

# FUNDAMENTALS OF RAQS SHARQI TEACHER TRAINING

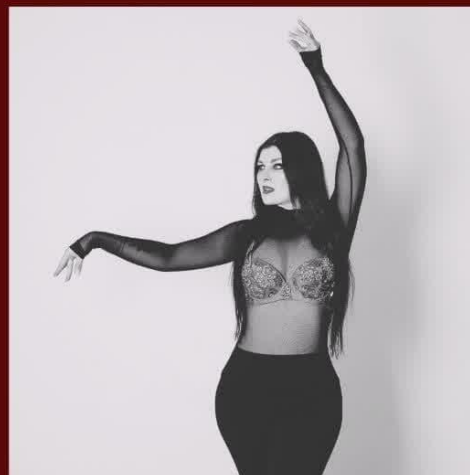
Angela Tavassolian

(Original Author and Creator Of the Book, Bellydance Instructor)

Founder of Angel Bellydance Academy

Member Of International Dance Council

Official Partner Of UNESCO



Zahra Fallahnejad

(Arabic Literature M.A.)

Pouria Nasrati

(Violin Instructor, B.A in Music)



## **Foreword**

Dear readers,

The book before you is the result of years of effort and experience in the field of belly dance. I hope it will be studied thoroughly and with full enthusiasm so that it can help you as much as possible in learning and understanding this beautiful art, and so that you gain useful information about the art of belly dance movements and the traits of a professional instructor.

When I decided to compile this book, my first and most important goal was to gather a comprehensive source of all the information a trainer or dancer needs. This book is certainly not complete, and in later editions I will try to provide you with more supplementary information.

In gathering the various sections of this book, many teachers and friends assisted me, whom I wish to acknowledge here as a token of respect.

I learned the first notes of percussive instruments from my dear cousin “Ali Roghani” and my esteemed master “Bita Ghorbanzadeh”. Learning to play the darbuka and getting acquainted with it, touching its surface and truly feeling the beats, divided my artistic life into two distinct parts, before and after playing the darbuka. Therefore, I decided to dedicate a section of this book to introducing it to you, and I made the darbuka music class mandatory for all students of my coaching courses. I would also like to greatly thank Mr. "Pouria Nasrati", respected violin instructor, for his significant assistance in compiling the rhythmology section of this book.

In the body conditioning exercises section, I must thank my yoga instructor, whom I trained alongside for years and progressed under (Ms. Afsoun Omrani), as well as (Ms. Bitia Ghasemi), my personal flexibility coach, who greatly helped in writing the related exercises.

In gathering the various sections of this book, many teachers and friends assisted me, whom I wish to acknowledge here as a token of respect:

ASSALA IBRAHIM for the Iraqi style

JULIA FARID for the Baladi style

SHAHZRAD for the Sa'idi, Golden Era, Sagat, Tarab, Rhythmology and Maganis styles

IAN MONTES for the Sa'idi and Tahtib styles

JILLINA CARLANO for the Sa'idi style

OXANA BAZAEVA for the Drum Solo, Khaliji and Tarab styles

DIANA GNATCHENKO for the Drum Solo style

ANNA CHEPETS for the Tarab, Khaliji and Iraqi styles

DIANA GABRIELIAN for the Iraqi style

YULIANN VORONINA for the Drum Solo and Maganis sections

JASIRAH for the Drum Solo section

For the overall text compilation, translation into Arabic and English, and accelerating the pace of writing this book, I must thank my dear and diligent student Zahra Fallahnejad.

I expect that after fully reading the book, you will gain a relatively comprehensive perspective on Oriental dance and the primary duties of an instructor for you to adopt as your own profession. Over the years I have been teaching, I have endured many difficulties but I am very happy about every single one of them because they made me much stronger than before and gave me greater motivation to become more powerful. My heartfelt belief is that the teaching process never ends, and the further we go, the more and more we must learn, because our responsibility towards those who join us increases.

I hope that by using this book and of course with love, effort and perseverance, you achieve great success in the field of art in the near future.

I dedicate this book to my sweet son Nik, whose existence and presence brought the light of hope into my life.

Sincerely,

Angela Tovasolian

Belly Dance Instructor

Angel Bellydance Academy

## Table of Contents

Foreword.....	2
1. History of Eastern Artistic and Traditional Movements .....	8
2. Egyptian Gods and Goddesses .....	13
3. Biography of the Most Influential Eastern Performers .....	24
4. Overview of the Most Important Eastern Movement Styles .....	31
5. Performing with Different Accessories .....	72
6. An Overview of Eastern Clothing .....	73
7. Rules and Regulations for Holding Classes .....	84
8. Teaching belly Dance .....	88
9. Educational Charting .....	90
10. How to Have Better Choreography? .....	92
11. Public Speaking Skills .....	95
12. Is there such a thing as guaranteed training? .....	109
13. Human Anatomy.....	109
14. Nutrition.....	115
15. Pathology .....	118
16. Sports Physiology .....	122
17. The effect of strength and flexibility training on performers .....	124
18. All About Stomach Vacuum .....	138
19. Benefits of Performing belly dance .....	140
21. Eastern movement names .....	143
22. Another Categorization of Eastern Movement Styles: .....	147
23. Training and Chaining with Arab Rhythms .....	148
24. Introduction to Sagat and its Primary Patterns .....	152
25. Basic Ballet and its Impact on Performing Eastern Movements .....	155
26. Eastern Movement Music .....	201
27. Some Famous Eastern Movement Festivals .....	211
28. Let's Learn "Arabic" Together.....	211
29. Final Words .....	241
30. List of References and Sources .....	243

31. Usable resources .....243

*Angel Bellydance Academy*

## **Introduction**

belly dance is one of the richest and oldest art forms of humankind, rooted in the ancient civilizations and cultures of the Middle East and North Africa. This art has not only an entertaining aspect, but also contains profound cultural and social concepts. Authoring works on belly dance is an important step in documenting and recording the oral history of this valuable art. Also, given the growing popularity of this field worldwide, there is a dire need for quality educational resources and materials.

Writing books, articles and academic research on belly dance, in addition to documenting the rich culture of this art, will transfer the valuable knowledge and experiences of past and present generations to future generations. In this way, the ground is paved for preservation, revival and development of belly dance as part of the cultural and artistic heritage of our country and the world.

Therefore, compiling and publishing works such as this book is very important and can play an effective role in the future of Oriental dance.

Publishing written works on belly dance, in addition to documenting this cultural heritage, also raises public awareness and general knowledge of society. Also, by accurately introducing styles, history and characteristics of belly dance, these works will provide an opportunity to revise some common clichés and misunderstandings in this field.

Moreover, authoring educational and practical works is a suitable tool to convey dance principles and techniques to the new generation, and facilitates and accelerates the learning process.

In general, compiling and publishing works related to belly dance has very favorable effects and benefits, and can brighten the prospects of this rich everlasting art.

I hope the explanations provided will help expand this discussion.

This book contains valuable and practical contents in the field of belly dance, covering a wide range of audiences including dancers, coaches, students and enthusiasts of this art. At the beginning of the book, the rich history of Oriental folk dances is reviewed. Then the Egyptian gods and goddesses who played a significant role in shaping the art of dance are introduced.

The following sections examine the biography and works of the most prominent figures in the history of Oriental dance. Various styles and branches of this art such as Baladi, Iraqi, Khaliji, Tarab, etc. will also be discussed.

Subsequent chapters are devoted to teaching different executive and academic aspects of Oriental dance, including working with accessories, costume selection, class management, expression, choreography and movement design.

Finally, topics such as pathology, physical readiness training, nutrition, anatomy, dance benefits and prestigious festivals will be covered.

Therefore, this collection is a comprehensive reference and practical guide for academic and professional activists in the field of Oriental dance.

In closing, I sincerely hope that this book provides a comprehensive foundation of knowledge on the captivating art of belly dance – its history, styles, techniques, and more. Mastering this art form requires dedication, perseverance and an open heart.

I tried my best to compile and translate the wealth of information I have gathered over years of learning and teaching. However, a written work can never fully capture the true essence of such a rich somatic art. I invite you to use this book as a starting point to dive deeper into the boundless world of belly dance yourself.

With love and best wishes,

Angela Tovasolian

Angel Bellydance Academy

## 1. History of Eastern Artistic and Traditional Movements

Bellytraditional dance is considered one of the oldest performing arts, its roots dating back to the era of Alexander the Great (323-356 BC). In the 21st century AD, this art has also gained tremendous popularity worldwide. The first modern manifestations of Bellydance appeared in the 19th century AD in the form of traditional Bellydance (ghawazi) in Egypt. This art also gained many followers in the United States in the 1960s and 1970s.

The roots of Bellydance go back to the ancient civilizations of Egypt and the Near East. In those times, performing these movements played the role of ancient religious ceremonies and were done for prayer, healing, thanksgiving and seeking blessing from the gods. The history of the formation of modern Bellydance dates back to the 1893 Chicago World's fair. At that time, Western audiences were first exposed to the unnatural, transformed Eastern movements that promoted the inherent freedom and beauty of the body. The first presenters of this style were Syrian artists, one of whom became known as "Little Egypt."

The first attempt to introduce Bellydance in the West was in 1876 in the city of Philadelphia, which was not very successful. But when an artist named "Little Egypt" performed these movements in the streets of Cairo, she received widespread acclaim and gained many imitators. In the 1940s and 1950s, Cairo became the center of performing and cultural arts in the Middle East, and the most famous Bellydance artists who are now considered legends emerged there. Among the most famous traditional Bellydance performers in history are Tahia Carioca (1915-1999), Samia Gamal (1924-1994) and Naima Akef (1929-1966). These artists also appeared in films and had a tremendous influence on performers around the world.



The term "Bellydance" is translated from a French term, DANCE DU VENTRE, which originated in the Victorian era. It was believed that this French term was used to refer to performers from the Ouled Nail tribes of Algeria. Ancient texts also refer to various goddesses as Bellydance performers. The most famous is the goddess Ishtar who, to save her lover Tammuz from the clutches of her sister, the goddess of death, was forced to remove the veil from the seven gates of the



underworld. We should also not forget the famous belt of Aphrodite, which closely resembles the coin belts that many traditional and ancient Bellyperformers use.



The origins of Bellydance were initially a bit vague, but today there are theories about its early origins which we will discuss here:

- It originated from a dance associated with childbirth. It helped prepare girls for labor and was seen as part of birthing rituals.
- It stems from a sacred dance that was usually performed in fertility rites by temple priests. Temple carvings depicting Bellydance have been discovered in Egypt, Greece, and Mesopotamia dating back thousands of years BC.
- It originated from ancient Egypt and was part of social celebrations at that time.
- Over 5000 years ago it stemmed from India and spread across the Middle East with the migration of Gypsy tribes to Europe, Egypt and India. It's said that the Gypsies entered Europe and created one of the most famous Gypsy dance styles in the world called Flamenco. Many of the movements used in Flamenco resemble dance.

### **The Social Background of Eastern Movements**

**Eastern movements in Egypt have two distinct social backgrounds:**

#### **As a local or social performance**

As a social performance, Eastern movements (which in this context can refer to Baladi and Shaabi) are performed at social gatherings and celebrations by common people (women, men, old and young) in casual dress. In more conservative or traditional societies, these events may be gender-segregated. Historically, professional musicians of the Awaleem style (mainly poets and musicians) were Ghawazi. The Bejewelled Sisters may have been the last reputable Ghawazi performers in Egypt. (We will discuss this in more detail in the next section). Eastern movements are part of Egyptian culture that has had a tremendous influence on Western culture in general. Throughout the Middle East, Eastern movements are closely associated with modern Arabic classical music (known as Al Jadid).

## In Egypt:



In the 1870s, Shafiqah Al Quptiah was the most famous Eastern performer across all Egyptian theatres. She was widely revered by the Egyptian people. Her performance style was modern Egyptian. Professional Eastern movement performance in Cairo has not been exclusive to native Egyptians. Although the country banned foreign performers from obtaining solo work permits in 2004 due to concerns that their potential performances would undermine the authenticity of its culture; other genres of performance were unaffected and the ban was lifted in September 2004, though a culture of exclusivity and selectivity remained.

The small number of non-native Egyptians who were permitted to perform in the native style helped strengthen the circuit of Eastern movement performance and raised global awareness of this art form.

Lila Taj, born in America, is one non-native Egyptian example who has extensively performed in Cairo and Sinai resorts.

Eastern movement performance has attracted attention for its controlled, precise movements.

## In Turkey:



Eastern movement performance in Turkey is known as "Oriental" meaning Eastern. Many professional performers and musicians in Turkey still come from a Roma heritage and the Turkish Roma have greatly influenced the Turkish style.

The Turkish style of Eastern movement performance is lively, playful and has more energy compared to the Egyptian performance. The skillful use of finger cymbals known as zills (which we will discuss in more detail in later sections) is commonly seen in the Egyptian cinema style. Turkish style purists often say that someone who cannot play the zills is not really a performer at all.

Another distinguishing element of the Turkish style is the use of particular rhythms.

The Karsilama 8/9 rhythm is both a rhythm and a local dance performed in a line while the 8/9 rhythm denotes the number of counts and is used in both Karsilama and Roman Havasi.

### **In North America:**



Although there were performers of this kind at the 1876 Philadelphia Centennial Exhibition, it was only at the 1893 Chicago World's Fair that national attention was garnered as discussed above. Victorian society still had issues with the style and many performers were occasionally arrested and fined. The style went by pseudonyms such as "Hootchy Cootchy" or "Shimmy" or "Sheik". The short film "Fatima's Dance" was widely shown in nickelodeons. The suggestive performance drew criticism and was eventually censored. Male Eastern performers drew throngs to burlesque, circus and carnival theaters. Thomas Edison made several films of performers in the 1890s. Ruth St. Denis also used Middle Eastern-inspired performance in the D.W. Griffith silent film Intolerance. Her aim was to elevate performance to a respectable art form at a time when performers were regarded as loose women.

Hollywood began producing films like The Sheik, Cleopatra and Salome to capitalize on Western fantasies about the East.

### **In Spain:**



In Spain and the Iberian peninsula there existed the idea of exotic performance throughout the Islamic era, sometimes involving slavery. When the Arab Umayyads conquered Spain, they sent Basque singers and performers for training in the Middle Eastern style in Damascus and Egypt. These individuals became known as Andalusian performers. There is a theory that the merging of the Andalusian style with Romani folk performance in Spain led to the creation of Flamenco.

**In Australia:**



The first wave of interest in Eastern movement performance in Australia was in the late 1970s to 1980s with an influx of migrants and refugees fleeing troubles in the Middle East including Jamal Zraika from Lebanon. These migrants created a social scene including numerous Lebanese and Turkish restaurants and provided employment for Eastern movement performers.

Rosetta Ahalya is widely acknowledged as the "mother" of Eastern movements in Australia. Esmel Astodel was likely Australia's first transgender performer. She toured extensively as an Eastern movement performer throughout Asia and Japan during the 1980s to late 1990s.

**In England:**



Eastern movement performance has been evident in Britain since the early 1960s. During the 1970s and 1980s there was a thriving Arab club scene in London featuring live Arabic music and Eastern movement performance. Today there are fewer traditional venues for Eastern movement performance in Britain however there is a large amateur community and several international congresses held in England, especially London. The British Eastern movement performance scene heavily favors the Egyptian style and has less influence from Turkish styles. The American Tribal Fusion style is also popular.

## 2. Egyptian Gods and Goddesses

The gods and goddesses of ancient Egypt were an inseparable part of the daily life of the Egyptian people. It is no wonder that there were more than two thousand gods in Egypt. Some of these deities are very well known: Isis, Osiris, Horus, Amun, Ra, Hathor, Bastet, Thoth, Anubis and Ptah, while many other ancient Egyptian gods are less known.

The gods who enjoyed greater fame were known throughout Egypt while other gods belonged to a particular region and were sometimes related to specific religious ceremonies or roles. For example, Kebechet was a lesser known goddess who offered cool water to the spirit of the dead who was waiting for judgement in the afterlife, and Seshat was the goddess of written words and specific measurements under the god Thoth and Thoth was the famous god of writing and patron of scribes.

Ancient Egyptian culture grew with an understanding of these deities and the important role they played in every person's eternal journey.

The historian (Margaret Bunson) writes about this:

The countless gods of Egypt were the focal points of national religious rituals and personal religious practices. They were also integral to the mortuary rituals and the Egyptian belief in eternal bliss after death.

The gods evolved from a system of animism (the belief that animals and plants possess a soul) to a highly anthropomorphic system (the belief that a god can appear in human form) full of magic. Heka was the god of magic and medicine but was also the primal force of existence that predated all other gods. He instituted the act of creation and brought both mortal and divine life into being. The core principle in ancient Egyptian culture was that of Maat (harmony and balance) which was depicted by the goddess Maat and the white ostrich feather, and it was this god Heka who empowered Maat like all other deities.

The god Heka was the personification of heka (magic) which we should really regard as the natural laws but which we today consider a supernatural agent. But to the ancient Egyptians, magic was the explanation for how the world and universe functioned. The gods provided all bounty to humans but it was Heka who enabled the gods to do this.

All Egyptian gods had names, personalities and unique characteristics, wore different clothes, held different sacred objects, ruled over their sphere of influence and reacted to events in their own particular way. Each deity had their own area of expertise but was mostly connected to spheres of human life.

For example, Hathor was the goddess of music, dance and drunkenness but was also known as the primeval mother goddess, associated with the Milky Way as a divine reflection of the Nile river and in her early incarnation known as a destructive goddess.

The goddess Neith was essentially a warrior goddess who evolved into a mother goddess symbol as a nurturing figure to whom other gods would turn to resolve their conflicts. Many goddesses like Sekhmet and Serket changed over time and took on differing responsibilities and roles.

Sometimes the transformations of gods were quite dramatic - the god Set went from a heroic protector god to a villainous figure as the first murderer in the world. Serket was surely a primeval mother goddess whose later role as protector against venomous creatures, especially scorpions, and protector of women and children reflects this nurturing quality. Bunson writes about this:

The ancient Egyptians had no issue with the multitude of gods and rarely replaced old deities with new ones. The traits and roles of different gods were combined to align the religious beliefs, customs and ideals of society. For example, for religious and political reasons, the city god of Thebes, Amun, who was considered the most powerful god during the New Kingdom, was merged with the sun god Ra, whose cult dated back to the beginning of Egyptian history. The worship of Egyptian gods

evolved over time as major cults expanded on a local level and then on a national scale.

## **2. Guide to the Gods' Names**

A

**A'ah:** The primeval moon god who was known as Yah or Iah and eventually became Khonsu.

**Aken:** The guardian of the boat that transported the dead's spirit from Lake Lil to the marshes in the afterlife. Aken slept until Heqet (the divine angry ferryman) needed him. His name is only mentioned in the Book of the Dead.

**Aker:** The sacred horizon, guardian of the eastern and western horizons in the afterlife. He protected the sun god Ra's ship at sunrise and sunset when Ra entered and left the underworld.

**Am-heh:** He was an underworld god ("Devourer of Millions" and "Eater of Eternity") who lived in the Lake of Fire.

**Amentet-Amentet:** A goddess who welcomed the dead to the underworld with food and water. Known as the "Westerner". Anty was the wife of the divine ferryman. She lived in a tree near the gates of the underworld and was the daughter of Hathor and Horus.

**Ammit-Ammut:** (Devourer of Souls), a goddess with the head of a crocodile, the torso of a leopard, and the hindquarters of a hippopotamus. She sat in the Hall of Truth under the scales of justice in the afterlife and devoured the hearts of those souls that Osiris did not find worthy.

**Amun or Amun-Ra:** The sun and air god. He was one of the most powerful and popular gods of ancient Egypt and patron god of the city of Thebes where he was worshipped as part of the Theban triad of Amun, Mut and Khonsu. In some periods he was known as the Great King of the Gods but was originally a minor fertility god. During the New Kingdom he was worshipped as the most powerful king of Egypt in near monotheistic fashion. The other gods were merely aspects of Amun in this period. Amun's priests were the most powerful in Egypt and the title God's Wife of Amun was given to royal women which was an office almost equal to the pharaoh.



**Amonhotep-Amenhotep:** He was the god of healing and wisdom. Along with Horemheb and Imhotep, he was one of the rare humans who attained divinity. He was the royal architect for Pharaoh Amenhotep III and was so wise and learned that he achieved divine status after his death. Amenhotep had a very large temple in Western Thebes and a healing center at Deir el-Bahri.

**Amunet:** The female counterpart to Amun, she was one of the Ogdoad of original gods.

**Anat:** The goddess of fertility, sexual prowess, love and war. She originated from Syria or Canaan. In some texts she is referred to as the mother goddess while in others she remains a virgin, and in others still she is interpreted as a sensual figure as the most beautiful of goddesses. In one version of the battle between Horus and Set, Anat becomes Set's consort on the advice of the goddess Neith. Anat is often equated to Aphrodite of the Greeks, Astarte of the Phoenicians, Inanna of the Sumerians and Shauska of the Hittites.

**Anta:** One aspect of the mother goddess Mut, worshipped in Tanis as the consort of Amun.

**Andjety:** A primordial fertility god associated with the city of Busiris/Abydos. His name means "he of Abydos" and he is linked to the Djed symbol. He eventually merged with Osiris and his name became associated with Osiris.

**Anhur-Hanher:** Also known by the Greek name Onuris. He was a god of war and the Egyptian army.

**Anqet:** A fertility goddess and goddess of the Nile inundation around Aswan.

**Anti:** The hawk god of Upper Egypt who was sometimes associated with Anat.



**Anubis:** The god of death and mummification. The son of Nephthys and Osiris and the father of Kebechet. Depicted as a man with the head of a dog or jackal holding a staff, Anubis guided the dead's spirits towards the Hall of Truth and took part in the ceremony of weighing the dead person's heart in the afterlife. He was likely the original primary god of the dead before this role went to Osiris, upon which he became Osiris' son.

**Anuke:** Essentially a goddess of war and one of the earliest deities of Egypt, sometimes introduced as the consort of the war god Anhur. She was associated with Nephthys and to a lesser degree Isis, and in some texts referred to as their sister. Early Egyptian writings depict her in battle dress with arrows and bow but later she transformed into a mother goddess and nurturing figure. The Greeks equated Anuket with Hestia.

**Apedemak:** A war god depicted as a lion, originally believed to originate from Nubia.

**Apep-Apophis:** The sky serpent that attacked the sun god Ra's solar barge every night as it traveled from the underworld toward dawn. The benevolent gods and justified dead helped Ra to fend off Apep's attack.

**Apis:** A sacred bull deity worshipped in Memphis as an embodiment of the god Ptah. One of the earliest gods of ancient Egypt, also depicted on the Narmer Palette. The Apis cult and following was one of the most important and enduring in ancient Egyptian history.

**Arensnuphis:** A companion and fellow deified with the goddess Isis, worshipped at her sacred precinct in Philae. Depicted as a lion or a man with a feathered headdress, he was originally of Nubian origin.

**Asclepius:** The Greek god of healing who was also worshipped in the Egyptian city of Saqqara alongside Imhotep. His symbol was a staff with a snake coiled around it, now known as the Rod of Asclepius as the symbol for medicine and the medical profession, probably adapted from the god Heka.

**Ash:** The Libyan desert god. A benign deity who prepared settlements for travelers.

**Astarteh:** The Phoenician goddess of fertility and sexual prowess equated to the Greek Aphrodite, Sumerian Inanna/Ishtar and Hittite Shaushka. Known as the Queen of Heaven. In Egyptian mythology, Astarte became Set's consort on the advice of the goddess Neith.

**Aten:** The solar disc, originally a sun god elevated to the sole creator god by Pharaoh Akhenaten (1353-1336 BCE).

**Atum (Ra):** The sun god, king of the gods, first god of the Ennead (the nine-member divine court), creator of the world and humans. Atum-Ra is the primordial divine being who stood on the primal mound in the midst of chaos and drew the

power of heka magic to himself in order to create all other gods, humans and life on earth.

**Auf (Iu-Ra):** An aspect of the god Atum-Ra.

**B**

**Ba'al:** The storm god, originally from Phoenicia. His name means "Lord".

**Ba'alat Gebal:** The Phoenician goddess of the city of Byblos, a tutelary deity incorporated into the Egyptian pantheon via her syncretization with papyrus.

**Babi:** A male god depicted as a baboon, representing virile masculinity.

**Banebdjedet:** A fertility and masculine power god depicted with the head of a ram or as a man with a ram's head.

**Ba-Pef:** The god of terror, especially spiritual terror. His name translates as "that soul". He lived in the House of Sorrow in the afterlife and was a god who caused distress to the pharaoh.

**Bastet:** The beautiful cat goddess, protector of childbirth, women's secrets, fertility, protector of home and hearth from evil and misfortune. Daughter of Ra and closely associated with Hathor.



**Bat:** The primeval cow goddess connected to fertility and prosperity.

**Bennu:** The phoenix god, known as the Bennu Bird. He was the divine bird of creation and inspired the Greek phoenix.

**Bisu:** The god of childbirth, fertility, sexual prowess, humor and war who was known as the beloved dwarf god.

**Beset:** The female counterpart to the god Bes summoned in ritual magic. Bes ward off evil magic, ghosts, spirits and demons as a protective deity.

**Buchis:** An aspect of the ka (life force) from the Mentu god shown as a live, running bull.

**Cavern deities:** A group of unnamed deities who lived in the underworld caverns, punishing evil spirits and helping justified souls.

**Celestial Ferryman:** "He who looks behind himself", the swift boatman who ferried justified souls across Lake Lil to the paradise shores of the marshes.

**D**

**Dedun:** A protective god of resources, especially products from Nubia.

**Denwen:** A serpentine fire-breathing dragon deity.

**Duamutef:** One of the four sons of Horus, the god who protected the canopic jar containing the stomach of the deceased.

**E**

**Ennead:** The nine gods worshipped at Heliopolis - Atum, Shu, Tefnut, Geb, Nut, Osiris, Isis, Nephthys and Set.

**F**

**Fetket:** The butler of the sun god Ra who served him drinks.

**Field of Offerings:** An area in the afterlife belonging to Osiris located in the west.

**Field of Reeds:** The ancient Egyptian paradise in the afterlife that justified souls entered after judgement by Osiris.

**Forty Two Judges:** Forty two deities who ruled with Osiris, Thoth and Anubis over judgement in the afterlife.

**Four Sons of Horus:** Four gods named Duamutef, Hapy, Imsety and Qebehsenuef who protected the deceased's organs.



**G**

**Geb:** The god of the earth and growing things.

**Gengen Wer:** The celestial goose whose name means great honker.

**H**

**Ha:** A protective god and lord of the western deserts who was known as The Lord of the Libyans.

**Hapi:** The god of fecundity, god of papyrus and the Nile silt and inundation which overflowed the Nile's banks leaving fertile soil.

