

PHYSICAL DANCE PERFORMANCE

**AN INVESTIGATION INTO THE DEVELOPMENT
OF A PERFORMANCE TECHNIQUE BASED ON
THE INTEGRATION OF CERTAIN KOREAN
DANCE TECHNIQUE AND CONTEMPORARY
WESTERN STYLES OF DANCE AND PHYSICAL
THEATRE**

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**THESIS
CONTAINS
VIDEO**

Abstract

This development of a performer practice that integrates elements of traditional Korean dance technique and Western forms of physical theatre and contemporary dance is based on an approach to internal understanding and external execution. Central to the work is the concept of body energy, or Ki. This ancient Eastern term is translated into a contemporary practice that enables a performer to engage mental and physical training. Breath and the use of breath in performing are the principal means of achieving this level of engagement.

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Foreword

This research programme has given me the opportunity to explore some of the deepest questions regarding the technical basis of my practice. I wanted from the outset to attempt to create a new style, or genre of dance performance, and one that integrated several different aspects of practice, namely mime, physical gesture, traditional dance, contemporary dance. However, this alone was not sufficient. I wanted to explore ways of integrating some of the profound internal or spiritual aspects of my own traditional training and practice, with the external, spatial and formal elements present in contemporary performance work.

I was working in the context of a tradition, especially in dance, of Western artists integrating aspects of Eastern, or Asian approach into their work. However, this research is working in the opposite direction: a Korean artist seeking to integrate with elements of Western practice.

Korean dance has a unique approach to energy, whether it is shaman's dance, ceremonial dance, or even my own dance, each practice has a particular approach to the use of energy, or Ki. This is critical to this research. In other words the research was as much concerned with the mental aspects of practice as the physical, and this is emphasized throughout these notes. the energy of the body is not a matter of pure physics.

The research has enabled me to develop a breathing technique, which I now consider crucial to the engagement of the mind and the body. Breath allows access to Ki, the energy of the whole body. Breath is the way to enable spirit to appear as energy.

Section 1

1.1 Introduction

The aim of my research was to develop as a creative performance practice an approach to physical dance-theatre technique and composition which would overcome the limitations of traditional dance and which would create new dimensions for physical dance-theatre in the contemporary period.

The research has not focussed solely on the external expressive technique of the body, but has also sought to develop a practice based on the monism of spirit and the physical body, an approach which draws on Eastern thought and philosophy. The key principles of this philosophy, or thought are: the harmony and balance of nature, plus and minus, Chung and Dong, the unification of the body and spirit.

Underpinning this research is the proposition that the integration of the internal and external aspects of performing practice leads to an understanding of how to work with the energy of the body in performance.

The development of the technique during this research has drawn on Western physical theatre and the Korean notions of emotional feeling and shamans spirit performance.

This could be simplified as Eastern dance's internal factor, and Western dance's external factor.

The core of this research has been to develop a physical dance performance which derives on the one hand from Korean dance, which is spiritual and internal, and on the other from Western modern dance, which emphasizes external technique and expression.

A third element in the research is Western physical theatre, which priorities the performance of the body, and as an experimental form can enable exploration of, for example, breathing and the use of breath in performance.

The human being consists of a physical side and a metaphysical side. Actions are the result of the work of both of

these aspects of the human being.

The physical and the spiritual in humans are in close relation to each other.

Each Korean dance technique, however, including shamans dance is understood to have its own unique energy. as a result of this research I have developed my own unique energy in a body of performance work.

My performance practice derives from the use of the breath to control the *Ki* of the spirit and thus to enable it to appear as energy.

I have developed a new dimension of *Ki* that can be applied in performance. it is a dimension which draws on the *Ki* of the shamans dance and the *Ki* of the traditional Korean dance.

1.1 Methodological framework

I have approached my research in three ways:

- 1) developing specific performing techniques as a solo dancer / performer
- 2) creating, developing and producing solo performances based on these techniques
- 3) creating, developing, training and producing a group performance based on my solo techniques but incorporating a training aspect

Research context

Underpinning my approach are three principles:

1. That art is international, and can engage with all ages, religions, people, etc.
2. That the research should use, as a resource, the wealth of artistic ideas from all over Asia, many of which are still hidden, and should attempt to combine these with certain Western practical techniques.
3. That the research should integrate cultural ideas and practices developed in the West and in the East, and should question the relationship within this integrated practice of

performative elements such as feeling and mind, balance and harmony.

Section 2

The research in the context of traditional Eastern and modern Western dance practice

2.1 Characteristics of Eastern dance traditions and practices

An important background to this research is the fact that Asian culture is facing new challenges which often seem to undermine traditional cultural values.

These challenges naturally affect traditional performance, and so my research is in some ways one kind of response to these challenges. In approaching this work I have considered it important not to lose vital aspects of the traditional Asian heritage and culture in the performance field.

One key aspect in this regard is the important role that performance plays in religious ritual and ceremony.

Traditional Asian dance has always been able to use expressive techniques which go beyond the meaning or power of normal spoken language. I have been determined not to lose this spiritual element.

Although Asian thought is influenced by many different kinds of religious discourse and belief, one of the most widely held ideas is that the physical body is not just a material thing, but is also a symbol of the whole universe.

This idea derives from one of the profoundest concepts in Eastern thought, namely the concept of 'IN-NE-CHUN' which means Human being is God / God is Human being.

From this follows two things, both of enormous implication for the performing arts. Firstly, that human beings are the most precious thing in the universe (human beings are God) but also that human beings, both internally understood (the mind, emotion etc.) and as a physical body, are considered to be full of the divine.

My research has been concerned with developing a performance

technique and works that attempt this all-reaching Eastern concept of the human/divine, with Western applications of the body in performance.

Dance has always had a key role in the development of cultural histories and practices. Before print, dance was also a means of teaching and the transmission of knowledge, particularly in the field of religious knowledge and beliefs.

Movement of the human body has the power to express the spiritual, that which is invisible otherwise, and this is a characteristic of dance from ancient times to the modern period. It is a feature of dance that is common to both Western and Eastern practices. However, different dance styles have evolved, and one of the aims of this research was to investigate the relationship *in practice* between a highly specialized and evolved form of dance such as traditional Korean dance, and a new, potentially more universally understood form, in the contemporary period.

Crucially, however, this would have to be a form that did not destroy the heritage of the traditional form, but developed it.

Asian dance practice is diverse, but the close relationship of the dance to nature, to things and to animals is common to most Asian dance. The link between the dance, the dancer and the universe is part of the philosophical approach taken in Eastern dance practice.

(See Miyao Jiro (1991) *Anthropology of Asian Dance* Dong mun Sun Seoul pp. 81) The techniques used in Asian dance practice are highly refined methods of enabling the human body to unite with the energy of nature as a whole, based on the engagement of energy or *Ki* within the dancer's body.

In the martial art dance of China, the Tai'Chi, the dancer uses circular movement and lower body movement, working the oppositional power of right and left, front and back, in addition to body twist and lowered body movements.

When dancing the performer feels the power of this *Ki* as part of their individual practice. This principle still operates in contemporary Korean traditional dance.

Other examples of the links between dance and the universe exist elsewhere in Asian dance. In the Indian Orissi dance, for example, incarnations of God are danced: as fish, tortoise, wild boar, half human and half lion, dwarf, Prince Lama, Bhararama Buddha. The practice of Orissi uses the slow movement of the fingers to express God, highly energized body movement for nature, while the dancer uses their understanding of the spirit nature of the animal to create a dance which incarnates in dance form each of the animals.

In China, for example, there is a dance based on the ancient tale of the five animals: bird, monkey, deer, bear, tiger.

In Japanese dance there is an attachment to the land, or the earth.

Characteristics of Japanese dance are the use of the heel and the toe, and the walk which is a skating action on the floor. Other gestural characteristics include repeated jumping on the same point and the walking movement which describes the circle. The balance point of the body in Japanese technique is the navel, in the belly. Many of these movement techniques, as well as being associated with the attachment to the land, or are linked to the martial art of swordmanship. Japanese dance is a very systematic dance practice, with strict rules and forms, and is linked to the preservation of Japanese heritage and traditional culture.

In the context of Asian dance, Korean dance styles are soft, and are characterised by a rounded line. The structure of Korean dance movement consists of singular and combined movement of the arms, the step, the knees and the fingers. The use of the fingers varies somewhat from style to style, but derives from the finger of Buddha. In Korean dance there is an emphasis on upper body technique, particularly the arms. In traditional dance dancers use a long, wide cloth, and this makes it less possible, or useful to use the lower body.

This leads to a body practice that emphasizes the step of the foot, and the movement of the arms.

(A notated description of some of these step and arm

movements can be found in Section 5 and in the Technical Diagrams)

Korean dance can be divided into three groups: general Korean dance, animal dance, and shamans dance. The philosophical background to Korean dance is rooted in Buddhism, which holds the belief that all life forms have equal value, and that respect for the preciousness of life is crucial.

2.2 Eastern dance practice and the development of Western modern dance

This research does not claim to be the first to link Eastern practice with the development of a new technique. Some of the key pioneers of modern dance in the West have applied traditional or historical forms with their own innovatory practice. Isadora Duncan, for example, integrated ancient Greek dance (taken from a vase painting) to make a break with ballet and develop the first modern dance technique.

In contrast to the dance of her time she did not wear shoes, and used simple movements based on centred action. She was an enormous influence on later dance pioneers and innovators. One such was Ruth St Denis who was hugely influenced by Duncan. Denis used elements of Egyptian, Indian and Japanese No dance to create her practice.

Together with Shawn she established a school of dance in the USA which contributed to the establishment of the USA as a powerhouse of modern dance development. Shawn and Denis taught and produced many great dancers such as Martha Graham, Doris Humphreys, Charles Weidman and others.

Martha Graham drew on dance influences from Europe, Africa as well as Asia to create her new style. She is a good example of a dancer who wished to create a new dance practice for a new and emerging culture, but who drew on international practices, myths and symbols to achieve her goal. As with Duncan, Graham wanted the dancer to work with both the mind (the internal) and the external body to make their dance.

In terms of my own research the conditions for innovation in dance are very different from the early twentieth century. Asian culture itself is facing the challenge of a new world order which seems in opposition to traditional cultural values and practices. However, I would argue that the richness of the Asian performance heritage, despite its influence on earlier dance experimenters, is still largely untapped and has huge potential for the development of a dance practice for the twenty first century.

2.3 Improvisation in Western and Eastern dance practice

All innovation in contemporary dance defines the limits it sees, and sets about going beyond them. In this research innovation derives from the understanding of the Asian concept of spirit, or energy, linked to a notion of individual improvisational freedom based on the movement of the body.

Improvisational dance, which underpins so much Asian practice, is also practised in Western dance styles. for example, in Russia and in Spain it can be found particularly in the folk dance heritage of these countries.

Improvisation in the context of this research does not imply total freedom, unrestrained or unordered use of the body. On the contrary, improvisation here is based on a training of the body. It is understanding the particular link between freedom to improvise and the limitations of the body that is a key element in the performer practice developed in this research project.

In using aspects of Korean body practice as a starting point, the body movements in this new technique tend to engage mainly the arms, the fingers, the feet. (See Chung Byung Ho (2000) Essay on the Aesthetic of Dance Seoul) The practice of improvisational dance requires an understanding of the whole piece, of the music and its rhythm, of the space and the spectator. the goal of using improvisation is to experience ecstasy, the freedom of the present, and the dimension of the soul, or the spiritual, in physical - emotional states. this draws precisely on the practice of traditional Korean dance, which

emphasizes the internal dynamic over external movement.

Section 3

3.1 The Development of the Creative Practice

Note: The following text is meant to give a context and a written account of the development and background to the research. For a guide to the specific technical application of the research in gestural and movement terms the reader is referred to the Technical Notes sections of this document.

There are three key elements in my development of this creative practice:

a) The control of the internal body.

In the contemporary period a good deal of Western performance (generally in film and television) gives emphasis to the expression of internal states that are emotionally and psychologically charged. Notions of internal expression have become more important than the techniques of external expression.

However, in researching live performance potential, this project asserts that the external is the beginning of the expression of the internal, and it cannot be said that a physical movement starts from the internal.

Movements are the result of a reaction triggered by the instinctive nervous system. However, a creative act could be defined as one which overcomes the reaction of the instinctive nervous system and is able to reach an internal emotion.

b) The relation between time and space.

c) Breathing, or *Ki*, in relation to whole body movement.

Ancient Asian tradition has always upheld the importance of breath, through which it is thought possible to get in touch with

the power of the universe and to become aware of the principle of the Universe, a principle that is called DO. this belief has applied to every aspect of Asian society: to politics, economics, culture, religion, philosophy, thought, as well as to art.

The principle that the real energy of the Universe exists in what we breath via space, underlies the belief in the generation of energy through breathing.

3.2 Key elements of the performing technique

I call the technique I am using Physical Dance Performance. It is based on the expression of everything by body movement.

Human structure can be divided into two elements: the physical and the metaphysical.

This classification is important in art, and can be separated in some artistic practice.

The goal of this research is the integration of both.

This is a performance practice that includes acting, movement, and dance technique alongside an engagement with the spiritual, and the physical.

It aims to be a new approach to performing that integrates dance movement, mime and acting in an interdisciplinary practice which is at the same time a philosophy, a psychology and an embodiment of actual events.

This research has raised many questions.

Movement is never merely physical movement.

It is the result of the reaction of the internal, which is itself a network of emotion, spirit and soul, and the external, which is linked to technical movement and to an acting that goes beyond language.

3.3 The reciprocal action of internal and external

This relationship can be applied to research in many fields, but in this research it naturally concentrates on the condition

of the performer's external and internal processes.

The performer's thinking process can have a huge effect on their performance. While performing an artist can have many mixed thoughts including a fear of their own performance.

The nature of this internal process in the performer has a direct impact on the way in which the external body functions.

What is the mental or psychological condition of a performer?

How can we develop a method of controlling this mental condition ?

When a choreographer is teaching class, she/he asks the performer to concentrate. This is a kind of mind control that makes the performer hypnotize him/herself with the sole aim of concentrating on their role in performance.

It can and often does create a mind without anything, crucially, without personal desire.

A performer must find their own vital power, or the goal of an activity, in the performance itself. the need to generate this vital power is not simply a matter of spectator appreciation.

It is an important aspect of the relationship of a performer to their concept of and engagement in individual performance work.

This applies to solo and group performance work.

The creative process cannot deny the scientific method. However, although art as a process, has some relationship with science, it is nevertheless *not* science.

This distinction is important because what happens internally in a performer is not easy to articulate, or prove or measure by the rules of scientific method. in terms of the creative process, however, what happens internally can be felt via an individual experimental experience, by the acts of performing (and spectating).

3.4 Technical characteristics

The development of a technical movement practice and a set of skills is never possible in a short period of time.

In addition, the engagement of the physical body with spiritual action also requires a long training. In some cases this can mean a lifetime's practice. To give an example, the average age of a Korean dance master is late 50s.

This is because Korean dance requires a level of perfection in the movement which must also be combined with a sophisticated understanding and application of internal expression. Generally a young dancer cannot perform that level of dance.

This explains why it is that most Western dancers are so young and that many Eastern dancers are much older.

The difference in the age of dancers reflects the different value placed on dance in each culture.

A characteristic of Eastern dance is the length of time given to the training and to the practice of the technique, a process which develops each part of the movement style in detail. However, this has led in Korean dance to a characteristic lack of acrobatic movement, less visible dynamic physical power, and to a concentration on the engagement of lower body movement.

The strength of Western dance is the variety of powerful lower body movement techniques, acrobatic techniques that must be supported with huge physical energy and power. Western dance requires a high level of what to a traditional dancer might be called gymnastic technique. Many of these skilled gymnastic movements generate spectator interest and enjoyment, a fact not to be overlooked when considering developing an audience for dance! Western dance, however, is also characterised by a shortage of artistic considerations in some cases (for example, commercial dance) and with this comes an unwillingness to explore

depths of expression. This may be due to an anxiety or uncertainty in relation to the demand for the successful accomplishment of highly skilled techniques.

However, one of the major factors to be taken account of in Western dance is the shortage of experience and practice and the consequent immaturity in performance.

The main point of this research has been to explore and develop what I see as the strong points in both Western and Eastern performing practice, leading to a new approach to practice that combines elements of both.

3.5 Breath and Voice

Breathing technique can control energy, can give power, and can open access to working with emotion in performance.

The use of breath in relation to the audience can take on the role of language. Breathing can speak to the audience about the performer's internal mind or spiritual circumstance.

The sound or the movements of breathing are also an external expression. The act of breathing cannot be hidden from the audience's sight or hearing. Performing with breath techniques can link performing to the human being inside, to that metaphysical side.

Breathing is crucially involved in the step technique, which contains many methods of turning, spinning and fast walking. (For a notated technical guide to this and other techniques, including breathing, see Technical Notes section of the document.)

These techniques can bring out the energetic power in a performer, leading to a state of performing which could be called spiritual ecstasy.

Voice

Singing in some performance practice can and does priorities language (as in Western musicals).

This is clearly a different use of the voice in performance. However, using the voice in song need not priorities words,

or indeed use words or language at all. A sound is handed over to the audience as a kind of spiritual language which can overcome the limitation of words, and reach a voice that comes from a deep internal centre in the performer (and the spectator).

The way in which this principle operates can be simply illustrated by using the example of the reaction of the baby when its mother is singing. A baby does not understand its mother's meaning in the words of the song, but the baby can sense the voice and relate to it emotionally.

The audience can sense in this way too, perhaps using long forgotten sense systems in relation to the voice.

I would argue that sound is the highest expression of a human being. The development of language can sometimes prevent deeper working with the performer's internal process. The voice without words is the sound of the human mind at its earliest developmental stages. When such a voice is delivered directly to an audience, they can enter a new performing world.

It is clear that Physical Dance Performance is not simply a matter of physical movement. It is also an expression of the internal, articulated as the psychological, the philosophical, the emotional. As a technique it is also a means of engaging this internal process with an external energy.

Section 4

Key concepts

UM YANG (陰陽)

The English translation might be 'contrast or plus and minus'

The characteristics of Um Yang are the binary opposites of white and black, strong and weak, sun and moon, heaven and earth, hot and cold, rain and snow, high and low, fast and slow, straight and circle, heavy and light.

However, the thinking behind Um Yang is not one of dualism. UM YANG describes the state of balance, or moderation that is said to exist between the poles of Um and Yang. In this way the concept is actually proposing a trinity, made up of the two poles, and the third element, the condition of balance between them. This trinity is the total concept of Um Yang.

The concept of harmony that lies behind UM YANG is critical to performance practice.

CHUNG JUNG DONG (靜 中 動)

The meaning of Chung in English approximates to the word 'static', but this in no sense conveys the complete meaning of chung.

Chung is a condition, a state of being, or in the performative sense, a state of concentration in practice in which the mind is said to be silent. This condition allows the performer to stop, to be still or to explore silence. Chung also enables the performer to engage movement that has an internal tension (intensity) due to the potential the performer has to spring into powerful energized action from this state.

The meaning of Dong in English relates to the word 'kinetic', but as with jung the word applies more to a fluid transitional state rather than a thing. Dong refers to the power of sudden

dynamic spring into action, or the engagement of a sudden reacting movement arising from the state of Jung.

As with Um Yang, the word Jung stands for 'moderation', this Jung is the balance between Chung of silent stillness and the Dong of spring into action. It is the state of total harmony between both states.

The use of breath, with the emphasis on internal control connecting to outward physical expression with the body, is closely associated with the concept of Chung Jung Dong.

In addition, the performers relationship to and perception of space is related to this concept. In Eastern terms the trinity here consists of human being, heaven (above), earth (below), but this also translates practically into the use of weight, the feet, the use of breathing, and the energy of the body in relation to its space. In my own research this has resulted in the development of particular use of a step technique, which aims to engage with the space, and develop mobility and power. (see Technical Notes)

BEAUTY

Beauty plays an important role in aesthetic judgement and appreciation, but the idea of beauty differs in different cultures and artistic practices.

In the East, beauty is often associated with very small movements or actions, with minimal changes creating subtle alterations for the viewer. However, in Western cultures, these small changes are often not considered beautiful. Western concepts of beauty have been affected by other Western developments, particularly in science and industrial technologies. This has led to a greater appreciation of larger scale physical movement, with bigger scale visual impact, often displaying power.

This emphasis on the larger scale visual image has led Western performance to explore the use of the body to express large movement in a more obviously kinetic manner. Smaller movement, by contrast, or minimal movement is often associated

only with what is seen as static, or what has come to a stop. I have developed the notion of beauty as not one of scale or power, but more a state of relatedness between each part of an action or movement. This relatedness is a dynamic concept that enables a performer to explore and engage in performance.

JI KAM(止感), JO SIK(調息), KUM CHOK(禁觸).

The ancient book of Sam IL Sin Ko talks about a breathing technique which divides into three different parts: JI KAM, JO SIK, KUM CHOK.

The three words relate to breath, feeling, and technique.

JI KAM (止感)

Ji Kam is a breathing technique used to control emotional responses, and the range of emotions such as joy, pleasure, fear, sadness, anger, greed, hatred etc.

Human beings emotions are very much related to breathing. Asian people have used breathing techniques for centuries to control complex internal human processes.

