IS PRETTY “OPEN”, IN REALITY IT HAS STRICT RULES AND TECHNICALLY IS PARTICULARLY DIFFICULT. THERE ARE LOT OF VARIOUS KINDS OF BELLY DANCING, DEPENDING ON : THE MUSIC – THE ORIGINS AND THE DESIRABLE AESTHETIC RESULT.***

***1.-EGYPT:***

***IN EGYPT WE MEET THE WIDER VARIETY OF DIFFERENT ORIENTAL DANCES, FROM THE TRADITIONAL KINDS TO MODERN KIND OF BELLY DANCE. THE EXTENSIVE SPLIT (DIVISION) OF THE BODY IS CHARACTERISTIC.***

***-BASIC CATEGORIES OF THE EGYPTIAN DANCE:***

***-RAQS SHARQI: THIS IS TRANSLATED AS THE “DANCE OF THE EAST” OR “ORIENTAL”. TECHNICALLY ONLY THE EGYPTIAN DANCES ARE NAMED AFTER THAT. THE DANCE IS “PRE-ISLAMIC” AND IT BELONGS TO A TRADITION, WHICH EVOLVES THROUGH THE CENTURIES. SOME BELIEVE THAT IT STARTED FROM THE WORSHIP OF THE GODDESS “ISIS”. IN ITS MODERN FORM HOWEVER “RAQS SHARQI” INCLUDES MANY OTHER ELEMENTS FROM WESTERN DANCES, SUCH AS BALLET AND LATIN AMERICAN DANCES. IN THIS FORM, IT HAS MAINLY EVOLVED IN THE BIG NIGHT CLUBS OF CAIRO, SINCE THE DECADE OF 30S AND OWNWARDS (AND IT IS STILL EVOLVING UP TO DATE). THE IMPROVISATIONS ARE USED OFTEN AND IT IS AMAZINGLY BEAUTIFUL TO WATCH A DANCER PERFORMING WITH A MUSICIAN PLAYING THE “TUBERLEKI”. THE MAIN CHARACTERISTIC OF “RAQS SHARQI” IS THE ABSOLUTE HARMONY OF THE MOVEMENT WITH THE MUSIC. THE MUSIC IS COMPLEX –THE RHYTHMS ALTER CONSTANTLY AND THE DANCER EXPRESSES COMPLETELY THE MUSIC WITH THE MOVEMENTS. THE MAIN ART IN THE EGYPTIAN STYLE IS THAT THE DANCER CAN MAKE WITH HER BODY THE MUSIC TO BE “VISIBLE”.***

***-SHA’ABIYYA: THE TRADITIONAL DANCE OF THE “FELLAHS” (RESIDENTS OF THE COUNTRYSIDE), OFTEN AS A FEAST DURING WEDDINGS. DIFFERENT COMMUNITIES USE DIFFERENT MOVEMENTS BUT THERE ARE SPECIFIC STYLES SUCH AS “SAIDI” FROM THE UPPER EGYPT. THE MUSICIANS OF NILE PLAY TRADITIONAL MUSIC WITH INSTRUMENTS SUCH AS “MIZMAR” OR “TABLA” OR “ARGHUL” OR “RABABA” . THE DANCE STYLE IS LOOSE WITH A LOT OF SHIMMIES.***

***-GHAWAZEE: THIS IS A MORE DYNAMIC STYLE WITH FAST TURNS AND A MORE “MALE” FEELING. THE MUSIC SAIDI IS ALSO DANCED FROM MEN WITH STICKS.***

***-BALADI OR BELEDI: WE COULD SAY THAT IT IS A MORE URBANIZED STYLE OF DANCE WHICH WAS DEVELOPED IN THE BEGINNING OF THE PREVIOUS CENTURY IN CAIRO FROM THE DOMESTIC IMMIGRANTS. THE MUSIC IS MORE SOPHISTICATED AND INSTRUMENTS SUCH AS THE ACCORDION WERE ADDED. BALADI, WE COULD SAY, IS THE EVOLUTION OF THE DANCES OF THE MAINLAND OF EGYPT. MORE MOVEMENTS, MORE IMPRESSIVE COSTUMES AND VARIETY OF STEPS. THERE IS ONE “ROAD” IN MUSIC. THE “ACHRA BALADI” IS A TRADITIONAL FORM OF MUSIC, WHERE THE MUSICIANS PLAY LIVE. IT STARTS WITH AN INTRODUCTION, TAXIMI (TAKSIM), AWAADI (TUBELEKI, INSTRUMENTS AND A DANCER) AND THE TET, WHEN THE RHYTHM OF TUBELEKIS REACHES THE END OF THE MUSIC PIECE.***