**Hrdedef:** Son of Pharaoh Khufu. He wrote a book called "Beginning of Wisdom".

**Haroeris:** The Greek name for the elder sky-god aspect of Horus who appeared on earth as a falcon.

**Harpocrates:** The Greek and Roman name for the child Horus, depicted as a young boy with wings and a finger to his mouth.

**Hathor:** One of the best known, most popular and important ancient Egyptian deities. Daughter of Ra and in some accounts the wife of Horus the Elder. Hathor is a primeval goddess and one day Ra sent her to destroy humankind for their sins but the other gods pleaded with Ra to stop her as there would be no humans left to learn from the story. So Ra had dyed beer that looked like blood put into the Nile and Hathor drank this in bloodlust, fell asleep and awoke transformed into a benevolent goddess friendly to all. She was the patroness of joy, inspiration, festivity, love, women, health, childbirth and drunkenness - one of her names is "Lady of Drunkenness". Believed to live inside the Egyptian sycamore fig tree she was also known as "Lady of the Sycamore". In the afterlife she guided the dead's soul towards paradise and protected Ra's solar barge against Apep. The Greeks equated her with Aphrodite. Depicted with the head of a cow or as a woman with cow's horns and ears, she evolved from a cow deity.

**Hathor Nebet Hetepet:** An aspect of Hathor as mother goddess

**Hatmehit:** The fish goddess worshipped in Mendes in the delta region.

**Haurun:** A protective deity associated with the Great Sphinx at Giza.

**Hedjet:** The goddess of scorpions and protector from their venom.

**I**

**Iah:** The moon god who featured prominently in the Egyptian calendar.

**Iabet:** The goddess of fertility and rebirth known as "the Easterner".

**Ishtar:** The Mesopotamian goddess of love, sexuality and war.

**Isis:** The most powerful and popular Egyptian goddess.



**L**

**Lady of the Acacia:** The great mother goddess.

**M**

**Ma'at:** The goddess of truth, justice and balance and one of the most important deities of ancient Egypt.

**Merit:** The ancient Egyptian goddess of music.

**N**

**Nephthys:** The ancient Egyptian funerary goddess.

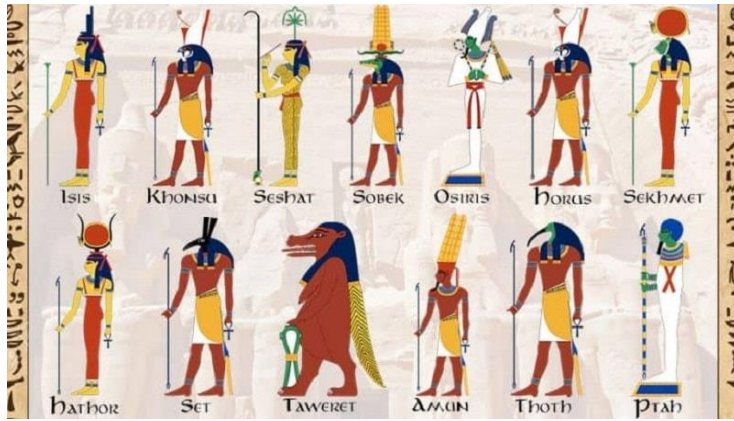


**O**  
**Osiris:** The lord and judge of the dead.



**S**  
**Seret:** A protective lion goddess likely of Libyan origin.

**T**  
**Tutu:** A protective god known as "He Who Keeps Enemies Afar".





### **3. Biography of the Most Influential Eastern Performers**

We will now introduce the three aforementioned artists;

#### **1. Samia Gamal**



Samia Gamal, born Zeinab Khalil Ibrahim Mahfouz, was one of the most prominent Egyptian performers and actresses. She was born in 1924 in the small town of Wana and her family moved to Cairo a few months later. Years later she met Badia Masabni, the founder of modern Bellydance.

Badia invited Samia to join her troupe and gave her the stage name Samia Gamal. She initially trained under Tahia Carioca but quickly became a star and developed her own unique style. Samia was the first to perform this authentic show in shoes called heels. She acted in dozens of Egyptian films alongside Farid al-Atrash. In 1949, King Farouk named her the “National Dancer of Egypt” which attracted America's attention to her. Samia passed away in 1994 at the age of 70.

#### **2. Tahia Carioca**





Tahia Carioca was a prominent Egyptian actress and Bellydance performer, best known for her role in the film "Farewell Bonaparte". Badia Masabni hired her at her arts center and gave her the stage name Tahia. Because she incorporated a style of authentic Brazilian samba dance in her performances, she became known as Tahia Carioca. She passed away in 1999 at the age of 84.

### **3. Naima Akef**



Naima Akef was a prominent Egyptian actress and performer. She started working in a circus at age 4 and by learning acrobatic skills became one of the most popular actresses. At 14, after the circus closed, she joined Badia's arts center but their collaboration was short-lived. She was the only one who performed both singing and dance arts simultaneously. Naima passed away from cancer in 1966 at the age of 36.

### **4. Badia Masabni**



She was born on February 1, 1892. She was an Eastern dancer-actress-singer-nightclub owner and entrepreneur who worked as a developer of Eastern dance. Masabni is also known for opening a series of influential clubs in Cairo from the 1920s onwards that brought Eastern dance performance to Western audiences and popularized it further through Egyptian cinema. One of the most important bridges in Cairo, the Badia Bridge, is named after her and is located near the site of her former theater. She finally passed away at the age of seventy on July 23, 1974.

Angel Bellydance

## 5. Lila Taj



Taj descends from a long line of Athenian aristocracy and Greek-Egyptian nobility. Her mother was a beauty queen who won national pageants. Taj was initially trained in ballet and was introduced to Eastern performances as a teenager. She later trained in the United States and Germany. Taj has contracted as an Eastern movement solo performer throughout the Middle East including Tunisia, the United Arab Emirates and Egypt where cultural and legal norms about who is eligible to perform have been selective. In Egypt, Taj held performance contracts as a lead performer at venues like Sharm El Sheikh and Cairo.

Taj performs through the Egyptian Society for Cultural Performing Arts whose mission is educating people about Egyptian culture. Taj's main responsibility is traveling down the Nile. She hosts an Egyptian multi-media cultural program featuring regional Egyptian performances fused with film clips where she explains her observations.

The main performance piece is "Wings of Isis" where Taj portrays Cleopatra VII and juxtaposes the queen's duality with the goddess Isis. Taj also depicts in her work Queen Nefertiti from the 18th Dynasty of Ancient Egypt.

## 6. Sohair Zaki



She was born on January 4, 1945 in Egypt and is an Eastern movement performer and actress. She appeared in over 100 Egyptian films from the 1960s to 1980s. When she was 9 her parents moved the family to Alexandria. Her father died young and her mother remarried and her stepfather later became her manager. She started out performing at weddings. Television producer Mohamed Salem saw her performing and decided to make her a TV presenter. However she showed more skill as a performer. Zaki also performed in most of the nightclubs including the

Cairo Nile Hilton Hotel. In 1964 she became the first Eastern dancer to perform to Umm Kulthum's song "Enta Omri".

## **7. Fifi Abdou**



She was born in April 1953 and is an Egyptian performer and actress. Her father is a police officer and she has 11 siblings including Abdel Raheem Abdel Fattah Ibrahim who encouraged her. When she was 12 she joined a Baladi troupe and later worked as a model. She began garnering attention in the early 1970s when she became Arizona's main attraction. Her performances would last up to 2 hours and she was paid up to \$10,000 per show. In addition to performing she was also involved in circus and rap. She owned about 5,000 costumes with the most expensive one worth \$40,000. In the 1980s she made several films in Egyptian cinema. In 2006 she took the lead role in Green Market playing a ruthless marketing executive who falls in love.

### **A question that often arises is whether men can also perform Bellydance?**

In response we should say yes, they have their own distinct movement style and specific costumes. Here we will introduce some of the most famous male Bellydance performers:

#### **1. Ibrahim Akef**

He was an Egyptian and a famous Bellydance choreographer who passed away in 2007. Akef taught many performers and his performance style greatly influenced people like Khaled Mahmoud and Dina.

#### **2. Khaled Mahmoud**

He is from Cairo, Egypt but is based precisely in London, England. His style is reminiscent of Egyptian folkloric and Bellydance. His style is elegant yet energetic. He participated in the International BellyDance Congress in the UK and also teaches at various festivals around the world due to popular demand.

#### **3. Jim Boz**

He is a male performer living in California. His style is earthy and he too was a participant at the International BellyDance Congress in Britain.

#### **4. Mahmoud Reda and Dr. Mo Geddawi**

Both are members of Reda Troupe and are Egyptian. They established the local Egyptian performance style. They are choreographers and soloists still teaching Bellydance workshops worldwide.

#### **5. Ahmed Ogren**

A famous Turkish performer from Istanbul

#### **Who is Farida Fahmy?**



Farida Fahmy was the daughter of a British mother and Dr. Hassan Fahmy, a prominent engineering professor at the university. In 1959, when her brother-in-law, Mahmoud Reda, decided to create a dance troupe with Egyptian folkloric dances, she became the lead female dancer. Mahmoud Reda, Fahmy and the rest of the Reda Troupe together created a new theatrical art form. A theatrical performance of Egyptian traditional folk culture.

In 1965, King Hussein of Jordan awarded Farida Fahmy the Star of Jordan. In 1967, President Nasser of Egypt awarded her the Order of Arts and Sciences. She received the Order of Tunisia in 1973.

#### **Ms. Farida Fahmy says:**

The worldwide enthusiasm for Oriental dance that I have witnessed has encouraged me to share my passion, past experiences and dance knowledge from Egypt. Egyptian dance has flexibility and potential for growth and acceptance of new styles and ideas. For anyone to properly understand the nature of dance in Egypt and what it offers, they must understand the spirit, aesthetics and culture of Egyptians. I share this in many of my free articles that have been translated by dear friends around the world into different languages.

Part of Ms. Farida Fahmy's most important articles:

What follows is a summary of dance in Egyptian theaters before the first performance of the Reda Troupe on August 6, 1959. Knowing what kind of dance was performed in the theaters of that period helps readers understand its impact. At that time, and still today, there were Western dance troupes performing in major theaters in Cairo, Alexandria and other major cities for the intellectual elite and upper classes. Dance schools held their own amateur dance recitals in theaters.

These schools catered to the children of the wealthy as well as a large number of patriots. European teachers who taught various semi-Western dance genres owned these schools. It was common to find various vaudeville-type shows in regular music halls. Oriental dance was part of the program in these types of shows, which also included other acts like acrobatics, singing and magic. There are a few dancers who often sing basically in chorus behind the singer.

Dance functioned as a background element in dramas and musicals and was performed by local professional folk or oriental dancers. Their dance was often advertised or presented in a crude, random fashion. In these plays, the dance was part of wedding or parade scenes or the like. It never had fundamental importance to the plot but was inseparable from its events.

### **The Reda Troupe Phenomenon:**

For the first time in the modern history of dance in Egypt, a theater dance troupe was established. A unique approach to dance in Egypt took shape through the artistic creativity of Mahmoud Reda-Ali Reda and myself (Farida Fahmy). Our efforts led to the creation of a new theatrical genre in which dance took center stage and all other arts such as music-lyrics and costumes, etc. were supporting elements.

I worked alongside Mahmoud Reda during 25 years of his creative development. I was his student-first dancer and dance partner. Being close to him and having the opportunity to observe the design of his dances allowed me to understand how he approached this art form. This long journey provided me with a wealth of information and experience. Completing my studies in the dance ethnology department at U.C.L.A. has given me an academic perspective on my previous experiences.

Mahmoud Reda's previous experiences as a gymnast and dancer enabled him to identify the traits and basic components present in the movements and body language of the Egyptian people. His kinetic experience and knowledge of the history, customs and beliefs, and the way Egyptians dance gave him deep insight. When Mahmoud Reda designed his dances, he was actually presenting his vision of the kinetic qualities of Egyptians.

His dance designs to this day remain his personal interpretation of the essential components of the physicality-posture and gestures of the men and women of his country, whether in dance or everyday activities. He had decided to present recognizable Egyptian faces in dance form. He chose the physical characteristics of these personalities such as body language-behavior and special movements. He produced dance moves from their familiar actions. In these dances, he introduced recognizable faces that were familiar to Egyptians. Characters such as:

The sweet-talking vendor-city policeman-village mayor and others were portrayed in dance on stage. Later elements such as folk songs-myths-mythological

characters-nationalist events as well as his field research in many parts of Egypt were his inspiration.

Here I must emphasize whether the dance events that were documented and researched over 50 years ago are still taking place in their original location or not. Social, cultural and demographic changes have occurred in all areas of Egypt. The invasion of urbanization into the rural scene has led to changes in the livelihoods of the inhabitants. The emergence of television, video and satellite, as well as social media, has affected how people spend their leisure time. Dance is a passion that rules both Mahmoud Reda and me. He arranged field trips to different parts of Egypt at an important stage of his creative development as a dance designer. On each trip we took different members of the group with us because he believed the dancers should learn the documentation process. Direct contact with people and integrating them was important. There is a big difference between traditional or indigenous dance and theater dance. In the Oxford Dictionary, traditional is defined as follows: Transfer of information, beliefs and customs verbally or for example from one generation to another without written instruction. Indigenous is also defined as: Born or produced naturally in a land or region. During 15 years of teaching abroad, I realized there is a lot of misunderstanding about the nature of different types of dance in Egypt. Terms and names have been used freely and incorrectly. One example of the misuse of terms was a few years ago when I attended a festival. I witnessed a group of female dancers from one of the Eastern European countries. They came in belly dance costumes and danced Sa'idi. They were presenting something that was clearly a poor attempt at dancing. What seemed to be a blow to the Reda troupe vocabulary merged with what belly dancers performed at that time. Most indigenous dances in Egypt are recreational and are not specific to certain performers. Improvisation is an important feature that is performed in all dances, both by locals and professional dancers. Dancers are often led by one person. Mahmoud Reda pioneered a dance genre that encompassed many styles with a large vocabulary of movements. In the mid-sixties, along with Mahmoud Reda and several troupe members, I traveled to a number of Egyptian provinces. His goal was not to document indigenous dances for ethnographic purposes or to accurately present them on stage. His main reason was to collect information for his future performances. His adaptations were never meant to be verbatim copies of indigenous dances. He focused on contrasting movement qualities and emphasized the unique characteristics of each dance event.

#### **4. Overview of the Most Important Eastern Movement Styles**

##### **1. EGYPTIAN BALADI**

Baladi (بلدى) is a cultural term about the land. About the folk culture of the people who live in cities. It is a term the villagers used after migrating to Egyptian cities,

and this performance style represents their culture. This style is performed at their gatherings and communities. It is a branch of folk, known as a colloquial, informal style, and today this style is also performed on stage.

Baladi expanded when people migrated from villages to cities for work, and migration to big cities was full of opportunity yet also perilous. Despite migrating, they did not forget their own origins and ancient traditions. A word that Bellydance performers often respectfully mention is "baladi", the biggest solo performance of Egyptian women.

### **Baladi Costume:**



The performer of this style wears a long baladi dress or jalabiya/thobe or qamees. It is a full outfit that does not bare the stomach. The most traditional form of this dress for folkloric performers is a simple, loose shirt and a shawl tied around the hips. The jalabiya worn by cabaret performers is more fitted and sewn with shiny fabric, having decorative stones, fringe, and beads.

### **Baladi Music:**

Traditionally, baladi music has a distinct framework and is divided into different sections, with the performer and musician improvising in between. Baladi music is a fusion of traditional and modern Egyptian pop music. It has folkloric roots and conveys emotions.

Traditional Musical Instruments:

**BENDIR**





SAGGATS/CYMBALS



LOUD



DAFF



NEY



REBABA



MIZMAR



DARBUKA



ACCORDION



## KEYBOARD



## SAXOPHONE

### **Balady Awady music categorization:**

#### **1. BALADY AWADY**

It is mostly for women. This is the most feminine part of the baladi music. The baladi awady at its core is a metaphor for the good life. The ability to flow from the inner world to the outer world. The courage to express oneself truthfully and without fear. Appreciation of our life and existence. It is also a metaphor for the great lovemaking accompanied by the accordion. The best ultimate feeling is given to the dancer by the cooperation of tabla and accordion.

This part is improvised, reminding us to live in the present and not think about the past and future.

A baladi awady can be a school of life. If we allow it and move beyond the steps. If we lose the fear of the unknown, and finally embrace life.

#### **INTRO (TAKSIM)**

It has a simple structure and usually starts with a fast rhythm taksim, which is an invitation from the performer or a conversation between musicians or thanks to the participants. Sometimes it starts directly with a taksim and the performer doesn't know whether to go slow or fast. So the taksim is improvisation in one spot.

The taksim is not very long in duration so don't waste it with lengthy walking. It is played with accordion and tabla, and naturally we should pay attention to the tabla sound but our main focus should be on the accordion melody.

#### **SAGGATS/SAKKATS**

When the drum starts playing and in fact it's the part of the music where heavy drum is heard and there is no call and response in the music.

Heavy drum accents: saggats

#### **Ingerara**

When the rhythm becomes very fast which is in fact the drum solo part of the balady music and divided or folkloric rhythms are played.

#### **Fadi**

The drum solo part of the music.

## **kafla/afla**

The end of the music or end of a section of the music which the drummer indicates with one beat.

## **2.TET**

It is for both men and women but men walk more than women. It has a very short taksim and accents and then Ament bellah is played which means "faith in God's miracle ."

The next part Hassan ya khouli is played and after that we hear very short accents. (TET)

## **3 .Ashra Baladi**

Usually TET is played and it is not one of the main types of Baladi.

### **Baladi Awadi:**

**Taqseem:** intro and improvisation

**Sakkat:** slow tempo (maqsum/masmoudi saghir)

**Ingerara:** fast part (maqsum/fallahi)

**Fadi:** drum solo

**Aflah:** final

How should we perform Baladi style techniques?

Baladi techniques are simple, attractive, free and open, and depend on the type of character we choose for this performance.

Upper body movements are limited and overall the upper body is not very dynamic, with most motion in the hips.

Hip drops (up) are not very recommended. We have heavy chest accents (beats) and butt movements.

We don't hold our hands very far from ourselves (not constantly in basic arms) and try to play with our hands, bringing them near the head and from head to around hips but we don't over-rotate the wrists either.

From hips down be completely free and relaxed and have no tension, and the main focus of this style is exactly on the body core.

### **Baladi Character Types:**

#### **1. Maalema**

One example of Egyptian female characters is the Maalema. She has characteristics like high self-confidence, strong and charismatic, dignified and skilled at leading. She knows boundaries and acts without fear. One of the most famous examples of this character is Fifi Abdou.

#### **2. Bint-El-Balad**

The second type of Egyptian female character is the Bint-El-Balad (girl of the country). This character has soft, sweet, natural and girlish behaviors, lively and playful, and is actually a good girl.

## 2. SHAABI

Shaabi is a style of music and dance rooted in the folkloric traditions of rural, ancient Egyptian people, which grew and developed among the working class neighborhoods of Egypt.

Shaabi meaning "people's" music, is working class music in Egypt, and the lyrics are usually about politics, personal life or love (expressed very explicitly). In this style, many structures of Baladi music have been retained.

Shaabi Costume:

The costume specific to this style is very similar to Baladi costumes but with more fringe and jewelry used. No shoes of any kind are worn in this style.



## 3. MAHRAGANAT Style



Mahraganat is a music style also known as STREET SHAABI /EGYPTIAN ELECTRO. As the name suggests, it originated in Egypt and is a fusion of Shaabi music with modern electronic instrumentation as well as influences from Western pop culture. There is a common misconception that Mahraganat was created during the 2011 Egyptian revolution. In fact, Mahraganat existed long before that but it was at that time that it gained popularity. Initially the genre was associated with some shady occupations, gangs, and less reputable street music and the main reason was the lyrics:

Mostly about drugs, sexual relations including slang and profanity but this changed over time.

Nowadays one can hear plenty of perfectly decent, lovely Mahraganat songs that have nothing to do with inappropriate lyrics and the genre has become popular all over the Arab world.

Since Mahraganat has a very particular mood it may feel uncomfortable for many performers.

Mahraganat or Mahragannat translates to "festivals" and Mahragan or Mahragan translates to "festival". The music style was named after its origin.

This genre started as an underground music movement when producers DJ Figo and Alaa Fifty created loud, exhilarating music.

Mahraganat is a type of Shaabi music in the sense that it is a popular music genre. However, just as Shaabi music is not pop, Mahraganat is technically not Shaabi music but rather the language choice, words, use of vocals and unique Mahragan blend. Mahraganat may display many aspects of Western hip hop and rap but it is neither.

#### 4. SAIDI

The Sa'id region is located in central Egypt along the Nile river and contains famous cities like Luxor.

Sa'idi performance comes from Tahtib which originated from ancient men's fighting with sticks. In Tahtib, larger and heavier sticks are used.

Smaller sticks are for bellyand folklore performances. In Sa'idi style, we also have Baladi/folkloric bellymovements.



**- There are three categories of bellydance including:**

1. Folkloric dance of the Sa'id people
2. Folkloric stage performance
3. Bellystyle

And it is very important for a performer to know which style they are going to perform. In Sa'idi style one can also use a cane but in traditional performance a straight stick is used.

In the city of Luxor, inscriptions have been found depicting soldiers with sticks in hand and many of those soldiers are on horseback. Some Sa'idi movements are similar to the gait of a horse, and when the stick spins overhead with this move, it is like a soldier on horseback. Many Sa'idi movements come from Tahtib fighting,

and this is why the Sa'idi style is powerful and must certainly be performed with high confidence.

### **Rhythms and Musical Instruments:**

Some main instruments of this style are:

MIZMAR



REBABA



RIQ



Commonly used rhythms in this style:

Maqsoum

Saidi  
Fallahi  
Masmoudi  
Wahda  
Malruf

### **How to hold the stick?**

The stick in the hands should be completely free and relaxed and in total control. The stick is held between the thumb and index finger knuckle but the fingers are completely open and flexible without tension.

For single hand movements and especially spins, we should not clench our hands because in this case spinning the stick becomes difficult and risky.

Also holding the stick with fingertips risks it falling to the ground. In fact the hand should be a closed fist higher than the end of the stick.

In spins, the hand may move a bit; if held lower, the stick falls, and if held higher, the stick end hits the hand.

### **Size and material of the stick?**

The original Tahtib stick was made of solid bamboo about 170 cm long, which is very heavy and long. Today hollow bamboo or other lightweight woods are used about 100 to 130 cm long.



## **5 .TAHTIB**

This style dates back to the ancient Egyptian Pharaohs and has been preserved generation after generation. The most important point of the Tahtib style in the



world is "humility" and "respect", and in fact in all art forms "respect" exists, and as long as we can talk about art together, we can create new art. Anything that is based on respect and goodness can be called "art."

Many years ago in the time of the Pharaohs (in the time of the prophet Joseph), young boys practiced fighting with swords using sticks, and this was the idea behind the emergence of Tahtib. The boys could not bear the weight of a real sword so they trained with sticks. In the childhood of the prophet Joseph, this happened and they trained fighting with sticks .

Stories say that one day Joseph would become a great warrior and leader, and it was exactly at this time during the Egyptian Pharaohs that this game was born .

When they realized stick training was a very good method for sword fighting, they turned it into an educational center for the Pharaoh's army .

They called this "The Game of Tahtib."

### **The Game of Tahtib**

They called it a game because it was with sticks cut in the shape of swords and this expanded generation after generation and was used in duels, and gradually turned into the art of Tahtib, and later governments would invite each other so people from different cities like Luxor to Cairo would celebrate together and hold Tahtib events.

Tahtib is the original source of stick dance. All the male and female stick dances done today come from Tahtib.

Tahtib is also an art of self defense and people perform it at weddings and births .

Today, Tahtib is registered in UNESCO as a folk art/game.

### **A look at the most commonly used musical instruments in Tahtib in the past:**

#### **Rebab instrument:**

The rebab is an ancient Egyptian instrument and its story goes back to a husband and wife. They argue and the wife goes to the tribe leader and says:

I will not forgive my husband until the sticks can talk.

So her husband goes to the city looking for a talking stick and eventually makes a single-stringed instrument called the rebab and plays it and reconciles with his wife. This story is from the time of the Pharaoh.

The rebab later took on a two-string form and was originally made with two hair strings. Today one string is hair and the other is wire.

Other rebab components include coconut, fish skin and horse hair.

The maqsoum and malfouf rhythms are played with this instrument for happy ceremonies.

**Mizmar instrument:**

It is made of apricot wood that only exists in Egypt and is soldered with copper.

Baladi drum instrument:

It is made of goat skin and the drum body is cow hide.

**6.GHAWAZI Style**

The last performer from the Ghawazi dancing girls family is a woman named

**KHAYRIYYA MAZIN**



Ghawazi can be performed solo or in groups and Ghawazis believe this performance captures the viewer's heart.

Ghawazi is one of the most deeply-rooted bellystyles to this day. Performers of this style have a very ancient history going back hundreds of years in Egypt which has undergone many changes over time.

Egyptian Ghawazi performers were initially a group of nomadic women sometimes called “Egyptian Gypsies”. But this term later included all poor performers, mainly those entertaining the upper classes and wealthy.

The Ghawazi style sometimes entered Egyptian bellydance movements in the first half of the 20th century and even its westernized forms. While bellydance in Egypt was heavily influenced by western styles like classical ballet or some Latin American dances, the term Ghawazi in Egypt refers to rural performers who preserved the traditional 18th to 19th century style.

Ghazi in Arabic (plural Ghawazi) means conqueror, and as mentioned above, the Ghawazi conquers the audience’s heart.

The feast of holy Islamic angels is performed in different ways, one of which is the Ghawazi dance.

In Egypt there is a traditional place for Ghawazi performers, and before the start of bellydance, Ghawazi existed and later expanded.

There is a traditional form of singing that usually includes Shaabi, Baladi and folk music. In these poems there is a part called “mawwal” that does not follow a specific music division or verse, and the singer can sing consecutive words and phrases or even improvise.

Ghawazi performers and Awalim are known to sing during the performance.

### **REDA TROUP**

They are one of the groups that move collectively. They have combined different elements from eastern and western culture and personality such as music and costume, which beautifully transformed for stage performance and is very different from the original.

### **SOMBAT (SUNBAT)**

The name of a city in the famous Delta region of Egypt where Ghawazi performers there are very famous. Ghawazi exists in most parts of Egypt and Ghawazi families still exist in different city areas, and their style differs from region to region.

### **KHALEEGY Style**

This is a dance style in the countries of the Persian Gulf region, Arabian Peninsula, Kuwait, Oman, Qatar, Bahrain, United Arab Emirates, Iraq and Jordan.

The main characteristic of this lively, happy and dynamic style performed at celebrations is the use of hair and moving it from side to side while turning the head.

This style is called "Samri" in Kuwait, "Na'ashat" in the UAE, and "Khaliji" or "Sa'idi" in Qatar and Saudi Arabia. The execution of movements in this style is slightly different across countries.