JO SIK (調息).

Jo Sik is the technique associated with all sensation and energy in relation to the environment. Sensation and energy related to the environment includes the following: hot, cold, dry, wet, clean, cloudy and so on.

KUM CHOK (禁觸).

Kum Chok is the breathing technique associated with the voice, and with light, sound, colour, flavor, smell. These are things that stimulate the human body. Therefore KUM CHOK can be used to control the response to stimulation from outside the body.

HYUN MOO JI DO (玄妙 之道)

There is a state of being which has been understood from ancient times in Eastern thought, and which relates also to a breathing technique. In this technique controlled breathing is used to stop feeling, and to unite the mind with the principle of the universe. In this state there will arise a powerful divine energy from deep inside the body and mind.

In this condition of body and mind the person can be open to many things, can feel that they know everything, and that they are complete, or want for no-thing. This state of being is what is called HYUN MOO JI DO.

It is generally described as a deep and profound stage of thought or artistic concentration that cannot be explained. The word HYUN means the principle of nature.

This poem illustrates the nature of Hyun Moo Ji Do:

The Poem of Hyun Moo Ji Do

It is something within form of nature.

It is nothing within silence.

As a strong diamond,

Soft like dew-drops of little leaf.

Also, The Hyun is pregnancy of the existence, and birth Um Yang

However much to add in, it is not over.

However much to take out , it is not short.

CHUNG KI SIN..(情 氣 神)

The meaning of *Ki* is life. The word also stands for the origin of the power of life, the power of nature. This is *Ki*.

Ki spreads out everywhere and is in everything in the whole universe.

Living forms and non-living matter have *Ki* inside. The natural world has an abundance if *Ki* which by another name we might call energy.

The modern meaning of the word *Ki* is the energy of life or energy of nature. (See Kang De Bong 1990)

The essence of *Ki* is that it is not a dimension of physical existence, it is invisible, untouchable, non smelling, no color, no taste, but it is present and appears in every circumstance and activity. *Ki* is the origin of all things, and as such *Ki* is the power principle of nature.

The real *Ki* can be felt using breathing, and my research has worked on how to engage this in a modern performing art.

When describing how *Ki* has an effect in the body, it is generally divided into three parts. These are Chung, *Ki*, Sin.

Chung

Chung is part of the physical.

The first benefit of a sustained use of a controlled breathing technique is a better body condition.

The human body can normally live for 14 days without food or water, but without breath a human being will die within 60 seconds.

The importance of breath is not just a matter of surviving, but of developing physical potential, ability and the muscles of the body.

Ki

Ki is the spiritual side or emotional side in humans.

The relationship with breath and spirit or emotion is apparent in everyday life. The beating of the heart is very much dependent on feeling and emotion.

Human beings have awareness of emotions which they can feel, and which they experience as joy, anger, sadness, happiness.

(For notated technical details on the use of breath in relation to emotion see Technical Notes 3 Breathing Techniques and emotional expression)

Breath and human feeling are closely related.

Sin

The meaning of Sin is soul or spirit.

What is soul or spirit inside a human being?

If someone wants to improve it, no one will be able to improve it.

This has been argued since the beginning of human life.

The human spirit is still a mystery.

.

HO HUB.(呼吸)

The Korean word for breath is HO HUB.

The meaning of HO is breath out and plus (+)

The meaning of HUB is breath in and minus (-)

Breathing has many functions in the human body such as the regulation of the heart beat and so on.

My research into breathing technique has concentrated on how to implement it in performance.

I have been practising the breath method in dance for a long time.

Many people have asked me how I am able to control my physical energy, because my face and movement do not change for whole sections of performance time.

It is impossible to develop competence in a breathing technique in a short period of time. It requires a lot of practice and experience. Breathing technique is also related to the physical body energy since the control of breath leads to a security of moving from which comes form, power in the space, power of mobility.

The key aspects of breath are sky, land, space, Um Yang, external, internal, emotional, spiritual.

Working through these aspects breathing creates a dissolution of internal and external power, which connects to the deeper aspects of body movement, to a notion of refined beauty in the small and the big, to a sense of time, space and the universe.

The concept of SPIRIT applied to a creative performance practice

Many people are interested in 'spirit', which in Western terms

might be translated as 'inspiration' (partly). Spirit is especially important in performance and many performers try to develop and engage with it, and spectators want to see it in action.

Despite its crucial importance, it is a very hard concept to define, however. How can one perform 'spiritually'?

How can a performer express in physical dance the existence of an internal, invisible entity like 'spirit' or 'soul'?

As already stated, physical dance is an art which uses the physical body, and there has to be a particular technique to engage the internal along with the physical.

Part of the research has been to explore the question of spiritual dance in a contemporary performing art practice. I would argue that it is very rare to find spiritual power in performance.

The application, engagement and understanding of *Ki* is again the principal route to the practice of the spiritual in performance. However, it is crucial to make it clear that the use of *Ki* in physical performance is to engage in a totally different way from most Western practice.

In Eastern thought *Ki* comes from DO, which roughly translates as the Way.

The appearance of *Ki* in a body (as in *Ki* based performing) takes technical practice. This practice has similarities to the work of certain monks, Indian yogi practitioners and so on.

It is not possible to 'prove' the existence of *Ki* by any scientific method. *Ki*, however, has been continually investigated, and researched in many different ways. For example, much of Eastern medicine uses the concept of *Ki* in its healing.

Ki is something that marks out a distinct difference between the approaches of East and West in many areas.

In terms of art practice, *Ki* can be the equivalent to critical conditions such as 'heightened perception', 'inspiration', the moment and energy of motivation. I would argue that art practice cannot exist without something akin to what is meant by 'inspiration', or 'motivation'. The question is how to write, or discuss, or place this fragile but crucial element into some kind

of discourse. It is almost a paradox to attempt to. But this is important, because if we deny that there is spirit, or *Ki* in art, I would argue that we deny the potential existence of art itself.

In the Korean dance the expression of internal movement (the dancer's *Ki*) is given more priority in training and in practice than the expression of external physical movement.

Each dance in Korea has its own 'dancer master', who is given the title 'living heritage of culture' and is appointed by the Government. The average of age of a master dancer is much older than in Western dance communities. They are mostly in their late 50's, and this is because expertise in the Korean dance demands years of experience to produce the depth of skill and art required.

Korean traditional dance is based on the beauty of silent movement, without very much activity or energetic movement, and is said to come from the experience and personality of the dancer. The Korean dancer's *Ki* comes from this experience.

Since it is felt that the *Ki* will disappear when the dance has lost internal control, most Korean traditional dance is very static. It is not a technique of whole body acrobatics, or the lower part of the body. The *Ki* in Korean dance is to be found or felt by the arms. The exception is the *Ki* of Korean shamans dance which is based on a different concept: soul (rather than spirit). The *Ki* of Korean shamans dance is based on contact with the spiritual and the soul world. The Shaman's Dance does not require lengthy technical training or experience. The dancing is based on improvisation that is felt to come from the soul world.

There is another branch of Korean dance that is called the Dance of DO IN and was developed by priests and monks in religious contexts. In these dances, also called Young Mu, or Dan Mu, meaning the Dance of spirit, or *Ki*, the dancer aims for the unification of the physical and the spiritual, for the absence of ego, and an opening up to the flowing of internal *Ki*

As might be imagined, this dance demands not only a highly physical training, but also the training of the mind.

In terms of my own creative practice developed during this research, but drawing on over thirty years experience as a practitioner, I make use of techniques from all three practices: from traditional dance, shamans dance and some religious dance. My own personal *Ki* is the result of what I would call 'absorption' from the long periods of training in the physical work together with a meditative technique which develops internal processes.

I would say that the *Ki* of my performance practice comes from a purification of mind and spirit, from the absence of ego which can control internal *Ki*, and from the development of a dynamic and spiritual energy and power. Every time, just before dancing, I meditate using a breathing technique.

The role of meditation is to purify the internal mind, spirit and soul, and to develop concentration for the performance of the piece. Put another way, meditation is used to preserve and develop the *Ki*.

In this way performing itself becomes a continual training process for the dancer as the dance movement combines the kinetic with the static. The basic elements of the internal process consist of moderation, control, a positive attitude, purity and peace.

It is through these elements that performance can reach the point of dancing with ecstasy.

Conclusion

If this performing art practice is different from other performing arts practice, it is in its interdisciplinary nature, involving movement, acting, dancing, drumming, singing and talking.

The originality of this practice, however, is to be found in the application of the internal processes of performing, using breathing in order to relate the internal with the external physical performance.

The goal of this research is to attempt to integrate elements of Western and Eastern performing arts practice, and to make a new creative practice.

Finally, this research has been conducted in the context of my understanding of the unity of soul and universe, heaven and earth, humanity and nature, East and West, Chung and Dong, and of the ability of the artist to move between these poles to create their art.

Technical Diagrams and Notes















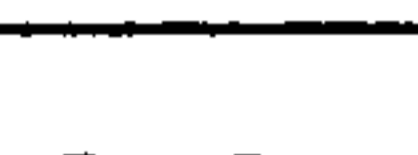



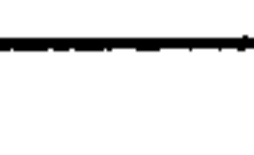
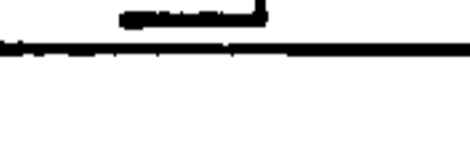

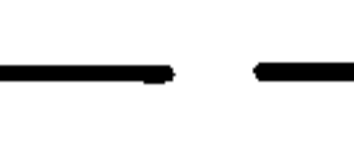












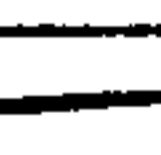













Whereas the body of the text gives the context to the research, the technique itself remains the result. These notes are intended to make sure that these results are recorded in as precise a way as possible.

Where it is helpful to do so reference to these notes occurs at specific points in the text. These technical diagrams and notes are included in order to give practitioners some possibility of following the steps and techniques discussed in the text, though it is hoped their usefulness will not be limited to practitioners alone.

I need to make it clear that the notation is my own. There is no formal notation in general use for Korean dance, and I have attempted to give a working model that will be of some use. The diagram is the code for the pages of movement notation that follow. It is inevitably a rather painstaking process, but if followed it will allow some attempt to be made on the floor to enact a movement or an action.

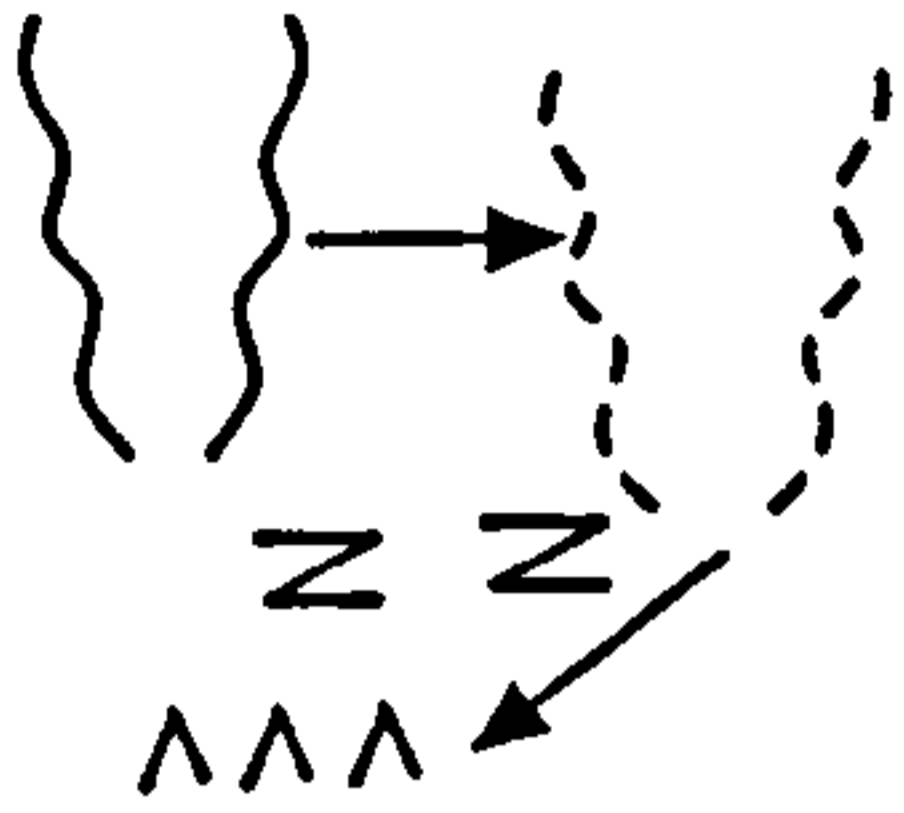
The notes should also be read in conjunction with the video, which will give the reader a visual guide as to the precise nature of the action.

Technical Diagram

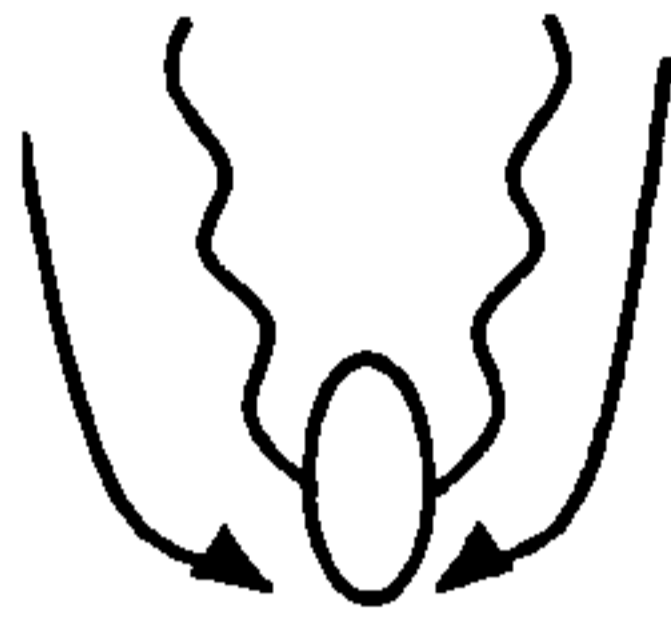
	in place turn out		unification
	progress line		hand shake
	progressing inside body		push
	step		repeat cutting
	repeating		embrace
	wind and undo		shrink up
	soft		scatter
	slow		shake
	fast		hide by hand
	slow with strong		shoulder dance
	fast with strong		tottering step
	cross		waist back
	long hold		waist bow
	short hold		rank
	land beat		spinning
	sky beat		wind
	chest beat		prepare
	whole body beat		contract
	upper body beat		sit down plump
	low body beat		circling jump
	left arm beat		finish
	right arm beat		centre
	jump		emotion
	breath arrange		shake head