***2.-TURKEY: TURKISH STYLE OF BELLY DANCE IS CHARACTERIZED FROM A WIDER MOVEMENT IN THE AREA, LOWERING TOWARDS THE FLOOR, WITH IMPRESSIVE MOVEMENTS CLOSE TO TRADITIONAL FORMS SIMILAR TO THE GREEK CARSILAMA AND THE WEDDING DANCE WITH SPOONS AND INSIDE THE BAKING SHEET. WE CAN SEE VERY SLOW MOVEMENTS AND RHYTHMS AND VERY FAST SWIRLING. IN GENERAL, THE TURKISH STYLE OF BELLY DANCE INCLUDES MUCH MORE LESS MOVEMENTS THAN THE EGYPTIAN AND ALSO THE MUSIC, ON WHICH IT IS DANCED, IS FAR MORE SIMPLE IN ITS STRUCTURE FROM THE “ARAB” MUSIC OF CORRESPONDING EGYPTIAN STYLE.***

***3.-LEBANON: THE GRACE AND FEMININITY IN ALL ITS MAGNIFICENCE. THE MELODY MEETS THE MOVEMENT AND THE SHOW IS SPECTACULAR AND FLOWS. TRADITIONAL RHYTHMS AND FORMS OF DANCE GIVE AWAY THE DIVERSITY SUCH AS “DEBKE”. THE LEBANESE STYLE IS SIMILAR TO THE EGYPTIAN ONE, BUT IT IS MORE DYNAMIC AND THE DANCERS MOVE MORE IN SPACE.***

***4.-SAUDI ARABIA, QUWEIT, YEMEN (PERSIAN GULF): THE COSTME IS A LONG GOLDEN “ROBE”. SHORT STEPS, SHORT MOVEMENTS OF THE ARMS ON THE SIDE AND IN FRONT OF THE BREAST, BUT BASICALLY THE MOVEMENT OF THE HAIR IS THAT WHICH CREATES THE MAGICAL IMAGE. THE WOMEN WEAR “YASHMAK” WITH A FILTERED FABRIC IN THE FRONT. THE DANCE IS ENERGETIC AND STRONG.***

***5.-IRAN: IT MIGHT BE AN ENERGETIC DANCE, BUT AT THE SAME TIME IS MORE LYRIC AND BEAUTIFUL. THE EYES ARE VERY IMPORTANT; THE HIPS ARE USED MUCH LESS THAN ARMS AND TORSO. SEVERAL TURNS ARE USED, AS WELL AS DANCE ON THE FLOOR.***

***6.-MOROCCO: FOLKLORE KIND OF DANCE WITH MOVEMENTS THAT REPRESENT THE EVERYDAY ACTIVITIES, SUCH AS “FLICKING OF CARPETS”-“PLANTING OF SEEDS” ETC. A LOT OF STEPS OF THE EGYPTIAN STYLE ARE USED BY THE MOROCCANS. INITIALLY, “SCHIKHART” WAS DANCED AS A DANCE BEFORE THE WEDDING. “GUEDRA” IS A DANCE WHICH IS EXECUTED BY A WOMAN SIT ON HER KNEES. IT USES SPECIFIC MOVEMENTS WITH THE ARMS TO GIVE WISHES. SHE STARTS DANCING ON HER FEET, FALLS ON HER KNEES AND CAN CONTINUE FOR HOURS.***

***7.-ALGERIA: IT UNCLUDES MOVEMENTS THAT WE MEET IN THE EGYPTIAN STYLE, SUCH AS “SHIMMIES”, “HIP CIRCLES” AND “HIP DROPS”. THERE IS A STRONG INFLUENCE FROM THE “ANDALUSIA DANCES” (FLAMENCO) WHICH ARE MORE OBVIOUS IN THE MOVEMENTS OF THE ARMS.***

***8.-TUNISIA: IT HAS THE TENDENCY TO BE MORE FOLKLORE WITH MOVEMENTS, WHICH ARE NOT MET OFTEN IN OTHER COUNTRIES. THE DANCERS IMITATE THE MOVEMENTS OF EVERYDAY LIFE, BY PLANTING, COOKING ETC. TWISTS OF THE HIPS FORWARDS AND BACKWARDS ARE OFTEN. THE RHYTHM IS OFTEN DIFFICULT FOR DANCERS WHO ARE USED TO EGYPTIAN OR TURKISH RHYTHMS. BUT IT WORTHS TO TRY TO LEARN THIS STYLE, “IF” WE FIND SOMEONE WHO REALLY KNOWS IT. POSSIBLY IN TUNISIA.***

***9.-GREECE: THE WELL KNOWN TO EVERYONE AS “TSIFTETELI”, A REMAINING OF THE 400YEAR OCCUPATION OF GREECE BY THE TURKS WHICH WAS “RE-INTRODUCED” ALONG WITH OUR WELL KNOWN AS “SMYRNA SONGS” AFTER THE DESTRUCTION OF SMYRNA, IT COULD BE CONSIDERED A “LIGHT” FORM OF THE BELLY DANCE. IT IS CHARACTERIZED FROM THE FREE MOVEMENTS, ACCORDING TO THE RHYTHM, WITHOUT ANY PARTICULAR RULES.***

***A.-STYLES: B.-ACCESSORIES:***

***EGYPTIAN FINGER SYMBALS-ZILS***

***PERSIAN VEIL***

***TURKISH SWORD***

***GREEK ISIS WINGS***

***GYPSY CANE***

***TRIBAL FAN***

***AMERICAN CABARET CANDLES***