In Yemen it is softer and more rhythmic, in Iran very energetic, and in Bahrain with a lot of jumps.

Khaliji is a group style performed by two or more people but today some perform it solo as well. In Khaliji style, mainly the upper half of the body is used, and some common movements are:

- Fast shoulder shimmies
- Chest vibrations and lifts
- Hands placed at shoulder height with palms facing out
- Clapping and bashing during dance

The most noticeable movements in Khaliji style are the hair movements:

- Circular turns
- Figure 8 turns
- Lifting up and down
- Semi-circular turns (Khaliji hair)

## **7. KHALEEJI STYLE**



The performance style is in the Persian Gulf countries of Saudi Arabia, Kuwait, Oman, Qatar, Bahrain, United Arab Emirates, Iraq and Jordan.

The main feature of this style is the use of hair and its movement from one side to the other while turning the head. A very dynamic, happy and lively style that is performed at celebrations. This style is called (Samri) in Kuwait, (Na'ashat) in the UAE, and (Khaliji) in Qatar and Saudi Arabia. The performance of movements in this style is slightly different across countries.

In Yemen, this style is softer, more rhythmic, in Iran with a lot of excitement, and in Bahrain with a lot of jumps. Khaliji is a group style performed by two or more people, but today some perform it solo as well. In the Khaliji style, the upper half of the body is mostly used, with some common movements including:

- Fast shoulder shakes
- Chest vibrations up and down
- Placing the hands at shoulder level with palms facing outwards
- Clapping and ululation during the dance

The most noticeable movements in the Khaliji style are the hair movements:

- Circular rotation
- Figure 8 rotation
- Up and down flipping
- Semi-circular rotation (Khaliji hair)

Men also have their own special dance, performed in groups and sometimes without props and sometimes with props such as swords, guns, sticks, drums and scarves. The word "Khaliji" describes the culture of the people of this region more than the dance itself.

Khaliji culture is often misunderstood and seems mysterious in different parts of the world. Many Khaliji cultural, religious and traditional customs may seem a bit

frightening to foreigners, but the more you get to know the Khaliji people, the more you will realize their warmth, family-friendliness and hospitality.

This dance was originally only performed at events or social gatherings but has now gained special importance among belly dancers.

**Khaliji Music:**

Khaliji music, which incorporates dance, has a history of over 1000 years, dating back to the Umayyad era. Khaliji is often danced to traditional music from the Arabian Peninsula. The songs have lyrics and a good dancer must know the meanings to convey the true significance of the music in their dance. The music is accompanied by clapping.

Ayoub/zaar rhythm 2/4

1 + 2 +

D D T

Khaleegy rhythm 2/4

1 - + - 2 - + -

D D T

**8. BANDARI Style**



Bandari performance is a line dance that is often seen as a branch of Iranian Baluchi dance. It is usually performed by several people in a circle or line at parties and weddings. It is prevalent in southern Iran and the Persian Gulf coast and has been influenced by African and Arab music and dance. A prominent feature is the unique way the musicians wave their hands resembling a coordinated group of fishermen at sea.

The ports of southern Iran on the Persian Gulf coast had the most trading since commercial ships came from Africa, India and other Gulf countries. Many Arabs and Iranians intermarried in the region and blended Iranian-Indian-Arab-African dance elements.

What is bahur or bakhurnica?

Bahur or bakhur is one of the instruments used in the culture of this style by burning scented oil-soaked wood to scent the atmosphere before performing.

**9. Iraqi/KAWLEEYA Style**



First let's have a look at the map of Iraq, this will help us understand the geographical origins of these styles. For example, southern Iraq is full of common southern genres that differ from the north. The movements, music, rhythms and costumes differ.

Since most Iraqi styles are located in the south, let's stop in the south. This area is also known as Lower Mesopotamia (Lower Mesopotamia means land between two rivers. These two rivers are the Euphrates and the Tigris)

**The cities located in southern Iraq are:**

Basra, Maysan, Dhi Qar, Al Muthanna, Naseriyah, Muthanna. These cities are almost completely inhabited by Arabs. Basra is the main economic hub in the south and most of Iraq's oil fields are located in this city.

Our first stop in the south is Basra or Al Basra

It is Iraq's most important port city and 70% of Iraq's oil is located in this city. It is one of the oldest cities in Iraq founded by Caliph Omar in 638 AD.

Most Westerners know Basra from the Arabian Nights stories where sailor Sinbad had his adventures from this city across the seas.



would use Hajjawi, Basrawi and Khishaabi styles and when going west they would use Chobi.

This style has a very grounded, earthy feel and contains a lot of spinning and turning movements. There are also head and hair movements. When the Kawliyas perform, they have their own distinct way of gesturing and signaling that Iraqis instantly recognize as authentic Kawliyas.

Kawliya performance is characterized by large arm movements, lively footwork, spins and turns as well as a fiery mood and energy. The body has to remain lithe and natural in order to sustain the performance. Although the movements are very powerful, they should appear effortless and not off-center.

## 2. BENAT EL RIEF Style



Benat El Rief means “country girls”, they are the pioneers of the Iraqi style. They were the first women to perform in public venues, family celebrations and TV shows. Their performance style is considered the most authentic Iraqi genre. Finger cymbals (zills) are a very important element in their performance.



## 3. El Hachaa Style





(Dance of the Dagger): This style is named after a famous and very old Iraqi rhythm called Hajaa rhythm.

### 3. EL KHASHABA Style



El Khashaba is an Iraqi performance style belonging to the culture of the city of Basra in southern Iraq. This genre was created from the music and songs of Basra's sailors and shipbuilders. Basra is Iraq's only gateway to the international seas and oceans.

Over time this music and dance spread not only in Basra city but all over Iraq and many music and dance troupes were created. Both men and women perform Khashaba but in different unique ways. Khashaba music goes beyond Iraqi songs and includes many Egyptian songs including by Umm Kulthum as well as other famous Arab singers.

These popular Arab songs and Eastern movements have been fully adapted into the Khashaba music and dance style. Eastern movement performers will greatly enjoy the El Khashaba style as it helps them understand how identical movements can have vast differences.

### 4. CHOوبي or CHONI Style



(Iraqi Circle/Line Dance)

Choobi like other ancient Iraqi dances dates back to Babylonian times.

### 5. BASRAWI Style



This style originated from Basra city and is very similar to Khaleeji but with a powerful Iraqi performance touch and feel.

Info about Ms. Asala Ibrahim:

Asala Ibrahim analyzes, documents, reconstructs and develops unique Iraqi genres including Iraqi Kawliya (Iraqi Roma), Benat Al Reef (countryside), and southern Iraqi styles like Khashaba, Basrawi, Hava or Iraqi Luauei (with African roots), Choobi and Zikr. She has gained a clear and distinct understanding of the differences and similarities in these genre types historically, culturally and technically. She is the first teacher in Iraqi dance history to comprehensively codify its terminology; terminology rooted not in ballet or Western arts but in Mesopotamian history and Iraqi culture.

Her formula for success is “I fill my life with dance and my dance with life”

## **10.TANOURA STYLE**

In Egypt there is a kind of rotational performance movement known as al-tanoura. The word tanoura refers to the colorful skirts they spin around in, or it may refer back to the word Sufi Man. This style was invented by Sufi mystics and performed at gatherings, but later non-Sufis also performed it.

## **11.KÖÇEK STYLE**

The root of this word comes from the Persian word "kouчек" which is also called "küçük" in Turkish, meaning small. This word means baby camel in the Tatar language. Practitioners of this style begin training from the ages of six or seven, and the music of this style is a combination of Balkan Anatolian classical and Sufi music.

## **MOUASHAHAT STYLE AND MUSIC**

### **12. MOUASHAHAT Style and Music**

Muwashah is a special type of poetry that emerged in the 3rd century AH in Al-Andalus (present-day Spain) and was instrumental in the emergence of the first Andalusian composer – there is much debate even around defining it. Many researchers profess ignorance about the reason for the emergence of the muwashah, yet have stated the following as causes:

- Old Spanish song

- Folk and colloquial poems
- Poems by Troubadours
- The existence of Arabic muhammas, musammat and rubai formats and prosodic playfulness
- Influences from the geographical areas of Al-Andalus
- The ruling aristocratic government
- Mixing of different races after the Muslim conquest
- Songs of Jews, women in colorful dresses

Much research has been done on the relationship between muwashahāt and Arabic poetry with completely different perspectives. Some of these studies do not consider Andalusian muwashahāt a deviation from the Arabic poetic system, yet other research sees muwashahāt as deviating from the verticality of Khalil's poetry in meter, rhyme and language. Muwashahāt from another aspect, whether based on Khalil's meters or the tune of the colloquial exit, are related to the Arabic language in two ways.

One is the connection with the language of poetry and its meters which is correct Arabic and there is no disagreement about it. And the other is an entirely different relationship with it in that it expresses, with its own language and meters, the general culture and local songs that are related to the muwashah environment and are considered a deviation from the verticality of Khalil's poetry. However, this deviation does not mean a complete severing of ties with poetry and exceptions in it are not many and do not constitute an independent rule that has special language and meters. Rather, it is an experience that has emerged from the depth of poetry in order to develop its progression by departing from norms and style and changing its course.

It has been stated in one of the articles that:

The muwashah was created to be sung, not read like poetry.

The muwashahāt use a delicate 10/8 Samai rhythm. This style uses a lot of ballet movements and there is a lot of arbesque and turning in this style.

### **ZAR STYLE**

This style was performed by women to dispel demons or spirits and was prevalent in Egypt in the past.

### **NAUTCH STYLE**

This style was performed by girls (nautch girls) in India. The culture of performing this art dates back to the Mughal Empire and the role of Indian culture at that time.

### **TARAB (MUSIC) STYLE**

Tarab is a concept. Tarab is an emotional response that the performer gives to the viewer, and this feeling brings them close together. The theme of tarab music is the expression of feeling, and this feeling can be love or any other feeling. The goal of tarab is to influence the viewer through music, where music and emotion are

combined. In Arab culture, tarab refers to traditional music and is a kind of worship of emotional music.

In tarab music, before the singer starts singing, music plays for a relatively long period of time. It is very common in tarab music that when the singer starts singing (introduction), they sing a text without music and at this moment all our focus should be on the singer's voice and feeling, the meaning of the text they are singing, and even the tone of their voice. Usually the name of the music is mentioned at the beginning of the text being sung, and this is frequently seen in Um Kulthum's music. Of course there is no rule for this, but it is common in tarab music. Many tarab performances we see today are not the original performance, they are not the original version, because the original versions have much, much longer introductory music.

Elements of a tarab music:

- Introductory music
- Lyrical part where the singer starts singing
- The part where all the band members start singing
- A combination of all three previous sections

### **Tarab singers:**

Most tarab singers are from the 20th century (Egypt's golden age) including:

UMM KOLTHUM



ABDELHAMID HAFEZ



## WARDA JAZIRA



## 16.DRUM SOLO



A drum solo refers to a solo performance by a performer with a drummer. This is a duet between two people where the performer expresses everything the drummer plays with his hands through movements of her own body.

Every drum solo performance consists of four main sections:

1. Introduction: The drummer shows his mastery through playing.
2. Body: The performer executes to the best of her ability.
3. Repetitive beats: Demonstrating various DUM and TEK beats with different body parts.
4. Increasing the rhythm of the music and building it up to a climax and finally finishing it.

Drum solo techniques:

- Sharp movements: Clear percussive (hitting) movements
- Hip movements

Small and big hip rolls, figure 8s, and shakes

- Try to only move the main and secondary muscles of each body part when doing movements related to that part, not other areas.
- Displacement: Don't stand in one place, move around.

- Mind/Body: Fully and completely execute the music with your mind and body.
- Fun: Be sure to engage with your audience and have fun, otherwise your performance will be boring.
- Energy: Your performance should be full of excitement and energy, and convey this to your audience.
- Timing: A good drum solo is 5-6 minutes, longer than that becomes tiring for the viewer.
- If you are performing to a pre-recorded drum solo, be sure to memorize it.

### **17.ARDABH STYLE**



A type of folk performance from Saudi Arabia, performed by two rows of men at celebrations and events.

### **MEJANCE STYLE**



Mejanca is a style of music for the entrance of an Bellyperformer. This music usually starts with a fast rhythm and allows the performer to greet the audience and

cover the space, grabbing their attention. Then the rhythm and melody changes so the performer can take the audience on a kind of journey through different Bellystyles.

This is where the performer can showcase their range of movement and art. In fact, mejance can be seen as a collection of different Bellyperformances, since its various sections are made up of the same elements we usually see in an Bellydance show. Including a powerful, fast entrance, folklore, Bellyperformance, possible drum solo (performer improvisation), and finally an exit.

In mejance, these elements are turned into a mini show that can be individual or group, performed at competitions, celebrations, or regular performances. In Egypt, mejance music is specially composed for a performer by an orchestra, like "Behlam Be" which was specially made for Saharзад. But in the West they mostly use pre-recorded mejances. Mejance uses instruments like violin, darbuka, keyboard, kanun, riq, oud, and sagat. Mejance can be up to thirty minutes long but today is mostly performed in less than ten minutes.

Looking at the different mejance sections performed in the 1980s:

### **1. OPENING FANFARE**

The performer stays off stage at this point.

### **2. BRIEF TAQSEEM**

The performer still stays off stage.

### **3. HIGH ENERGY-RAPID MUSIC**

Usually a mawlawi or ayub rhythm is played in this section. This is when the performer enters the stage and greets the audience with her performance. The performer uses TRAVELING STEPS to enter and turn around the stage. She may use other moves depending on the situation but returns to the TRAVELING STEPS.

In this section the performer usually uses a 3 yard (about 2.74 m) length of chiffon, then removes it and continues her performance.

### **4. SHIFT FROM ONE MELODY LINE, RHYTHM AND ENERGY LEVEL TO ANOTHER**

This section usually includes:

- Short taqseem for improvisation
- Short drum solo
- Saidi music with mizmar or rebab
- Khaleeji rhythm
- Baladi music with accordion
- Baladi or Shaabi melody

Sometimes the performer decides to use classic music by famous singers like Um Kulthum or Abdel Halim Hafez instead of starting with a mejance.

### **History of Mejance:**

In Egypt there was a form of Bellydance performance that sometimes lasted an hour, with the performer doing different styles and even changing costumes. Sometimes during breaks a singer would come on stage and perform.

NAGWA FOUAD came up with the idea of having specially composed mejance music made for her, and in 1976 she hired Mohammed Abdel Wahab to create an original piece.

Gradually other performers followed suit, and from the 1980s on most performers began doing their stage entrances following the modern mejance music performance style.



Where does the word mejance come from?

Many believe the word mejance comes from the French phrase MISE EN SCENE which means staging a story as a theatrical performance.

### **19.OULED NAIL STYLE**





Ouled Nail is a confederation of Amazigh tribes living in the Aurès Mountains of Algeria heavily influenced by Arab culture. The Ouled Nail tribe also created a style of music known as bou saada music. In Bellydance, this term refers to a performance style created by the OULED NAIL people for which they became famous.

## 20.AWALIM STYLE



Educated women who could sing, compose music and poetry, play instruments, and sometimes perform for other women. Ghawazee were lower class women who performed for income, but Awalim performed with great flair. Performing with a candlestick is known as Awalim, and generally baladi and maqsoum rhythms are used .

## 21.SHIKHAT STYLE



The word shikha (sheikhat in plural) in Arabic means wise and can be translated as chicha or chikhet especially in French .

Sheikhat traditionally perform at weddings, circumcision ceremonies, and major public celebrations, for example various holidays in the streets. They are not inclined to perform in public places so it is difficult for tourists to see them. Sheikhat not only dance but also play music and sing. They often improvise and use humorous poetry.

They usually perform sheikhat in groups. Sheikhat are women but are often accompanied by groups of male musicians. Although there are exceptions, and sometimes we see men dressed in women's clothing performing sheikhat. Of course they are not authentic sheikhat and their performance style is also inauthentic. According to Najwa, authentic sheikhat performances are Arabic not Berber. Therefore, those called "Berber sheikhat" are likely performers of various Moroccan genres incorrectly termed sheikhat .

According to Najwa, sheikha originates from areas around Rabat and Casablanca. Sheikhat are professional entertainers who, according to Kapchan (1994) and Schuyler (2008), are an important part of Moroccan rituals and celebrations .

At the same time, their activity is criticized not just because they are independent women moving and working among men, but also because they perform in public.

### **Sheikhat Costumes:**

Sheikhat clothing is not a special costume but traditional everyday clothing. They wear long, wide tunics mainly of two types:

#### **Djellaba tunic:**

A traditional Moroccan tunic with a hood.

#### **Takchita tunic:**

A tunic without a hood. Usually when wearing a takchita, a headscarf is tied so the skirt is cinched at the hips. The headscarf is flat without tassels or coins, tied at the back so the hanging parts sway.

On their feet are traditional Moroccan babouches, a type of slipper that impacts their movements. Since babouches are worn open backed, lifting the feet and stepping is difficult. So those who wear them use movement patterns that are also used during performance.

### **Sheikhat Music:**

The accompanying sheikhat music is Moroccan shaabi. Shaabi in Arabic means "of the people", so shaabi music is a kind of pop music. A type of music Moroccan people perform at celebrations and social events.

## **22.NUBIAN STYLE**



The Nubian people live in southern Egypt and northern Sudan. With a history and traditions that can be traced back to the dawn of civilization. The Nubians first settled along the banks of the Nile near Aswan, Egypt. Along the great Nile River

they created one of the largest and oldest civilizations in Africa, dating back 5000 years BC.

Unlike Sa'idi, this style has slow, fluid arm movements. This style shows everyday life of the people, and naturally everyday life of regular people is not very complex.

Nubian women have a long cloth on their heads that they cover themselves with in front of strange men, and men and women stand and perform in straight lines beside each other.



### 23.GOTHIC STYLE



From a stylistic perspective it differs from DARK FUSION BELLYDANCE styles but is influenced by Eastern culture and TRIBAL FUSION. This style took shape in a village in America, and the performer's appearance and performance space are a combination of vampires, dark and royal places.

### 24.AMERICAN TRIBAL STYLE (ATS)



A modern style of Bellydance that is performed individually or in groups at various celebrations and events. This style traces back to JAMILA SALIMPOUR. She created a fusion of Middle Eastern costumes, Spanish folkloric, Egyptian, and Indian elements. ATS performers sometimes use ZILLS or SAGAT. Performers typically use sagat during faster movements, and one of the most famous rhythms is:



RIGHT-LEFT-RIGHT  
**25.TRIBAL FUSION BELLYDANCE STYLE**



This style fuses POPPING-HIP HOP & CABARET BELLYDANCE movements. Tribal fusion bellydance is a branch of American tribal style that was performed in 1999 by CAROLINA NERICCIO of the FATCHANCE BELLYDANCE troupe.

#### **26.CHIFTETELI STYLE**



A style of performance and rhythm related to Anatolia and the Balkans. This style was previously only prevalent in Greece and Anatolia but is now performed throughout the Middle East and East.

#### **27.MELAYA LEFF STYLE**



Melaya is a large black and gold silk shawl with edges decorated with large tassels. Leff means wrapping, and performers of this style wear short, brightly colored costumes. This style originated in Alexandria, Egypt. The music used is usually baladi and maqsoom 4/4.

#### **28.SHAMDAAN STYLE**



In a unique Egyptian tradition, a large candelabra is balanced above a dancer's head. Historically used in Egyptian wedding ceremonies. The wedding procession is traditionally performed at night, winding its way through neighborhood streets from the bride's parental home to her new home in the groom's house. This formal bride's movement is conducted by a troupe of Bellydancers and musicians.

Today, Bellydance with a candelabra is performed independently.

#### **29.DEHEYEH STYLE**



Deheyeh (in Arabic al-dahiya) is a Bedouin folk dance performed in Palestine, Jordan, northern Saudi Arabia, some Gulf countries and the Syrian desert. Before the wars, it was performed to arouse fervor among tribe members and in ancient times after battles it would depict the skirmish and contests. But nowadays it is performed on occasions like weddings, celebrations and other events.

### **30.HAGALLAH STYLE**



Hagalla (in Arabic hajala) is a folk celebratory dance known as hagalla performed by the Bedouins living in Mersa Matruh in western Egypt. It is often performed during the date harvest which is wedding season in that area. Hagalla is also known in neighboring Libyan areas and is related to clapping dances in other parts of the Middle East. Hagalla is performed by the Bedouins of western Egypt and is used as a wedding dance and a rite of passage dance for girls coming of age.

## 1.GUEDRA STYLE



Guedra (in Arabic kadra) is a dance from the desert area in southwestern Morocco performed to induce an altered state of consciousness. The dance begins with a solo performer making hand movements then swaying the head and body to reach a trance state. Guedra performers are unmarried or divorced women and sometimes men in the audience inquire for marriage.

## 32.YOWLAH STYLE



Yowla (in Arabic (al-yowla)) is a traditional performance in the United Arab Emirates. It involves spinning and throwing a wooden figure and rifle made entirely of wood and metal overlay.

## 33. GOLDEN ERA Style

The Golden Age or Golden Era refers to the time in the mid 1900's when Egyptian cinema was thriving and the Egyptian film industry was the 3rd largest in the world in the 1950's. Many films featured Egyptian performers who gained some popularity in part due to their film appearances. When we specifically talk about Eastern dance performance we often refer to the Golden Era period between 1900-1960.

The truth is that many Golden Era performers had similarities in movement and music yet each of these stars were individuals with their own distinct backgrounds (which we covered introducing them in previous sections).

Tahia Carioca, Naima Akef, Badia Masabni were stars of Egypt's Golden Era.



In general the Eastern movement style in Egypt's Golden Era is softer and rounder compared to other modern styles and you rarely see drummy solo performances among them.

When watching the Golden Era style overall we see differences in performance style:

Shield-like chests thrust forward or back bends unlike static ballet positions.

Instead of framing hands they take them behind the back.

Notable points in Samia Gamal's performance (one of the greatest Egyptian golden era performers) are the fast drummy solo, work with smooth veils, large creative hair tosses and skilled cane handling.

There is a particular fluidity and freedom among the golden era performers. What Siouxbie saw as "repetitive movements". Now we see loose pelvises with total freedom and ability to undulate and move smoothly in all directions.

Floor-length full skirts are a must for Egyptian golden era Eastern dance performance. Open arm movements and kicks to the legs and lunges belong to this era.

**Costume:**

This style uses floor length skirts or pants.

Movements of this style:

- floorwork
- jumps (leg up-back bend)
- turns
- back bends
- lunges (arm work included)
- arabesque with steps
- triple steps (twisting the body)
- fluid hip work (figure 8 / pelvic camel)
- pure arm-hand and shoulder movements
- hip accents
- shimmies
- maya
- hip drop
- chest lift and drop

34. POP BELLYStyle



This is one of the styles where you need to fully display your emotions while performing. In fact, pop belly is a showcase of your feelings. You need to display each word of the music you are performing with your body language. Move freely and put on stage whatever your feeling tells you.

### 35. DABKEH Style



This is one of the Levantine folk dances. Dabke creates a line and circle formation and is widely performed at weddings and other joyous celebrations. The line goes from right to left and the dabke leader alternately turns to the audience and the other performers. In English it can be written as dabka-dabki-dabkeh.

According to Abdallatif Bourghouthi and Awad Saud Alawad Palestinian folklore, the stomping jumps of dabke may have originated in ancient Canaanite fertility rites related to agriculture, warding off evil spirits and protecting the young crops. According to Yousef Ibrahim Jezzini a Lebanese historian, journalist and politician dabke dates back to the performances of the Phoenicians thousands of years ago.

Another theory is that the stomping part of dabke was conceived as a way of compacting clay roofs. People would stomp on the rooftops of clay-made houses in unison to help compress the materials to prevent cracks. This eventually gave rise to what is recognized today as the dabke dance form.

Dabke is popular across the Levant and every dabke style has its own corresponding song, often dealing with love. There are six main types of dabke:

1. Al-Shamaliyya: Includes al-lawweeh (the leader of the performers) in front of a troupe of men holding hands and arranged in a semi-circle. Al-lawweeh is expected to be accurate, skilled in improvisation, and quick in tempo. Typically dabke begins with a musician playing solo with two singers accompanying. The performers execute one coordinated step and motion while the singers finish their song, at which point al-lawweeh breaks out of the semi-circle to dance solo. When the dabke leader sees everyone's steps coordinate he instructs them to slow down their tempo and make a move passing the right foot in front of the left. Al-lawweeh keeps informing the performers of his primary rhythms during these stages and at such point the rest of people join in the dabke line. This is the most popular dabke form used for family gatherings, weddings, welcoming travelers, prisoners' releases, etc.

2. Al-Sha'rawiya:

Exclusive to men and shown with firm stomping feet. It is one of the simplest dabke types. Al-lawweeh is the most important element in this type of dabke.

3. Al-Karadiyya:

Also known as (al-Tayyara) meaning absence of al-lawweeh and slow movement with a flute player ('azeef). It is performed at a fast rhythm in Jordan and Palestine and moves from left to right. It is performed in a circle or square phrases (four or eight meters).

4. Al-Farah:

One of the active types of dabke so it requires high fitness.

5. Al-Ghazal:

Distinguished by three firm right foot stomps and is usually tiring for performers.

6. Al-Sajjah:

A popular Palestinian and Jordanian dance that gained significant popularity during the British mandate for Palestine. Al-Sajjah is more belonging to northern and central Palestine while in the south it has two types:

- Al-Samir (Al-Samer): Involves two rows of men on opposite walls competing through colloquial poetry. Sometimes they improvise and even insult, competing cleverly to get even.

- Al-Daheyya (Al-Dahiyya): A number of Bedouins including one professional, skilled performer who performs between two opposing walls that men compete to get his attention, sometimes giving him money. Usually happens the night before the groom's wedding (zaffat al-'ariss) with most of the village's men.

Regional dabke types:

1. **Habl Moda'a:** A Jordanian dabke of any kind performed jointly by a woman and man.
2. **Al-Tasaweeh:** Known as (Al-Ma'aniya) performed in southern Jordan.
3. **Al-Darrazi:** In Mafraq which is very famous in Jordan and Palestine and is danced.
4. **Al-'Askariyyeh**
5. **Al-Jofiyyeh:** Involves two groups standing opposite each other. The first group sings while the second answers with Jordanian folkloric tunes.
6. **Al-Ghuwara:** Also known as (Deir 'Alla) performed in Jordan Valley and is one of the fastest dabke types.
7. **Wahad w Nuss**
8. **Abu 'Alanda**
9. **Al-'Uqbawiyyeh:** Performed in 'Uqba in southern Jordan.
10. **Al-Ramthawiyyeh:** Performed in Al-Ramtha in northern Jordan.
11. **Al-Hashimi:** Exclusive to women.
12. **Al-Farradiyyeh:** Restricted to women.
13. **Al-Jama'iyyeh:** Exclusive to women.
14. **Al-'Adawiyyeh:** Also known as al dal'ouna a type of dabke performed in Palestine, Lebanon, Syria and Jordan.