The Emotional

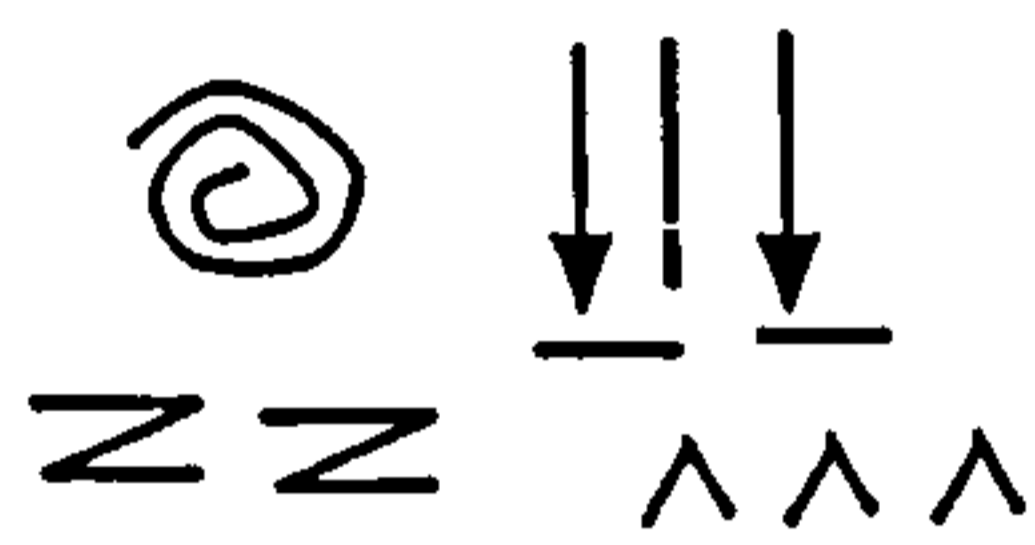
- enmity



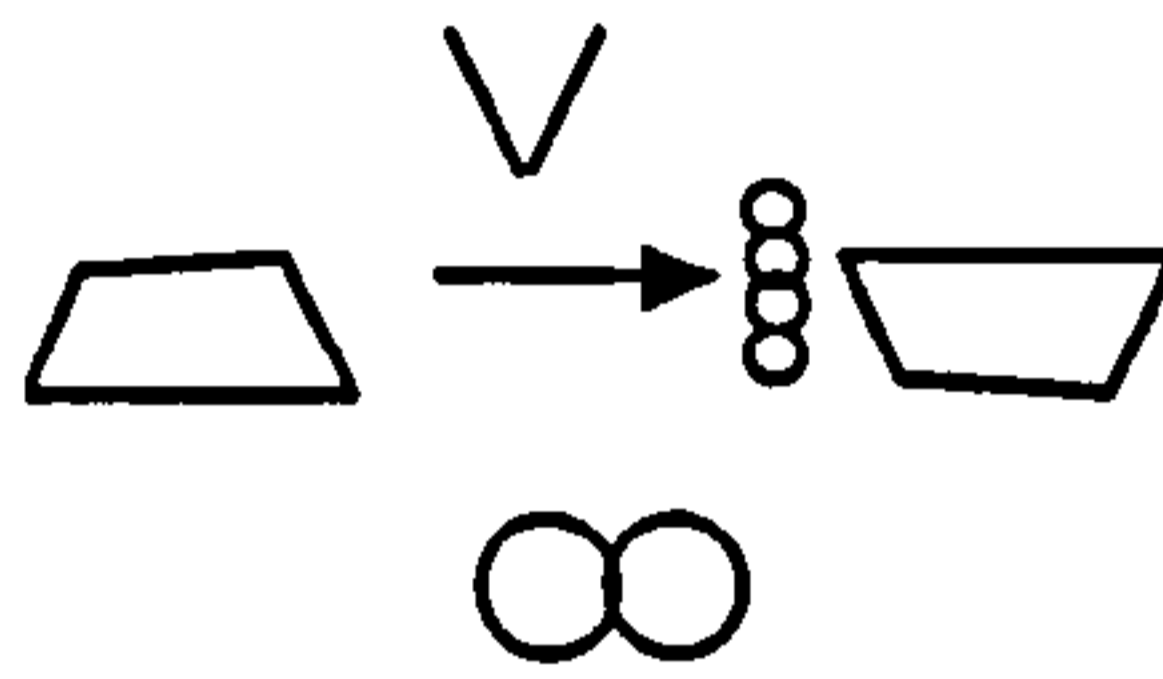
- pray



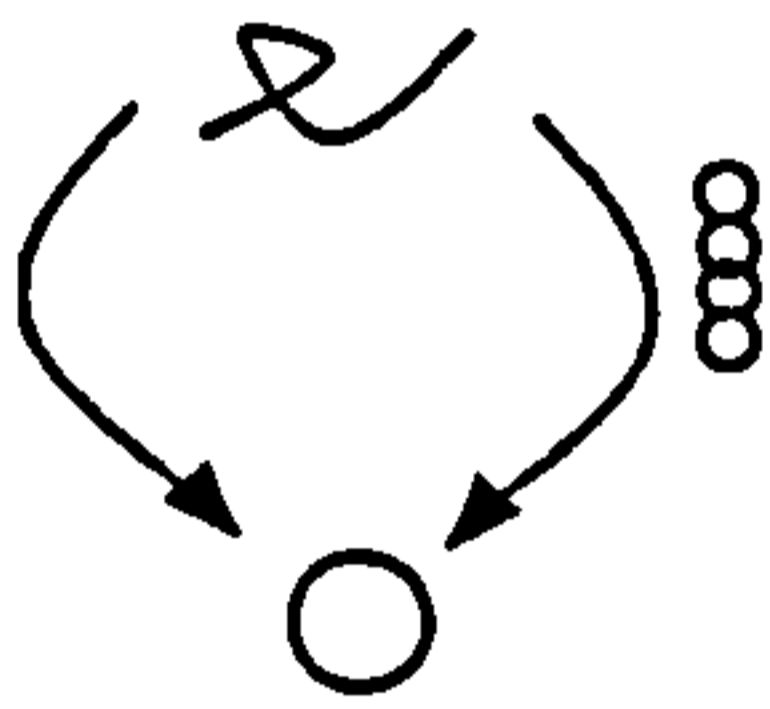
- salvation



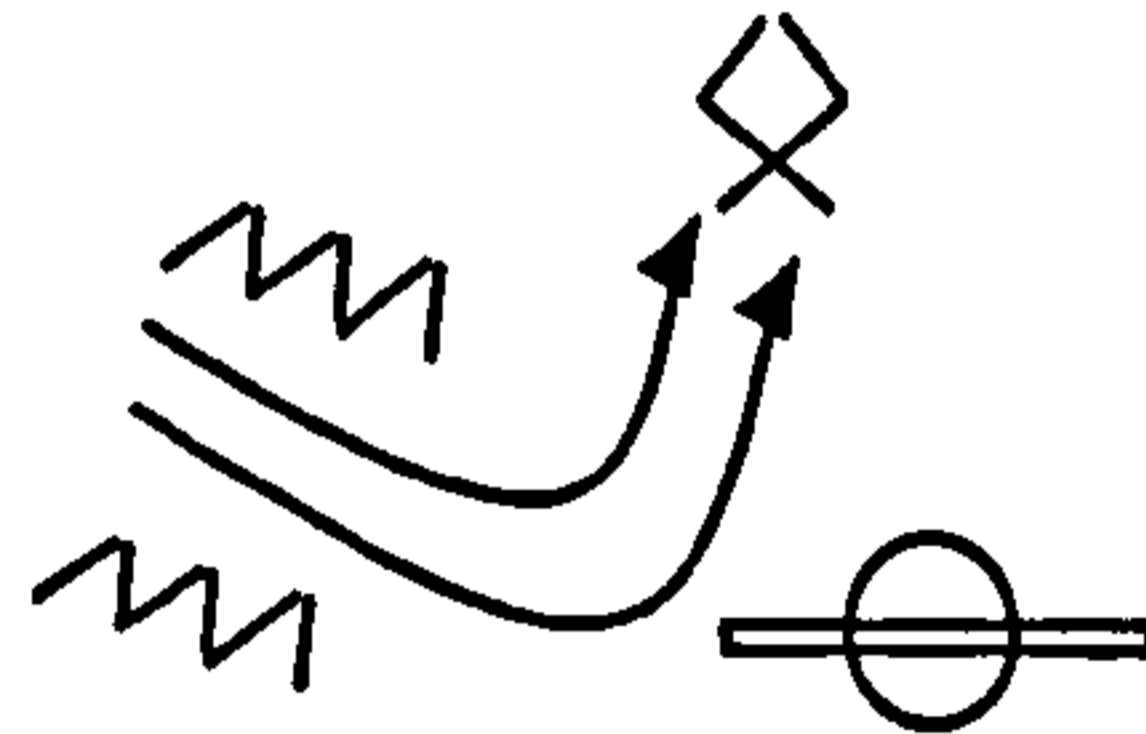
- communication



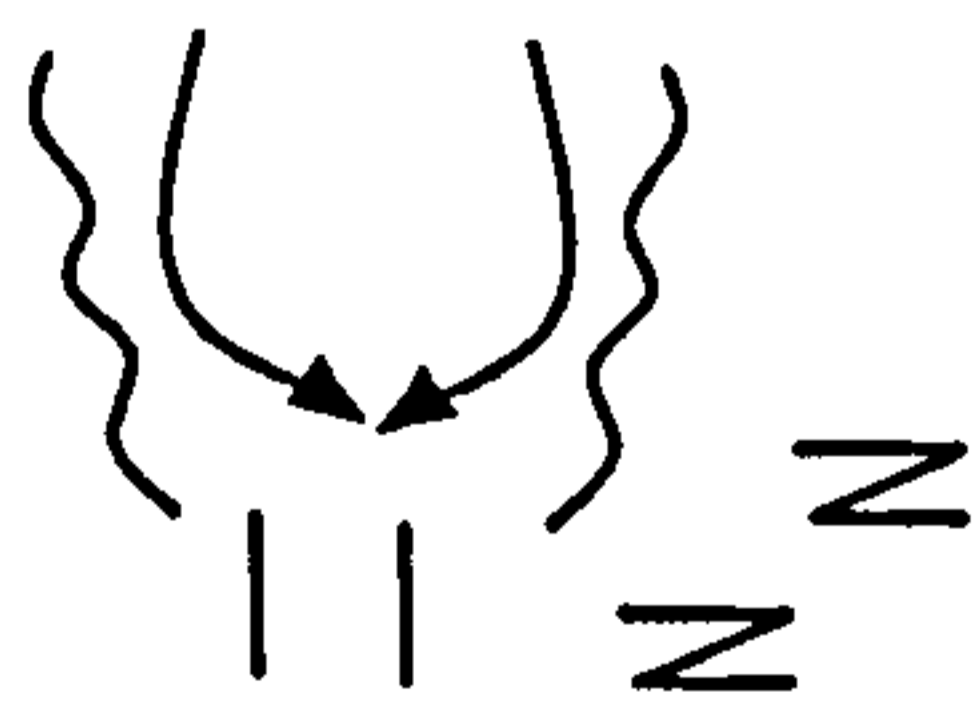
- unification



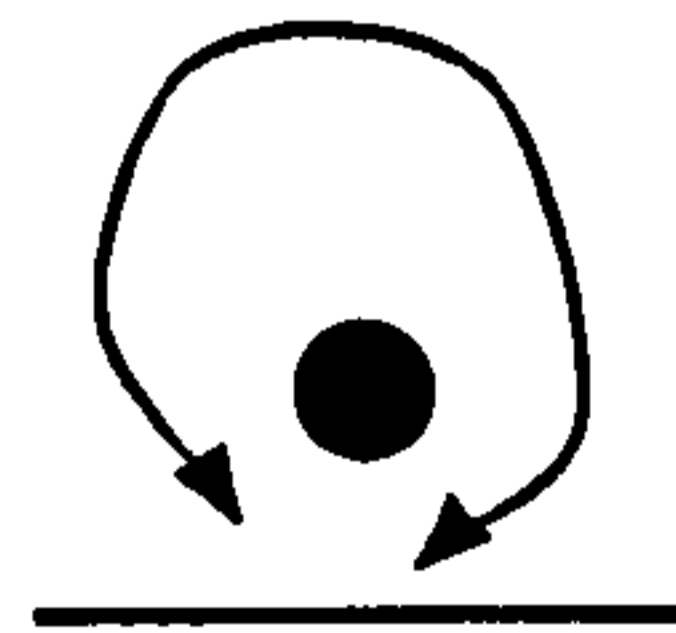
- called



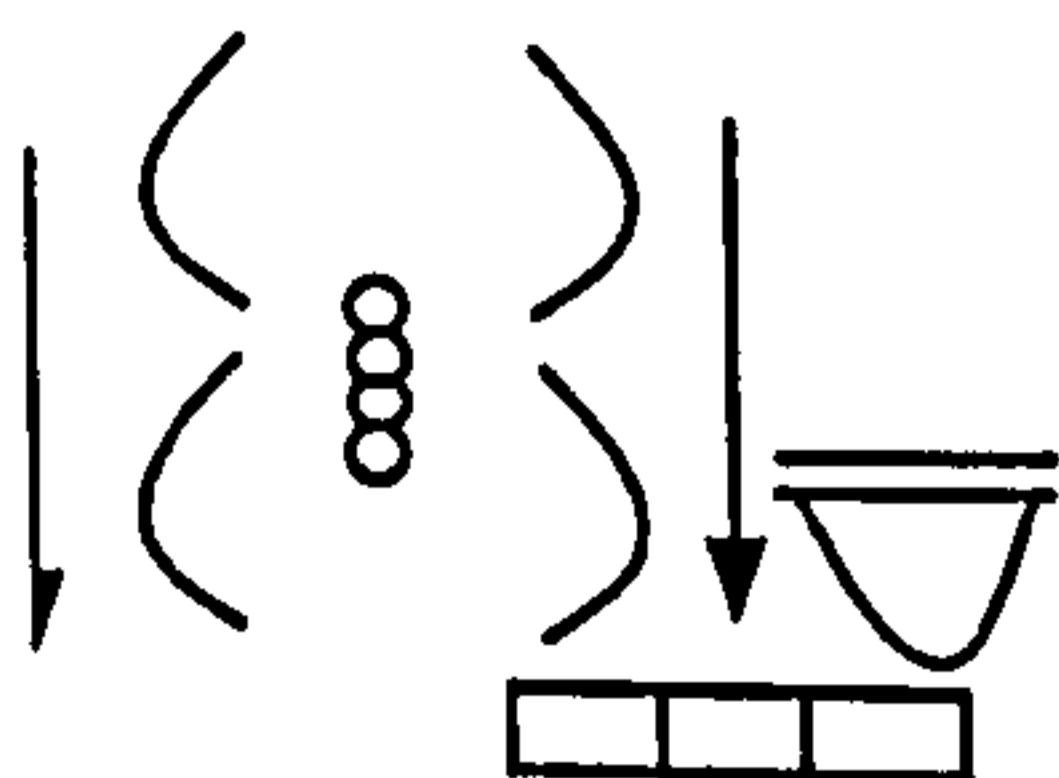
- petition



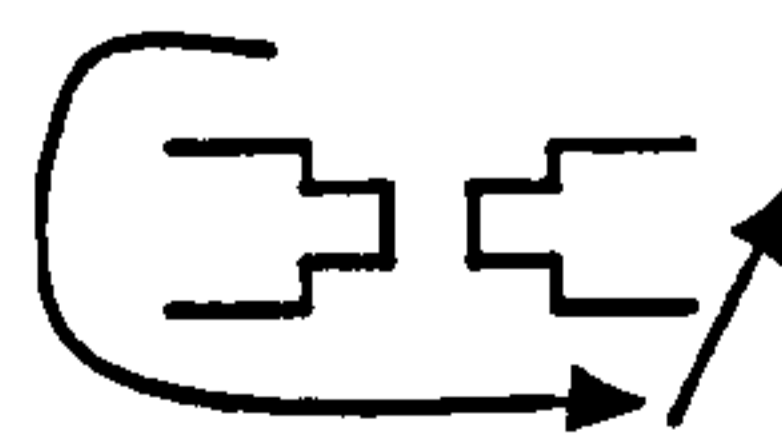
- concentrate



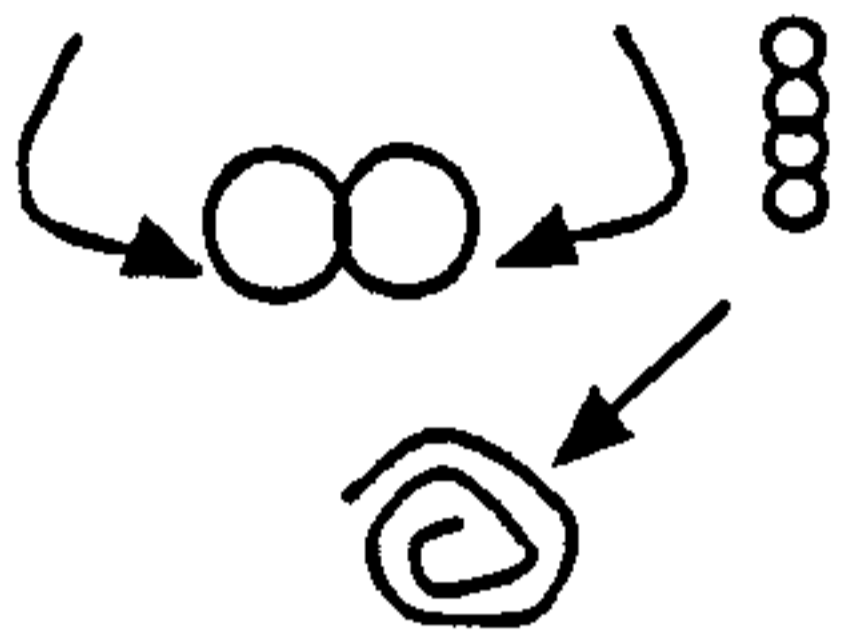
- desperation



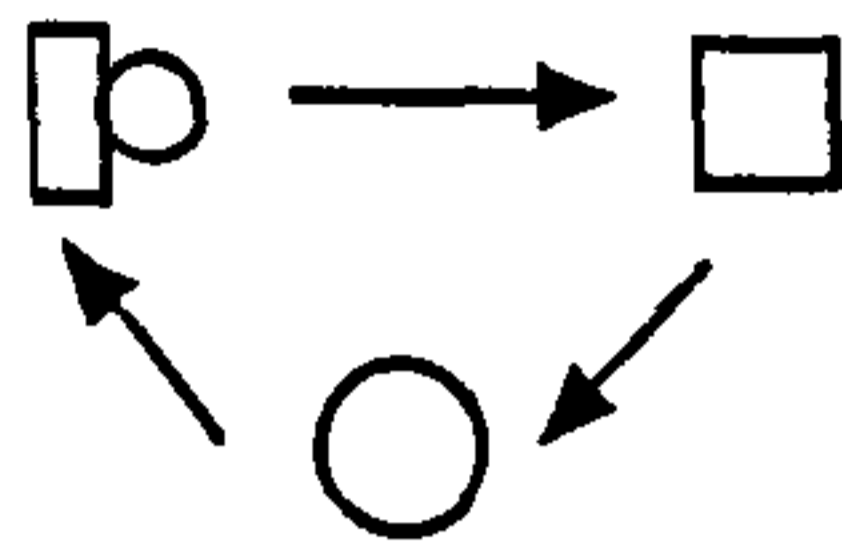
- darkness



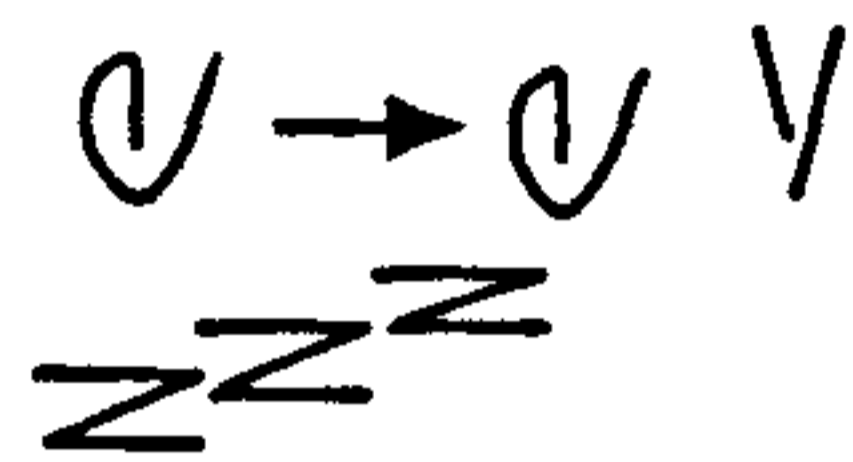
-oppressed



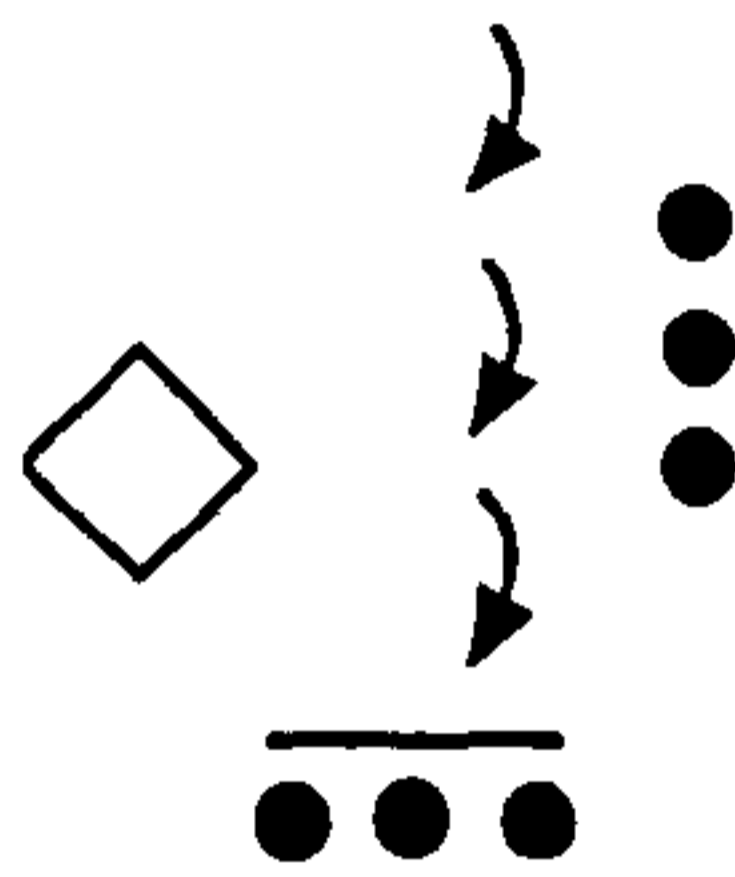
- harmony



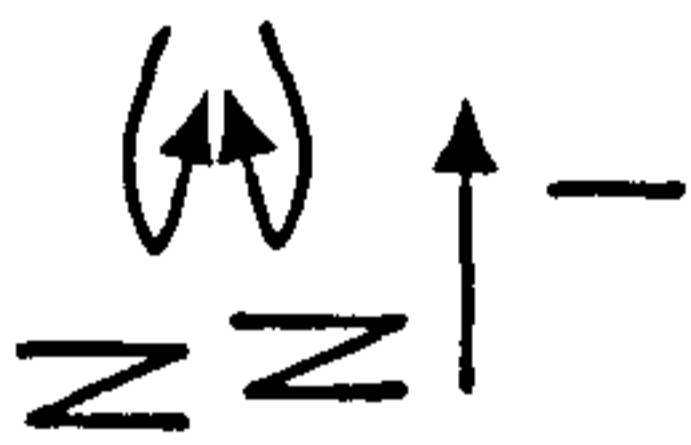
- joy



- sadness

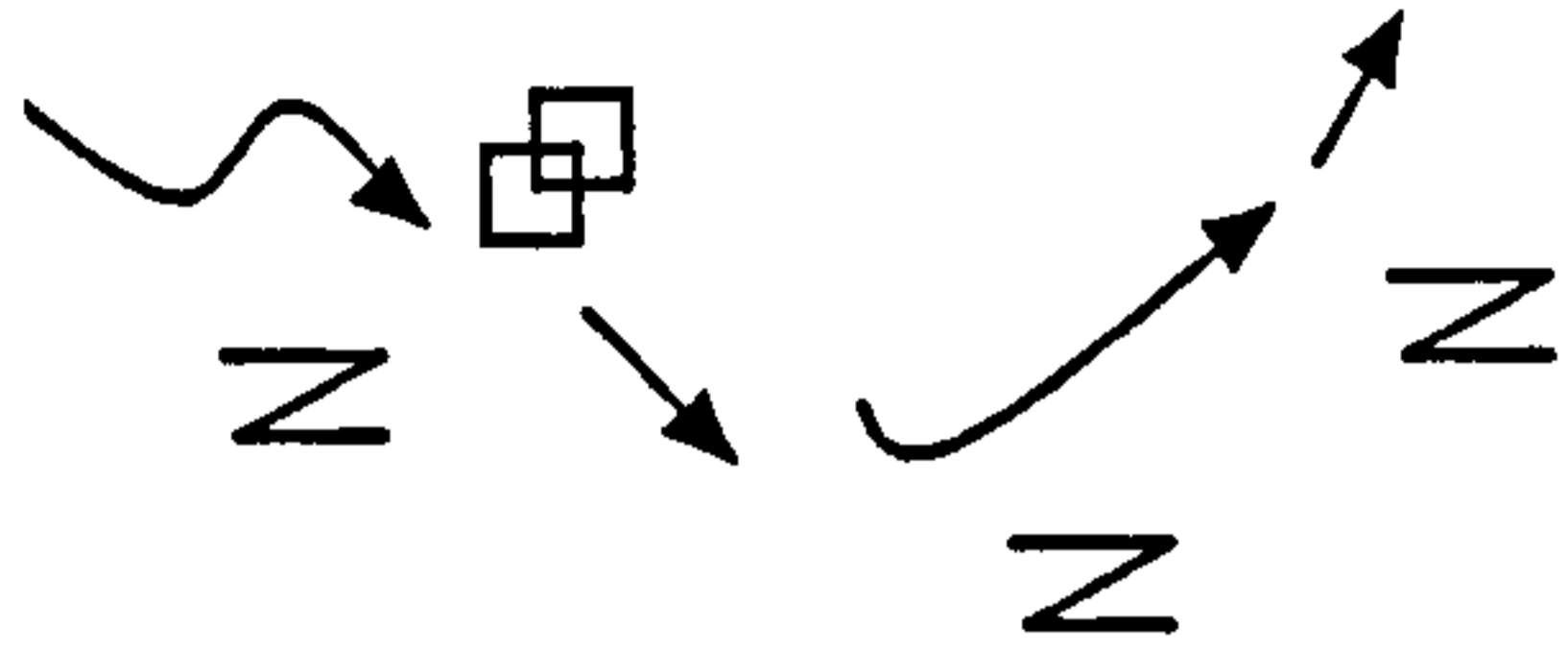


- shy

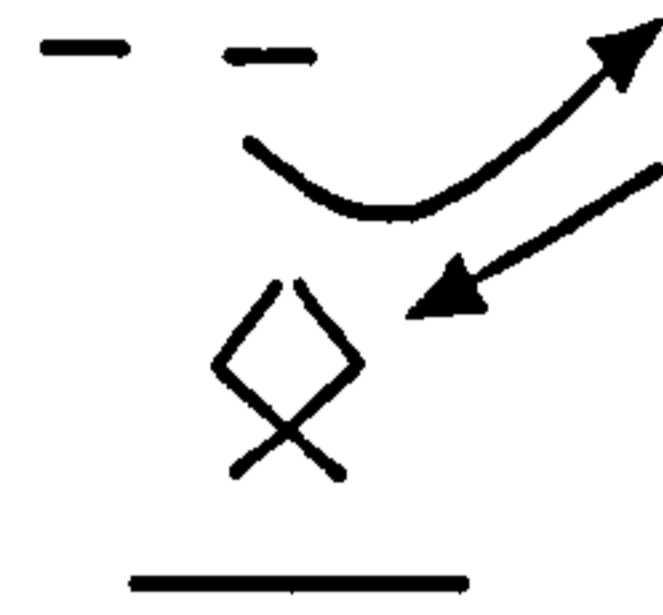


The spiritual

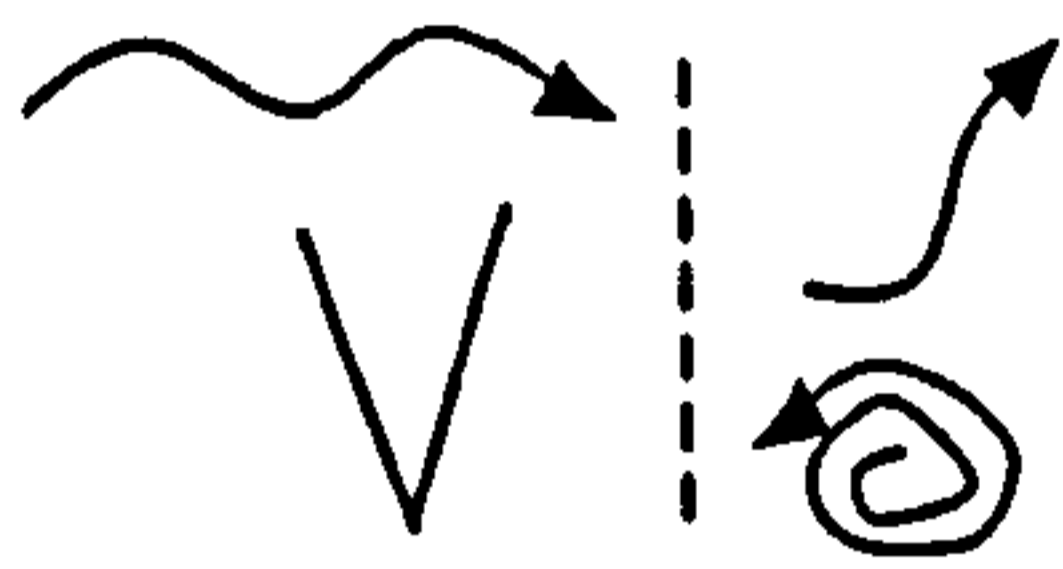
- ecstasy



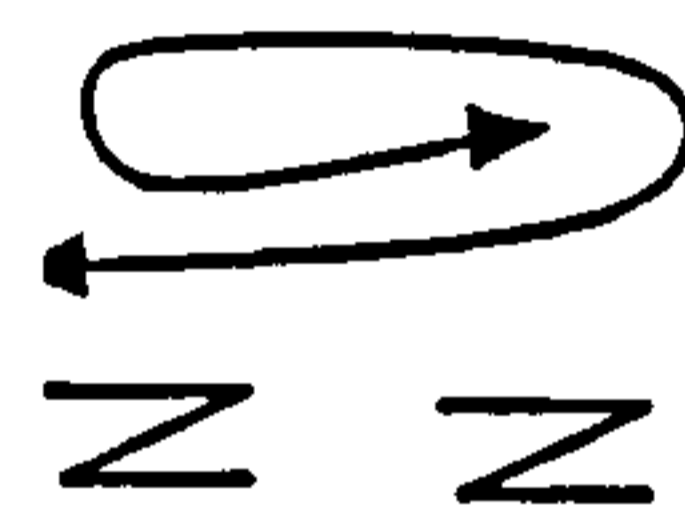
- light



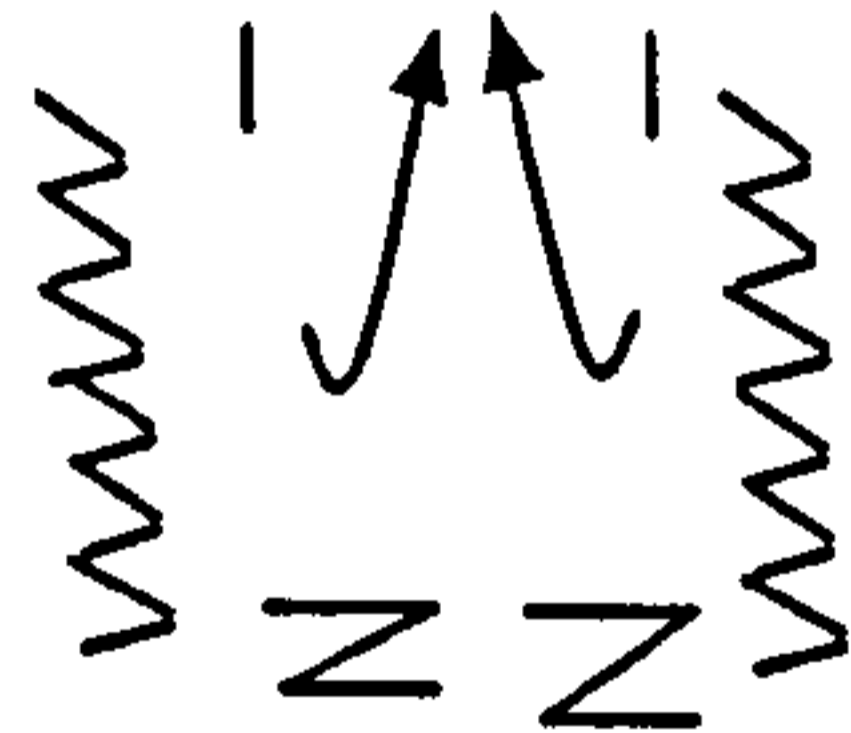
-emergency



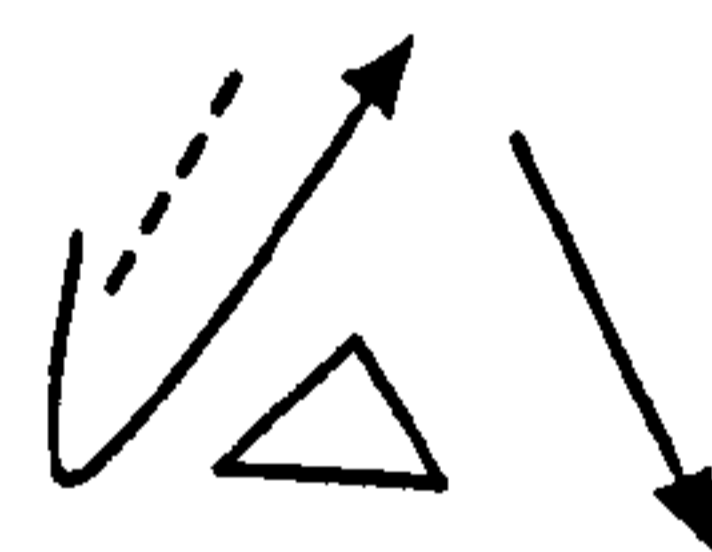
- love



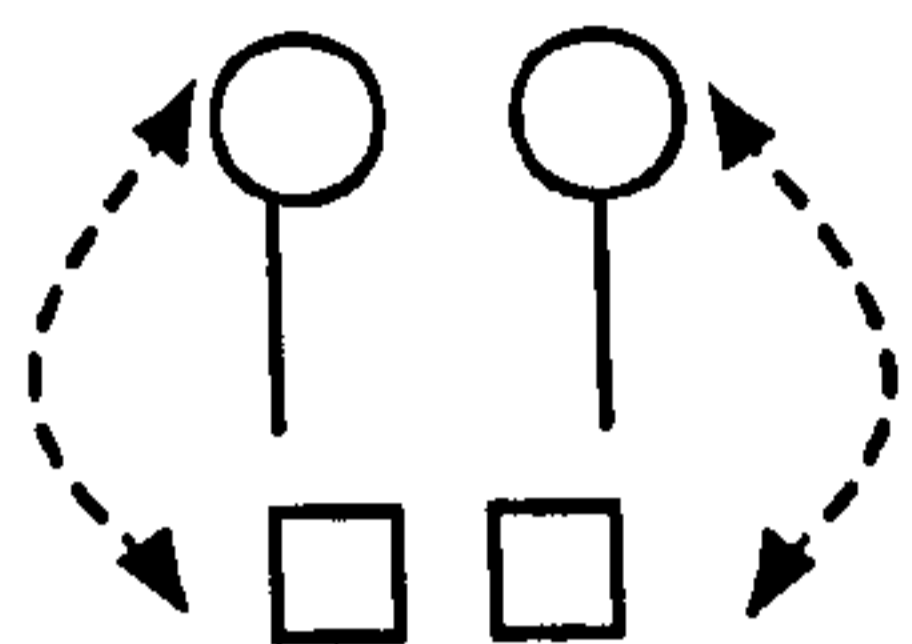
- mercy



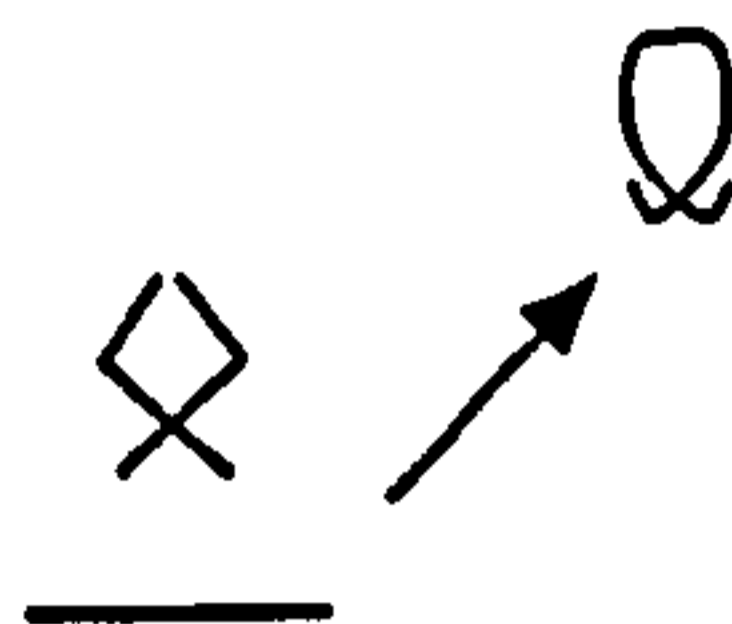
- care



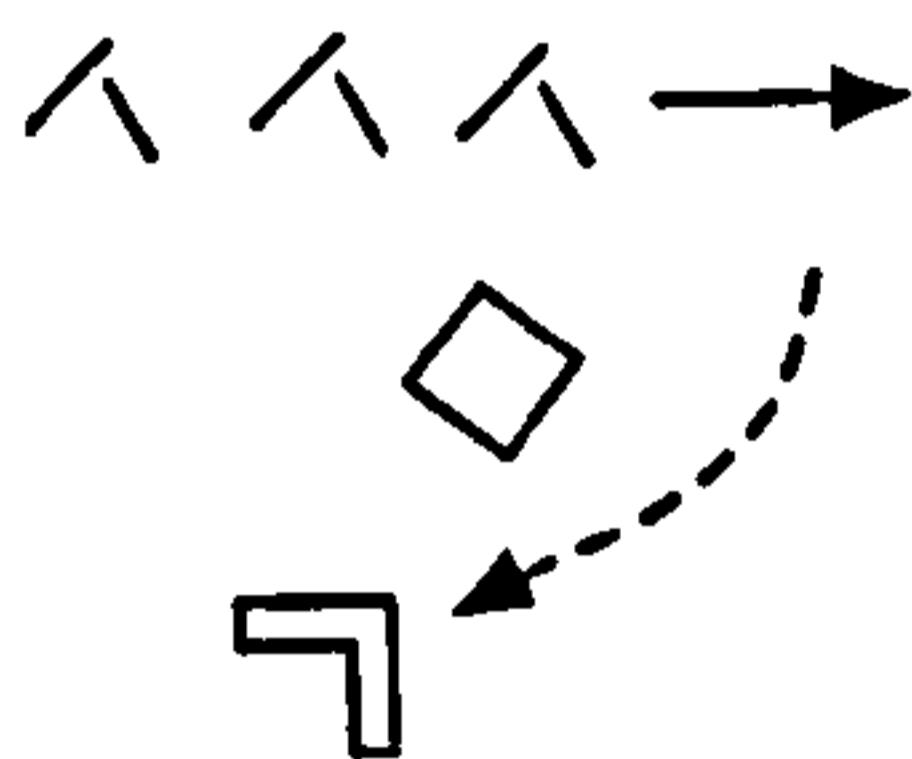
- hungry



- pain

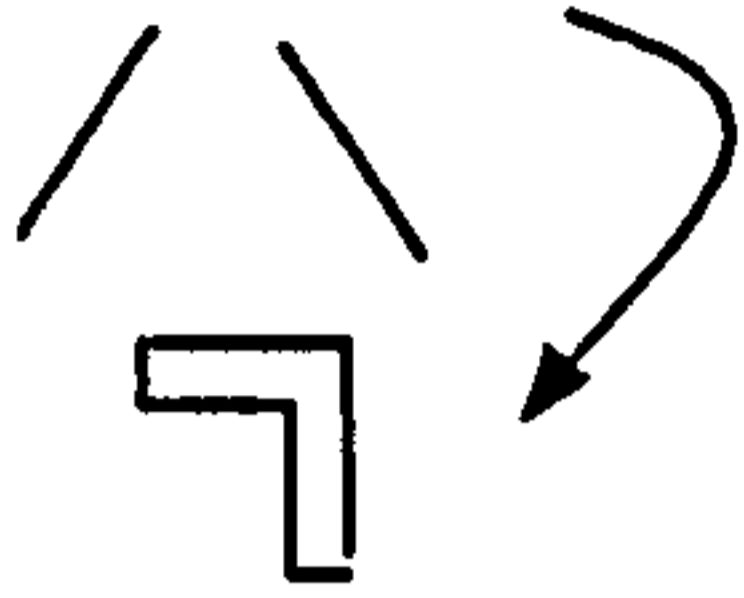


- struggle

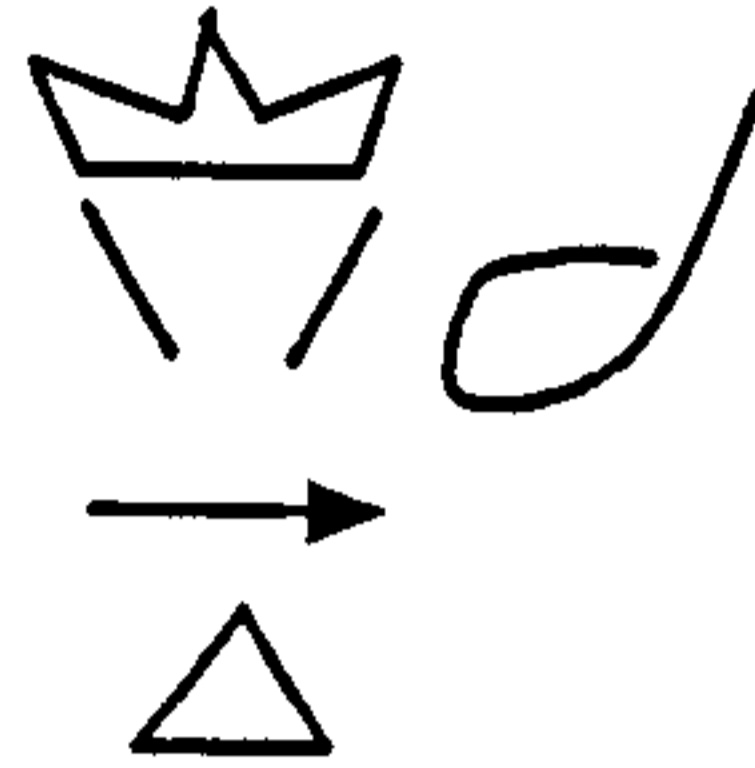


The Status

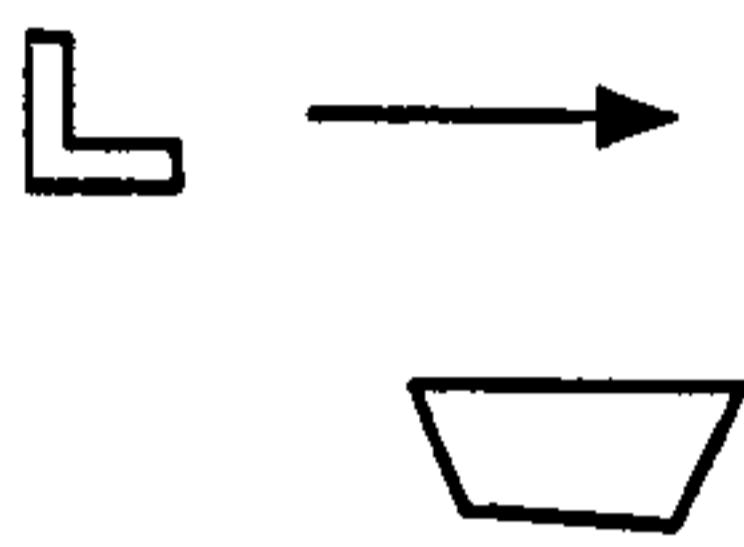
- noble



- king

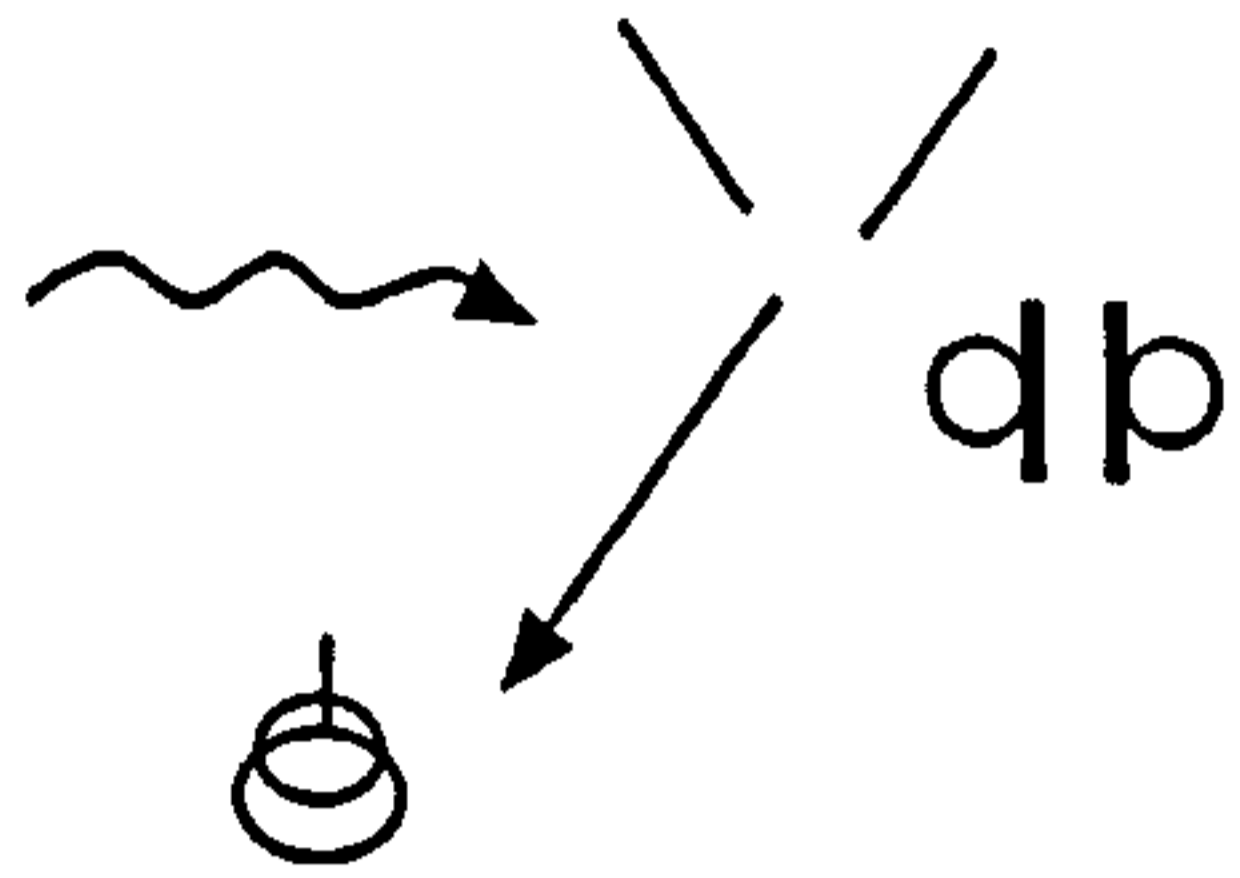


- The common people

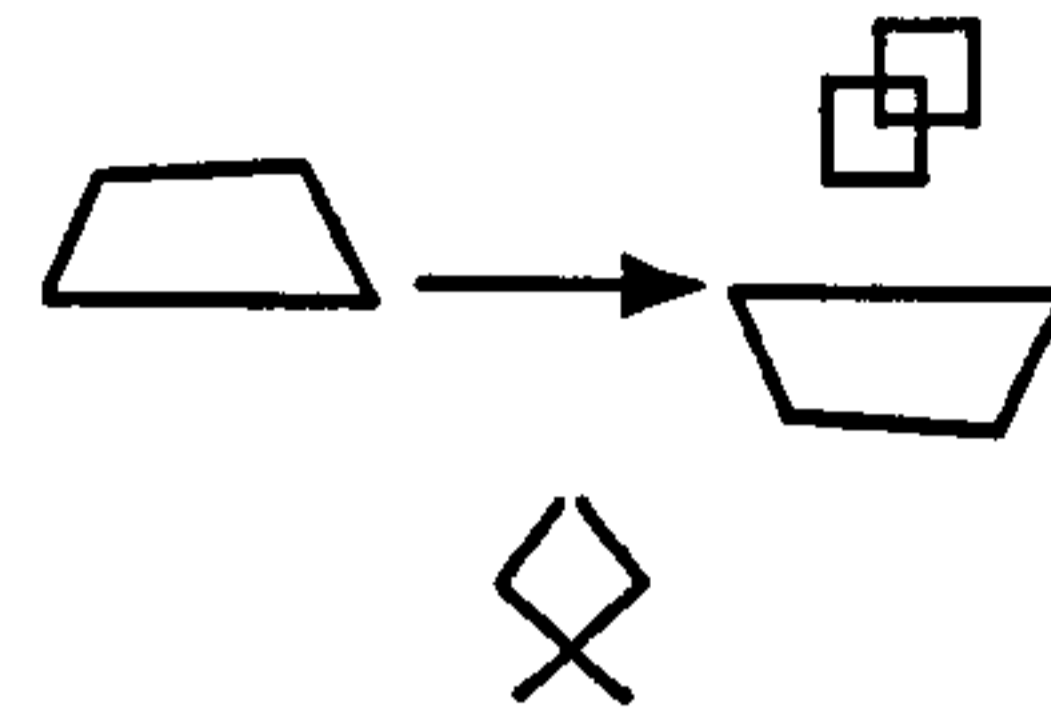


The Nature

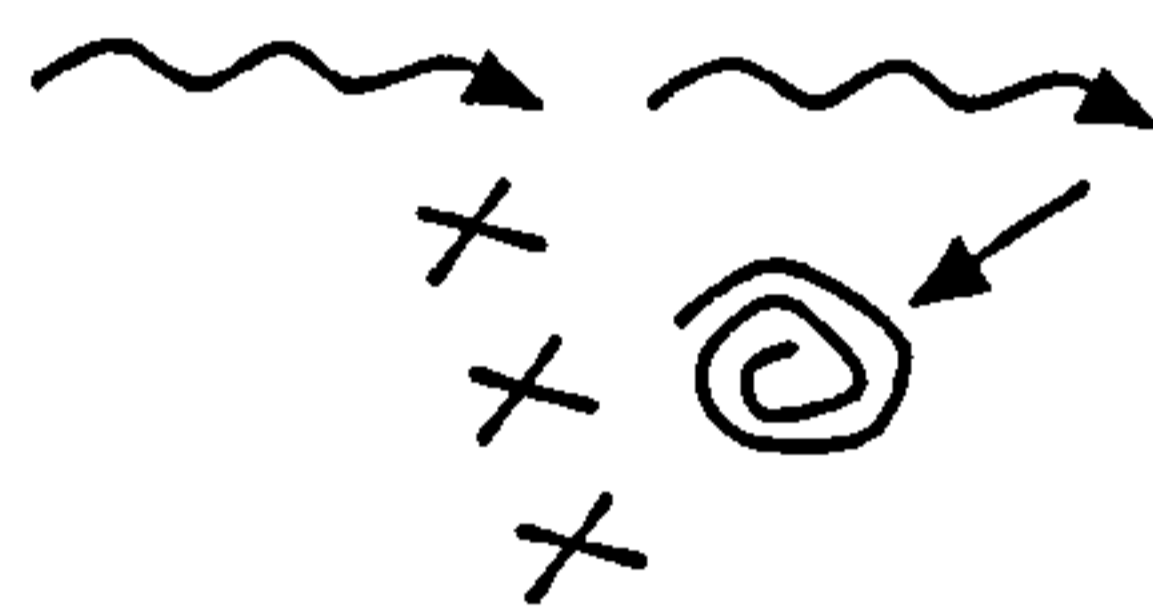
- wind



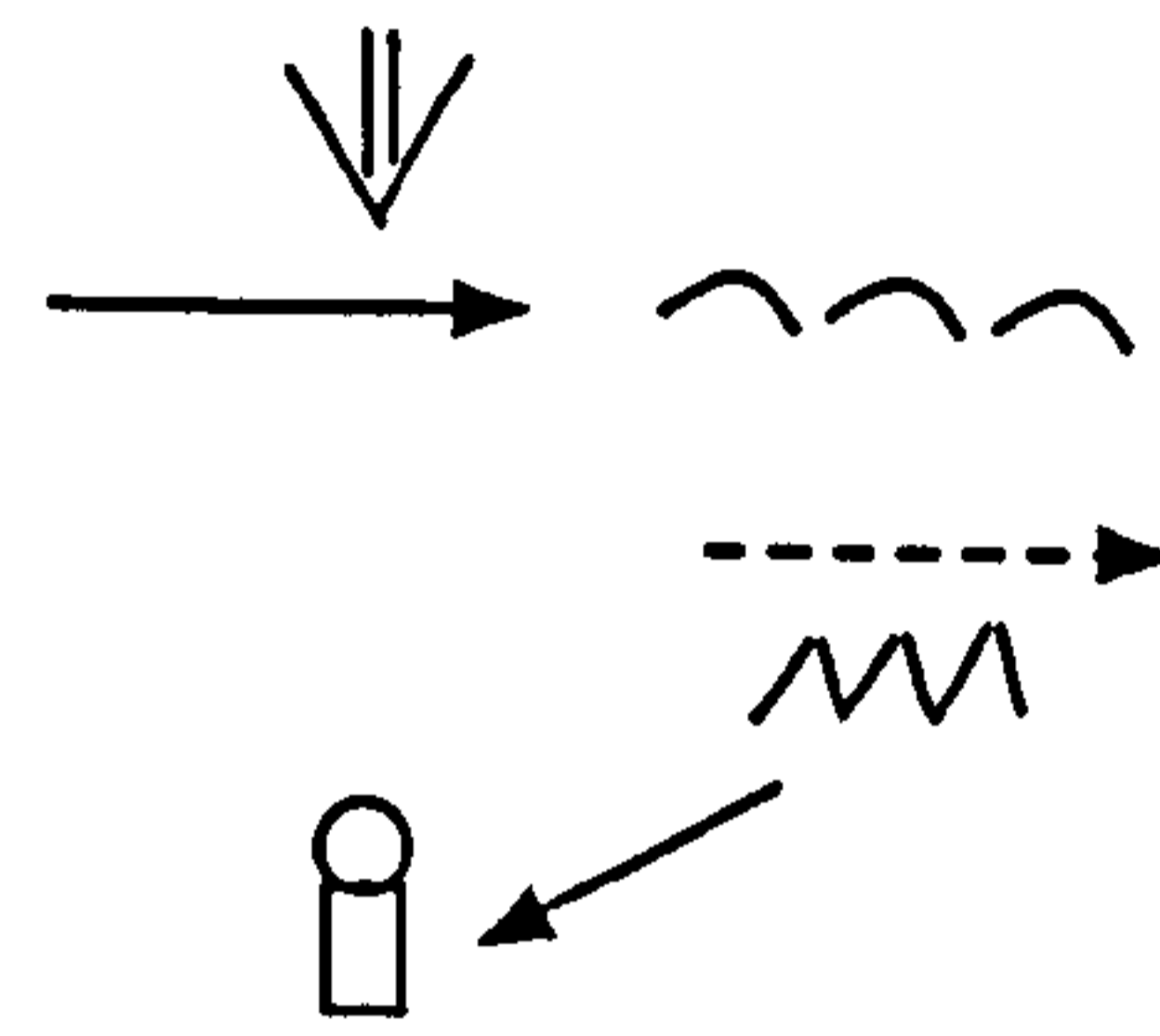
- cloud



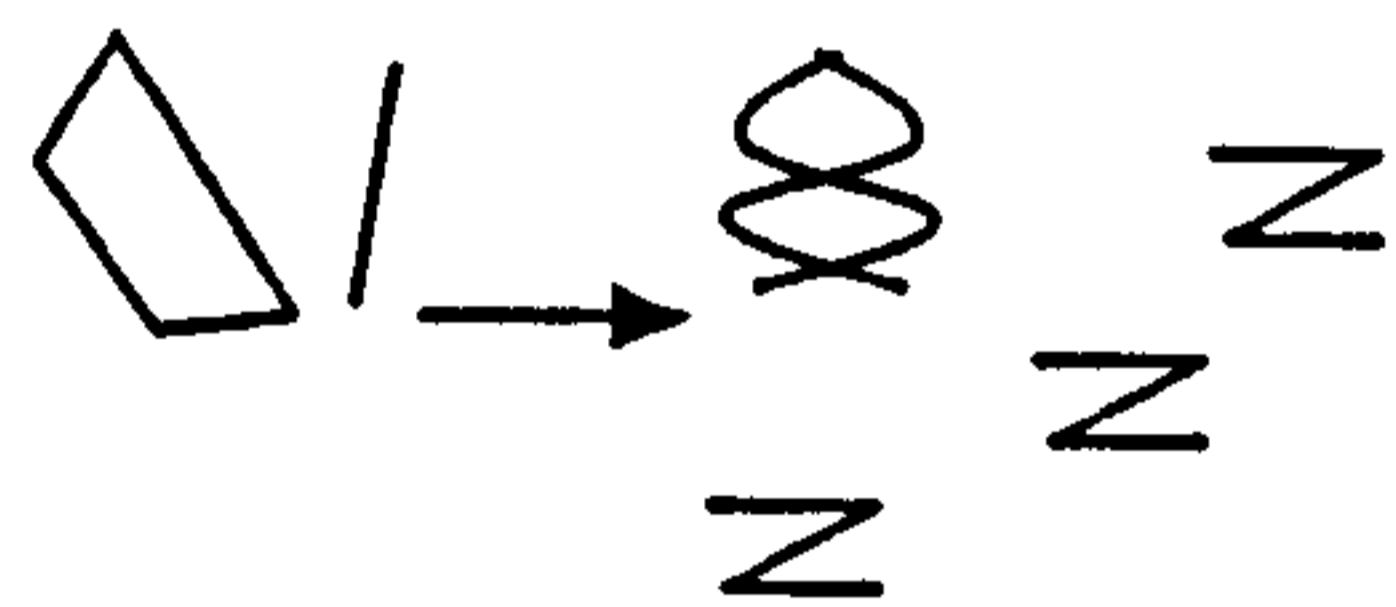
- wave



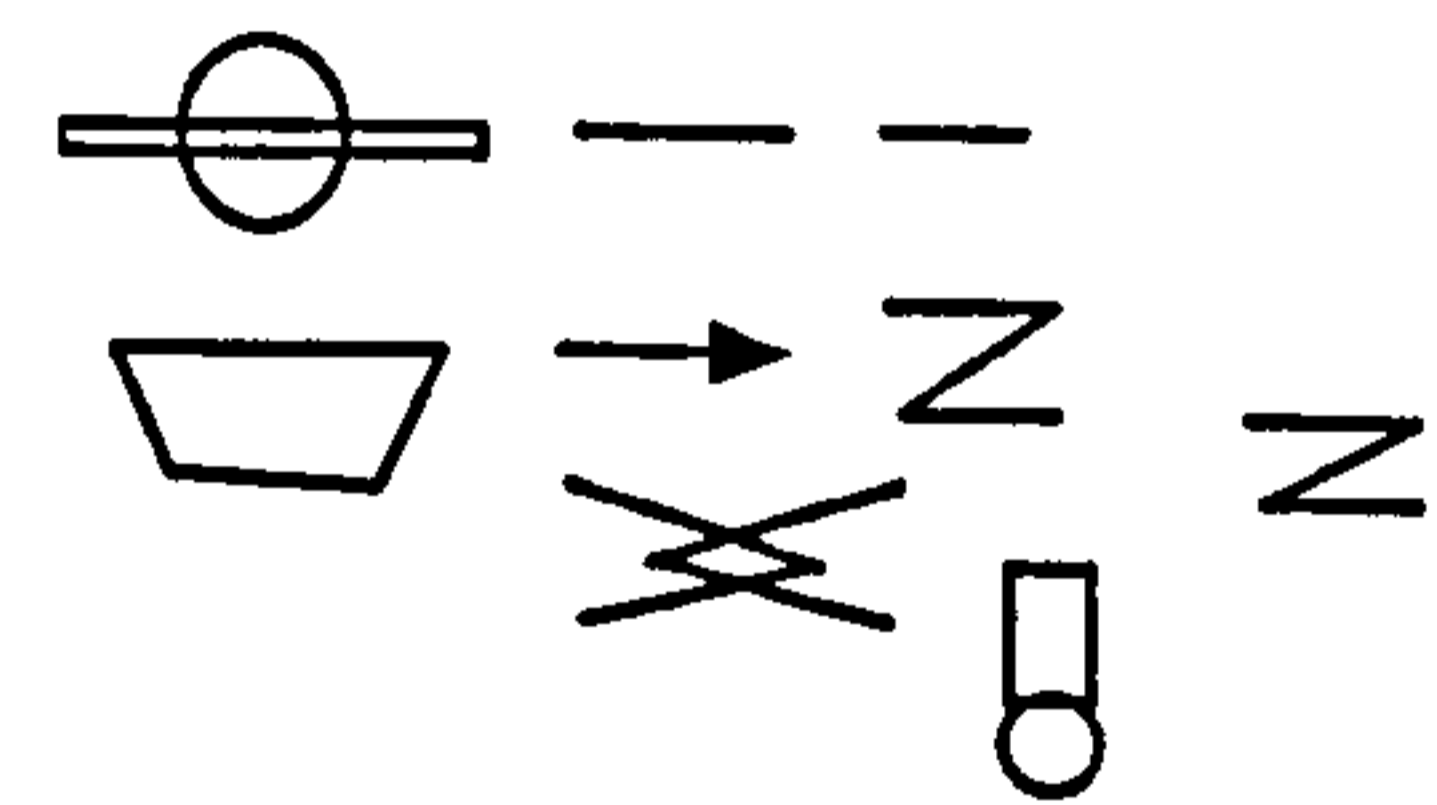
- tree



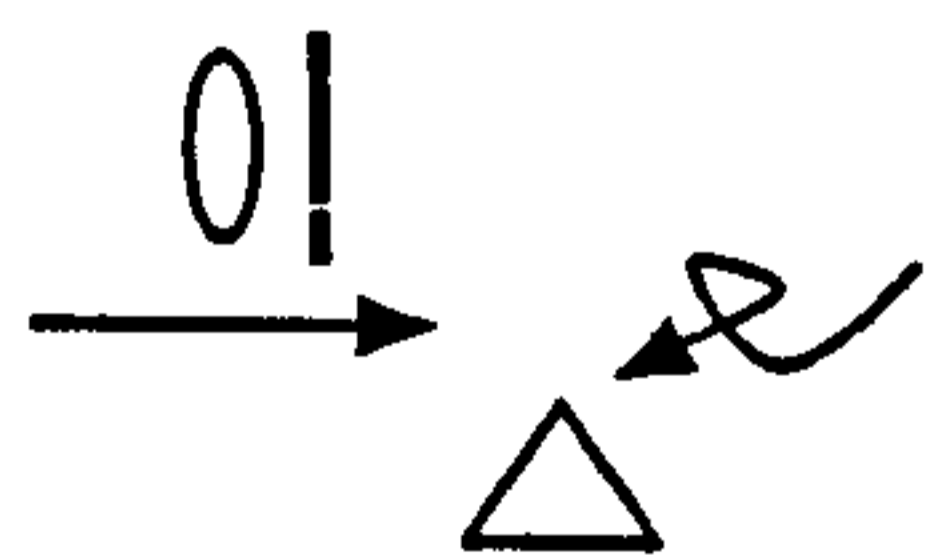
- sky



- land

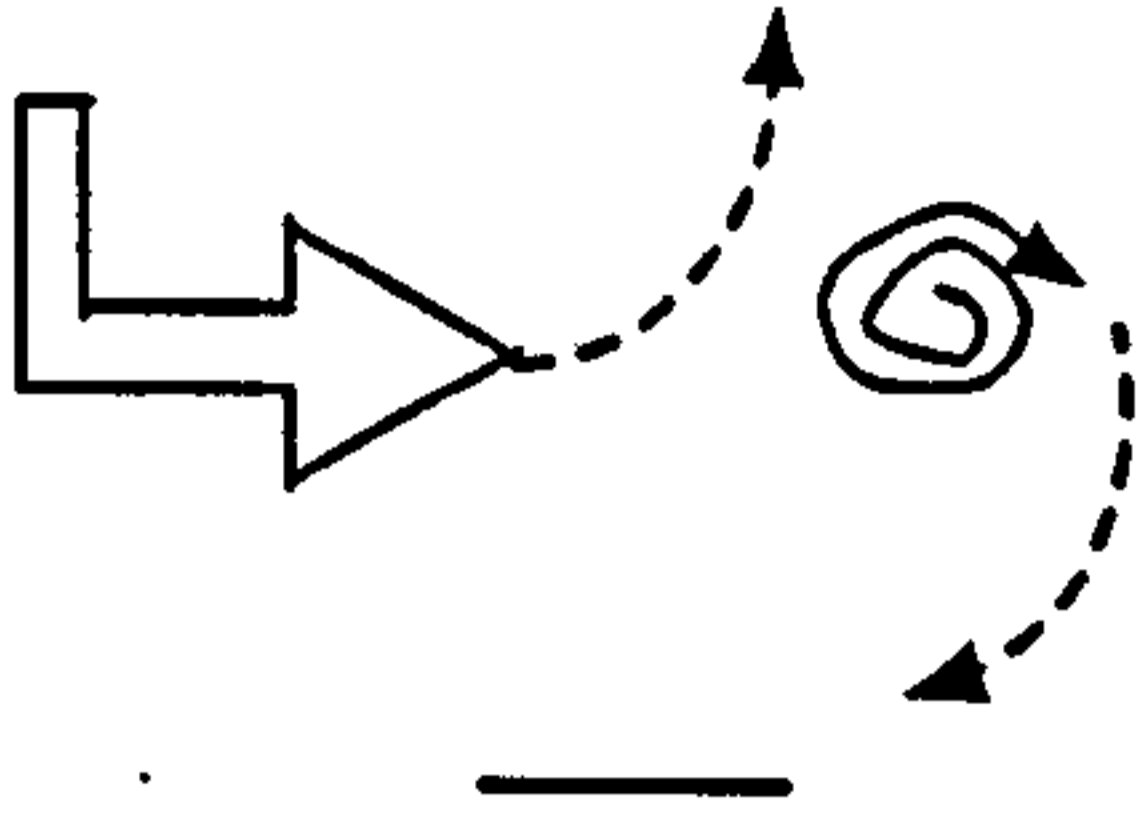


- rock

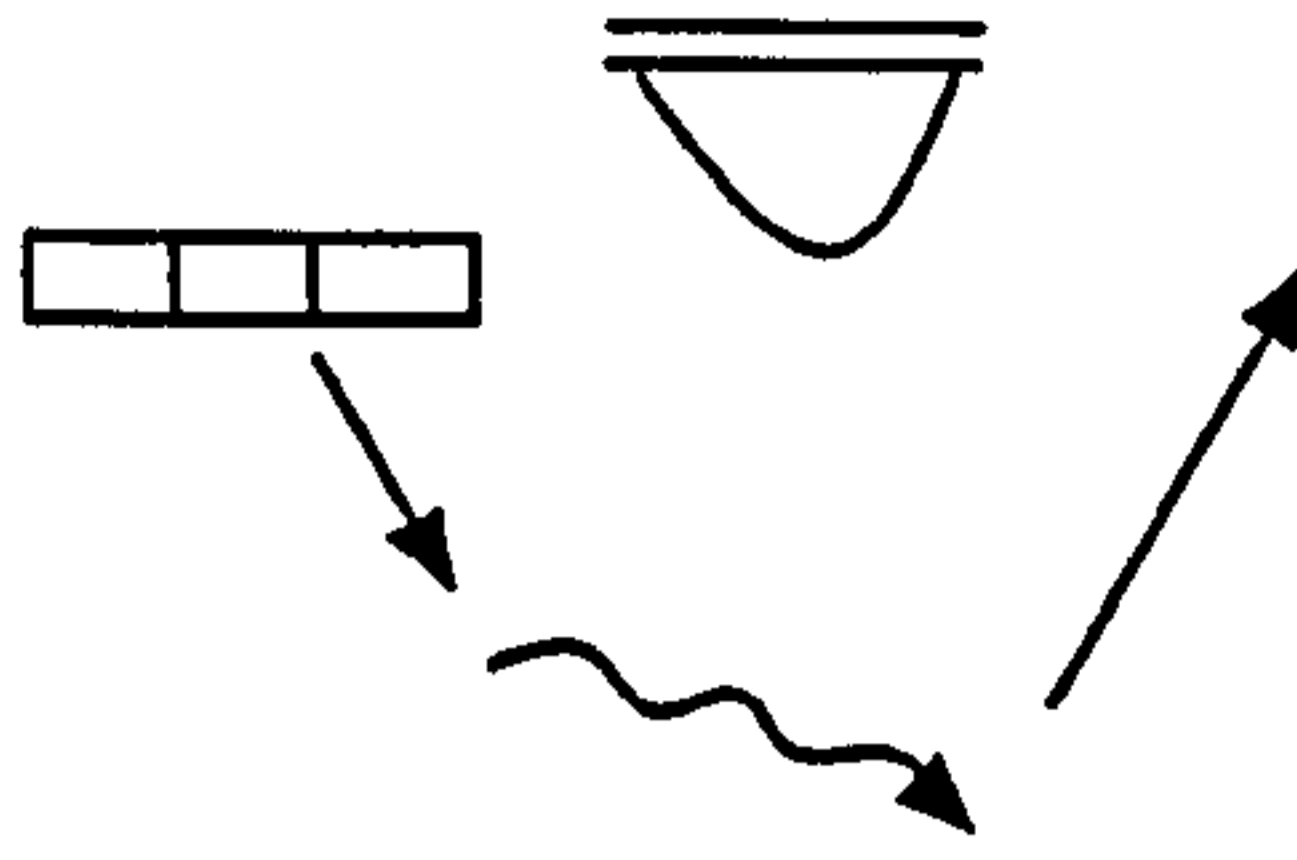


The Others

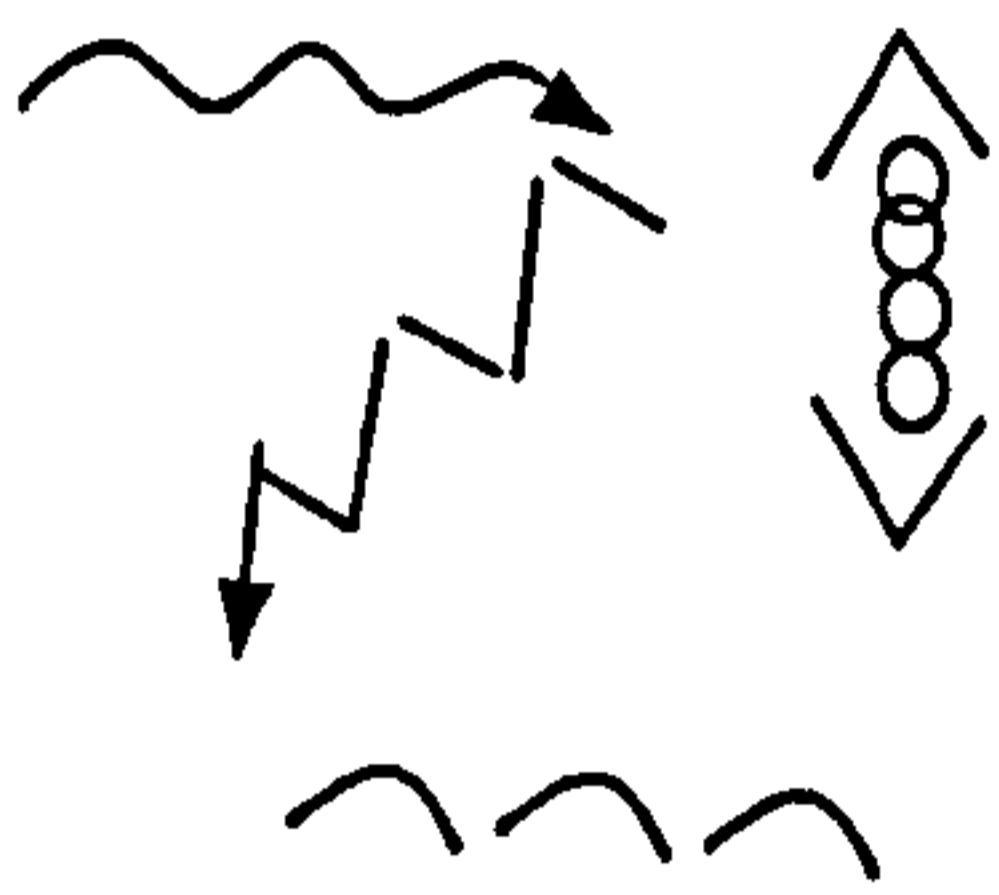
- finish



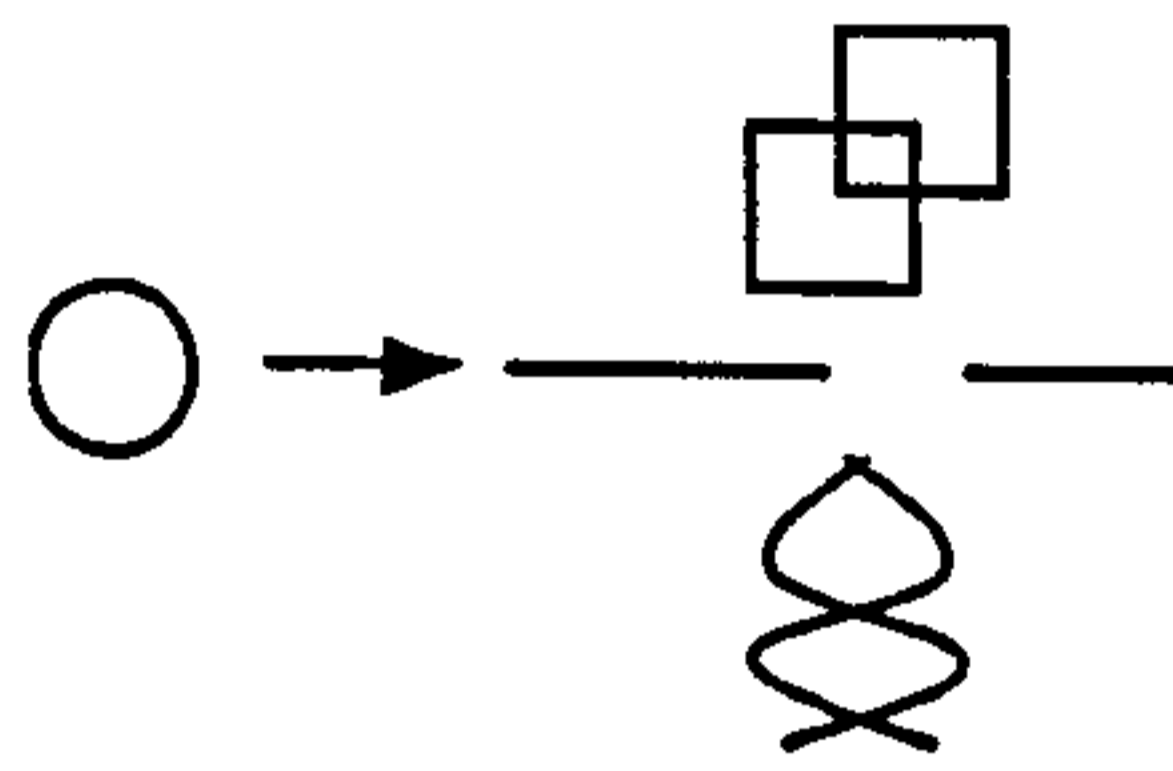
- start



- sound



- meeting





P 1-1



P 1-2



P 1-3



P 1-4



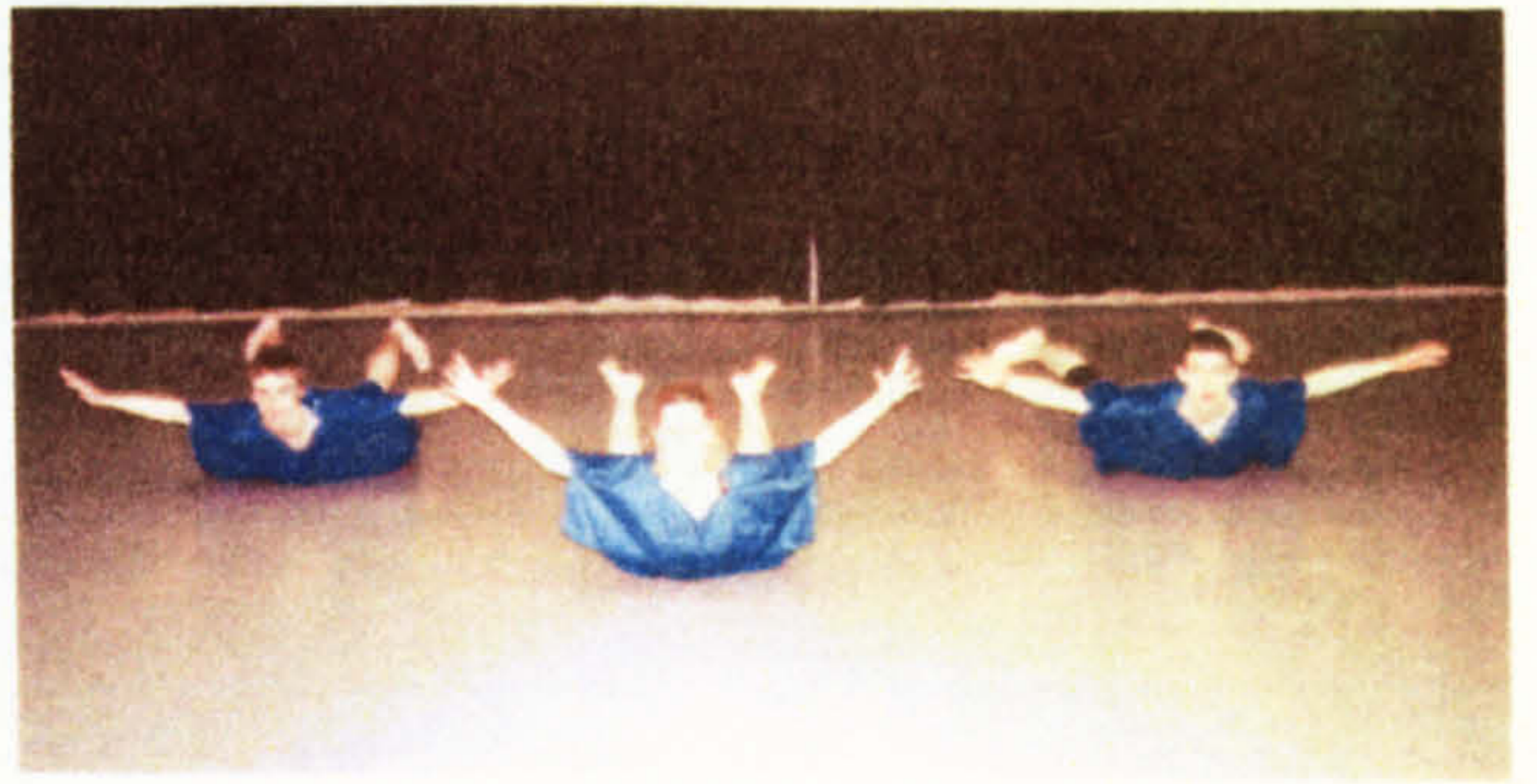
P 1-5



P 1-6



P 2-1



P 2-2



P 2-3



P 2-4



P 2-5



P 2-6



P 2-7



P 2-8



P 3-1



P 3-2



P 3-3



P 3-4



P 3-5



P 3-6



P 3-7



P 3-8

Section 5

5.1. Technical notes 1

The Performance Pieces

Introduction

Each of these pieces had elements that were changeable depending on what I describe as spiritual improvisation.

The performances aimed at developing a range of action sequences that could be described as moving naturally, beautifully, strongly, softly. These are not simply external concepts, but apply to the inside of the body and are connected to the concept of spirit power. All of the technical work in these performances involved a particular breathing technique.

These performances are inter-disciplinary, and involve acting, dancing, and singing. In addition the performance explore the performer-spectator relationship, in particular inviting the spectator to participate. I would argue that when the performer-spectator divide breaks down to the extent that everyone is on stage dancing or performing that this relates to the concept of harmony, or moderation between opposites (Jung).

Solo : NOSTALGIA, NOSTALGIA, NOSTALGIA.....

This Dance technique originates from the traditional Dance which is called 'Sal Pul Li'. Sal meaning misery, sadness, unhappy etc, and Pul li meaning protecting, avoiding and solution.

The technical innovation in this dance technique was the development of the use of the scarf which was used in a much less limited way than in the traditional form, and thus was an expression of the internal power of spirit in the context of modernization. There was also a developed use of a breathing