#### Musical instruments:

1. **Oud:** The English word "lute" is derived from it. It has a pear shape with a short neck and no frets. It has six two-string courses and is played with a plectrum usually made of an eagle's shortened feather. It produces a deep yet gentle sound.
2. **Mijwiz:** Which in Arabic means "dual" and is very popular in the Levant. This is a type of cane flute played by breathing softly through a circular aperture at the end and moving the fingers over holes down the front of the tube to produce different notes.
3. **Drum:** A small hand drum also called a durbake. Most drums are beautifully decorated. Some are inlaid with bone, engraved metal or painted with common Middle Eastern motifs on wood marquetry.
4. **Daff:** Also known as riq.
5. **Yarghul:** Also known as yaraghoul. Usually used for soloing often starting dabke performances accompanied by singers.
6. **Shababa:** A woodwind instrument traditionally made from reed and also played by shepherds in the desert.
36. **ANCIENT EGYPTIAN and PHARAONIC Styles**



Egyptians used it for entertainment and to celebrate events, festivals and the upper classes. Only the lower classes were trained and wealthy Egyptians kept them in their homes to perform for them. Egyptian performance rhythms were made by clapping hands, snapping fingers and slapping the body. Performers sometimes tied ankle bells. They wore beads in their hair and used lots of brightly colored jewelry as well as heavy makeup on their faces.

There were various types of ancient Egyptian performances including

1. Solo step performance, acrobatic performance, jumps and pair performance.
2. Sacred performances were directed to goddesses. They were present at festivals and celebrations.
3. Mirror performance from the old kingdom involving four people organized in pairs with movements symbolizing “taking hands” from (Hathor). (We discussed Egyptian goddesses in detail in a previous section)
4. Boomerang dance where women and girls held a boomerang. They were organized in two concentric circles going in opposite directions. There were also special men’s boomerang dances.
5. Mostly female pair performances showing performers coordinated harmoniously conveying emotions like eager or gloomy.
6. Group performances were of two different forms. They could convey identical emotions through movements or a ranked group completing repetitive movements in full circle.

In Egyptian Pharaonic performance they use light costumes depicting a period of history inspired by studying ancient Egyptian art, rituals, symbols, gods and goddesses, hieroglyphs and using creative imagination.

Technically the name Egyptian performance refers to the performance style done during the time of the Egyptian Pharaohs. When most performers use this term they associate it with modern conceptions about ancient Egypt. But most of these performances are twentieth and twenty-first century creations stemming from the nineteenth-century Orientalist art and literature movement and early days of the modern dance movement.

Usually pharaonic performance is done to modern music by a soloist or troupe wearing costumes inspired from tomb paintings. Many incorporate gestures with palms flat and parallel to the floor sometimes balancing candles on them.

Costume: Some performers wear relatively simple clothes. A plain white dress with a Cleopatra-style black bob wig and a gold band round the forehead. Others construct glamorous outfits with lavish jewelry, belts and other accessories.



Music:

From ancient artifacts we know they used harps, flutes, stringed instruments similar to today's long-necked oud, frame drums, and sistra (a type of rattle). Some depictions in ancient Egyptian performances distort the fingers as if playing finger cymbals.

One fitting ancient Egyptian music is that which was composed in 1978 for the King Tut exhibit in Seattle by the Egyptian ethnomusicologist Ali Jihad Racy.

### 37. FLAMENCO FUSION BELLYDANCE Style (zambra mora)



Fusion means the simultaneous use of techniques from two or more different styles in one performance, and another of these styles is the combination of Oriental movements with Flamenco, called Zambra Mora or Danza Mora.

Zambra Mora:

Zambra mora is a type of flamenco music with Middle Eastern melody and rhythm that is sung or played on the guitar. Guitarist Sabicas, who took his name from this form of flamenco music (derived from the ancient Moorish festivity), popularized and developed it. The combination of belly dance and flamenco movements we see

today is called Zambra Mora (derived from the flamenco music created by Sabicas).

Zambra Mora movements:

All the movements in this style have a very proud attitude during performance.

Includes:

FLOREOS: Separate wrist twirls but with softer hands and arms compared to flamenco.

HEAVY TRAVEL STEPS: Various steps that cause you to travel with defined twists

THERE IS NO TACONEO: There is no taconeo (an authentic feature in flamenco) and it can be danced barefoot. Zambra mora takes shimmies, waves, circular hip and chest movements from Oriental dance.

However, overall there are no fast hip movements but rather soft, undulating hip movements that occasionally change in tempo and drop. Some say that the Zambra Mora is a myth and does not exist as a performance style.

Zambra Mora Costume:

A wide skirt with scalloped hems (with many layers under the skirt) that can also be worn as a cape. A cropped top under the bust and a headscarf with or without coins.

The performer can also play finger cymbals while performing the Zambra.

One of those who developed this style is called AMAYA. She made two DVDs called GYPSY FIRE, the first contains a documentary about this art and the second contains techniques and routines of this style.

Zambra mora as a new form of fusion Oriental dance movements should not be confused with zambra, the ancient Moorish festivities in Spain. (Zambra mora means Moorish party).

### **38. EL-KAFAFA Style**



The Arabic word "kaf" means palm of the hand. Al-Kaff dance, sometimes called Kaffafa, is one of the oldest Egyptian dances dating back to the Pharaonic era. Al-Kaffafa is the leader of the music and dance troupe. This is a local clapping-based

dance accompanied by a framed drum called douf. The one who claps the best is the leader of the troupe as they clap different rhythmic patterns that change throughout the song. While clapping, the performing artists also sing and dance. Their dance is based on a rhythmic step done in place as well as to the left and right. They can also move back and forth or around themselves, even jumping or doing a movement similar to skating. Kaffafa is performed not only by men but also by women.

## 5. Performing with Different Accessories

### SWORD Performance

Sword performance may have American roots becoming popular in the US in the 1970s. The Salimpour troupe used swords balanced on their heads in various performances as an anchored prop. It is reported that Jamila got the idea from a famous painting by Jean-Léon Gérôme of a Ghawazi. There is no such tradition in the Middle East of placing a sword on the head especially not as part of Eastern movement performance. However, the Middle East historically conveys sword dances done traditionally by men for the display of power and military might.



### CANDLE TRAY

Egyptians like to balance everything on their heads and the candelabra, coffee tray and candle tray serve this purpose. We discussed the candelabra on previous pages. Note that the candle or coffee tray has no handles whatsoever and is purely balanced by the performer's equilibrium.





ISIS WINGS Performance



Isis wings are not a traditional prop in Middle Eastern performances however they do have a history tracing back to modern performance.

FAN-VEIL Performance



The Chinese countries have made interesting additions to Eastern dance performance like ribbon dancing and the molon fan. This silk fan has a handle and has often created what we call a veil or fan-veil.

## 6. An Overview of Eastern Clothing

Eastern movement performance costumes have historical origins in ancient Egypt, Middle Eastern countries and North Africa with different regions developing distinct styles. Common fabrics used in these costumes include silk, satin and velvet each with its own unique properties and visual impact.

Traditional elements of these costumes include coin and bead embellishments, sheer and fluid fabrics, intricate embroidery, and sequin work all of which have cultural and symbolic significance. Social dynamics, economic factors and cultural traditions play an important role in the evolution and authenticity of Eastern movement costumes.

Historical roots of the costumes:

The historical roots of Eastern movement performance costumes can be traced to various regions and cultures including ancient Egypt, Middle Eastern countries and North Africa. The evolution of styles in these costumes has been influenced by various factors such as cultural practices, social norms and historical developments.

These costumes have undergone tremendous change over time. In ancient Egypt, performers wore belts embellished with beads and coins to highlight their performance. As art spread across the Middle East and North Africa, costumes became more elaborate and diverse. Cultural influences played a huge role in shaping costume choices. Different areas had distinct styles. For example in Turkey, performers mostly wore bedlahs (two-piece sets with cropped tops and long skirts) heavily embellished with sequins and gems to denote Ottoman culture and history.

In Morocco, traditional costumes featured bright colors and intricate embroidery inspired by Berber traditions. The use of fluid fabrics like satin or silk enabled graceful movements during performance.

Cultural anthropologists and ethnographers have analyzed the role social dynamics played in shaping these costumes. They examine how economic factors impact the availability of certain materials or design elements. Additionally, they investigate how gender identity determines decisions regarding costume choices for male and female performers.

Moving from an understanding of the historical roots and cultural influences on Eastern movement performance costumes allows us to approach the fabrics and materials used in these alluring ensembles without hesitation or pause.

**Fabrics and Materials Used in Performance Costumes**

Silk, satin and velvet are most commonly used in these costume types. Not only do these materials create allure but also enable fluid motion during performance. Choice of fabric is influenced by historical developments and regional variations in these costumes. These fabrics have changed over history. In ancient times performers usually wore costumes made from natural fibers like linen or wool.

With expanding trade routes and cultural exchange, silk became a popular fabric due to its luxurious texture and vibrant colors. Silk enables graceful movement and enhances the visual impact of performance.

Regional variety also greatly influenced fabric choices for costumes. For instance in Egypt, where Eastern movement has deep roots, a type of satin fabric is commonly used due to its lightweight nature complementing the energetic Egyptian style movements. On the other hand, velvet is favored in Turkish region costumes due to its rich texture and light-absorbing ability. The use of these fabrics has numerous symbolic meanings beyond visual appeal. Silk represents opulence and sensuality while satin fabric epitomizes elegance and delicacy. Velvet also denotes splendor and allure.

Understanding the historical evolution and regional variety of fabrics used provides insight into how this art form has developed over time while preserving cultural authenticity.

#### Traditional Elements of Eastern Movement Performance Costumes

Coin and bead embellishments, sheer and fluid fabrics, intricate embroidery, and sequin work are key traditional elements of Eastern movement performance costumes. These ornaments serve both aesthetic and cultural functions reflecting the rich history and traditions embodied in them. The use of coin and bead embellishments in addition to visual appeal accentuates the performer's movements with the melodic sounds they create. Intricate embroidery and sequin work display the craftsmanship of constructing these costumes while adding an element of glitz to enhance the costume's functionality.

By analyzing these elements we gain a deeper understanding of how Eastern movement performance costumes give form to cultural practices, beliefs, gender roles, aesthetics and historical influences through their designs.

#### Coin and Bead Embellishments

Eastern dancers often embellish their costumes with heavy beads and coins that lend a mesmerizing and alluring shimmer to their movements. The traditional coin and bead embellishments are a requisite element of these costumes, reflecting the rich cultural heritage and historical traditions associated with this art form. In traditional interpretations, the coins denote prosperity and fertility while the beads symbolize protection and warding off evil spirits. Using these embellishments connects to ancient beliefs and links performers to their ancestral past.

Today, modern interpretations see bead and coin embellishments as a way to pay homage to tradition while embracing contemporary aesthetics.

#### Sheer and Fluid Fabrics

Performers' costumes are made of fabrics that swirl and float with every movement, creating an aura of mystery and enchantment that captivates spectators.

These sheer fabrics enhance visual appeal in addition to amplifying the performer's grace and providing maximum flexibility and freedom of movement.

#### Intricate Embroidery and Sequin Work

The intricate embroidery and sequin work on performers' costumes ornament and provide an enthralling sense of opulence and grandeur. These embellishments are not merely decorative but have historical and cultural symbolism. Eastern movement performance costumes have evolved over history drawing inspiration from diverse civilizations and traditions. Historical influences can be seen in the elaborate patterns and designs that are part of the rich Eastern dance heritage. Cultural symbols are also evident in these ornaments with distinct motifs representing fertility, protection or spiritual beliefs. The use of embroidery and sequin work enables a dynamic interplay between motion and light during performance.

#### Modern Innovations in Eastern Movement Performance Costume Design

Modern innovations in designing these costumes have created a fusion of traditional and contemporary elements resulting in alluring costumes that encapsulate both the rich cultural legacy as well as the evolving artistic expression of this ancient performance form. These costumes have undergone significant transformations over time influenced by factors like globalization, technological advancements and changing social norms. In recent years, modern innovations have introduced new materials and techniques. While traditional fabrics like silk are still widely used they are now complemented with more durable and flexible man-made materials. Additionally, advancements in textile technology have led to developing fabrics with inherent stretch properties that facilitate easier movement during performance.

Costume designers have also adopted new embellishment techniques to enhance visual appeal. While intricate embroidery and sequin work continue being salient features of these costumes, innovative methods like laser-cutting and 3D printing have gained immense popularity. These techniques enable creating more ornate and complex patterns and designs on costumes while paying homage to the traditional aesthetics and lending a touch of modernity.

The evolution of Eastern movement performance costume design is not solely driven by fashion trends but has deep roots in cultural practices and beliefs. Gender roles especially play an important part in shaping these costumes. Different Eastern movement styles emphasize various facets of femininity or masculinity impacting design choices. Understanding modern innovations in designing these costumes provides valuable insights into how this art form has progressed over time.

#### Diverse Styles of Eastern Movement Performance Costumes

An important aspect of designing Eastern costumes is closely examining the cultural and regional variations which as a result reflect a diverse spectrum of

styles representing the unique traditions and aesthetics associated with different geographic areas.

The historical evolution of Eastern costumes is deeply intertwined with the development of this ancient art form. Eastern dance has spread from its Middle Eastern origins to various regions across North Africa, Central Asia and even Western countries each having their distinct style. Regional variations in costumes are influenced by a wide range of factors including climate, geography, religion and social customs. For instance in Egypt, where the dance originates, traditional costumes often feature highly embellished cropped tops and skirts. On the other hand, Turkish performers frequently opt for bright colors with intricate embroidery which could include a vest or jacket worn over harem pants.

In North African countries like Morocco and Tunisia, performers may wear long caftan-like dresses called takchitas or kaftans embellished with decorative beads and sequins. In Central Asian countries like Uzbekistan and Iran, performers favor simpler costumes consisting of loose dresses made from luxurious fabrics like silk or velvet.

The significance of these varied styles lies not just in their aesthetic appeal but in how they reflect prevalent historical and cultural practices in each region. Costume choices speak to concepts of identity, femininity and masculinity as well as broader social structures.

### **The Importance of Color in Costumes**

Color plays a vital role in Eastern costumes acting as a powerful tool to convey emotions and symbolism thus enhancing the overall visual impact of the performance. The colors chosen for Eastern movement performance costumes are not arbitrary. They hold profound cultural meanings reflecting historical traditions associated with this art form. To fully grasp the importance of color in Eastern costumes it is essential to examine its symbolism and how it connects to cultural

practices.

<b>Excitement</b>	<b>Yellow</b>
<b>Tranquility</b>	<b>Blue</b>
<b>Prosperity</b>	<b>Gold</b>
<b>Fertility</b>	<b>Green</b>

These colors only represent a small spectrum of the range of colors used in Eastern costumes. Red holds excitement and energizes while blue denotes tranquility and calm. Gold symbolizes prosperity and abundance reflecting societal aspirations of success. Green signifies fertility and growth highlighting the importance of nature and life.

It is important to note color symbolism varies across cultures. Some Western performers may use colors without considering their symbolism or attributes in a way that is disrespectful to ancient traditions.

### Accessories and Jewelry

The accessories and jewelry that adorn Eastern movement performance costumes serve as mesmerizing embellishments that heighten the overall allure of the performance. One important element is shoes. Performers generally either perform barefoot or wear very soft and pliable shoes. Even the choice of shoes conveys ancient traditions that believe in connecting to the earth. The use of intricate metalwork, coins, beads and precious stones displays the traditional craft techniques that have been passed down through generations. Combining particular symbols like the moon and star or talismans depicts spiritual aspects related to Middle Eastern culture. For instance, crescent moon pendants often represent womanhood, fertility as well as protection against evil spirits. Coin-embellished belts make beautiful sounds during performance believed to dispel negative energies.

### Cultural Significance of Eastern Costumes

The cultural significance of Eastern costumes can be traced back to ancient times for instance in Egypt Eastern dance is rooted in fertility rituals performed by priests in honor of goddesses like Isis and Hathor. There was a belief that early performances blessed women and ensured a bountiful harvest. Over time these performances became staged for entertainment spreading across the Middle East and North Africa becoming an integral part of communities and celebrations.

### Men's Costumes

Contrary to popular belief, men's costumes have been and are as visually appealing as women's costumes. Men's costumes are often derived from traditional Middle Eastern attire but also incorporate modern elements that allow individual expression and personal style. While some men may wear more traditional costumes like galabeyas or thobes others opt for more innovative designs combining Western fashion elements with Eastern aesthetics. Fabrics used are usually lightweight and fluid to allow freedom of movement during performance. Colors vary depending on personal preference but often reflect the vibrant colors associated with Middle Eastern culture.

### DIY Costume Ideas

Eastern costumes are known for their bright colors, intricate patterns and fluid fabrics that accentuate movement. When it comes to Eastern DIY costumes one popular garment is a skirt. A skirt can be made from the popular silk fabric. Skirt length and fullness can be determined by personal preference. Additionally embellishments like sequins, beads and decorative stones can be added to increase visual appeal. Include accessories like a belt, hip scarf, zills and more.

A performer can dance in any kind of clothing in a casual setting and may simply tie a beaded scarf around themselves. However, in a restaurant, on stage, or at a party, a performer should wear an ornate costume. The importance of these costumes is as much as choosing the right music.



Hip scarf/Shawl/Rectangular butt sash



Hip scarf/Shawl/Triangular butt sash

A costume itself is like a musical instrument. The costume amplifies the personality and abilities of the performer. A well-made, suitable costume is what sets an amateur apart from a professional performer. For instance, an ill-fitting costume on the most technically skilled professional performer can negatively impact and make them appear amateurish. Among these some performers wear very simple costumes to showcase their abilities.



### Examples of Vintage Costumes

The basis of these costumes is the top and belt. Costume designs based on number of top and belt pieces are divided into styles. An Eastern costume consists of several pieces including a one-piece top and belt, separate or attached skirt, and face veil.

The Turkish design has three or four pieces including top, belt, skirt and face veil. Again the skirt may be attached to the belt or separate.





The third kind called a toppie, is a one-piece garment consisting of a top attached to a skirt. The fourth design is a top and skirt without belt. In other words, the belt is part of the skirt. Other available accessories include gloves, anklets, sleeve cuffs, upper arm bands, headbands, necklaces, earrings etc. However many performers simply buy a top and belt to match with skirts and accessories they already own.

There are also ethnic style costumes. Saedi (Upper Egypt) galabeya or jalabiya falls to the ankles. It consists of one piece of fabric with long, loose sleeves and open at the sides. The second called Alexandrian has a fitted body piece of one stretch of colorful fabric. To this part starting at the knee three pieces of gathered fabric from three different colors are sewn horizontally creating a thick skirt to mid-thigh.

From the Gulf area there is Thobe which is a long, wide, fluid, highly embellished, somewhat shapeless dress. Their own styles like Lebanese and Syrian are more similar to Egyptian (Eastern) styles.

Turkey aggressively competes with Egypt in costume accessory production.



In Egypt many people work for a single costume designer. More than one person can work on a costume and they are mostly ladies. By working together some construct the top and belt base while others add embellishments and still others finish the work.

To construct a belt the designer traces the shape onto foam then usually cuts it three times so they can achieve the exact shape they want (three layers). Then the

designer fuses the three layers together to create one strong flexible sheet. They add the chosen fabric and lining onto the belt sheet then fuse and sew it together. Now it is ready for the embellishment process. Preparing the tops is similar.



Beads are glass or plastic pre-strung and sold by the meter or separately. Glass beads do look better, reflect light and although breakable retain color better. Beads come in varying sizes, shapes and colors usually imported from India, Czechoslovakia, Korea and Japan.

Sequins may be metallic or plastic sold by the kilo. Plastic types last better than metallic since they don't lose color. Precious stone simulators also come as sew-on or glue-on types. They are usually imported from Korea or Japan.

After finishing the hand embellishment the final step is covering the back of the belt or top with lining fabric. They carefully hand sew the lining fabric using the same fabric as the front piece or one close in color with tiny stitches.





## 7. Rules and Regulations for Holding Classes

In today's world, holding educational classes plays a significant role in the learning and teaching process. This type of teaching and learning is very important not only for students of science and art, but also for teachers and educational institutions.

Observing some rules and principles is essential for holding effective classes. In the following, we examine some of the most important of these rules that are the key to success in holding educational classes.

For managing a class, respected teachers need to observe certain principles and rules that are pointed out below .

### **1. Work ethic**

In my opinion, the most important principle in coaching is having a work ethic. It is best that everyone makes work ethic the criterion in all aspects of their life. It is suggested to always prioritize conscience over financial gain.

### **2. Time management of the class**

Respected teachers need to plan appropriate time management for the class so that by the end of each session, all intended topics have been covered. If your class is normally one hour, you should plan for every minute of it and by the end of each session, have taught all the topics you intended.

### **3. Class structure: Warm-up, main body, cool-down;**

The structure of each class session usually consists of three sections:

**Warm-up:** Proper and complete warm-up of all body parts before starting the main exercises is very important. This warm-up can include dynamic movements, stretching movements, bellydance movements, or a combination of them. It is important that the heart rate increases slightly so the body is prepared in every way to perform the main movements. Adding variety and diverse design at this stage is very important. It is recommended to gradually use diverse exercises that prepare the students' bodies to perform various movements. Choosing an energetic melody is recommended for an exciting start to the class. From experience I have learned that a class that begins lively, also ends with that same energy, and the students' positive mood continues after class as well. Usually about 10 minutes of a one hour class can be allocated to warm-up .

**Note:** Sometimes students who arrive late to class say that running to get to class warmed up their bodies. This claim lacks scientific backing, since it is necessary for all body parts to be completely warmed up. Sometimes in certain sessions, movements are performed that put special pressure on some body parts; in this case, special warm-up for that area also becomes necessary.

**Main body:** This is the most important and longest section of the class which is done after fully warming up the body, and includes teaching and practicing movements according to the lesson plan. Usually 45 minutes of a one hour class is allocated to this section. It is recommended that as the class nears the end, the heart rate gradually decreases.

**Cool-down:** This short yet very important section should not be neglected. It is suggested to stretch pressured body parts to release tension. Playing a calming audio track with or without lyrics is recommended. The heart rate decreases and the body is led towards tranquility. Usually 5 minutes of the class time is allocated to this section. As the end nears, a gradual decrease in heart rate is recommended .

**Note:** Based on my personal experience, sometimes after finishing the main part of class, students want to leave early. It is strongly recommended to not allow this, since the cool-down is a very important component of any teaching session. It has been observed that students have left previous sessions still with an elevated heart rate, which is a major mistake.

#### **4. Avoid rushing the teaching process**

Rushing anything is a mistake, and the teaching process is no exception. Teaching should be done with details, varied examples, repeated practice, and performing movements to different tempo music. It is recommended to never imply a specific timeframe to students for learning a skill, since this depends greatly on one's physical and mental readiness, music knowledge, and practice .

**Note:** Based on my personal experience, some teachers determine a specific timeframe like 6 months for completely learning a skill, which is incorrect and highly depends on each individual's characteristics. In later sections, the incorrect concept of "guaranteed teaching" will also be discussed.

#### **5. Lesson planning**

It is obvious that any activity requires prior planning. Even a regular day requires planning, so the importance of planning a one hour class can be understood. It is suggested to predetermine what topics will be covered during a term, and detailed time planning be done for each session. In later sections, how to do proper educational charting will be discussed in detail.

It should be mentioned that the given examples are for one hour classes; because usually such classes are held one or two sessions per week, each one hour long. However, it is emphasized that this scheduling can be applied to longer classes or multi-hour workshops as well.

#### **6. Preparing relevant melodies**

It is very important for the music of each session to be prepared and organized in advance. The teacher should know which melody is suitable to teach and practice each movement. Spending a lot of time during class finding suitable music, besides wasting time, causes students to doubt the teacher.

#### **7. Separating children**

Teaching children requires a different approach than adults, and holding a combined class can exhaust both groups. Teaching children should involve

playing, poetry, and rewards. However, in exceptional cases, integrating talented children in adult classes is possible, but it should not become a common practice .

### **8. Separating advanced students**

In principle, it is best if the level of students in a class is similar. But in exceptional cases where an advanced student is present, after warm up they can be separated and taught more advanced movements. As much as possible, such situations should be prevented, because in this class the advanced students gradually become tired and the beginner learners lose hope in their future.

### **9. Having an appropriate sense of humor**

Excessive seriousness causes boredom, and having an appropriate sense of humor can help improve the class atmosphere, although it should not go overboard and cause disrespect. Too much humor leads to students not taking things seriously, so observing moderation is necessary.

### **10. Following personal hygiene principles**

Unfortunately sometimes instructors with unpleasant odor or appearance are seen entering class, which is unpleasant for anyone, especially a teacher. Even in early morning online classes, attention must be paid to appearance and positive energy so students enthusiastically follow the class and never think about fatigue or sleepiness .

### **11. Boosting morale and self-confidence**

Esteemed teachers should always boost students' morale. This does not mean giving false confidence, but real encouragement and support for them. Sometimes a teacher's support can have a remarkable impact on a student's life. Especially when dealing with students who have less physical or mental readiness, one must be very patient and with repetition and encouragement, even if no progress is observed, their motivation and growth can be strengthened. It is also reminded that any negative thoughts should be left outside the class and both teacher and students should enter the class in a positive mood.

Reminder: On September 11, 2020 I held the first workshop on coaching, with students from different cities attending. Unfortunately minutes before the start of the class, I received the very sad news of my beloved grandmother's passing and went into severe shock. There was no way to cancel the class or the ability to hold it; this was the worst situation I had ever faced. I tried to manage the class in the best way possible with focus and positive energy. At the end, I told the story to the students and I'm glad no one had realized my true state .

I recounted this story to show that sometimes very difficult situations arise, but the teacher must try their utmost to keep their inner state separate from the class.

### **12. Expression**

A teacher's expression is of great importance. I have always encouraged students to participate in specialized expression classes. Expression should be fluent, eloquent, accent-free, and at a proper pace. Sometimes tone can be changed to get attention, but it is better to use a moderate voice. The tone should be resolute and inappropriate words or manners avoided. This will be discussed in detail later.

### **13. Role modeling, not imitation**

Blind imitation never leads anywhere. Everyone is unique in their professional domain, and imitating them will not lead to your progress. Instead of imitation, choose worthy role models for yourself, but ultimately always be your true self.

### **14. Creativity in teaching**

Creativity is the most important factor for success in teaching. Your class becomes attractive when you use new and creative teaching methods. Strongly avoid repetitive methods of others in any work and only role model select individuals. For teaching each movement, devise a new plan and practice and try until you achieve the best method for teaching your own specialized movement.

### **15. Listen well**

As an instructor, it is only by actively listening and fully focusing on students' words that you can provide the best teaching for them and establish an effective relationship with them. You must carefully and completely listen to and understand students' words and requests. What is their goal for attending your class? Do they have any specific physical injuries? Ask for their name and personal information. Listen to them well, because being ignored and unseen is hurtful to them.

### **16. Maintaining intimacy boundaries**

Have a friendly behavior with students. Call them by first name (even for no reason so they know you see them), go out with them, but always maintain a clear boundary between yourself and them, because too much intimacy can reduce their respect for you.

## **8. Teaching belly Dance**

In this section, we specifically focus on teaching bellydance movements.

The first thing we as instructors must pay attention to is having knowledge and information about the history and nature of these movements, as it helps us gain a proper mindset and better convey that perspective to the student. Having only movement skills is not enough to become an instructor.

After that, having musical knowledge is a must for teaching. Knowing Arab rhythms and music, being able to convey it to the student, having the skill to recognize it in music, the ability to instantly choreograph movements according to rhythm changes, all become possible for the instructor with musical knowledge, which we will cover in the following pages.



Having complete information about the body, muscles and nerves is very important. As an instructor you are dealing with the student's body and you certainly need to know about it. If a movement involves a muscle and the student is weak in it, give appropriate fitness movements to strengthen it. If the student lacks flexibility in a movement, give exercises to increase it. Proper knowledge of the body also helps you when explaining and conveying the movement to the student. Naturally, when dealing with the body you must also know pathology. It often happens that students perform movements incorrectly in class, or due to muscle weakness or lack of physical strength and other similar reasons, they run into problems during the lesson. Even when doing high speed movements, they sometimes get bothered due to elevated heart rate. As an instructor, you must certainly know the proper way to deal with such students.

Proper nutrition is another issue that greatly helps improve both your own condition and that of your students. This section does not mean providing weight loss or gain diets to students, but you should know the dos and don'ts of healthy eating and try to promote it.

Another characteristic of a good instructor is having good communication skills. You are constantly conveying concepts to students, which is not possible without excellent verbal skills, which we will cover in detail in later sections .

Teaching bellydance, like any other physical activity, requires warming up and cooling down, as the body must be prepared beforehand to perform the movements, and muscles involved must be released afterwards.

Naturally, teaching is a kind of economic activity, and you need to know how to enter the job market, career advancement, how to hold online classes and progress in cyberspace, how to deal with students as customers, pricing policies, and such information.

So far we have mentioned things that perhaps many instructors today do not pay attention to, because from many people's perspective, teaching is simply being able to perform movements. But you should know teaching and performing are two different worlds. Perhaps both are seen in some people, but not necessarily is every teacher a capable performer, or vice versa, not every performer has the ability to properly convey information.

After the above points, now we turn to your movement abilities as an instructor.

Having knowledge and skills about the movements is very important. As an instructor you should fully understand a movement (in terms of naming, speed of execution, how to teach it, muscles involved, proper movement style).

The ability to properly and diversely sequence movements together and perform to different music (chaining) and the ability to properly choreograph for a piece of music, are other features of an instructor.

Knowing different styles is also important, but keep in mind that beginner students need to master basic movements first, and only then, if interested, perform a particular style, and naturally the more familiar you as the instructor are with different styles, the better.

But not all instructors in the world are experts in all styles, rather they choose one or a few particular styles for themselves.

You may find it interesting that your familiarity with authentic dress and makeup of bellydancers can ultimately help your own performance. Even having the skill to sew costumes of a style helps you design and prepare clothes for yourself in special conditions.

Remember that as an instructor, after teaching, you assign practice for home to your students, but know that you yourself need daily practice as well in order to gradually gain sufficient skills in all the matters mentioned above.

The final point is that solely having movement skill does not make you an instructor!

Teaching is a very vast world, and the deeper you go into this ocean, the more you realize its depth. Never assume you know everything and always strive to stay up to date and increase your knowledge and skills. (Don't be an instructor with an expiration date).

### **9.Educational Charting**

The order of teaching and educational charting varies from instructor to instructor. But the main principle that should be followed is that as an instructor, you should plan the teaching in advance and consider an experimental chart.

We say experimental chart because the talent and ability of students varies from one class to another (especially in public classes). Therefore, for example, you may teach your students twenty techniques over three terms, but the order of teaching those movements may not be exactly the same.

Observing a few points helps you with educational charting, which we will cover here:

1. Never start your class by teaching difficult movements and techniques, as it discourages students.
2. Try to teach techniques from all three movement categories (shimmies, pops, fluid) over one academic term.
3. In the first session of the first term, after introducing initial body and face postures, teach the most number of movements since you have nothing to review and later sessions give you the opportunity to use previous movements for chaining and of course, practice and repetition.
4. From the second session to the last day you have allotted for teaching, each session you should briefly review previous movements (even sporadically), and

gradually teach students how to connect movements, make chains, and adapt them to different music.

5. Naturally, since from the second session onwards previous movements exist for practice and review, the number of teaching movements per session is ultimately reduced to two or three movements.

6. Movement and technique selection should be such that after three to four terms, you can teach students a choreography using them.

7. Do not have any delays in teaching, as students will gradually become confused.

8. Never start your teaching term by teaching choreography, as it conditions students and takes away their ability to make chains and improvise.

9. The best teaching method is to first teach students a number of techniques and perform them to different music, and then move on to teaching choreography.

10. The choreographies you choose must definitely have different tempos, and it is best if the first music you choose for teaching has lyrics and has a medium to low tempo.

11. Be sure to include student chaining in your teaching curriculum.

12. Student improvisation should begin from the time they gain a proper understanding of music and the ability to discern beats, fluid movements, shimmies, and combinations.

13. Teaching the basic principles of music must definitely be in your curriculum, and naturally as an instructor you must have basic skills in this field yourself. If you have never taken music classes, be sure to enroll.

14. One of the factors that causes students to drop out and become discouraged is monotony. So be sure to have excitement and variety in your class. For example, after passing several terms where you have only taught techniques or chosen music with a low tempo, teaching a choreography with a high tempo drum solo music can maintain their excitement.

Here I have provided a sample 5-term curriculum chart for a class. Note that the class in question has 1-hour sessions once a week, totaling 4 sessions per month. If your class is going to have more sessions per week, adjust accordingly.

#### **First term:**

Warm up, Posture, hip accent, step touch, chest lift & First session  
drop, shoulder accent, shoulder roll, cool down

Warm up, Review, choochoo, snake arms, combination, cool Second session  
down

Warm up, review, hip drop, shoulder shimmy, hair Third session  
flip, combination, cool down

Warm up, Review, hip drop+kick, return steps, chest Fourth session  
shimmy, combination, cool down

#### **Second term:**

Warm up, Review, Egyptian shimmy, chest First session  
 accent, combination, cool down

Warm up, Review, chest roll, cross turn, camel, combination, cool Second session  
 down

Warm up, Review, hair shimmy, hip drop (F&B), pelvic Third session  
 tilt, combination, cool down

Warm up, Review, hip accent, omi, maqsoum rhythm and Fourth session  
 combination, cool down

**Third term:**

Warm up, maya, camel in walk, choreography, cool down First session

Warm up, corkscrew turn, choreography, cool down Second session

warm up, hip drop and turning, choochoo+snake Third session  
 arms, choreography, cool down

Warm up, shimmy+snake arms, choochoo+hip Fourth session  
 roll, choreography, cool down

**Fourth term:**

Warm up, review, combination, cool down First session

Warm up, review, reverse maya, spot turn, combination, cool Second session  
 down

Warm up, review, big hip roll, chasse, combination, cool down Third session

Warm up, review, soheir zaki hip drop, maqsoum rhythm and Fourth session  
 combination, cool down

**Fifth term:**

Warm up, basic veil technique, combination, cool down First session

warm up, choreography with veil, cool down Second session

Warm up, butterfly (veil), combination, cool down Third session

Warm up, butterfly & turning, choreography with veil, cool Fourth session  
 down

**10. How to Have Better Choreography?**

Choreography means designing movements to match a specific piece of music. Naturally, various factors must be considered in proper design, which we point out here.

The more you practice and repeat, certainly the better result you will achieve.

One issue I frequently encountered during my career was students highly requesting from the beginning of class to work on a specific song. This severely

conditions the student's mindset regarding using various techniques, and the student will never properly learn how to use a technique. As a result, except for taught choreography, they cannot have a performance with other music.

Here I explain some of the most important factors that help you have better choreography:

1. Listen to the desired music repeatedly.

The more you listen to the music you want to design for, and know its main melody and details, the more beautiful design you will have. This means you should know by heart the main rhythm of the music, its ups and downs, silences, and all its details.

2. Translate the lyrics of the music (for songs with lyrics):

- Knowing the meaning of a song's lyrics and the message it conveys greatly impacts our performance. A song can use sad or happy phrases, can have a fast tempo but seem happy while using upsetting lyrics. Knowing the translation and meaning of a song helps us perform better and more suited to it.

- Designing to music with religious themes is not a suitable choice for bellydance performances.

Also, music from street hip hop genres that promote drug use and other stimulants may be suitable for performing at a club but is by no means appropriate for an important ceremony.

- Sometimes you can repeat some words along with the singer to make the choreography more beautiful and show your emotions more. Note that you should by no means sing along with the singer or repeat all the words (only some prominent words that show your emotions more).

3. First improvise and pay attention to your body rhythm.

Set up a camera and film your improvised performance. You don't necessarily have to use combos or proper techniques in this improvised performance (if you are still a beginner). The goal is to find your body rhythm. Remember this is not your final performance and it will definitely change a lot.

4. Identify and correct the flaws in your improvised performance.

It is very unlikely that there are no mistakes at all in the initial improvisation. The more carefully you watch your video, the more you discover your flaws, and it is very important to find them.

5. Using some movements (personal experience)

Using movements like shimmies, spins, and hair moves greatly enlivens your choreography and makes it more beautiful. But which types of the mentioned movements you use depends on the music genre and your choreography.

6. Watch videos of performers you like.

Certainly each of us has role models in different fields. Watch videos of performers you like. The point is not to imitate them. Rather it is to learn from how

they connect some movements. For example, carefully observe and perform how they position the head and arms in some spins. This ultimately helps your own style and making your work more beautiful. Remember, the more movement models you see (from skilled people), the more your movement range and creativity increases.

7. Use different body angles and movement speeds.

Many movements look very different when performed facing the viewer or with your back to the viewer. Many costumes also have beautiful back designs that you can show the viewer by changing body angles and turning. You can perform various movements on different levels. For example, instead of a simple maya move on one level and point, do one high and the rest in a semi-sitting position. Sometimes stay in a beautiful pose and give the photographer a chance to take a great photo of you mid-performance.

8. Don't just focus on performing movements, pay attention to the audience.

Adjusting your head angle and gaze plays a big role in your performance. With your eyes, you tell the audience where to look more. So if for example you do a hip movement, with one glance at the moving area and one at the viewer, show them which part of your body they should watch.

Note that often, shaking all body parts at once overly confuses the viewer and does not showcase your skills and control as it should.

9. Practice how you want to perform.

In most cases our hair is loose during a performance, but in practice for more comfort we tie it up. It is very common for beginner performers that for this exact reason, their hair falls on their face during a performance or gets out of control. Practice with loose hair to get used to it and easily control it during a performance. Even with sufficient mastery and practice, your hair may end up in the wrong place during a performance. In this moment, take advantage of it and don't let the audience notice this unexpected event.

10. When choosing movements, pay attention to your performance costume.

Naturally, performing in a tight skirt versus a loose skirt is not comparable. When choreographing, if the performance is meant for a specific costume, be sure to closely examine the movements.

11. Impactful parts of your choreography

The beginning of your choreography is actually your entrance to the stage and is the introduction to your performance, and is very important in making the audience want to keep watching or leave the scene. The other important part is the end of your choreography which is your exit, and the viewers leave not just with the visual aspects but also the feeling you conveyed to them.

Your entrance and exit is very important and you must definitely have a special design for it.

12. Practice performing your choreography multiple times.

Practice your choreography many times to master it. It is best if your practice is facing a mirror, with your back to a mirror, and sometimes for one or more people, to better perform in the actual event.

13. Specify the music genre and intended performance style.

Naturally, each bellydance style has its own distinct style and specialty movements that you must pay attention to in your choreography. Or for example in Sa'idi you must showcase power and in Tarab display the height of your emotions.

### **11. Public Speaking Skills**

Public speaking refers to the set of skills and techniques that enable people to communicate in the best possible way and convey their message to others. This art includes using appropriate language and words, combining physical and verbal skills, voice usage, communication methods, and more.

To have proper expression, some important points should be considered as below:

#### **- Stress Management**

One of the most important skills that any speaker needs is stress management. For this reason, stress management is usually part of public speaking training and techniques. Many people who we feel lack good public speaking skills simply have poor stress management.

#### **- Public Speaking and Voice Volume Control**

Choose a spot in the room and stand or sit there. Choose another spot in the room and imagine someone sitting there. Speak a few sentences to them. Now target another spot. Repeat the same words for the imaginary audience. You should not yell but speak so your voice is clear and audible to the imaginary listener. This exercise is called voice projection.

One of the spots you choose should be where the imaginary person is sitting a few meters behind or behind you.

Another important point is our speech rate. Naturally, our speech rate in different sentences and situations should not be the same.

Exercise 1 :

Read aloud a paragraph about yourself three times and record it. Read as if you are giving a speech .

Read the text once at a normal speed, once slower, and once faster .

Now listen to your recorded voice to identify weaknesses and try to improve them.

Exercise 2: If you feel you do not enunciate words clearly and fluently, read children's books aloud and try to read the words slowly and understandably for children.

#### **-Breathing in Expression**

Stress and psychological pressure often shorten breath depth and increase frequency .

Deep, diaphragmatic breathing reduces stress and helps stronger expression.

### **-Relationship Between Body Language and Public Speaking**

Body language is very important in public speaking, but overdoing or underusing body language diminishes the speech's impact.

In writing, we use commas, periods, exclamation points, and question marks for more precise understanding. Hand gestures, body posture, facial expressions, and overall nonverbal messages play the role of punctuation .

Body language is one of the most attractive and important parts of negotiation techniques .

Body language and nonverbal communication are considered one of the most important parts of all negotiations.

Through our body postures, placement of hands and feet, gestures, eye contact, smiling, blinking, lip biting, touching our faces, looking up/down/around, nodding, and open/closed body language, we send various messages to the other party.

On the other hand, the other party also intentionally or unintentionally sends us messages through their body language and nonverbal cues. The importance of body language in negotiation stems from the fact that generally when we see a contradiction between the other party's body language and speech, we tend to trust their body language. Perhaps this is why the term "body speak" is used for body language.

It has probably happened to you too that before entering a meeting room or room where a job interview takes place, you stand for a moment. Lift your head up; straighten your neck; clear your throat a little and then enter the room.

This set of nonverbal messages you send to yourself helps you feel you have entered the meeting with sufficient confidence and can better manage and control yourself.

Amy Cuddy was among those who raised this discussion scientifically through numerous experiments. Among her works was emphasis on the phrase "power posing." Amy Cuddy explains that it is not just feeling powerful that makes us take power poses. This relationship is two-way. Taking power poses can also instill in us a sense of power.

### **-Eye Contact in Public Speaking**

They say the eye is the part of the brain that is not covered with bone .

This metaphor is not far from the truth. We send and receive a significant portion of nonverbal messages through the eyes. For this reason, an important part of



training body language and facial cues is dedicated to teaching eye language and eye contact. Eye contact means we occasionally look into the other person's eyes and then look away from their face.

Usually this type of looking is not directly at the other person's pupils; rather our eyes search the space between their forehead and eyes. There is no set formula or rule for how much eye contact to make and break. But it's important to remember that constant staring or completely breaking eye contact is undesirable. Because staring makes the other person uncomfortable and completely breaking eye contact sends other messages to them. Therefore, it can be said that constantly making and breaking eye contact is the best form of eye contact.

### **-Tongue Twister Exercise**

Tongue twisters are great exercises for better word enunciation. With this exercise you can strengthen your voice tone and gradually find your appropriate intonation. You can write some sentences for yourself on paper and put a "stress" mark on each letter. Then try to read these sentences several times. We have chosen a few sentences for you. You can write more sentences of your choosing.

1. She stood behind the shed's ledge sipping some fresh lemonade mixed with wedge.
2. Willfully, powwowing Al passed by the blackened plowed farmland.
3. Packed backpacks with packing snacks.
4. Clown in brown gown downing crowing rooster.
5. Sixth sick bricklayer's sixth short stick.
6. Give papa a cup of proper coffee in a copper coffee cup.
7. How much caramel can a canny camel cram in its mouth when it's eating caramels?
8. Ed had edited it.
9. Five frail freight cars flew off the rail.
10. Lilly really relishes rolled oysters.

### **Using a Pen to Strengthen Public Speaking-**

Many people have good voices, but because they do not open their mouths well when speaking, they may not enunciate words properly. The pen exercise is one of the best methods for strengthening the jaw and mouth .

Exercise:

To do this exercise, place the end of a pen or pencil horizontally between your front four teeth (top two teeth and bottom two teeth) and start reading a text of your choice aloud. Be careful not to let the pen fall out of your mouth. In essence, this exercise causes your jaw and mouth muscles to open and close more, and for

this reason, your voice becomes clearer and more distinct after consistent practice. Every few sentences, you can take out the pen and swallow your saliva.

**-Reading the text while screaming silently :**

This exercise strengthens your jaw and gives you a clearer, more resonant voice.

**Exercise :**

Imagine you are screaming and reading a text of your choice, but no sound should come out of your mouth. Like the pen exercise and tongue twisters, this makes your voice more clear.

Note: After doing this exercise, your jaw muscles may become sore. Try not to put too much pressure on yourself and rest whenever you get tired.

**-Read the text with closed mouth:**

Reading a text with clenched teeth strengthens the jaw muscles and as a result, improves your enunciation and clarity .

**Exercise:**

Choose a text of your choice. Then clench your teeth and try to read the text with closed mouth. In this exercise, you should try to exaggerate the words; so that your lips move more than usual.

**-Intonation Change Exercise to Improve Public Speaking:**

Intonation has a very big impact on our speech. Many people cannot express a sentence in their mind with the proper intonation, and this causes the sentence to take on a different meaning. For example, try to say the sentence "I love you" once in a loving tone and once in an indifferent tone. The sentence is the same, but in the indifferent tone it has a completely opposite result.

Intonation is the manner or tone of expressing a subject. If we express the same subject in different ways, it means we have expressed it in different intonations.

**Exercise :**

1. Turn on the microphone
2. Choose a dialogue of your choice
3. Try to read it in different tones (happy, angry, sad, disgusted, uninterested, indifferent, surprised, news/reporting, loving, etc)
4. After recording your voice, rate your intonation on a scale of 1 to 100

**-Practicing Speaking in Front of a Mirror or Filming Yourself**

Practicing speaking in front of a mirror or filming yourself both work similarly and are very effective for improving public speaking skills and boosting confidence. In

both exercises, you can choose a topic of your choice and then stand in front of a mirror or your phone camera and speak about that topic for five minutes.

### **-Public Speaking Practice Sentences**

Public speaking practice sentences are one of the enunciation exercises. One of the most important criteria for public speaking is powerful enunciation. Common problems in articulating similar syllables can damage the beauty and fluency of speech. The most important of these problems relate to the enunciation of the letters R, S, Z, SH or the placement of letters like R and L together.

Carefully and loudly read and record the following practice sentences:

### **-Tongue Twisters for Practicing Alveolar Consonant Pronunciation**

Tongue twisters containing repetitive alveolar consonant sounds can be useful exercises for improving pronunciation and articulation skills in English. Here are some examples:

1. trilled r
2. r dr dr
3. pr pr pr
4. br br br
5. fr fr fr
6. thr thr thr
7. shr shr shr
8. ch ch ch
9. t t t
10. d d d
11. td td td
12. p p p
13. b b b
14. pb pb pb
15. tth tth tth
16. ddh ddh ddh
17. nn nn nn
18. nnn nnn nnn
19. ll ll ll
20. lll lll lll
21. rr rr rr
22. rrr rrr rrr
23. s s s
24. ss ss ss
25. z z z

- 26.zz zz zz
- 27.sh sh sh
- 28.ssh ssh ssh
- 29.zh zh zh
- 30.zsh zsh zsh
- 31.- Red lorry, yellow lorry
- 32.- She sells seashells by the seashore
- 33.- Peter Piper picked a peck of pickled peppers
- 34.- Rubber baby buggy bumpers
- 35.- Six sick hicks nick six slick bricks with picks and sticks
- 36.- Freshly fried fresh flesh
- 37.- How much pot can a pot roast roast if a pot roast can roast pot?
- 38.- Can you can a can as a canner can can a can?
- 39.- The sixth sheik's sixth sheep's sick
- 40.- Betty Botter bought some butter but she said the butter's bitter

### **-Tongue Twisters for Practicing Labial and Alveolar Consonant**

#### **Pronunciation**

Tongue twisters using repetitive labial consonants (involving the lips) and alveolar consonants (involving the tongue tip) are useful pronunciation exercises in English.

Here are some examples:

1. bb dd bb dd
2. pp tt pp tt
3. ff ss ff ss
4. vv zz vv zz
5. mm nn mm nn
6. ff th ff th
7. bb th bb th
8. vv th vv th
9. pp sh pp sh
10. tt sh tt sh
11. dd sh dd sh
12. ff sh ff sh
13. bb sh bb sh
14. vv sh vv sh
15. ll rr ll rr
16. zz rr zz rr
17. mm rr mm rr
18. nn rr nn rr
19. pp rr pp rr

20. tt rr tt rr
21. bb zz bb zz
22. ff zz ff zz
23. mm zz mm zz
24. pp zz pp zz
25. vv zz vv zz
26. ll zz ll zz
27. nn zz nn zz
28. tt zz tt zz
29. dd zz dd zz
30. bb rr bb rr -Red leather, yellow leather.
31. Unique New York. Unique New York.
32. Loopy Lou licked lovely lemon lollipops.
33. Fresh fried fish from the fishery.
34. Peggy Babcock. Peggy Babcock. Peggy Babcock.
35. Round the rugged rocks the ragged rascal ran.
36. She stood on the balcony inexplicably mimicking him hiccuping and amicably welcoming him in.
37. Peter Piper picked a peck of pickled peppers.
38. Rubber baby buggy bumpers.
39. Six thick thistle sticks. Six thick thistles stick.
40. Sam's shop stocks short spotted socks.

Practicing these sentences slowly helps enunciate the lip and tongue tip sounds. Repeating them faster improves fluency of those difficult consonant combinations. Recording and listening back can identify issues to improve. Regular practice strengthens lip and tongue flexibility and control for better English pronunciation.

### **-Tongue Twisters for Practicing Velar and Alveolar Consonant Pronunciation**

Tongue twisters utilizing repetitive velar consonants (produced by the back of the tongue) and alveolar consonants (produced by the tongue tip on the roof of mouth) can help improve pronunciation skills in English. Here are some examples:

1. kk tt kk tt
2. kk dd kk dd
3. kk pp kk pp
4. kk bb kk bb
5. gg tt gg tt

6. gg dd gg dd
7. gg pp gg pp
8. gg bb gg bb
9. kk ss kk ss
10. kk zz kk zz
11. gg ss gg ss
12. gg zz gg zz
13. kk sh kk sh
14. kk ch kk ch
15. gg sh gg sh
16. gg ch gg ch
17. tt th tt th
18. dd th dd th
19. kk th kk th
20. gg th gg th
21. pp th pp th
22. bb th bb th
23. tt ng tt ng
24. dd ng dd ng
25. kk ng kk ng
26. gg ng gg ng
27. pp ng pp ng
28. bb ng bb ng
29. tt nk tt nk
30. dd nk dd nk

31. A big black bug bit a big black bear and the big black bear bled blood badly .

32. Carrying clams crammed in clean copper kettles.

33. Cutting cotton cloth cut keenly .

34. Five frantic frogs fled from fifty fierce fishes.

35. Clean clams crammed in clean tin cans.

36. Good blood, bad blood.

37. Red leather, yellow leather.

38. I wish to wash my Irish wristwatch .

39. Six thick thistles stick. Six thick thistles stick.

40. Tough twins twitched twenty toys.

Practicing these repetitive sentences slowly and clearly enunciates the velar and alveolar sounds. Repeating faster improves smooth transitions between those

consonants. Recording and listening back identifies issues to address. Regular practice strengthens flexibility and coordination of the back tongue and tongue tip for clearer English pronunciation.

### **-Articulation Exercise Sentences for Mastering Vocabulary and Letters**

Replace each "B" with a different letter of the alphabet:

(B abam wa bumā bubūlī min al-biblī bāmā)

#### **Possible options:**

(C acam wa dumā fubūlī min al-giblī kāmā)

(D adad wa eumā gubūlī min al-hiblī lāmā)

(F afaf wa gufā jubūlī min al-kiblī nāmā)

(G agag wa humā kubūlī min al-liblī pāmā)

(J ajam wa iumā nubūlī min al-miblī tāmā)

(K akak wa jumā qubūlī min al-niblī vāmā)

(L alal wa kumā rubūlī min al-oiblī wāmā)

(M amam wa lumā subūlī min al-piblī xāmā)

(N anan wa mumā tubūlī min al-qiblī yāmā)

(P apap wa numā vubūlī min al-riblī zāmā)

This exercise helps practice substituting different sounds in words and sentences to improve articulation, vocabulary, and fluency.

### **-Articulation Exercise Sentences for Practicing Pronunciation of the Letters S and Z**

Here are some example sentences for practicing pronunciation of the "S" and "Z" sounds:

Sally sells seashells by the seashore .

Sue saw six sick snakes slowly slithering south.

Sam's sister Suzy sews stylish socks for squirrels.

The lazy lizard lounges lazily in the sun.

Jazzy jazz music floated from the club.

Twelve buzzing bumblebees busily gathered pollen .

Dozens of fizzy sodas spilled and fizzed on the floor .

His zebra is always dirty because it rolls in the mud.

The prisoner froze as the guard zoomed his taser .

My cousin Lizzy is crazy about zombies and zombies movies.

Practicing these sibilant "S" and "Z" sounds in repetitive sentences can help strengthen tongue and mouth muscles for improved enunciation and articulation. Focus on crisp, clear pronunciation.

**-Pronunciation Exercise for the "Sh" Sound:**

Here are some sentences to practice pronouncing the "Sh" sound:

The fish swish their fins as they swim in the lake.

Mushy, crushed mangoes make a delicious juice .

She shoved the fresh shipments aside to make space.

The shaky shed shattered during the storm last night.

Hush, the baby is sleeping soundly in her crib.

Harsh sunlight shone on the parched desert sand.

Misha rushes to finish her math homework before class.

Our shoes crunched on the frosty, icy sidewalk .

Will you go shopping for cushions and shirts today?

The chef chopped the mushrooms and onions finely.

Practicing the "Sh" sound in initial, middle, and final word positions through repetitive sentences trains the lips, tongue, teeth, and palate to articulate it clearly.