technique which allowed for more emotional resonance and feeling.

Solo PASSION OF GRACE (POWER OF SPIRIT)

The most important aspect of this dance is the use of control in relation to 'CHUNG JUNG DONG'. meaning the dynamic of real power or movement is from internal silence.

Breathing technique is used to control the heavy movement in this Dance.

A remarkable aspect of this dance technique is the variety of different actions involved, such as step, turning, shoulder etc.

This dance originates from the Korean traditional dance which is called Tea Pyung Mu, the dance of the Queen.

This performance relies heavily on spiritual improvisation and the final performance will depend very much on the performers state on the actual performance day.

Solo :Arirang

This piece is a development from the traditional folk fan dance with the use of the fan expanded to integrate with lower body technique.

Solo The Wing of the Freedom.

This piece applied traditional techniques and with modern dance techniques in what traditional dance calls the bird dance, where the fan is used as the wing of a bird.

In this piece a technique has been developed to integrate the traditional use of the fan with modern dance turns, use of the lower body, and floor work.

Solo The Sound of Soul.

This piece has applied physical theatre techniques, pantomime

skills, the use of the step, singing (without words), and the use of percussion equipment.

The basis of the improvisation in this performance is to share everything with the audience: your mental state, your spirit, as well as stress, agony. And to solve things together !

The step technique is a conversation with heaven (space) linked through breathing that controls the spiritual and physical energy.

The sound of the drum is the sound of the internal performer (the mind), and this internal power connects with the playing of the musical instrument.

The use of the voice to sing without words is using vocal improvisation to connect directly with the audience's internal processes with which they make their own interpretation of the sounds.

Solo The Sublimation

This piece applied traditional and modern dance technique to explore elements of Buddhism. The performance aims to explore the emotions of vexation, agony and distress, and the means to sublimate these.

In terms of technique the performance linked internal energy and action.

Group Dance

On Earth

This piece is based on the practical techniques developed in solo work, placed in a group performance context.

It is a performance style that has input from both the West and the East, with most of this piece's techniques and methods generating new modes of practice for both composition and performing.

It needs to be said that this group piece was a demonstration, and it goes without saying that these techniques need a long time to develop, hard training, and particularly the development of the breath technique. It requires a life times practice.

This group piece starts with the mythic beginning of the World, and attempts to perform notions such as timelessness, to explore how performance can raise questions about the meaning of time, as well as about the meaning, the place of human beings in the world.

Scene 1

The performance starts with the Drum. In Korean dance the drum symbolizes the beginning of the world. Sound is understood to be the first element in creation.

When, Where, Why the beginning of the World ?

The question comes to us as light from the mist of dawn.

Human life started on Earth. But nobody knows the reason for this or the aim of life, if indeed there is one.

However, beginnings always indicate hope.

Scene 2 Bird Dance

In humans idea of Paradise everything is peaceful and full of happiness.

In Korean culture, the Bird means happiness and peace. The dance technique developed for the Bird Dance comes from the traditional dance called ' HAK CHUM', or DANCE OF THE

CRANE.

Nature symbolizes peace and beauty.

The animal which symbolizes peace in the East is the crane.

The dance of the crane has been performed from ancient times.

The dance technique involves a soft line of movement, gracious and confidence in postural position, accuracy and precision. This dance was danced by Sun Bi, and is associated with perfection, truth and beauty.

Scene 3 Devil Dance

Destruction of Paradise, Devil attacking Paradise.

This dance describes the power and destruction of evil.

What is the origin of death, hatred, fighting and war ?

Scene 4 Drunk Dance

Modern society has many problems such as drug addiction, sexual, stress, drunkenness, violence, greed etc.

This scene uses physical comic movement and applies physical theatre techniques which only use body movement. There are also some traditional dance choreography, which in traditional dance is well known as the drunken dance.

Scene 5 War Dance

The history of the world is more often than not a history of warfare.

This dance developed a technique using the stick and associated martial art movements.

The result of war is death and pain.

The story of war has many things such as glorious honour, heroism, sacrifice, death, and destruction, but what is the reality ?

The development of this piece involved training in movement with the stick., and fighting skills from Eastern martial arts which

can transfer to dance which involves combining rhythm and balance with stick skills.

Scene 6 ***Angel Dance (Solo : Bird Dance)***

Based on the mythic story of the angel from heaven who reaches the ground where all around is darkness and misery. It is a further development of the Korean Bird Dance.

Scene 7 ***Mask Dance***

This dance choreography explores the duality of human nature. Humans consists of many factors such as good and bad, happiness and unhappiness, pleasure and pain. The major point of this scene is to explore how to communicate psychological factors by movement.

It is based on the understanding that human psychological development is linked to physical body movement.

This piece integrates traditional mask dance with modern dance technique.

Scene 8 ***Breath Dance***

Every movement needs breath.

Breathing technique is most the important element in this research programme. As a technique it is concerned with how to control the inside and the outside of the body.

In Eastern thought the original element of nature is air, and it is from this that it is considered that human breath can unite with DO.

This scene attempts to physicalist this idea in performance.

Scene 9 **Drum Dance (Solo and Group)**

People signal to heaven for their salvation.

The dance with the drum.

The drum symbolizes creation and beginning. This piece starts with the simple sound of the drum, but as this scene is performed the sound and rhythm becomes more complex.

In this research, before playing the drum I instigated a ceremony or meditation for the cleaning of the mind and the body. Eastern people think that the playing of the drum is a divine activity. Therefore for this piece technically, the state of mind is more important than the technical state.

Scene 10 **Step Dance**

.

This dance is developed as an integration of Eastern and Western use of rhythmic steps in dance movement.