Focus on its sharp, sibilant quality.

**-Pronunciation Exercise for the Letters L and R:**

Here are some sentences to practice pronunciation of the "L" and "R" sounds:

The ruler is rarely used in art class .

Carl crawled through the curled tunnel.

The girl is rolling down the hill.

My favorite color is red.

The pearl earring belongs to the girl .

The squirrels quickly climbed the tall tree .

The purple flowers bloom in April.

The actor rehearsed his lines every day.

I bought a barrel of apples from the farm.

The old house has a beautiful garden.



Practicing these liquid consonant sounds in various contexts and word positions trains the tongue to articulate them clearly. Focus on curling the tongue tip up for the flippy "L" and trilling/flapping it for the rolling "R".

**Read the following articulation exercise sentences out loud to practice pronouncing the L and R sounds:**

The red ruler sits on the colorful carpet .

Carl likes to eat early apples and pears for breakfast .

My sister swirls the pearl earrings in soapy water.

The squirrels quickly climb up the tall oak tree.

The purple flowers bloom under the warm sunlight .

The actor rehearses his lines slowly and clearly .

I boiled linguini pasta with red sauce for dinner.

She curled her hair with hot rollers this morning.

The girl happily rolls down the steep hill.

The pearl necklace was a lovely birthday gift.

Practicing these sentences with repetitive L and R sounds in different word positions will help strengthen your pronunciation. Focus on crisply articulating the flippy L and trilled R. Let me know if you need more example sentences for practice.

Here are 100 tongue twister sentences in English:

1. She sells seashells by the seashore.
2. Peter Piper picked a peck of pickled peppers.
3. How much wood would a woodchuck chuck if a woodchuck could chuck wood?
4. Betty Botter bought some butter, but she said, this butter's bitter. If I put it in my batter, it will make my batter bitter.
5. I scream, you scream, we all scream for ice cream!
6. Freshly fried fresh flesh.
7. I saw Susie sitting in a shoeshine shop. Where she shines she sits, and where she sits she shines.
8. Imagine an imaginary menagerie manager managing an imaginary menagerie.
9. Three free throws.
10. Red leather, yellow leather.
11. Toy boat, toy boat, toy boat.
12. Irish wristwatch.

13. How much wood could a woodchuck chuck if a woodchuck could chuck wood?
14. A proper cup of coffee from a proper copper coffee pot.
15. Sixth sick sheik's sixth sheep's sick.
16. Truly rural.
17. Three witches watch three watches. Which witch watches which watch?
18. We surely shall see the sun shine soon.
19. Which wristwatches are Swiss wristwatches?
20. World Wide Web.
21. Five frantic frogs fled from fifty fierce fishes.
22. Peggy Babcock bought some butter, but the butter Betty Babcock bought was bitter. So Peggy Babcock bought some better butter, better than the bitter butter Betty Babcock bought.
23. One-one was a racehorse, two-two was one too. One-one won one race, two-two won one too.
24. Fuzzy Wuzzy was a bear. Fuzzy Wuzzy had no hair. Fuzzy Wuzzy wasn't fuzzy, was he?
25. Betty Botta bought some butter, but, she said, the butter's bitter. If I put it in my batter, it will make my batter bitter. But a bit of better butter will make my batter better. So 'twas better Betty Botta bought a bit of better butter.
26. Around the rugged rock the ragged rascal ran.
27. I thought I thought of thinking of thanking you.
28. Sheila sits smoothly on the seashore.
29. I wish to wish the wish you wish to wish, but if you wish the wish the witch wishes, I won't wish the wish you wish to wish.
30. Knapsack straps.
31. Six sleek swans swam swiftly southwards.
32. A big black bug bit a big black bear. But the big black bear brushed away the big black bug.
33. A box of biscuits, a batch of mixed biscuits.
34. Lesser leather never weathered wetter weather better.
35. Many an anemone sees an enemy anemone.
36. Moses supposes his toeses are roses, but Moses supposes erroneously.
37. If Stu chews shoes, should Stu choose the shoes he chews?
38. Sam's shop stocks short spotty socks.
39. How much wood would a woodchuck chuck if a woodchuck could chuck wood? As much wood as a woodchuck would chuck, if a woodchuck could chuck wood.
40. She sees cheese, we see knees.
41. The blue bluebird blinks.

42. Pad kid poured curd pulled cold.
43. Will you, William?
44. How many cookies could a good cook cook If a good cook could cook cookies? A good cook could cook as many cookies as a good cook who could cook cookies.
45. Eight great late freight trains waited.
46. Ed had edited it.
47. I slit a sheet, a sheet I slit. Upon the slitted sheet I sit.
48. Give papa a cup of proper coffee in a copper coffee cup.
49. A big black bug bit a big black bear. The big black bear bled badly.
50. Nine nice night nurses nursing nicely.
51. If Stu chews shoes, should Stu choose the shoes he chews?
52. Roberta ran rings around the Roman ruins.
53. The Leith police dismisseth us.
54. I wish to wish the wish you wish to wish, but if you wish the wish the witch wishes, I won't wish the wish you wish to wish.
55. A dog dug Doug's ditch.
56. I correctly recollect Rebecca recognized my wretched rheumatism required real medicine.
57. Fenian fanatics and firemen and firewomen functioned forthwith for fair fame.
58. Denise sees the fleece, Denise sees the fleas. At least Denise could sneeze and feed and freeze the fleas.
59. Clean clams crammed in clean cans.
60. Don't pamper damp scamp tramps that camp under ramp lamps.
61. Brick and block some sixteen stock were stuck on tick and tock.
62. Five frantic frogs fled from fifty fierce fishes.
63. Which wristwatches are Swiss wristwatches?
64. Candid candles dance, facing fine dry dandelion wine.
65. Shy Shelly says she shall sew sheets.
66. Two toys, two toys for twin boys.
67. Nine nimble noblemen nibbling nuts.
68. Six thick thistle sticks. Six thick thistles stick.
69. Can you can a canned can into an uncanned can like a canner can can a canned can into an uncanned can?
70. Lend Leah your lawn mower.
71. Amidst the mists and coldest frosts, with stoutest wrists and loudest boasts, he thrusts his fists against the posts and still insists he sees the ghosts.
72. The big black bug bled black blood badly.
73. A bitter biting bittern bit a better brother bittern.
74. Sure the ship's shipshape, sir.

75. If a dog chews shoes, whose shoes does he choose?
76. She stood on the balcony inexplicably mimicking him hiccupping, while amicably welcoming him in.
77. The sun shines on shop signs.
78. A big black bug bit a big black bear. The big black bear bled blood badly.
79. Strict strong stringy Stephen Stretch slaps six sick slick slimy snakes.
80. Wherever the red river rolls, its bed gets deeper and deeper.
81. A skunk sat on a stump. The skunk think the stump stunk, but the stump think the skunk stunk.
82. Can you imagine an imaginary menagerie manager imagining managing an imaginary menagerie?
83. Five frantic frogs fled from fifty fierce fishes.
84. Swan swam over the sea, Swim swan swim; Swan swam back again, well swum swan.
85. What noise annoys an oyster most? A noisy noise annoys an oyster most!
86. Imagine an imaginary menagerie manager managing an imaginary menagerie.
87. If Stu chews shoes, should Stu choose the shoes he chews?
88. Canned cannons continuously cannonading consumed countless casualties creating cadavers.
89. Two witches, two watches, two watches, two witches.
90. Tim, a tiny tarantula, lives in a tin can. Tim thought, "This tin can's too tin. I can't fit in a tin can." So Tim found a fan and the fan said, "I'm a fan man. I can." So the tiny Tim tin can fan man fan helped Tim fit in tin.
91. Fred fed Ted bread and Ted fed Fred bread.
92. Selfish Shelfish shellfish.
93. Red Buick, blue Buick
94. She saw Sherif's shoes on the sofa. But was she so sure those were Sheriff's shoes?
95. All I want is a proper cup of coffee made in a proper copper coffee pot. You can believe it or not.
96. Freshly fried flying fish.
97. Canned cannons continuously cannonading consumed countless casualties creating cadavers.
98. If one doctor doctors another doctor, does the doctor who doctors the doctor doctor the doctor the way the doctor he is doctoring doctors? Or does he doctor the doctor the way the doctor who doctors doctors?
99. The blue bluebird blinks
100. Picky people pick Peter Pan Peanut-Butter, 'tis the peanut-butter picky people pick.

## **12. Is there such a thing as guaranteed training?**

In recent years we have often encountered this incorrect phrase “100% guaranteed training”!

We don't have anything called guaranteed training in any field. Because 50% of the learning process is with the teacher and the remaining 50% is up to the student and how much and how they practice. Also, the teaching process differs from one student to another depending on physical fitness level and the student's background. The only thing you as a teacher can guarantee is your own effort to provide the best teaching process and nothing else.

Please do not use incorrect marketing terminology.

## **13.Human Anatomy**

Anatomy is the science that deals with the human body, this science examines the structure of the human body and the relationships between different organs. The beginning of the science of anatomy was from ancient Greece .

ANATOMY :

ANA body or corpse

TOME dissection

Divisions of anatomy:

1.Gross anatomy: Study of the human body without the use of a microscope

2.Microscopic anatomy: Study of the human body using a microscope

3.Developmental anatomy: Study of the human body from birth to old age

Anatomical terms:

Orientation terms

Anterior: front

Refers to an organ that is closer to the body's anterior surface compared to another organ .

Posterior: back

Refers to an organ that compared to another organ, is closer to the posterior surface of the body .

Superior: upper

Indicates an organ's position is higher than that of another organ .

Inferior: lower

Indicates an organ's position is lower than that of another organ .

Medial: middle, internal

If the organ in question is closer to the center of the body compared to another organ .

Lateral: external

If an organ is located far from the body's center .

-\For example, the knee is composed of four main ligaments :

Anterior cruciate ligament

Posterior cruciate ligament

Medial collateral ligament

Lateral collateral ligament

Proximal: Close to the trunk

Close to the center or point of attachment

Distal: Far from the center or point of attachment

For example, the femur or thigh bone consists of three proximal, body and distal parts. Its upper part, which attaches to the pelvis and is close to the body's center, is called the proximal femur, and its lower part, which is located above the knee joint and is far from the body's center, is called the distal femur .

Ventral: Meaning belly

Dorsal: Meaning back

Ventral body surfaces include chest, abdomen, calf, palm and sole. The back, the back of the foot, and the knuckles make up the dorsal surfaces of the body.

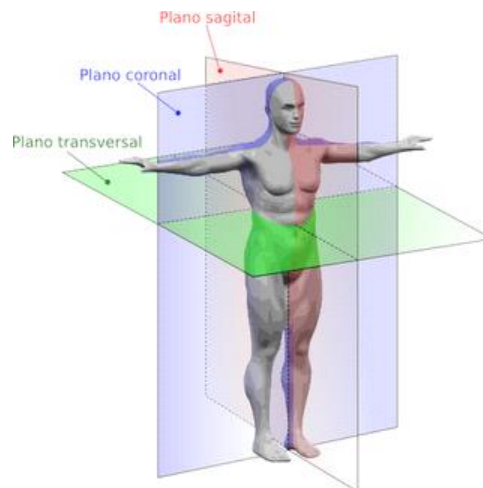
## **Caudal**

Body planes

Sagittal: Divides the body into left and right halves.

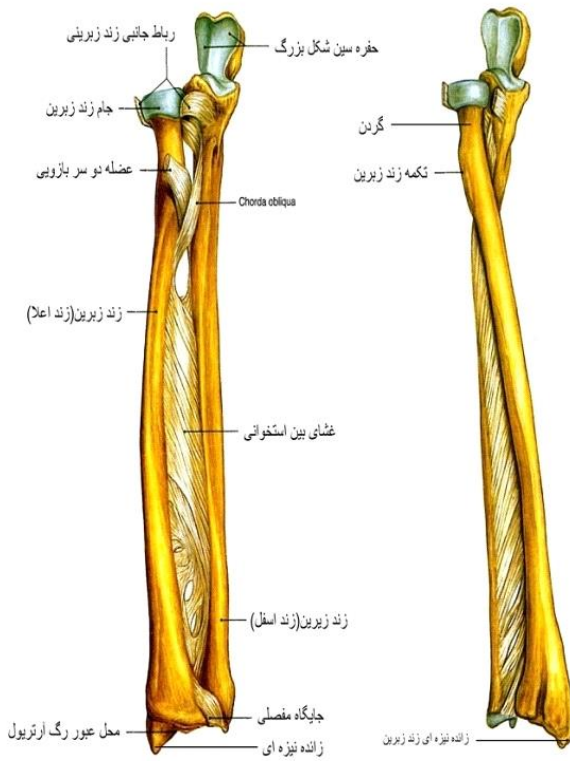
Frontal: Divides the body into anterior and posterior halves .

Horizontal: Divides the body into upper and lower halves.



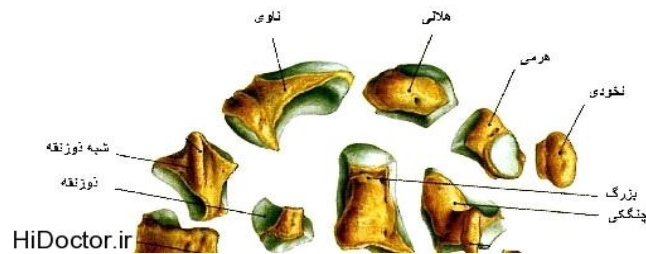
## **Types of bones:**

1.Long bones: Have a shaft and two ends like the femur and humerus



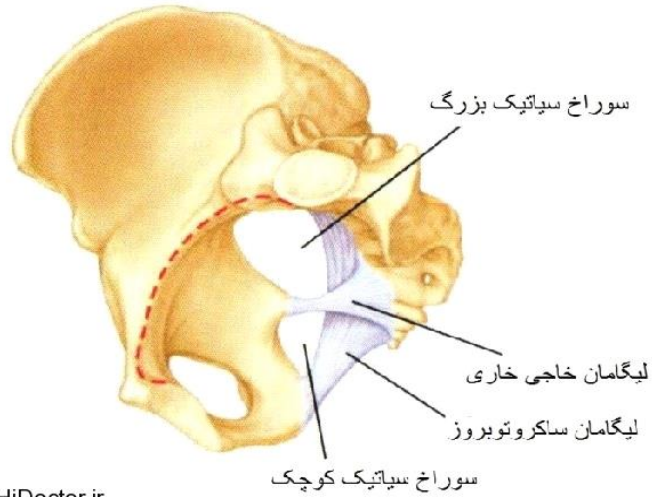
HiDoctor.ir

2. Short bones: Like wrist bones



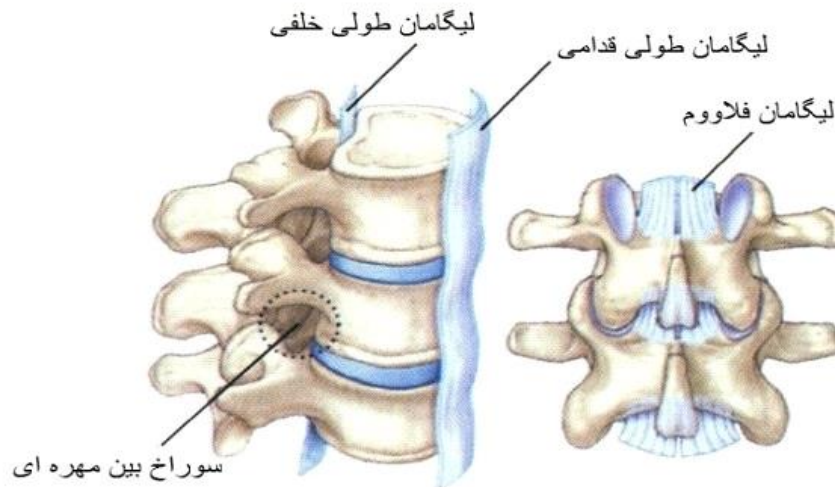
HiDoctor.ir

3. Flat bones: Are plate-like such as the skull



HiDoctor.ir

4. Irregular bones: Don't have a specific shape like vertebrae



HiDoctor.ir

5. Sesamoid bones: Appear in tendons near joints, the most important being the patella. Sesamoid bones are very small and usually round.



HiDoctor.ir



The human body has 206 bones. Body bones consist of two main sections:

- Axial skeleton: Like the head and face, vertebral column, ribcage
- Appendicular skeleton: Like the arms and legs

### **Joint:**

The junction between two or more bones is called a joint.

### **Joint classification based on range of motion:**

1. Immovable joints: Like tooth sockets and cranial bones
2. Slightly movable joints: Have poor mobility like lower respiratory joints (trachea and bronchi)
3. Freely movable joints: Have high mobility (synovial joints) like the shoulder and elbow

### **Classification of synovial joints based on ability to move in different planes and axes:**

1. Multiaxial joints: Able to move in three planes and three axes like the shoulder and hip
2. Biaxial joints: Able to move about two axes, frontal and sagittal (like the wrist) or frontal and vertical (like the knee joint).
3. Uniaxial joints: Move in one plane like the elbow

### **Muscle Structure:**

- The special characteristic of muscles is the ability to contract.
- They are made up of a large number of muscle cells.
- Muscle cells are composed of a contractile protein called myofibrils.
- Myofibrils are made up of the protein molecules actin and myosin.
- The muscle is surrounded by connective tissue called fascia which forms into tendons at the ends.
- The role of tendons is to attach the muscle to bone.
- Bones are also connected to each other by another type of connective tissue called ligaments.

### **Muscles:**

Muscles are contractile tissue elements of the body that cause voluntary and involuntary movements through this phenomenon.

Muscles are divided into three categories:

1. Smooth muscles: digestive or respiratory system (involuntary)
2. Cardiac muscle (involuntary)
3. Skeletal or striated muscle

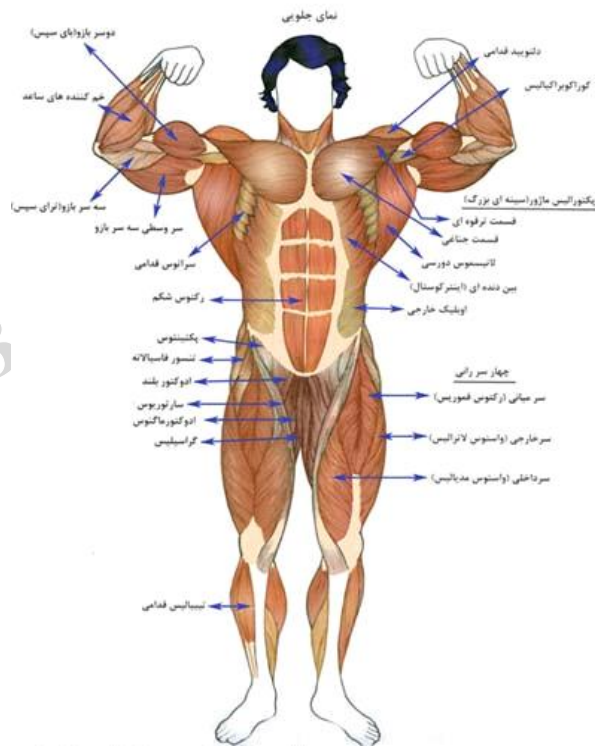
### **Muscle Functions:**

- Agonist Muscle: causes movement of a joint and provides the most force required for joint movement.

- Antagonist Muscle: located on the opposite side of the agonist, must relax for movement to occur.
- Stabilizer Muscle: contracts to firmly hold the body part it surrounds so movement can occur.
- Helper Muscle: assists the prime movers in a movement but is not the main cause of the movement.

**Muscle Roles:**

- Agonist or prime mover e.g. middle deltoid, supraspinatus of shoulder
- Helper muscle e.g. anterior deltoid, pectoralis major clavicular head
- Stabilizer muscle e.g. trapezius, subscapularis
- Antagonist muscle e.g. latissimus dorsi, teres major



Angel B

my



## 14. Nutrition

Nutrition refers to providing the body with proper amounts of food and selecting types of foods such that the daily nutritional needs of humans are met.

We are made of what we eat and therefore it is very important for students to learn about nutrition and its key points.

In fact, nutrition helps satisfy hunger and provide energy, vitamins, minerals, water, and materials for growth and repair.

### **What is basal metabolism?**

The minimum amount of energy needed just to stay alive that is used by vital organs (heart, lungs, nervous system, kidneys, liver, intestines, sexual organs, muscles, and skin).

### **Foods are generally divided into two categories:**

1. Micronutrients: vitamins, minerals, water
2. Macronutrients: carbohydrates, fats, proteins

Carbohydrates are made by plants and are composed of carbon, hydrogen, and oxygen.

### **Carbohydrates are divided into three categories:**

- Monosaccharides
- Disaccharides
- Polysaccharides

### **Proteins:**

Provide about 15% of daily energy needs. Amino acids are the building blocks of proteins.

### **Proteins are divided into two categories:**

1. Complete protein: A protein that contains all the essential amino acids. Like animal protein (meat, chicken, fish)
2. Incomplete protein: A protein that has one or more essential amino acids in less than the required amount. Like plant proteins.

### **The main role of proteins in a diet:**

Providing raw materials for growth, maintenance, and muscle repair

All body parts like nails, skin, eyes, and muscles are made of protein tissues.

Protein makes up about 30% of an adult's total weight.

### **Protein's role in the human body:**

1. Providing, growing, and maintaining tissues
2. Making necessary body compounds like insulin
3. Maintaining blood pH (regulating blood acidity/alkalinity)
4. Stimulating antibody synthesis: Antibodies are responsible for defending the body against infections, they are protein substances.
4. Transferring nutrients from the intestinal wall into the blood

### **Protein's role in exercise:**

In endurance and long-duration sports, proteins play a fundamental role in providing energy, and in power sports, proteins are used to increase muscle volume.

Not consuming protein causes impaired growth and protein loss from body tissues, and overconsumption of protein is also harmful since the liver stores the excess like fat in body tissues.

**Fat:**

Fat is the main source of stored energy used during rest and long duration aerobic activities. Fats or lipids are abundantly found in nature. They exist in all plant and animal substances, comprise the most important source of dietary energy since each gram of fat produces 9 calories of energy.

**Fatty acids have two types:**

1. Saturated fatty acids: Are usually solid at room temperature and have animal origin.
2. Unsaturated fatty acids: Are usually liquid at room temperature and have plant origin.

**Fat's role in the body:**

1. Producing energy
2. Providing fat-soluble vitamins (A, D, E, K)
3. Protecting organs (like kidneys against blows and pressure)

### **Fat's role in exercise:**

Fat is an energy source and in long duration sports, fat is the main fuel. Fat can only produce energy in the presence of oxygen so it is not suitable fuel for short-duration exercise.

### **15. Pathology**

Maintaining an athlete's (student's) health is very important since it allows beneficial and effective training to continue, and one of the most important reasons many athletes (performers) withdraw is sports injury.

Inattentiveness, poor technique execution, fatigue, unrealistic expectations, insufficient physical readiness, insufficient mental readiness, and previous injuries are factors that cause injury to the athlete/performer/instructor themselves.

### **Sports groups are divided into five general categories:**

1. Endurance
2. Combat
3. Ball
4. Power, speed
5. Artistic, rhythmic

### **Types of sports injuries:**

1. Acute injuries
2. Overuse injuries

### **Types of acute injuries:**

#### **1. Head trauma**

- Symptoms: Unconsciousness, projectile vomiting, drowsiness, nausea, dizziness, bleeding from the ear and nose

- First aid:

- Keep the airway open.
- Do not leave the injured alone.
- Regularly monitor breathing and pulse.

#### **2. Bleeding:**

- Symptoms: Pale skin, cold sweat, fatigue, cold limbs, rapid pulse and breathing

- First aid:

- Raise legs above heart level.
- Keep the injured warm.
- Control internal bleeding by direct pressure.

#### **3. Spinal injury:**

- Symptoms: Inability to move limbs, numbness and stiffness of limbs

- First aid:

If the injured has normal pulse and breathing, do not move them until medical personnel arrive.

### **Non-Emergency Injuries:**

Fractures, dislocations, ligament tears, bruises, muscle strains, ruptures, and contusions

### **Protocol for dealing with injuries caused by overuse injuries:**

- Assessing the injured: Be a good listener and allow the student (athlete) to share their problem with you. Don't rush to make a diagnosis and carefully identify and examine the site of injury.

Symptoms of overuse injuries are usually accompanied by pain and swelling and are not consistent.

Warning signs that should not be ignored:

- Sudden and very severe pain along with local sensitivity
- Persistent pain during and after injury with no reduction
- Sudden and significant swelling of injured limb
- Loss of function in injured limb
- Sudden limited mobility

### **Practical first aid:**

- Protecting the injured limb
- Rest
- Ice
- Compression
- Elevation
- Medication

### **Ways to prevent injury**

- Proper warm up and cool down
- Proper fitness level for the sports/arts field
- Correct skill in technique components
- Using necessary safety gear
- Proper mental readiness
- Good nutrition and adequate rest

Instructor being fully aware of the health conditions and previous injuries of the student/athlete

### **Soft tissue injury**

Strain: Occurs when a ligament is overly stretched or torn due to excessive tension.

### **Hard tissue injury:**

Fractures are divided into two categories:

1. Simple (open) fractures: The bone stays under the skin.
2. Compound (closed) fractures: The broken bone protrudes out of the skin.
3. Stress fractures: Small cracks in a bone. They are often overuse injuries from excessive use of a limb.

Signs of fracture include swelling and progressively worsening, constant pain in that area and tenderness at the cracked spot.

**Treatment:**

1. Using ice to reduce swelling
2. Immediate rest
3. Continuing other activities properly
4. Checking current activity to find the cause

**Dislocations:**

Meaning the bone is pushed out of its normal position in the joint. Treatment for all dislocations is like fractures.

**Muscle cramps:**

In some cases muscle cramps can be so severe they cause bruising on the skin. Most muscle spasms and cramps are involuntary contractions.

**How to prevent sports injury?**

1. Doctors believe warming up and cooling down the body in training plays an important role in preventing sports injuries.

Sports physiologists believe warm up exercises are essential to prepare the heart, lungs and muscles so these organs' needs are met during intense exercise.

A student/athlete who can properly warm up their body will get blood and oxygen to their muscles more easily and ultimately have better performance.

Warming up helps circulation and loosens and smoothes the joints, minimizing chance of injury.

2. Learn proper principles and techniques

3. Don't start an artistic/sports activity without readiness. Those who have never exercised or haven't been active for a long time should gradually increase their activity.

4. Don't lock the elbows or knees

When you keep these joints straight and locked, you put extra pressure on the joint and if you continue activity in this state, the pressure on the joint and risk of injury multiples.

5. If we immediately stop strenuous activity after exercise, blood pressure drops rapidly which can put pressure on the heart, causing dizziness or fainting. Cooling down decreases heart rate and reduces lactic acid.

Simple muscle cramp solutions:

1. Simple compress: In the first 72 hours of muscle cramping, immediately apply some ice for maximum 20 minutes on the painful spot.

2. Warm compress: After 3 days, apply a warm compress. It relaxes contracted muscles and increases blood flow.

Proper nutrition for athletes:



1. Energy: An individual's energy needs depend on various factors like personal characteristics including (height, weight, body type, gender, age, maturity), duration of activity, type and intensity of activity, geographical location, etc.
2. Protein: For growth and rebuilding, muscular contraction, and energy production
3. Fat: To produce energy for long duration activities, burning fat-containing substances is essential (for muscle use as fuel)
4. Water: The only substance whose deficiency or absence poses a serious health threat.
5. Minerals and vitamins

### **First aid for injuries:**

#### 1. Cryotherapy and its benefits:

- Reducing the speed of inflammatory reactions, contracting the area's blood vessels, and reducing blood flow to prevent continued bleeding
- Reducing muscle spasms and cramps
- Cryotherapy is recommended every 1 to 20 minutes in the first 72 hours after injury.

#### 2. Compression therapy:

Applying mild compression to reduce tissue swelling and provide proper protective conditions is necessary, elastic wraps can be used.

#### 3. Elevating the injured limb:

Elevating the limb reduces blood accumulation in the injured area and speeds up venous return.

#### 4. Rest: The injured limb should rest immediately after injury.

### **Runner's Knee:**

Runner's knee, or runner's pain, causes pain around a person's knee area. Some causes of this pain are:

1. Weak thigh muscles
2. Tight hamstrings
3. Genetics
4. Soft cartilage
5. Bowleggedness
6. Performing with feet turned inward

### **Duties and rules of coaching**

1. Proper planning
2. Ensuring proper conditions for child/teen/adult
3. Teaching advanced skills
4. Implementing appropriate techniques for the day's conditions
5. Teaching correct skills
6. Providing a safe environment (In eastern dance, the floor should not be carpeted or have granules which can cause ankle twisting especially for beginner students)

7. Having sufficient and suitable equipment
8. Grouping students/athletes (based on age and skill)
9. Assessing students/athletes for vulnerability and physical ability
10. Precisely monitoring technique execution
11. Awareness of dangers
12. Having primary medical care available in the venue

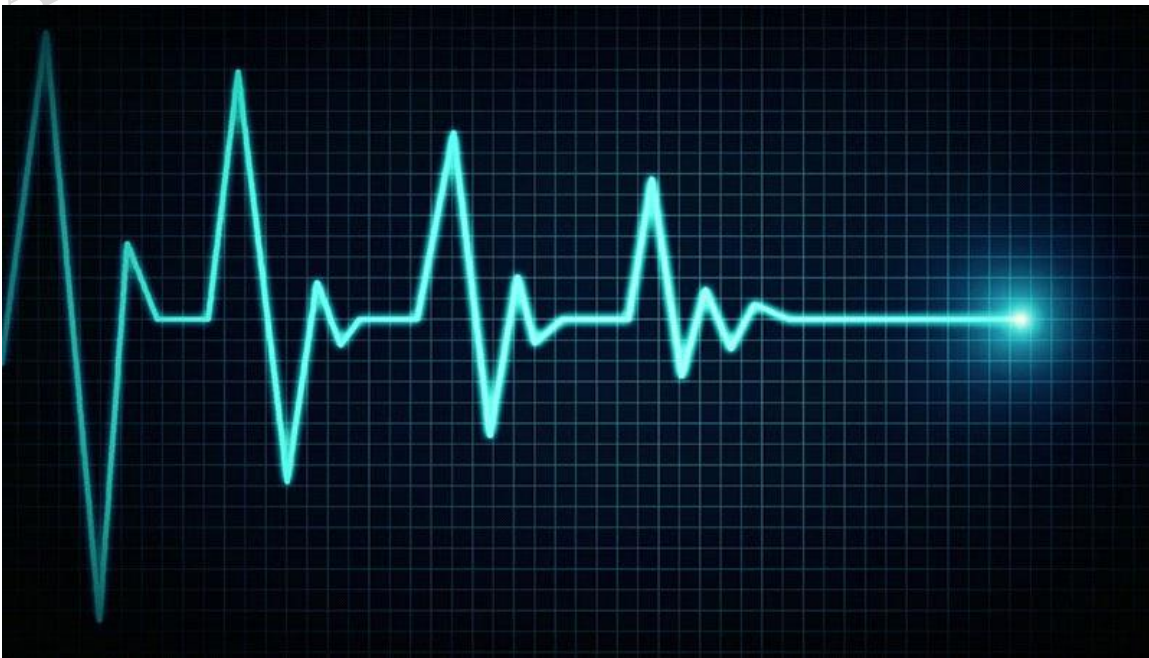
## 16. Sports Physiology

Types of physical activity:

1. Aerobic activity: Activities done for a relatively long duration and at a certain intensity. Like walking, aerobics, swimming.
2. Stretching exercises: Exercises that help your flexibility and should be done at least three days a week.
3. Anaerobic activities (muscular strength and endurance): Exercises specifically designed to build muscular strength and endurance.
  - Taking rest intervals between exercise bouts prevents muscular and skeletal injuries.

Heart rate:

The number of heartbeats per minute. Pulse is often mistaken for heart rate. Pulse is the contraction and expansion of blood vessels in response to blood being pumped in the heart, and pulse rate is exactly equal to heart rate. This is because heart contractions increase blood pressure in vessels which causes a pulse. Therefore, taking the pulse is a direct measurement of heart rate.



- **Ages 5-6 years: 75 to 115 beats per minute**
- **Ages 7-9 years: 70 to 110 beats per minute**
- **Over age 10: 60 to 100 beats per minute**

#### **Heart rate during exercise:**

Heart rate increases during exercise. For more oxygen and energy to reach the body, the heart rate must increase. The heart rate during physical activity is called the target heart rate.

While heart rate increases during exercise, over time the target heart rate decreases. This means the heart has to work less to acquire the oxygen and nutrients needed, thus becoming more efficient. Aerobic exercises are done with the goal of decreasing the target heart rate. The American Heart Association states that the maximum heart rate during exercise should be around 220 beats per minute minus the person's age.

#### **How to measure heart rate:**

Count the heart rate for 15 seconds and multiply by 4 to get an accurate estimate of the heart rate per minute. Never use the thumb to count pulse since the thumb itself has a pulse which causes miscalculation.

Therefore, use the index and middle fingers to count pulse in the wrist (radial artery), in front of the ear (temporal artery), or on the neck (carotid artery).

#### **Proper breathing during exercise:**

Proper breathing (inhaling and exhaling) can preserve a lot of energy for the body and also keep the body healthier. While improper breathing can drain energy from the body and cause harm. Proper breathing causes the transfer and supply of blood from the heart to vessels and muscles to happen correctly. During inhaling, oxygen enters the lungs and the amount of oxygen in blood increases. While exhaling removes carbon dioxide from blood.

#### **What is Lactic Acid?**

Lactic acid is a colorless compound produced by almost all body tissues and is essential for all activities. When athletes/trainees engage in strenuous exercises, they feel a burning sensation in the engaged muscles. This burning is caused by the accumulation of excessive lactic acid in that area.

#### **Aerobic Respiration:**

When you are busy with your daily routine activities, your breathing is definitely normal and the oxygen level in your body is at an appropriate level. In this state, the glucose in the body breaks down into water and carbon dioxide, providing the energy needed for your activities.

#### **Anaerobic Respiration:**

When your activity speeds up and you make maximum use of your muscles, the oxygen level in the body drops and this time glucose will break down into energy and lactic acid.

Some diseases produce more lactic acid in the blood such as: Seizures, cancer, liver problems, vitamin B deficiency, inflammation and infection in the body.

### **How to Reduce Lactic Acid?**

1. Drink plenty of water.
2. Rest between exercises.
3. Maintain proper breathing.
4. Perform warm up and cool down exercises correctly.

### **17. The effect of strength and flexibility training on performers**

A flexible and strong body plays a significant role in performing eastern movements. There are many exercises that increase the strength and flexibility of your body muscles, and doing them consistently and daily is essential.

In addition, the more you perform eastern movements, your body will achieve greater harmony in those movements. Here we refer to exercises that are very beneficial for a performer (of eastern movements) and similar movements that have the same effect.

Many of these movements are yoga-related and many are also used in other flexibility activities.

These movements can be done at any level of physical ability since they have a range from beginner to advanced.

I emphasize that only through repetition and daily practice can the desired result be achieved.

We all certainly want to have a young and healthy body and if we pursue a particular physical/sports activity, we try to achieve better performance in our field. You may be surprised if I tell you that achieving the above depends greatly on your body's flexibility. The world of stretching (flexibility) exercises is endless and helps you achieve significantly improved performance in other physical activities and all sports by having a strong and supple body. You must be curious to learn more about a flexible body!

So stay with me to get all the information you need.

One reason why flexible people have increased performance in other activities is that the more muscle flexibility you have, the less fatigue and tension you will feel during the day. Therefore, you can train with more power and energy. Also having a supple body significantly reduces the chance of everyday injuries because the muscles of a flexible body work more effectively and the joints' ability to withstand more pressure has increased. A person with a flexible body uses their increased power in other activities more at ease compared to someone with a stiff body, because they have greater joint capability. Of course, flexibility exercises are very important for professional athletes and those who are serious about other

physical activities, and they should incorporate stretching exercises in their program to see its extraordinary effect on their body and abilities.

Now let's look at other benefits of flexibility:

Improving body condition..Increasing power..Reducing injury..Increasing performance in activities..Having an attractive body especially the legs..Increasing joints' range of motion..Increasing balance and focus..Slowing down aging..Increasing nerve and muscle coordination..Reducing physical and mental tensions..Feeling calm and being highly prepared for other physical/sports activities are other benefits of flexibility.

By increasing muscle flexibility, the position of all body parts is corrected and we can fix body sagging and bad form with proper stretching exercises for each body part. In fact, in addition to achieving the ideal physique with stretching exercises, body postural defects will also gradually be eliminated. With stretching exercises, muscle strength also increases greatly, and the most important reason is that stretching movements relieve the body from the blows of heavy workouts. In fact, stretching exercises are the best way for an athlete to rest their muscles. As a result, flexibility exercises energize you, you workout with more energy, and you can easily use your full power during practice compared to before.

In addition to all the mentioned physical benefits, these exercises are also mentally and psychologically beneficial. Most flexibility exercises are done with focus and calm and help you detach from everyday mental preoccupations and focus completely on performing the movements during your workout. Also, regular stretching releases your tightness and contractions and brings about a sense of calm.

Now let's answer the most frequently asked question about this exercise:

### **How long does it take to become flexible?**

The time it takes to see results in this exercise depends on two factors: genetics and exercise intensity. Genetics plays the most determining role in flexibility. After that, the duration and intensity level of exercise helps you achieve your desired flexibility in the shortest time possible. Usually reaching from beginner to intermediate level takes 2 to 12 months, and intermediate to advanced takes 2 to 24 months, and the variance in timing depends on the individual's genetics.

Of course, keep in mind this is assuming your body has no injuries or doesn't get injured. Therefore, before starting any exercise, be sure your body is healthy. Regarding the time for results, the best advice is to be patient and logically increase the level and intensity of your exercises step by step to prevent injury and enjoy your fitness journey.

If you haven't seriously worked on flexibility before, it's best to do your exercises under the supervision of an instructor and allow them to develop a structured training program for you. Although even at advanced levels it's recommended to

train with an instructor. The importance of mentioning this is that many people don't take this exercise seriously and don't see it as a specialized, separate exercise. Many people's perception is that doing a few stretching exercises to warm up or cool down their body is enough and they don't need specialized supervision. But the flexibility discussed in this book is beyond just a few minutes of exercise. If you want a supple body, you must do stretching exercises in specialized flexibility classes with a dedicated instructor, and initially dedicate at least 3 hours a week to the exercises. Flexibility training is considered a fundamental, mother exercise that you need to have a strong, healthy body. By doing flexibility exercises along with your other physical/sports activities, you will see a remarkable increase in your performance. Even if you just want a flexible body and don't pursue a particular sport, you should know that with flexibility training your body reaches a level where it is ready to perform many advanced flexibility movements, and this sport itself has many impressive moves to learn and perform.

Now let's return to the importance of working with an instructor for flexibility training. Since these exercises require special delicacy and great care, it's necessary for an instructor to supervise your training because even the smallest mistakes in these exercises can lead to serious injury. Especially when you're just starting and naturally the body is very stiff, the chances of injury are greater.

The world of stretching exercises is very diverse with specialized moves designed for all parts of the body, and this differentiation helps flexible people perform better.

The purpose of this section is for you to understand the difference between specialized flexibility training and doing a few simple stretching moves, and certainly the importance of having an expert instructor.

### **Adjusting body tempo (speed of different body parts)**

The first step to gaining this control is paying attention to whether your overall body tempo is slow or fast.

After assessing, do step-by-step individual exercises in front of a mirror. For example, design a four-part movement chain and work on correcting your speed. Don't rush and act mindfully when practicing. Choosing a chain with a high number of moves to start may decrease your focus as you think about the next steps.

To reduce body tempo, meditation is suggested, and to increase it, doing agility drills (exercises that increase your agility) is recommended. Although if you want to become professional it's best to train comprehensively but prioritize correcting your mistakes. Also, you may have irregular tempo due to lack of physical fitness that you need to address by special exercises to achieve tempo balance. As an instructor, I suggest that in addition to flexibility and Pilates/yoga classes, take specialized body classes for performers.

## **DANCER'S WORKOUT**

In this class, you will work on any specialized exercise you need to correct your tempo.

### **The difference between DANCER'S WORKOUT and flexibility class**

In the previous section we realized the importance of flexibility to improve our performance, and as an athlete, performer, or instructor, flexibility is one of the most important factors you need. It's even possible that a large percentage of your tempo imbalance could be resolved with flexibility.

But in Dancer's Workout classes, all factors of a performer are worked on specifically. In addition to flexibility, strength, and endurance, facial expressions and body lines are also worked on.

### **Yoga Pilates Gymnastics**

Yoga means reconciling with oneself and nature. It means complete attention to the entirety of the human body and mind and its connection to creation. Pilates is also a field that works on strength and flexibility. Compared to the previous two fields, gymnastics is more prioritized for shaping your body into a performer's. But only on one condition!

That you started it between the ages of 3 to 5 and have spent your whole life intensely training in this field as a gymnast. Or at least you've lived like a gymnast continuously for ten years. We've rarely seen someone who started gymnastics in adulthood and reached a body like someone who started it in childhood.

One problem with starting gymnastics in adulthood is likely injury. It should be noted that among the three mentioned sports, the probability of serious injury is much much higher in gymnastics.

The important point here is that the above three fields all guide your body towards more strength and flexibility, but the best field to help you as an eastern dance instructor or performer is first Dancer's Workout and then flexibility.

### **The difference between regular flexibility and acrobatic gymnastics**

A performer is different from an acrobat. In fact, you need flexibility to become a performer or instructor but you deal with gymnastics to become an acrobat. Becoming an acrobat is among the most challenging fields in the world and naturally requires very high physical strength and extraordinary flexibility. There are no particular age, weight or gender conditions to become flexible but to become an acrobat you definitely have to consider the age conditions. Have an athletic physique and pay more than usual attention to your lifestyle.

A selection of movements that help your flexibility and strength, some of which are also found in yoga:

- 1 .Plank

Various planks (simple, side, inverted or Purvottanasana) are among the movements that intensely strengthen the muscles .

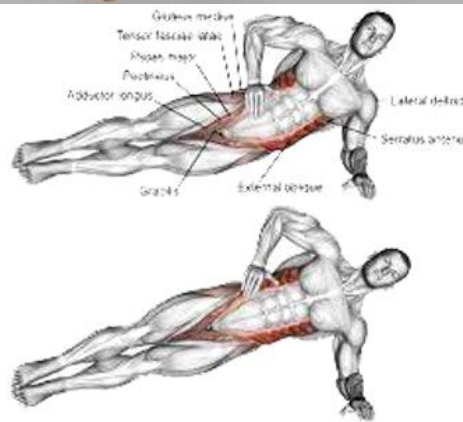
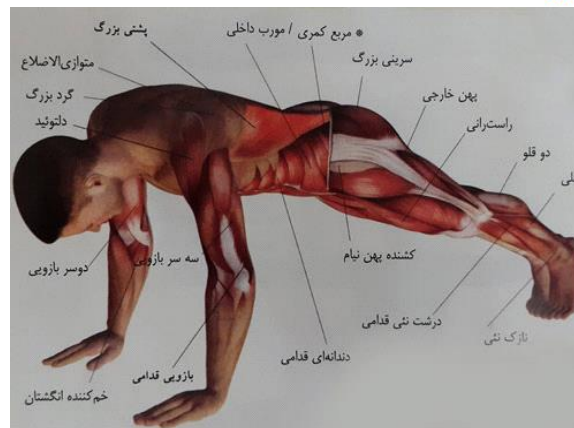
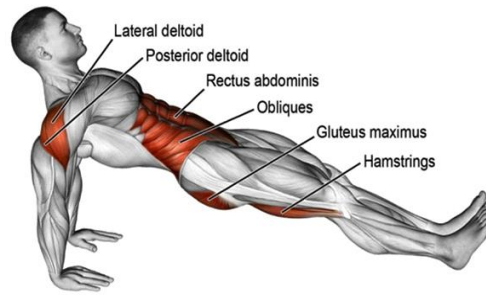
Some of the benefits of the plank include:

- Strengthening the body's core (lower back, abdomen and pelvis)
- Improving body posture
- Helping with fat burning
- Strengthening the back muscles and thus strengthening the spine and reducing spinal cord injury
- Improving body balance
- Increasing body growth and metabolism
- Strengthening leg muscles

Since many floorwork movements in eastern dance are done in the plank position (palms on the floor not forearms), it is better to also practice the plank on the palms.

- What is the proper plank form?
- Palms should be under the shoulders. Placing the hands farther forward than the shoulders can injure the elbows, and placing the hands farther back than the shoulders can injure the wrists.
- Place the palms on the floor and press the entire palm and finger joints onto the floor .
- The distance between the hands should be as wide as the shoulders .
- When doing the plank, try to strongly pull your body upwards so pressure is relieved from the wrists .
- Contract your body and never arch or dip your lower back. The whole body should be in one line .
- Don't forget to breathe and look forward (not the floor.)
- When releasing from the position, slowly lower with the knees, not the stomach.
- In side plank, the hand should still be under the shoulder .
- In inverted plank (Purvottanasana), toes should point towards the body and one palm should be some distance from the hips. Try to stretch the soles of your feet and bring the toes closer to the floor (in a point).





## 2. Forward bend

The forward bend movement is done either standing or sitting. These movements are commonly done to "open the back of the legs" (increase flexibility) and of course have many other benefits which we will mention below.

Forward bends are both warming up movements (done dynamically, in a smaller range of motion and with high repetitions, then held in a stretched position) and cooling down movements (held in a static position). They can be done standing, sitting, and sitting single leg.

Some benefits of forward bends:

- Relieves the mind and reduces stress

- Expands the hamstring and hip flexor muscles
- Strengthens the thighs and knees
- Reduces fatigue and anxiety
- Relieves headaches and insomnia
- Effective in improving asthma, high blood pressure, infertility, osteoporosis, and sinusitis

How do we do forward bends without injury?

An important point that should be observed in forward bend movements is that we should know the last point that should get close to the legs is the head (which most students do not observe). This means your knees should be completely straight and first the stomach, then the chest, and finally the head gets close to the legs. Otherwise it can injure the back muscles. Only those with high flexibility can bring or attach their head to their legs.

In the sitting position, with the legs in a flexed position (toes facing inwards), more stretch is felt in the back of the legs, and with the toes in a pointed position (toes stretched facing the floor), in addition to the back of the legs, the top of the feet are also affected.



### 3. Backbend:

If done properly, backbend movements have many benefits. Backbends are done standing, sitting (Ustrasana in yoga), and lying down (bridge) and naturally can be done at different levels depending on strength and flexibility.

Some benefits of backbends:

- Increase lung capacity and thus affect the respiratory system.
- Increase body energy.
- Strengthen the vertebrae.
- Strengthen the glutes, hamstrings, and serratus muscles and increase flexibility in the thighs and abdomen.

Doing all exercises related to strengthening and flexibility of the glutes, flexibility of the shoulders and armpits, helps us perform backbend movements more beautifully.

- How do we do backbends without injury?

- Completely contract the butt, abdominal, and thigh muscles so that only the glutes are strengthened and no damage comes to the lower back vertebrae. Of course, students with high strength and flexibility can use these movements without contracting.

- Don't forget to breathe during the movements.

- Completely open your chest and bring your shoulders together from behind. (In addition to making it a little easier for you, this greatly beautifies your backbend look).

Contrary to popular belief, backbend movements strengthen the lower back glutes which in turn better protect the vertebrae column and over time, reduce the chance of lower back injury.



### 4. Increasing hip flexibility:

Increasing hip flexibility can be done with many movements, including:

1. Sit on your hip bones and bring the soles of your feet together (butterfly or Baddha Konasana pose in yoga). This movement can be done both statically and dynamically. Note that if you do it dynamically, you should feel deep pressure in the thighs. In the static position (you bend forward and feel a lot of stretch), many instructors believe you should just work on increasing flexibility and bend forward

with a rounded back to feel more stretch. But yoga science has the opposite view and believes you should come forward with a completely straight back (reach flexibility at a slower pace but with proper body form).



2. Sit on your hip bones and open your legs out to the sides. In addition to increasing hip flexibility, as mentioned in previous sections, this also helps increase leg stretch. It is better to come forward with a straight back and look straight ahead.

3. Pigeon pose (Eka Pada Rajakapotasana in yoga): Get into a lunge position and then horizontally place your front leg on the floor and pull your back leg backwards, and if possible, lie down on your front leg to feel more stretch, and naturally the more flexibility you have, the more horizontal (straight) your front leg will be. The proper way to get into pigeon pose is to first go into downward dog (Adho Mukha Svanasana), then lift one leg up and horizontally place it in front of you.



4. In pigeon pose, you can bend your back leg upwards and use one or two hands to hold your toes. In this position, in addition to hip flexibility, the lower back glutes and flexibility of the thighs (quadriceps) are worked. (King pigeon or Eka Pada Rajakapotasana)

5. Frog pose: Sit in a way that your shins are on the floor, then separate your legs as far as you can. Note that in this movement, right angles should be maintained. Ankles should be in line with knees and knees in line with hips. Now reach your hands forward and place your chest on the floor and try to get your hips closer to the floor.

6. Malasana or garland pose: Do a squat but get your hips very close to the floor, place your arms inside your legs, and try to open your hips more. In this form look straight ahead.



7. 180 degree squat: This movement is very similar to a squat except the legs are far enough apart that when sitting, the knees are in line with the heels. Avoid arching your lower back in this movement.

- What are the benefits of increasing hip flexibility?
- Opening the hip joints, stretching and resolving tightness of the inner thigh muscle, and opening the glutes
- Speeding up circulation in the pelvic organs; relieving menstrual cramps and stimulating the ovaries
- Suitable for pregnancy and an easy childbirth
- Improvement and relief of urinary system disorders, kidney problems, and prostate swelling
- Reducing sciatica pain, gout, and rheumatic pains
- Flexibility and mobility of the knee joint
- Symmetric distribution of weight on both sides of the pelvis

5. Turns:

Head and hair turns, figure 8s, and turns are among the most beautiful eastern movements with a lot of movement maneuverability, and with practice very beautiful movements can be created.

However, many students get dizzy after doing turning or even backbend movements which is caused by disturbance of the inner ear's endolymph. The most effective way to improve this is repeated daily practice.

6. Sun Salutation Cycle (Surya Namaskar)

One of the most famous yoga cycles is the Sun Salutation cycle where each movement has a significant impact on the body. The cycle's movements, like all

other movements, have a range from beginner to advanced. Therefore, students at any fitness level can do it. The sun salutation itself is a warming up exercise.

What are the benefits of sun salutation?

- Increasing blood circulation throughout the body along with more oxygen delivery to the heart and lungs
- Stretching and strengthening the muscles, increasing their power and flexibility
- Cleansing the digestive tract and helping it eliminate toxins
- Stimulating and strengthening the endocrine system (especially the thyroid)
- Strengthening the abdominal organs
- Increasing flexibility in the spine and lower back
- Increasing mind and body coordination
- Reducing depression, anxiety and stress

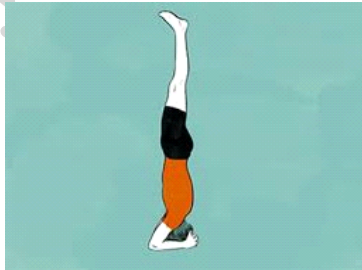


## 7. Balance movements

Having balance is one of the most important pillars in daily life, exercise, and performing eastern movements. Some movements that help with this are:

- Tree pose (Vrikshasana): Stand and place the sole of one foot inside the thigh of the other leg and try to maintain your balance in this position.
- Headstand (Shirshasana): One of the inverted and balancing poses in yoga that has different variations.
- Crow (Bakasana): Place your palms on the floor and your knees on your arms, and slowly lift your feet off the floor with focus. To start you can lift just one foot. Shirshasana and Bakasana require muscular strength in the mid body (core) and arms.

Many eastern movements require balance and doing these movements is very helpful.



## 8. Increasing shoulder and upper back flexibility

Having sufficient flexibility in these areas allows movements related to the shoulders and upper back to be performed with more flexibility and beauty. In addition, it is very effective in terms of correcting body posture to prevent hunching. Some useful movements are:

- Cat breath (Marjaryasana): Get on all fours. Slowly arch your back and bring your head back (inhale deeply in this position) then round your back and pull your head inwards, and calmly and fully exhale.
- Cow face (Gomukhasana): Bring one hand from above and the other hand from below towards your back and try to hold your hands together. Beginner students who cannot hold their hands together can use a strap to connect their hands.

## 9. Cool down and relaxing movements:



After exercise, the body needs recovery and rest to better rebuild the muscles and gradually bring down circulation. All stretching exercises and a few minutes of complete relaxation lying down (Savasana) are very beneficial.

What movements can be done at the end of class?

- Twist (Supta Udar Karshanasana): Lie down, bring your knees to one side and your upper body to the opposite side and create a stretch. The twist can also be done while sitting.



- Modified goddess (Supta Baddha Konasana): Lie on your back and bring the soles of your feet together.

- Lie on your back and hug both legs into your stomach, then do this individually with each leg. This movement greatly helps relieve lower back muscles.

- Seated hero (Virasana): Sit on your knees and open your knees slightly. Then without separating your hips from your heels, pull your body forward.

- Be sure that the students' heart rates have returned to normal after class ends.

Muscle isolation (separating muscles):

One of the most important topics in performing eastern movements is muscle isolation. This means that when performing a movement, you expand the main and auxiliary muscles of that part so it can move easily, and contract the muscles unrelated to that part so they do not move.