The landing of the step on the ground symbolizes the unity of heaven earth and the human being.

The technique is developed from a mix of Korean and Western rhythms, and then choreographed in a new style, which can be developed still further.

Scene 11 **Bosal Dance (Solo)**

This dance is developed from the traditional dance 'THE HAND OF BUDDHA'

It has many meanings which include mercy, understanding, sympathy, love, humility, blessing etc .

In Eastern belief salvation is not delivered by a judgemental saviour, but rather the saviour is seen to embody love for all human beings along with sympathy and understanding.

This dance technique is based on the symbol from Buddha's hand

Scene 12 ***Celebration Dance***

Peace on Earth. Harmony and Love .

This dance is developed from modern Latin and Traditional Dance.

The harmony is love and love can overcome anything.

Darkness has gone, and agony, pain and sadness have been transformed into peace, pleasure happiness.

In this piece the performers invite the audience to join in the performance.

This is attempting to create the conditions where the audience are not just watching to performance, they experience performing itself.

5.2. Technical notes 2

The Relationship between traditional and new techniques

(Ref : T - traditional dance technique, I - innovative dance technique)

New techniques in modern dance:

1) Step

T : Korean traditional style of step to start from heel and Western step start from toe.

I : to innovate a new style which mixes heel and toe.

2) Jump

T : traditional dance has very little jumping technique although some folk dances do have some jumping.

I : light or heavy jump, turning jump, to change body movement.

3) Turning and spinning

T : traditional dance uses very developed skills in this technique

I : highly developed turning, spinning

Innovation in relation to Korean Traditional Dance

1) - Sal Pul li

T : The traditional dance of Sal Pul Li consists of static movement with internal expression, and the movement has little variation. Its attraction lies in its sublime movement.

I : To innovate, use traditional dance step, the movement of the scarf shoulder dance with breathing technique. The front of the body developing traditional technique and the back part developing a modernized dance technique with Chung Jung Dong

2) The Tea Pung Mu

T : In traditional consist of arms, foot, body with shoulder movement, particularly, very developed small foot step and style.

I : to innovate the technique of the arms. Together with the foot, the whole body, shoulder, step, turning, spinning movement technique.

3) The Fan Dance

T : The traditional Korean Fan dance is usually only performed as a group dance.

I : The innovation is to create this as a solo dance, and to create a new fan technique which expresses internal feelings. Formally the fan dance is only used as a big celebration dance, but here it is performed in a different way.

4) The Drum

T : The traditional rhythm of drumming derives from playing with others musical instruments that maintain a regular tempo.

I : To innovate a new way of drumming which can be used in physical dance theatre and that can integrate with improvisational performance.. Normally, a drum is only played as a musical instrument, and is not integrated into performance.

The development of expressive techniques

1) The formation of expression

T : Traditional dance uses a technique of taking small breaths , to express the static movement that is based on Chung Jung Dong

I : This research integrates a complete range of breathing techniques and Chung Jung Dong, with the aim of connecting each movement with breath and energy.

2) The face and acting

T : The traditional dance is not dramatic and has no acting face.

I : This research applies dramatic skills, including the face ,to all movement.

3)The movement.

T : The traditional dance movement is static. It uses repetition, in order to preserve its method of training and its technique.

I : To create a much wider range of movement.

The modernization of dance performance

1) The Music

T : The use of traditional music with traditional music instruments.

I : The integration of traditional dance with originally composed Western music , together with the integration of Western and Eastern music.

2) Use of objects

a. The scarf

T : Traditional dance uses the scarf statically, and it is not used very much for technical development.

I : To develop new scarf techniques with breath technique which express internal factors such as the image of spirit, energy, Ki.

b. The fan

T : The Traditional fan dance developed only the upper body, and the size of the fan remains mostly the same.

I : To change the fan size when necessary, and to expand the expressive range using whole body movement.

c. The drum

T : The traditional drum is used for playing with other musical instruments sitting down together, and the folk drum dance is used solely for celebration.

I : To use the drum with movement, to create new rhythms from sound and silence, to use tension, and to use the drum in connection with physical techniques (i. e. as a performer rather than a musician).

d. The stick

T : The stick is only used for playing the drum.

I : To make stick movements, integrate these movements into the playing technique of the drum, to integrate movement and drumming with rhythm.

e. The mask

T : The mask in traditional dance is only worn on the face. The mask dance is also a regional dance.

I : This research used the mask in other ways, not just on the face but as an object and on other parts of the body.

3) Costume

T : The traditional dance costume is a skirt and a jacket worn as a ceremonial dress. Each dance style has its own dance clothes.

I. Developing a costume style for each piece with a mix of Eastern style (colour for example) with Western use of costume (to create mood, character and so on).

4) Breathing with the spectator.

T : In the final part of the traditional mask dance everyone uses their voice together.

I :A development of the traditional stage shout UI S to motivate the performer and generate spectator participation (by shouting back).

5) Role of director

T :In traditional arts practice the dancer is trained to dance within a defined traditional composition.

I : To explore direction in the context of dance movement which combines traditional techniques with dramatic acting, physical theatre and movement skills.

5.3. Technical Notes 3

1) Breathing Techniques

As explained elsewhere these notes are for explanation only. The technique is a practical one and to become proficient requires a long period of practice.

The following notes are given as a guide only, to serve as a documenting of a process.

The fundamentals of breath technique

in, out

,holding

long time in and out

short time in and out

short spit in and out

pull up and down

cutting in and out

whole body and part

concentration

graduation

break

side stretch

medium, high, middle, low

sky, earth

Breathing technique and emotional expression

This breath technique is to enable maximum expression of emotional response in performance, and to maintain the performer's stamina and control of the physical body.

* Happy, joy, pleasure

light breath, short breath in and out.

* Fear

heavy and low breath. the breath in is small and frequent, and the breath out is big and sudden.

* Sadness

cutting breath. this needs the speed and strength of the breath in and down, deeply in and out

* Anger

deep and strong breath.

breath in and stop

a long breath after then breathe out several times.

the small breath with the stomach, but then a big angry breath with the whole body

* Greedy

sharp and fast breath.

Long breath out and short breath in after then long breath in and out.

* Hatred

sharp and strong breath.

to spit in and out with breath which is short and frequent.

Using breathing technique in movement.

* Jump : breath in, and stop, and then jump up.

breathe in speedily when running to jump, and then breathe up and then stop at the precise moment of jumping.

Notes of caution:

Do not breathe from the chest. Breathe from deeper lower part

of the stomach.

Do not forget to stop the breath on jumping, after then breathe in and out together for good timing, because jumping needs a huge energy surge and it is the breath which supplies the energy.

* Breathing technique with spinning or turning movement.

It will be a different breath in and out depending on the technique of turning or spinning, but the major breath technique involves breathing in to stop and taking small breaths.

The breathing technique of resistant, or insistent movement involves pull up, stop quickly, cut, long time in and out, fast and slow

* The fast foot movement of breath is belly and up.

Push down air to the belly and tense between the hip and thigh to take the breath.

* The lower body movement of breath method.

When breathing lift up, after breath in and out, short and long, slow, intensity of whole body breath, breath from the belly.

2) Using the Bar

These notes for Bar Work are related to the Breathing technique in (1)

Symbols

()-tempo, BM -Breath Method, F-Forward, S-Side, B-Back, f-foot

S = Step

h = hand and arm or upper body movement

L = left

R = right

1.

<1> Both hands hold on bar, stretched body, and then slowly flexing knee.(8)

BM : gradation, middle, low, up.

<2> Both hands hold on bar, slowly to spread body from foot toe counting 1, 2 ,3, 4, 5, 6, 7, 8 slowly spreading knee and stretching up.

BM : gradation, middle, low, up.

<3> The movement of <1>, <2> 4 tempo(2 times) up down, two tempo (2times) up down .

BM : gradation, middle, low, up.

2.

<4> R h hold on bar L h slowly turnover in 4 tempo. L f step on front gradually hill, instep, toe for 1 tempo. rest 1 tempo just breathing.

BM : cutting, part, middle, belly, up.

<5> The opposite hand of <4>, The opposite foot of <4>. rest 1 tempo just breathing

BM : cutting, part, middle, belly, up.

<6> Left side of <4>,<5>.

BM : cutting, part, middle, belly, up.

<7> The movement of <5> , but left leg stretch back.
(Toe-In step-hill) -> (hill-In step-Toe) -<5>breath

BM : cutting, part, middle, belly, up.

<8> toe side-> front -> right ankle-> back(2 times).
front-> side-> back -> ankle(2 times)

BM : connection, body, part,

3.

<9> The movement of 2, but opposite direction.

4.

<10> To change right direction.

5.

<11> R h hold on bar, L h back (1), front(2), to wind (3), last
(4) L f close to R f , L h wind up head, stretch out.

BM : connection, sky, in, out, up.

<12> F->S->B->F last tempo h wind up head, f close opposite f
ankle.

BM : connection, sky, in, out, up, push, body.

<13>The left direction of<12>

BM : <12>

6.

<14> Front of bar, R h hold on bar R f rise up (1, 2) L f
close to R f. kick up, kick back with stretch(3, 4) times,
repeat both leg, body stretch, h swing for progression, direction.

BM : hold, side, push, medium, high, middle, low, body, up.

<15> The opposite direction of <14>

7.

The Arrangement for Breath Technique

BM : gradation.

8.

<16> Both hands hold on bar, leg open for shoulder, back stretch (16)

BM : in, out, connection.

<17> R h hold bar, L h open with leg, body in centre, power of arm line push out, knee bend together.(16)

BM : side, medium, push, middle, belly, pull up.

<18> From side arm and leg bring in body and close to bar (8)

BM : pull up, hold, up.

<19> arm bring in (4), out (4), side turning, same time f continue heel and flat.

BM : pull up, hold, belly, break, up.

<20> The movement of <17>, but half sitting position with bending knee.

BM : <17> + high, middle, low, up.

<21> Arrange position, arm and leg bring in naturally, slowly knee stretch out.(8)

BM : gradually, up.

<22> The opposite direction of <16>~<21>

9.

<23> The position of <17>, outside leg and arm down with tempo, but this time do not put power in arm, leg put inside,

stretch out.

BM : side, part, pull out and in, connection, gradation, up.

<24> The position of <23>, L h stretch out, end of finger circle inside.

BM : pull in, in and out, connection, up.

<25> L h wind above head, side stretch out.

<26> The position of seating, both arms hold bar, leg stretch out.(8)

BM : pull out, connection, break, up.

<27> The position of <26>, L h hold bar, R h make semicircle, bend to back.

BM : <26>

<28> Arrange position.

<29> The opposition of<23>~<28>

10.

<30> R h hold on bar, L h stretch side, forward two step(2), (3) rise hand circling 3 times.

BM : side, pull out, belly, in, hold, up.

<31> Backward of <30>

<32> Side of <30>

<33> The movement of <30>, but do not two step, L f bring in bar closely.(4)

BM : <30>

<34> The opposite direction of <30>~<33>

11.

<35> R h hold on bar, L h change front and back (2)~(8). R f step on (1), L f stretch back, but do not put power in body.

BM : side, medium. in, out, up.

<36>The side movement of <35>, in side (1)(2) both arms balance on bar, (3)(4) without holding bar, change leg.

BM : in, out, belly, up.

<37>The change direction of <35>~<36>

12.

<38> Doing <35>~<37> but stretching leg locate centre.

BM : <36>sky, high, middle, low, up.

13.

<39> Doing 12 for highest.

BM : 12 movement breath

14.

<40> R f locate bar, gradually knee bend(16)

BM : gradation, concentrate, out, belly, pull in, up.

<41> <40> with stretch out, up.(16)

BM : gradation, belly, in, pull up, up.

<42> The movement of <40><41>, but change tempo(8)(4)(2).

<43>R f put on bar, body stretch back(8).

BM :gradation, in, pull up, up.

<44>The same movement of <4>, arm rise V style, palm open, shaking right and left (8)~(16).

BM : in, out, pull up, sky, up.

<45> Arrange position

<46> The opposite direction of <40>~<45

15.

<47>

Kicking up front R f and L f, side R f and L f, back R f and L f, (5)~(10).

BM :high, middle, low, body, hold, up.

<48>Body locate on the bar, R f right turn to front of L f, turning for one foot.

BM : out, in, hold, up.

<49> The opposite direction of <48>.

BM : <48>

16.

<50> The movement of 6, but with jumping.

BM : in, out, hold, body, up.

17.

<51> Both arms hold on bar with out power, jump up like that as many times as possible,

BM : <50>

18.

<52>Crossing jump, to change R f and L f.

BM : <50>

19.

<53>Raise leg so that front, side, back, foot of near bar is flat with balance. Each direction (slow 8)~(16), outside hand put on belly.

BM : pull in, belly, body, up.

<54> The opposite direction of <53

20.

<55> The movement of <1><2>

21.

<56> The position of open leg, both arms side up, breath in.

BM : high, middle, low, connection, in, up.

22.

<57> The movement of <50>, but both arms down(4)

BM : low, middle, out, up.

23.

<58> II formation of both arms, upper body circling back and front.(8)

BM : gradation, connection, out, break, up.

24.

<59> The opposite direction of <55>~<58>

25.

<60>

Whole body without power, upper body front down.(8)

BM : low, middle, gradation, out.

26.

<61>The movement of <60> upper body stretch back.(8) -

BM : high, middle, gradation, in, up.

27.

<62> The movement of<61>?? S, L, R (8)

BM : side, cutting, connection, belly.

28.

<63> The movement of <58>

29.

<64> The movement of

30.

<65> The Arrange Position

3). STEP TECHNIQUES STYLE AND PROCEDURE

F f = Front foot

B f = Back foot

Ball f = Ball flat

Fr = Front

A = Arm

On place step

: procedure from heel, flat, toe.

Push step

: B f push to front foot and F f is flat second rhythm.

A bouncy walk step

: fast flat walking

Circle step

: Each foot full rounding and touching opposite foot ankle.

Double step

: B f is ball flat and front foot is heel flat, one rhythm double step.

Bow step

: Forward f is heel and B f is toe, one rhythm one step and double step.

Double circle step

: Both f circling from Fr to B to connect and from each side to centre gather and point on ground.

Diamond step

: Z figure step to make diamond formation and walking.

Crane step

: Balance one f with half bending and opposite f stretch F.

Turtle step

: Sit down position on place little walk.

Double Horizontal step

: Each f step differently F walk, but must be horizontally.

Half turning step

: half turning each step to walking direction and same time opposite f rise half bend together and little twist waist each time.

Slow step

: Fr foot openly F and B f slowly pulling until touch Fr f and B f little kicking and F toe and B heel.

Triangle step

: Each f progressing first heel S, F, B, S and finally toe to finish

Snab step

: To use heel or toe rolling flat push.

Natural step

: Just naturally walking

Standstill step

: Forwarding very slowly each step and stoping moment, but one step is toe and the other step is stretch flat.

Crossing step

: to change side to side Z figure and double step.

Rolling step

: to change each f Heel and toe, Fr and B, simultaneously walking step.

Noble step

: Strongly start heel and finished flat.

Moon step

: Walking on the moon, that quitely but fast walking

Rub step

: to rub ground twice each step and F.

Hop step

: One f Ball f with up and one f little rise.

Wave step

: Side toe and Ball f repeat and walking.

Directional step

: Standstill balance in centre each f push each direction.

Wing step

: One leg bend like bird wing to rise and the other leg stretch

with hop step.

V step

: Heel flat, that rise 20 degree, change each step.

One foot step

: One f rise up, and one f just toe and F.

One rhythm step

: Rhythmically one step by step F and stop.

Fan step

: with rhythm one step side rise up and F walking.

Twist step

: Firstly L f rise up R f flat and left twist repletely.

Front step

: Firstly L f front rise up about 20 cm high and opposite direction put on.

Spiral step

: One f rise up 20cm high and jumping walk and change f, and when standstill position make big circle repletely.

Kicking step

: Both f flat up Fr and walking.

Drop step

: Each shortly step front walk and second time step make circle.

Jegi step

: Both f jumping together but one f kick side, the other kick the

other side.

4). TURNING TECHNIQUES STYLE AND PROCEDURE

Forward turning

: to make certain direction and turning to go straight line.

Jump turning

: jump with turning

Spin f turning

: one f turning technique, figure like spin.

Spin f forward turning

: one f turning and to change the other f to go certain distance.

Circle turning

: to make small or big circle with high speed turning

Tornado 1 turning

: standstill position one direction turning

Tornado 2 turning

: turning from low level body to high level body.

Peck turning

: to rise up one f turning and to peak on ground and to change the other f turning.

Double circle turning

: to make double circle turning.

Rub turning

: to rub on ground and turning.

Up turning

: as possible as high jump with bend leg and to spin turning.

Wheel turning

: jumping with swing leg and turning.

Spring turning

: forward direction and to make rounding f to make flat and to change f to spring turning.

Flowing turning

: forwarding jump turning and first f side on ground to make body smoothly inside rounding and again jump turning.

Stick turning

: both f to change fast repletely, first to touch toe and second touch heel, turning.

Whirl turning

: turning with A movement, both A to start from low body to up body with whirling arms movement.

Balance turning

: one turning after little to stop for balance and next turning to repeat

Snail turning

: turning look like snail figure, body figure as a snail.

Zg Zeg turning

: to change f , toe and heel, to make S shape turning.

Flat turning

: sit down position one f stretch rise up, ground touch f is flat and high speed swing turning.

Stretching turning

: both leg fully jump up and turning , as possible as high jump

5). ARMS TECHNIQUES STYLE AND PROCEDURE

A = Arms

A1 : Both A rise up both side.

A2 : Both A stretch rise up largely and smally.

A3 : Both A stretch fall down largely and smally.

A4 : L A position on waist and R A side stretch.

A5 : L A position on waist and R A wind up on head wile

A6 : Both A make big circle on head.

A7 : L A make big S figure in Fr of body and change R A.

A8 : Each A rise up 90 degree Fr of body and twist and spring up suddenly.

A9 : Both A to start from centre of chest and circling outside.

A10 : From under hip each A inside to round.

A11 : Both A rise up horizontally and to make wave.

A12 : Both A circling on head

A13 : Both A rise up and to make triangle figure.

A14 : Both A gentle touch on head and slowly touch down face and body smoothly.

A15 : Both A side swing and throw to upward.

A16 : Both A make half circle and move out oblique line.

A17 : Both A stretch up and to make big rounding and to wind up on head and stretch Fr.

A18 : Both A little beat opposite chest and cross stretch out.

A19 : Both h snapping and Both A stretch up and down.

A20 : Both A gathering in Fr of chest stretch side.

A21 : Each h snap from down and up.

A22 : Each h snap from side to side.

A23 : L A position down oblique line and R A position front up oblique line

A24 : L A position down oblique line and R A position front down oblique line

A25 : To change Both A From Fr and B.

A26 : One A on the waist and the other A rise up half circle figure.

A27 : Both A and h gather Fr of body centre and forwarding circling.

A28 : Both A to cross up and down two times and to stop and repeating.

A29 : Both A to make figure Z

A30 : Each A rise up palm direction to change up and down.

A31 : One A whirl smoothly once time and the other A position is very naturally.

A32 : One A stretch out and the other A to make circle on head and stretch up.

A33 : Both h together on the chest and Both A rise up

A34 : Both A bend up from waist level and rise up triangle figure.

A35 : One A to make small circle the other A just stretch down.

A36 : One A rise up and spread out the other side direction.

A37 : One A wind inside and spread out and the other A make circle both side.

A38 : Both A rise up side about 80 degree.

A39 : One A wind up above head and spring out to sky and the other A wind up and down.

A40 : One A rise up Fr an the other A to make position side

down oblique line.

A41 : Each h naturally bend push out Fr.

A42 : Both A stretch out and bend in and out.

A43 : Both A rise up half circle together and each A to make full circling differently direction.

A44 : One A on the waist position and the other A side up and stop little time.

A45 : L A stretch out and R A hold centre of L A.

A46 : One stretch out and turning back and the other A Fr circling under another A.

A47 : Both A gather and rise up one side.

A48 : Both A gather and fall down one side.

A49 : Both A naturally crossing together and inside circle.

A50 : Both A naturally crossing together and outside circle.

A51 : One A on the belly and the other A side oblique line and snapping.

A52 : Both A twist S figure and circling.

A53 : Both A bend up and down.

A54 : Each A wind up above head with powerful movement.

A55 : Both A on the belly and smoothly to touch on body and to rise up.

A56 : One A side up the other A side down and to make circle simultaneously.

These movement of technique to connect many factors which are space, ground, rounding, circle line, oblique line, straight line, snapping, spring up, strong, soft, powerful, smooth, etc.

5.4. Creative Latin Dance

Timing, Foot Position, Foot Work, Action Used, Body Turn,
Firstly, the solo dance with the man as leader with basic movement.

Then the woman movement adds upper body technique to the man's dance movement.

Dancing together as partners, except when holding , is the same movement.

For the basic movement of lower body and steps refer to IDTA (Water Laird, Technique of Latin Dancing)

Helping for understanding description of step No and new movement.

Sign :

S = Step

h = hand and arm or upper body movement

L = left

R = right

<1. Rumba>

1) Basic Movement

Step No	-	1	2	3	4	5	6
Timing No	-	2	3	4.1	2	3	4.1
Beat Value	-	1	1	2	1	1	2

1. S1 + h1

; As hip action R h near side of ear and

2. S2 + h2

; R h round to wind above head.

3. S3 + h3

; R h and L h to round together front of chest and to

open stretch both side.

4. S4,~S6 + h4~h6
; S1~S3 and h1~h3 and same

2) FAN

Step No	-	1	2	3
Timing No	-	2	3	4.1
Beat Value	-	1	1	2

1. S1 + h1
; R L' arms to open both side and R h turnover.
2. S2 + h2
; R L' arms to open both side and R h turnover.
3. S3 + h3
; R h and L h to round bring together evenly front of chest

This time, the movement breath is to breath in and out together. it is effective.

3) Hockey Stick

Step No	-	1	2	3	4	5	6
Timing No	-	2	3	4.1	2	3	4.1
Beat Value	-	1	1	2	1	1	2

1. S1 + h1
; following for moving direction of arm naturally, and R h to wind semicircle bring inside.
2. S2 + h2
; following for moving direction of arm naturally, and L h to wind semicircle bring inside.
(to change R h-Across)

3. S3 + h3

; R h to sweep face, body and side to open.

4. S4 + h4

; L h to wind and to open.

5. S5 + h5

; R h to wind and to open.

6. S6 + h6

; R h to wind, and L h to wind, and cross to open both side.

4) Spot Turn To Left

Step No	-	1	2	3
Timing No	-	2	3	4.1
Beat Value	-	1	1	2

1. S1 + h1

; both arm to open side and to stretch.

2. S2 + h2

; both arms and hands bring together front of chest

3. S3 + h3

; both arm to open side and to stretch.

5) Spot Turn To Right

Step No	-	1	2	3
Timing No	-	2	3	4.1
Beat Value	-	1	1	2

1. S1 + h1

; both arm to open side and to stretch.

2. S2 + h2

; both arms and hands bring together front of chest

3. S3 + h3

; both arm to open side and to stretch.

6) Check From Open CPP

Step No	-	1	2	3
Timing No	-	2	3	4.1
Beat Value	-	1	1	2

1. S1 + h1

; R h right up to oblique line and hand snap and L h push down.

2. S2 + h2

; R h to put inside and L h to cross and wind.

3. S3 + h3

; to open both

7) Check From Open PP

Step No	-	1	2	3
Timing No	-	2	3	4.1
Beat Value	-	1	1	2

1. S1 + h1

; L h left hand stretch out oblique line and hand snap R h push down

2. S2 + h2

; L h to put inside and R h to cross and wind.

3. S3 + h3

; to open both

8) Hand To Hand

Step No	-	1	2	3	4	5	6
Timing No	-	2	3	4.1	2	3	4.1
Beat Value	-	1	1	2	1	1	2

1. S1 + h1

; Both arm forward as grip and fast double clapping.

2. S2 + h2

; R h down and L h up and hand to snap.

3. S3 + h3

; Both arms stretch out and clapping 4 times and to open side.

9) Natural Top

Step No	-	1	2	3	4	5	6	7	8	9
Timing No	-	2	3	4.1	2	3	4.1	2	3	4.1
Beat Value	-	1	1	2	1	1	2	1	1	2

1. S1 + h1

; Both arms stretch up together.

2. S2 + h2

; Both arms wind back head and stretch forward.

3. S3 + h3

; Both arms stretch out V style.

4. S4 + h4

; L h wind above head and side stretch.

5. S5 + h5

; R h wind above head and stretch (woman's L h)

6. S6 + h6

;Same as a 4

7,8. S7,S8 + h7,h8

; Same as a 4, 5.

9. S9 + h9

; Both arms gather front of face and side stretch.

10) Close Hip Twist

Step No	-	1	2	3	4	5	6
Timing No	-	2	3	4.1	2	3	4.1
Beat Value	-	1	1	2	1	1	2

1. S1 + h1

; Both arms oblique stretch out L h overturn (woman R h)and R h hold on.

2. S2 + h2

; Both arms oblique stretch out L h overturn and R h hold on.

3. S3 + h3

; Both arms stretch up and both hand turnover.

4. S4~S6 + h4~h6

; Both arms stretch up and both hand turnover with different timing

11) Reverse Top

Step No	-	1	2	3	4	5	6
Timing No	-	2	3	4.1	2	3	4.1
Beat Value	-	1	1	2	1	1	2

1. S1 + h1

; R h shake right side.

2. S2 + h2

. ; L h shake right side.

3. S3 + h3

; R L move up and down with breath

4. S4 + h4

; R h stretch out and L h put on chest.

5. S5 + h5

; L h stretch out and R h put on chest.

6. S6 + h6

; Same as a 4.

12) Alemana

Step No	- 1	2	3	4	5	6
Timing No	- 2	3	4.1	2	3	4.1
Beat Value	- 1	1	2	1	1	2

1. S1 + h1

; R h circling down from forehead to waist line and L h follow R h naturally.

2. S2 + h2

; L h circling down from forehead to waist line and L h follow L h naturally.

3. S3 + h3

; Both arms side open and dancing for shoulder dance with body.

4,5. S4,S5 + h4,h5

; Same as a 1, 2.

6. S6 + h6

; Both arms rise naturally, hip action, side twist.

13) Open Hip Twist

; Same as a Basic Movement

<2. Paso Doble>

1) Basic Movement

Step No	-	1	2	3	4	5	6	7	8
Timing No	-	1	2	1	2	1	2	1	2
Beat Value	-	1	1	1	1	1	1	1	1

1. S1i S8 + h1~h8

; Both arms bring in to chest alternately to start L h, push side and snap that hand and finger open widely to forward.

2) Sur Place(in place)

Step No	-	1	2	3	4
Timing No	-	1	2	1	2
Beat Value	-	1	1	1	1

1. S1,S2 + h1,h2

; L h stretch up, R h horizontal on S3, S4 + h3, h4 R h stretch up, L h horizontal

3) Chasses To Right

Step No	-	1	2	3	4
Timing No	-	1	2	1	2
Beat Value	-	1	1	1	1

1. S1 + h1 and S3 + h3 both arms side stretch out

2. S2 + h2 and S4 + h4 S2 to R h, S4to L h wind front of face and stop chin

4) Chasses To Left
; Chasses To Right movement

5) Huit (8) - Start Promenade Position

Step No	-	1	2	3	4	5	6	7	8
Timing No	-	1	2	1	2	1	2	1	2
Beat Value	-	1	1	1	1	1	1	1	1

1. S1 + h1
; R h wind upper body largely

2. S2 + h2
; to connect 1 naturally put on right horizon

3. S3~S8 + h3~h8
; Both arms wind differently, to make half circle. .

6) Attack

Step No	-	1	2	3	4
Timing No	-	1	2	1	2
Beat Value	-	1	1	1	1

1. S1 + h1
;Both arms side open, one tempo dancing shoulder dance

2. S2 + h2
; Both arms stretch out together, forwarding.

3. S3 + h3
; R f side position, both arms push and rise.

4. S4 + h4

; L h rise to side, R h stretch forward, wrist circle.

7) Separation

Step No	-	1	2	3	4	5	6	7	8
Timing No	-	1	2	1	2	1	2	1	2
Beat Value	-	1	1	1	1	1	1	1	1

1. S1 + h1

; Both arms rise to side, dancing for one tempo shoulder dance.

2. S2 + h2

; R h stretch forward, L h rise to side, hold on, wrist and hand rounding.

3. S3 + h3

;To close and simultaneously changing arms

4, S4j S8 + h4~h8

; Repeating as a 3, but changing arm.

8) Sixteen

Step No	-	1	2	3	4	5	6	7	8
Timing No	-	1	2	1	2	1	2	1	2
Beat Value	-	1	1	1	1	1	1	1	1

1. S1 + h1

; Pose as to hold in the arms.

2. S2 + h2

; Pose as a 1 and foot move half side.

3. S3 + h3

; Pose as a 1 R h stretch forward.

4, S4 + h4

; L h wind front of belly, R h wind same time back waist

5. S5 + h5

; Different direction moving of 4's h.

6. S6 + h6

; R h stretch up, L h hold on side.

7, S7 + h7

; L h bring in front of chest.

8. S8 + h8

; L h stretch side, R h bring in chest.

9. S9~S16 + h9 ~h16

; h 1 stretch up, R h horizontal

9) Twist Turn, Promenade, Promenade To Counter Promenade

Step No	- 1	2	3	4	5	6	7	8
Timing No	- 1	2	1	2	1	2	1	2
Beat Value	- 1	1	1	1	1	1	1	1

To divide hand movement

① One arm is forward and the other arm is side when forward and backward

② In place, one arm circling front and the arm circling side.

③ In place little $\frac{1}{8}$ or $\frac{1}{4}$ turning ,to control for previous tempo of movement or winding of both arms.

④ The movement of pulling to use same hand and leg.

<3. Cha Cha Cha>

1) Time Step

Step No	-1	2	3	4	5	6	7	8	9
10	11								
Timing No	- 1	2	3	4	&	1	2	3	4
&	1								
Beat Value	- 1	1	1	1/2	1/2	1	1	1	1/2
1/2	1								

1. S1 + h1

;Both arms to bend middle of waist and chest, finger open, and then forwarding. in the S 1, L h stretch out and R h rise half bending to progression direction.

2. S2 + h2

; The opposite direction of 1.

3. S3 + h3

; The movement of 1, 2.

2) Close Basic; Rumba Basic Movement

3) Open Basic

Step No	- 1	2	3	4	5	6	7	8	9
10									
Timing No	- 1	2	3	&	1	2	3	4	&
1									
Beat Value	- 1	1	1/2	1/2	1	1	1	1/2	1/2
1									

1. S1, S2, S6, S7 + h1, h2, h6, h7

;Both arms pus up to direction of body twisting.

2. S3~S5, S8~S10 + h3~h5, h8~h10

;A arm wind up.

4) FAN,

Step No	- 1	2	3	4	5
---------	-----	---	---	---	---

Timing No	-	2	3	4	&	1
Beat Value	-	1	1	1/2	1/2	1

1. S1 + h1

; R L' arms to open both side and R h turnover.

2. S2 + h2

; R L' arms to open both side and R h turnover.

3. S3~S5 + h3~h5

; R h and L h to round bring together evenly front of chest

This time, the movement breath is to breath in and out together. it is effective.

5) Hockey Stick,

Step No	-	1	2	3	4	5	6	7	8	9	10
Timing No	-	2	3	4	&	1	2	3	4	&	1
Beat Value	-	1	1	1/2	1/2	1	1	1	1/2	1/2	1

1. S1 + h1

; following for moving direction of arm naturally, and R h to wind semicircle bring inside.

2. S2 + h2

; following for moving direction of arm naturally, and L h to wind semicircle bring inside.
(to change R h-Across)

3. S3 + h3

; R h to sweep face, body and side to open.

4. S4 + h4

; L h to wind and to open.

5. S5 + h5

; R h to wind and to open.

6. S6~S10 + h6~ h10

; R h to wind, and L h to wind, and cross to open both side.

6) Check From Open CPP

Step No	-	1	2	3	4	5
Timing No	-	2	3	4	&	1
Beat Value	-	1	1	1/2	1/2	1

1. S1 + h1

; R h right up to oblique line and hand snap and L h push down.

2. S2 + h2

; R h to put inside and L h to cross and wind.

3. S3~S5 + h3~h5

; to open both

7) Check From Open PP

Step No	-	1	2	3	4	5
Timing No	-	2	3	4	&	1
Beat Value	-	1	1	1/2	1/2	1

1. S1 + h1

; L h left hand stretch out oblique line and hand snap R h push down

2. S2 + h2

; L h to put inside and R h to cross and wind.

3. S3~S5 + h3~h5

; to open both

8) Spot Turn To Left

Step No	-	1	2	3	4	5
---------	---	---	---	---	---	---

Timing No	-	2	3	4	&	1
Beat Value	-	1	1	1/2	1/2	1

1. S1 + h1

; both arm to open side and to stretch.

2. S2 + h2

; both arms and hands bring together front of chest

3. S3~S5 + h3~h5

; both arm to open side and to stretch.

9) Spot Turn To Right

Step No	-	1	2	3	4	5
Timing No	-	2	3	4	&	1
Beat Value	-	1	1	1/2	1/2	1

1. S1 + h1

; both arm to open side and to stretch.

2. S2 + h2

; both arms and hands bring together front of chest

3. S3~S5+ h3~h3

; both arm to open side and to stretch.

10) Hand To Hand

Step No	-	1	2	3	4	5	6	7	8	9	10
Timing No	-	2	3	4	&	1	2	3	4	&	1
Beat Value	-	1	1	1/2	1/2	1	1	1	1/2	1/2	1

1. S1 + h1

; Both arm forward as grip and fast double clapping.

2. S2 + h2

; R h down and L h up and hand to snap.

3. S3~S10 + h3~h10

; Both arms stretch out and clapping 4 times and to open side.

11) Natural Top

Step No	-1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
Timing No	-2	3	4	&	1	2	3	4	&	1	2	3	4	&	1
Beat Value	-1	1	1/2	1/2	1	1	1	1/2	1/2	1	1	1	1/2	1/2	1

1. S1 + h1

; Both arms stretch up together.

2. S2 + h2

; Both arms wind back head and stretch forward.

3. S3 + h3

; Both arms stretch out V style.

4. S4 + h4

; L h wind above head and side stretch.

5. S5 + h5

; R h wind above head and stretch (woman's L h)

6. S6 + h6

;Same as a 4

7,8. S7,S8 + h7,h8

; Same as a 4, 5.

9. S9~S10 + h9~h10

; Both arms gather front of face and side stretch.

**S11~S15 + h11~h15

: Same 1 ~ 6

12) Alamana

Step No	-	1	2	3	4	5	6	7	8	9	10
---------	---	---	---	---	---	---	---	---	---	---	----

Timing No - 2 3 4 & 1 2 3 4 & 1
 Beat Value - 1 1 1/2 1/2 1 1 1 1/2 1/2 1

1. S1 + h1

; R h circling down from forehead to waist line and L h follow R h naturally.

2. S2 + h2

; L h circling down from forehead to waist line and L h follow L h naturally.

3. S3 + h3

; Both arms side open and dancing for shoulder dance with body.

4,5. S4,S5 + h4,h5

; Same as a 1, 2.

6. S6 + h6

; Both arms rise naturally, hip action, side twist.

7. S7~S10+h7~h10

: Same as 1~6

13) Shoulder Shoulder

Step No	-	1	2	3	4	5	6	7	8	9	
										10	
Timing No	-	2	3	4	&	1	2	3	4	&	
										1	
Beat Value	-	1	1	1/2	1/2	1	1	1	1/2	1/2	1

1. S1, S2, S6, S7 + h1, h2, h6, h7

; Bending arm, and elbow push to opposit of side direction.

2. S3~S5, S8~S10 + h3~h5, h8~h10

; To put on body arm naturally.

<4. Samba>

1) Natural Basic Movement

Step No	- 1	2	3	4	5	6
Timing No	- 1	a	2	1	a	2
Beat Value	- 3/4	1/4	1	3/4	1/4	1

1. S1~S6 + h1~h6

;To rise bending arm, which about 90 degree, a wrist wind 2 times with rhythm.

2) Reverse Basic Moment

: Same movement as a Natural Basic Hand Movement, but the moving direction is left.

3) Progressive Basic Movement

Step No	- 1	2	3	4	5	6
Timing No	- 1	a	2	1	a	2
Beat Value	- 3/4	1/4	1	3/4	1/4	1

1. S1~S3 + h1~h3

; L h support elbow of R h

2. S4~S6 + h4~h6

; L h rise naturally left side, R h wind up above head to make circle two times.

4) Whisks

Step No	- 1	2	3	4	5	6
Timing No	- 1	a	2	1	a	2
Beat Value	- 3/4	1/4	1	3/4	1/4	1

1. S1+h1

; h 1 rounding for inside.

2. S2+h2

; h 2 fast changing hand to outside.

3. S3+h3

; h open, but wrist is snapping which the palm push outside.

4. S4~S6+h4~h6

; Same as a 1,2,3 hand movement.

5) Promenade Samba Walks & 6) Side Samba Walks

Step No	- 1	2	3
Timing No	- 1	a	2
Beat Value	- 3/4	1/4	1

1. S1~S3+h1~h3

7) Stationary Samba Walks

Step No	- 1	2	3
Timing No	- 1	a	2
Beat Value	- 3/4	1/4	1

1. S1~S3+h1~h3

; Both rise V formatin

8) Close Rocks

Step No	- 1	2	3	4	5	6
Timing No	- S	Q	Q	S	Q	Q
Beat Value	- 1	1/2	1/2	1	1/2	1/2

1. S1+h1

; Rising both arms, finger out

2. S2, S3 + h2, h3

; Both arms make oblique line above head.

9) Reverse Turn

Step No	- 1	2	3	4	5	6
Timing No	- 1	a	2	1	a	2
Beat Value	- 3/4	1/4	1	3/4	1/4	1

1. S1+h1

; R h make oblique line that 60 degree.

2. S2+h2

; Naturally follow B direction.

3. S3+h3

; both arms to cross

10) Corta Jaca

Step No	- 1	2	3	4	5
Timing No	- S	Q	Q	Q	Q
Beat Value	- 1	1/2	1/2	1/2	1/2

1. S1~S5 + h1~h5

; Bending for both arm and to change front and back.

11) Travelling Botafogos

Step No	- 1	2	3	4	5	6	7	8
								9
Timing No	- 1	a	2	1	a	2	1	a
								2
Beat Value	- 3/4	1/4	1	3/4	1/4	1	3/4	1/4
								1

1. S1, S2 + h1, h2

; h wind back head and bring in forehead.

2. S3+h3

; Side stretch out.

12) Natural Roll

Step No	- 1	2	3	4	5	6
---------	-----	---	---	---	---	---

Timing No	- S	Q	Q	S	Q	Q
Beat Value	- 1	1/2	1/2	1	1/2	1/2

1. S1~S3+h1~h3

; Both arms in place naturally.

13) Volta Spot Turn to R for Lady & L for Lady

Step No	- 1	2	3
Timing No	- 1	a	2
Beat Value	- 3/4	1/4	1

1. S1~S3 + h1~h3

; To except h 2, the others rhythm with clapping.

<5. JIVE>

1) Jive Chasse to Left(LRL) & Right(RLR)

Step No	- 1	2	3
Timing No	- Q	a	Q
Beat Value	- 3/4	4/1	1

1. S1~S3 + h1~h3

; Folding arms and go around 90 degree.

2) Basic in Place

Step No	- 1	2	3	4	5	6	7	8
Timing No	- Q	Q	Q	a	Q	Q	a	Q
Beat Value	- 1	1	3/4	1/4	1	3/4	1/4	1

1. S1,S2 + h1,h2

; Both arms stretch out on line of chest, naturally bending and shaking.

2. S3~S8 + h3~h8

; Both arms little bending up on line of waist, to change rhythmically.

3) Basic in Fallaway & 4) Change of Place Right to Left &
5) Change of Place Left to Right

Step No	- 1	2	3	4	5	6	7	8
Timing No	- Q	Q	Q	a	Q	Q	a	Q
Beat Value	- 1	1	3/4	1/4	1	3/4	1/4	1

1. S1, S2 + h1, h2

; Outside of h wind up and stretch out on obliquely and
inside h wind down and stretch out.

2. S3~S5 + h3~h5

; h rise middle of waist and chest, elbow to wind slowly,
naturally.

6) Link & 7) Change of Hands Behind Back

Step No	- 1	2	3	4	5	6	7	8
Timing No	- Q	Q	Q	a	Q	Q	a	Q
Beat Value	- 1	1	3/4	1/4	1	3/4	1/4	1

1. S1~S8 + h1~h8

; h clap with rhythm, arms circling widely.

8) Whip

Step No	- 1	2	3	4	5
Timing No	- Q	Q	Q	a	Q
Beat Value	- 1	1	3/4	1/4	1

1. S1~S5 + h1~h5

; Both arms put on waist.

9) Promenade Walks(slow)

Step No	- 1	2	3	4	5	6	7	8
Timing No	- Q	Q	Q	a	Q	Q	a	Q
Beat Value	- 1	1	3/4	1/4	1	3/4	1/4	1

1. S1~S8 + h1~h8

; the opposite direction of progression of f, R h and L h change front and back.

10) Promenade Walks(quick)

Step No	- 1	2	3	4	5	6
Timing No	- Q	Q	Q	Q	Q	Q
Beat Value	- 1	1	1	1	1	1

; Same as 9, but fast and naturally moving with direction and rhythm.

11) American Spin

Step No	- 1	2	3	4	5	6	7	8
Timing No	- Q	Q	Q	a	Q	Q	a	Q
Beat Value	- 1	1	3/4	1/4	1	3/4	1/4	1

S ; h wind up and down.

The Latin Celebration Dance Movement and its Meaning.

m 1.

Open body to sky and little back stretch with open h forward moving

meaning : the meeting of celebration and joyful

m 2.

Naturally, body bend to ground both A stretch and both h half hold body balance and power with belly and walking.

meaning : harmony

m 3.

with rhythm each direction f and h rounding and snab

meaning : summon and signal

m 4.

A rise from waist to upward and turning and forward
meaning : everything together

m 5.

Couple dancers one dancer hold the other dancers shoulder and the other dancer hold partner's waist back and front double step
meaning : to start and connect friendship.

m 6.

The partner support others back and change, which lay down partner's arms and little twist back and when each change time require body turn.

meaning : cooperation.

m 7.

stand up and change leg bend 90 degree same time opposite A bend up 90 degree as well, and jumping and forward.

meaning : progressing.

m 8.

Clapping

meaning : sound

m 9.

L jumping and two step, and R jumping and two step, and fast running to forward big swing with L h and R h

meaning : to cleaning of bad luck and fate.

m 10.

To bend waist and up and to throw favorite direction.

meaning : to meet friend and joyful play with together.

m 11.

Both A up side and with shoulder dance technique f hill start

and forwarding.

meaning : to be please

m 12.

To fold dancers arms crossly and turning with shoulder dance technique.

meaning : to express of love.

m 13.

As same movement of 12 with crossing Leg opposite direction.

meaning : relationship

m 14.

One arms hold partner arm and the other arm up 90 degree and big shake different direction and change partner with backward plat step.

meaning : mind sharing

m 15.

Arms rise side and up down with clapping and body movement samba whisks.

meaning : to invite everyone into celebration.

m 16.

Marching with each arm push to front and back.

meaning : work together.

m 17.

Both arms stretch to front and L h first turn down and second R h turn down and pull down body side. the step position first walking on place and turning.

meaning : change.

m 18.

Both arms side stretch and with body shoulder technique and turning step.

meaning : summon for change.

m 19.

Two hand hold waist and strong hip movement action and forwarding diamond step.

meaning : strong willing

m 20.

Both arms touch hip and throw to sky and bending body and high jump.

meaning : progressing and developing.

m 21.

Both arms make large swing continually and step is widely and body side stand and marching on place.

meaning : marching for goal.

m 22.

Same as a 21 with body turning

meaning : amazing and shocking.

m 23.

Two dancers folding arms and crossing body and simultaneously leg side stretch and snab with rhythm.

meaning : emotional excitement.

m 24.

The body side stand and the face is changing direction each time and open legs with smooth rounding. the body movement also smoothly following change face direction.

meaning : to meet

m 25.

The partner hold each others waist and leg front stretch.

meaning : the relation

m 26.

Arms bring in chest and appeal.

meaning : appeal to people.

m 27.

Group dancers hold front dancer back waist and marching together and first left leg side up and right leg side repeat until full ground circling.

meaning : the harmony with balance.

m 28.

Arms twist rounding up and down, and body movement naturally forwarding.

meaning : to make something

m 29.

Both arms whirls on the head and turning jump continually.

meaning : the burst of excitement.

m 30.

One arm and opposite leg roundly up and turning and jump.

meaning : beauty

m 31.

Intensive hip action and push the body and to continue turning.

meaning : ecstasy

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