Apart from a lot of practice, placing a few books on the head and practicing various movements while trying not to drop them is very helpful.

In addition, placing a few books or something similar on the head can be practice for dancing with swords and candle trays.

The importance of muscle isolation is especially significant in the drum solo style.

For example, a simple beginner movement like shoulder shimmy, other parts of the hand (forearm and wrist) should not shake, and it has been observed that students who shake their other shoulder or head and neck when moving one shoulder are making a mistake.

### **Important points about body training for the instructor:**

The information written in the previous section was so you as the instructor know which muscles are involved in a movement and which parts of the student's body you should focus on more. Here are some examples:

1. To do backbend movements and eventually bridge, you definitely need to strengthen the hamstrings and serratus muscles and glutes, and make the abdomen, thighs (quadriceps), shoulders and armpits, and lower back flexible.
2. To do floorwork you need to practice plank.
3. To do all movements related to the shoulders, you need to do flexibility exercises for those areas. Most people have significant contraction in those areas due to certain occupations or high stress. Shoulder movements may seem very simple and straightforward, but based on my experience, doing these movements is a bit difficult for most students due to shoulder and upper back contraction.
4. To bend forward or do the 180 degree movement, you need to work on leg and hip flexibility.
5. For hair and turn movements and to prevent student dizziness, they need to practice turning daily.
6. For side movements like maya, side plank (for strength) and side stretch (for flexibility) need to be done.
7. To increase balance, you need to work on balance exercises with them.
8. To strengthen abdominal muscles, strength exercises as well as stretches for this area need to be done.

Determining why a student cannot perform a certain movement is very important and the instructor's responsibility. This is where the importance of body training along with eastern movement practice becomes clear. Without body training (strength, flexibility, and endurance exercises, yoga or Pilates) or similar practices, one cannot become a good performer.

Be sure to include body training as part of your class curriculum as an instructor, and give home exercises to students.

### **18. All About Stomach Vacuum**

The vacuum exercise contracts your deepest abdominal muscle and you can do it lying, sitting, on all fours and standing. Vacuum is actually a type of abdominal contraction that has been used in physiotherapy, various fitness styles and Eastern movements for several decades.

The vacuum exercise is actually an isometric contraction of the transverse abdominis muscle which is your deepest abdominal muscle. The transverse abdominis muscle lies horizontally (transverse) around your abdomen. Its main roles include protecting the spine, supporting the internal organs and viscera, assisting expulsive forces like exhalation, defecation and urination.

Since the transverse abdominal muscle lies deep within the core, some people may find contracting it or even sensing it difficult. So the vacuum exercise was created to help individuals practice contracting and strengthening their transverse abdominals. When this muscle is stronger and you have greater awareness about how to engage it, you can better protect your spine during exercise and everyday movements.

-How to Practice Stomach Vacuum?

1- Lying down open flank

Lie down on the floor and release your spine, bending your knees. If desired, place two fingers on your hip bones. Then slide them one inch (2.54 cm) and one inch down. This can help sense the transverse abdominal contraction.

Take a deep breath in through your nose and slowly breathe out through your mouth. As you exhale, draw in your lower stomach area. You should feel the transverse abdominal contraction on your fingers. One cue is to imagine your belly button being pulled in toward your spine. As you do this remember to contract your stomach muscles. Try to hold this for at least 20-30 seconds.

2- Get on all fours

On all fours after a few deep breaths in and out, perform the vacuum exercise trying to gradually increase its depth and duration.

3. Sit

Seated vacuum is considered one of the most difficult versions due to your body placement and other stabilizing muscles that are engaged. Sit on a chair or squat with knees on the floor, straighten your back and place your hands on your legs. Take a deep breath and perform the vacuum exercise following principles mentioned.

4. Lie prone

Lie on your stomach stretching your hands overhead, palms on the floor. According to previous exercises, perform stomach vacuum holding for at least 20 seconds.

5. Stand

You can also do stomach vacuum standing which is the most useful form for Eastern movement performance and you need it to properly execute the Belly Flutter movement.

Stand straight and after a few deep breaths, contract your lower stomach area.

**19. Benefits of Stomach Vacuum:**



1. Having a strong core including the transverse abdominis is associated with lower risk of back pain and can help reduce back pain.
2. Helps reduce back injury because by properly learning to engage the body's core in everyday activities including lifting heavy objects, we exert less pressure on our back.
3. Helps make your waist look narrower, since it wraps around your waist having a strong transverse muscle can make the waist narrower.
4. You become more familiar with your different stomach muscles and have more control over them in different movements.

### 19. Benefits of Performing belly dance

The Benefits of Practicing and Performing Eastern Movements (According to Sharee Waledrope):

Many of us are familiar with Eastern movements but few are aware of its myriad benefits on the body.

The various drops, rolls and axes performed in abdominal, pelvic, torso, neck and spine muscle groups all function to assist the body. Unlike ballet which can potentially deform the skeletal body or other performative forms that move contrary to the body's physical tendencies, Eastern movements are based on movements that the body naturally finds a feminine form. There are many health benefits waiting for those who perform Eastern movements.

#### 1. Improving Body Posture and Strengthening Muscles

-Our spine has more bone and ligament than any other part of the body. Its 33 vertebrae are stacked upon each other in a column held together by cartilage and

ligaments with nearly every movement of the torso relying on their flexibility and function. Muscle groups that attach to the vertebrae and ligaments create motion in the torso and pelvic area. Performing Eastern movements strengthens these muscles and preserves flexibility in a safe and effective manner.

-During Eastern movement performance, the pelvic gyrations, figure eights and shimmies gently takes the joints and ligaments in the lower pelvis and back through a full range of slow repetitive motions. This motion helps increase the flow of synovial fluid in these joints. When movements are correctly performed, the pelvis tilts forward or is drawn inward somewhat (a neutral position that may help prevent low back issues).

-Performing Eastern movements can help reduce stress and pressure to the back, counteracting the near constant compression of discs (which results from sitting and sedentary lifestyle).

-These strengthened muscles improve body posture and help prevent back pain that can result from abnormal curvature of the spine bending forward when muscle groups weaken. Muscle groups deep in the back that usually get little exercise are used and strengthened.

-Pelvic floor muscles (surrounding the body's largest joint) are used and trained in dropping the butt, increasing flexibility. Improved pelvic flexibility can also lead to enhanced balance while walking.

-Arms and shoulders get strengthened doing raising, circling and undulating movements while performing. This effect becomes apparent early on since keeping arms up is a key element in Eastern dance even for beginners.

-Since a person stands and moves on their own feet while performing Eastern movements it also counts as a weight-bearing exercise. Weight-bearing workouts can also help prevent osteoporosis and strengthen bones. As a result, the person becomes more balanced and steady.

-Eastern movements are considered a very low-impact workout. Women, men and children of nearly all ages can benefit from incorporating these movements.

## 2. Helping Lose Weight

According to Dr. Carol Jean Mura, performing Eastern movements can burn up to 300 calories per hour. Of course this estimate varies depending on workout intensity. Along with a healthy diet, it can undoubtedly contribute to your fitness.

Usually Eastern movement classes are held once or twice a week. To improve performance of related movements you should attend flexibility, yoga, Pilates classes on other days of the week. Run to increase heart and body performance and consequently with all these activities in addition to a beautiful performance you will have a fit physique.

## 3. Preparing the Body for Childbirth

Eastern movements create a highly ready female body for pregnancy and childbirth. It strengthens pelvic and stomach muscles making them flexible yet powerful which is what is taught in prenatal classes.

#### 4. Helps Reduce Stress

The subtle rhythms while performing Eastern movements are very soothing and its repetitive motions create focus during practice. When you are thinking about whether you did the movement correctly, whether your body properly matched the music, worries about other everyday life matters fade away!

One effect of stress is that it causes muscle spasms in our neck, shoulders or back. When a muscle contracts lactic acid is produced causing pain. Blood flow to the damaged muscles also decreases.

On the other hand, Eastern movements gradually stretch these vulnerable muscle groups and by using them blood flow increases and lactic acid is removed. Muscles under pressure while gently being used in training become relaxed thus soothing contracted muscles that we mostly see in society.

The body becomes supple and as a result, pain decreases.



## 20. Classification of belly dance

Generally, movements are divided into three sections (upper body, mid body, lower body).

Upper Body

Mid Body

Lower Body

Eastern movements are categorized in two ways based on the movement family:

First categorization:

1. shimmy movements
2. smooth movements
3. percussion movements

Clearly, all movements done in different parts of the body with strikes belong to the striking movements category, and all spinning, figure 8s, waves belong to the flowing movements category, and all shakes belong to the shaking movements category.

Second categorization:

**1.Lift & Drops**

**2.Slides**

**3.Shimmy**

**4.Twists**

**5.Circles**

**6.Figure 8**

**7.Undulations**

1. Meaning raising up and dropping down, including all movements that are lifted up and down or are striking.

Like

Hip Drop

2. Includes all movements done smoothly from left to right and vice versa without strikes. The literal translation of "slides" means slipping and sliding but in practice, sliding movements are not called as such. Rather, they refer to movements from one side to the other without strikes.

3. Shimmy in eastern movements means shaking and includes all shaking movements. This shake can be related to the chest, shoulders, hips, or even hair.

4. Twist literally means turning and twisting. If you have used twisting machines in gyms, these movements will be easier to grasp. If we consider ourselves as the face of a clock with 12 o'clock facing us, 1 o'clock is slightly to the right and 11 o'clock is slightly to the left. The twist movement is precisely the rotation from 11 to 1 and vice versa.

5. Circular movements include all circular motions of the shoulders, chest, hips, etc.

6. Figure 8s are one of the most important movement classifications and can include various body parts and even the hair. Using figure 8s in a choreography adds a special flourish to your performance.

7. Waves and oscillatory motions include all waves, and these movements should be done very smoothly.

**21. Eastern movement names**

1.posture

-basic arms

-stand pose (basic,advanced)

-releve

-pilie

-basic ballet position

2.shoulder accent

-up & down

-forward & back  
3.shoulder roll/circle  
-forward  
-back  
3.shoulder shimmy  
4.snake arms  
5.chest lift & drop (up & down)  
6.chest accent  
-left & right  
-forward & back  
7.chest roll/circle  
-right  
-left  
8.undulation/chest camel  
9.hip accent  
-left & right  
10.step touch  
-side  
-forward  
11.step touch + hip accent  
-side  
-forward  
12.pelvic tilt  
13.small hip roll/circle/omi  
14.hip roll/circle  
15.big hip roll/circle  
16.twist  
17.hip slide  
18.head slide  
19.hip lift & drop  
-hip drop+kick  
-hip drop (up)  
-hip drop +kick (up)  
-hip drop +kick (turning around)  
20.return steps  
-return steps +hip shimmy  
-return steps + shoulder shimmy  
21.maya / vertical figure 8 in  
22.reverse maya/vertical figure 8 out  
23.hair flip



-up & down  
-left & right  
24.hair shimmy  
25.horizontal hair figure 8  
-forward  
-back  
26.vertical hair figure 8  
27.khaleegy hair  
28.mannequin steps  
29.chasse  
30.turning on a spot  
31.cross turn  
-forward  
-back  
-Golden era style  
32. three steps turn  
33.camel pose/walking with camel  
34.horizontal hip figure 8  
-forward  
-back  
35.vertical hip figure 8  
36.choochoo  
37.egyptian shimmy  
38.vertical shimmy  
39.hagalla steps  
40.  $\frac{3}{4}$  shimmy  
41.egyptian walk  
42.corksrew turn  
43.horse steps  
44.jewel  
-jewel steps  
45.belly accen  
46.belly flutter  
47.spiral movements  
48.soheir zaki hip drop / piston  
49.arabesque  
50.back bend  
51.barrel turn  
52.lotus  
53.bridge

- 54.reverse camel
- 55.sway
- 56.choochoo+snake arms
- 57.choochoo+shoulder roll
- 58.choochoo+shoulder accent
- 59.choochoo+chest accents
- 60.choochoo+chest roll
- 61.choochoo+camel
- 62.choochoo+reverse camel
- 63.choochoo+maya
- 64.choochoo+reverse maya
- 65.choochoo+belly accent
- 66.choochoo+pelvic tilt
- 67.choochoo+slide
- 68.choochoo+twist
- 69.choochoo+hip roll
- 70.choochoo in walk
- 71.shimmy+snake arms
- 72.shimmy+shoulder roll
- 73.shimmy+shoulder accent
- 74.shimmy+chest accent
- 75.shimmy+chest roll
- 76.shimmy+camel
- 77.shimmy+reverse camel
- 78.shimmy+maya
- 79.shimmy+reverse maya
- 80.shimmy+belly accent
- 81.shimmy+pelvic tilt
- 82.shimmy and bending
- 83.shimmy and bak bend
- 84.shimmy+twist
- 85.shimmy+slide
- 86.shimmy+hip roll
- 87.floorwork
- 88.shimmy+vaccum
- 89.choochoo+vaccum
- 90.belly accent and bending
- 91.grapevin
- 92.scissor steps

**Veil movements:**

- 1.butterfly
- 2.airplane
- 3.figure 8
- 4.veil on the side front and back
- 5.basic movements

**22. Another Categorization of Eastern Movement Styles:**

- 1.IRAQ QAWLIYA(IRAQI(GYPSY)/ RAQS SHARQI)
- 2.IRAN/PERSIA BANDARI (PERSIAN BELLYDANCE)  
PERSIAN CLASSICAL DANCE  
GHAJAR
- 3.KHALEEJI/KHALEEGY(OF THE GULF REGION)  
KHALEEJI HAIR DANCE
- 4.LEVANTINE ( OF THE LEVANT REGION) JORDANIAN  
LEBANESE
- 5.ORIENTAL/NIGHTCLUB/CABARET CLASSICAL  
MODERN  
DEBKE  
SYRIAN
- 6.MAGHREEBI(OF THE MAGHREB REGION) ALGERIAN  
ABDOUI  
EASTERN(ORIENTAL) STYLES & DANCES  
OULED NAIL  
RAQS SHARQI
- 7.MOROCCAN AHOUCHE  
AHIDOUS(BETROTHAL DANCE)  
HADRA  
HOARA  
SHIKAAT  
RAQS SHARQI  
GUEDRA/TBAL
- 8.TUNISIAN SHARBIYA/AL-JUZUR(POT-JAR)  
RAQS SHARQI  
STAMBALI
- 9.NORTH AFRICAN EGYPTIAN ASSAYA(CANE)  
BEDUIN/HAGALLA  
BELEDI/BALADI  
GHAWAZI  
MELAYA LEFF  
RAQSSHARQI/ORIENTAL/CABARE

CLASSICAL  
NEO-CLASSICAL  
MODERN  
SAEIDI  
SHA'ABI  
SHAMDAN( CANDELABRA)  
TAHTIB  
TANOORA  
ZAR  
LYBIAN  
10.TURKISH KOCHEK  
ORYANTAL  
CLASSICAL  
MODERN  
TURKISH ROM  
11.WESTERN(OCCIDENTAL) STYLES & DANCES  
AMERICAN NIGHTCLUB/CABARET(AMCAB)  
TRIBARET  
TRIBAL STYLE( ATS) TRIBAL FUSION  
FUSION  
GOTHIC  
INDUSTRIAL  
GYPSY GYPSY FUSION  
PHARONIC  
HAREM FANTASY  
12.OTHER STYLES & DANCES GREEK CHIFTETELLI  
INDIAN BHANGRA  
BOLLYWOOD  
NAUTCH/KITSCH

### **23. Training and Chaining with Arab Rhythms**

A chain refers to arranging movements consecutively so that the movements are completely connected. Chaining exists in bellydance as well as in disciplines like aerobics and is very important. As an instructor, you must master chaining as well as chaining with bellyrhythms and teach this to your students.

Making movement chains allows you and your students to gradually gain a better understanding of placing movements on rhythms and connecting movements, movement variety and proper arrangement in different positions, and consequently helps you choreograph beautifully for a song over time.

To make a movement chain requires that you have mastery over all the movements used in that chain and can perform them in different positions with different connections.

A good chain is one that:

1. Does not stay still at one point
2. Uses movements from all three body sections (upper body, midsection, lower body)
3. Uses hair movements
4. Performs movements in different directions
5. Turns around. Turns can be simple or with performing different movements.
6. Draws shapes (like X, square, W) with different movements
7. Uses all three movement categories (percussive, undulating, fluid)
8. Uses transfer steps

Transfer steps: Movements that cause you to move and transfer on stage

9. Changes levels. For example slightly sitting and standing up with movement 8

10. You can observe all or some of these points in your chain

One way that helps you first properly hear the rhythm and then perform the chain on it, is repeatedly listening to rhythms. After that it is important to properly hear the downbeats (dum) and place your movement accent on them.

Downbeats (dum) are very important in performing movements and indicate the movement accent in your chain, and to be on beat you must recognize them well in the music.

DUM: A low sound on the darbuka

TEK: A high sound played on the rim of the darbuka

One of the simplest methods for practice is for you to initially hear and perform the downbeats (dum) with a very simple movement.

Such as:

Hip accent

Heel tap

For example, the commonly used Maqsoum rhythm gives you four counts and musically it is in four.

D T TD T

As you can see here we have two abbreviations for the downbeat and wherever we hear them we should do a hip or heel accent, and initially ignore the (tek)s.

This method helps your ear in hearing and your body in performing the accents.

After practicing, now you can consider lighter taps for the (tek) beats. Since they have a higher sound, it is better to use movements performed with smaller body muscles like chest or shoulder taps.

So now to fully perform the Maqsoum rhythm with two simple movements, hip and chest tap, we have:

D T TD T

D Hip accent (left)

T Chest accent

TD Hip accent (right)

T Chest accent

We can do this exercise similarly for various rhythms and gradually use more complex movements with variations and different positions and higher speeds.

Here we get into the most commonly used chains and a chain with them:

### 1. MAQSOUM 4/4

The most commonly used rhythm is Maqsoum/Maksoum and is used in Baladi, Mijwiz, Tabla solo, Saadi, Golden era, Shaabi and Pop music.

Combination:

Return steps

Hip drop+kick

Hip roll (switch the side)

Hip accent

### 2. FALLAHI (FAST MAQSOUM) 2/4

Combination:

Return steps (fast with jumping)

Twist walking forward

Walking with shoulder shimmy

Twist walking side

### 3. BALADI/MASMOUDI SAGHIR 4/4

This rhythm is very much used in Baladi, Shaabi and Tarab and because of the nature of Baladi music, its tempo is less than Maqsoum.

Combination:

Hip drop+kick (2 accents)

Hip roll (switch the side)

Step touch

Reverse maya

### 4. SAIDI 4/4

Used in Saadi, Mijwiz, Pop music, Shaabi and Tarab.

Combination:

Saidi steps

Saidi steps

Hip accent

Hip drop+kick

#### 5. WAHDA 4/4

Wahda rhythm is the Tarab rhythm and this rhythm is very much used in emotional Tarab music.

Combination:

Hip accent+shimmy

Omi+snake arms

#### 6. MASMUDI KEBIR 8/8

Used in Tarab and classical music but not heard much in pop music since it is a classical rhythm.

Combination:

Hip drop

Snake arms

Hip accent

Omi

#### 7. MALFUF 2/4

Very much heard in folklore, Saadi, Tarab and Tabla solo and is a fast rhythm. Chasse and twist are among the best movements for this rhythm.

Combination:

Chasse

Twist

Corkscrew turn

Twist

#### 8. AYOUB (ZAAR) 2/4

We use a lot of hair and spinning movements in this rhythm. It has a low tempo and is a very old rhythm and we use it a lot in Tanoura style.

Combination:

Khaleegy hair

Twist

Turning on a spot

Spot turn with hair

#### 9. SOMBATI 4/4

This rhythm is used a lot in Tarab and originates from the Sombati religion.

Combination:

Half hip roll

Omi

Snake arms

Reverse camel

10. CHIFTETELI 8/4

Combination:

Half hip roll and switch the side

Camel

Shoulder shimmy

11. SAMAI 10/4

Combination:

Arabesque+hip accent+steps

Hip accent+shoulder accent

12. RUMBA 4/4

This is a Spanish rhythm and used a lot in Tarab and classical music and Om Kalthoum and Abdel Halim songs.

Combination:

Steps (side)+half reverse maya+hip accent

13. KHALEEGY/KHALIJI 2/4

Combination:

Khaleegy basic steps with shoulder shimmy and hair

Start chaining with simpler rhythms and lower repetitions and then practice with the rest of the rhythms. Then with different songs look for the bellyrhythms and their variations and try to implement the chains you made on them.

## **24. Introduction to Sagat and its Primary Patterns**

Zills are small metal cymbals used in various bellydance performances. They are similar to Tibetan bells and in Western music several pairs can be mounted in a frame to make a tambourine.

Zill, finger cymbal or saggat, is part of the percussion family of instruments called concussion idiophones. Idiophones are musical instruments made of wood, metal, bone or other materials that are played by striking against each other.

Idiophones come in pairs and are often hand-held or attached to the fingers or hands of the performer. One of the earliest forms of idiophones is the wooden crotales dating back around 500 BC in Greece. Ancient Greek pottery depicts men and women playing crotales during Dionysian festivals. The ancient Greeks used finger cymbals as we know them today but held only one cymbal and tapped it with the hand.

The use of finger cymbals emerged during the Roman Empire era. There are examples of mosaics and stone reliefs depicting Roman finger cymbal players coming from Bulgaria, Italy and Belgium dating between the 2nd and 4th centuries AD. It is unclear whether finger cymbal playing and training continued uninterrupted or fell by the wayside only to re-emerge later in the Middle East.



At a minimum, the tradition of performers with various types of concussion idiophones continued through the Middle Ages. The earliest depictions of (modern) finger cymbal players in Egypt and Turkey date back at most to the 18th century and Ghawazee and Awalim performers.

The zill is a core element of bellydance performers in the Middle East. The use of zills also holds importance in certain rituals of Egyptian culture. Finger cymbals are used in Sufi devotional music. They are also used in zār ceremonies (a ritual to dispel demons, spirits and illnesses). In zār, performers use zills to play a rhythm that calms the spirits and then move into group improvisation.

The zill, saggat, finger cymbal, consists of four cymbals (two for each hand). Zills come in a huge variety of differing sizes with the most common being around five centimeters (two inches) in diameter.

The differing sizes and shapes of zills produce sounds with differing tones and resonances.

Zill makers typically use bronze for smaller zills and brass for larger zills, often designing their own brass alloys to achieve a desired sound quality.

The zills belong to the family of instruments used in Ottoman military bands and also sometimes appear as part of Western orchestral or other musical performances. In these cases, the performers will typically refer to them as finger cymbals and use them to elicit sounds with "Middle Eastern" connotations.

Non-specialist percussion players will sometimes play the zills by tapping a cymbal with a drumstick, or holding one cymbal in each hand by gripping a strap between the thumb and middle finger and tapping the edges together. They tend to use zills for occasional flourishes in music rather than for complex rhythms and sounds. For more complex rhythms, an orchestral player may affix a zill to their thumb and middle finger. Then, by placing that hand between the other hand and knee, the player alternates between tapping the knee and opposite hand. Each motion articulates one note of the cymbal.

Zills: Turkish

Saggats: Egyptian

Today, Ghawazee still use saggats throughout their entire performance and this relates back to ancient Egyptian culture. Here are three prime examples of basic saggat patterns:

1. Triplates:

R-L-R

This pattern is the most commonly used one and is usually applied with 4/4 and 4/8 rhythms.

The key point is to choose your dominant hand for this pattern (the hand you are most dexterous with).

For example, if you are right-hand dominant, do the pattern as notated and be sure when repeating the pattern a second time you again start with your dominant hand.

## 2. SINGLE:

R-L-R-L

In this pattern you alternate once with each hand and can combine it with the previous pattern as well.

## 3. BALADI:

R-R

R-L-R

R

R-L-R

This pattern is not very commonly used.

There are different ways to play the saggats/zills and they produce differing sounds based on their positioning and angles.



wooden clapper



SAGGATS/ZILLS.FINGER CYMBALLS



## CROTALES

### **25. Basic Ballet and its Impact on Performing Eastern Movements**

Classical ballet is a unique style due to its smooth, precise technique, special aesthetics, and use of specialized tools like pointe shoes. There are several ballet styles corresponding to their development origin. The French school, Vaganova method (Russian), Cecchetti method (Italian), Bournonville method, Balanchine method (American), and the Royal Academy (English).

Each of these styles emphasizes different ballet techniques but they all follow the five basic positions for the feet and arms.

These five foot and arm positions that all classical ballet techniques are based on were developed in the 1600s and codified by King Louis XIV and Master Pierre Beauchamp.

The terminology is taught in French (due to ballet's French origins) and utilizes principles of turnout (external rotation of the thighs from the hip) and balance and stability.

First position: Feet together and toes turned outward

Second position: Feet separated to hip width and turned outward

Third position: Feet turned outward with one foot in front of the other and the heel of the front foot touching the arch of the back foot

Fourth position: Feet open to the sides with one in front of the other. Front foot placed in front of the toes of the back foot.

Fifth position: Feet turned outward and crossed over each other with the heel of one foot touching the toes of the other.



### **Arm Positions:**

First position: Arms rounded near the body and elbows slightly curved with arms inclined downwards from the shoulders

Second position: Arms stretched out to the sides horizontally with a gentle downward slope from shoulder to wrist

Third position: One arm in first position stretched forward and the other arm in second position at the side

Fourth position: One arm in second position at the side and the other arm held above the head and slightly tilted forward

Fifth position: Both arms held above and tilted slightly forward

### **Chasse Movement**

Chasse in French means "to chase" or "to hunt". It is a technique used in many dances. It has a three-step pattern and comes from ballet terminology.

The direction can be sideways, diagonal or even curved, and the size of each step can vary. The moving foot can land right next to the standing foot, leave space between them, or even slowly slide from the previous position.

Types of chasse:

- Tipple chassé
- Scatter chassé
- Chassé from promenade position
- Progressive chassé
- Progressive chassé to right
- Turning chassé
- Cross chassé
- Tipsy chassé, also called simply "tipsy"
- Diagonal chassé
- Chassé roll
- Chassé turn

- Quick chassé, a chassé done on count q&q, rather than qqS
- Chassé reverse turn
- Chassés to right and left
- Chassé cape



### **Arabesque Movement**

Arabesque means "in Arabic style". In ballet it refers to a body position in which the dancer stands on one leg (supporting leg) with the other leg extended outward (working leg). In classical ballet it can be performed with the supporting leg in plié, demi plié or flat on the floor. The working leg may touch the floor behind or lift high. Common height angles are 45 and 90 degrees and the torso tilts slightly forward for balance. This position is called Arabesque penchée.

1. In first arabesque the dancer stands in effacé. Left leg front and right leg lifts. Right arm to the side and left arm forward.

#### **EFFACE**

2. In second arabesque legs are like first arabesque but right arm forward and left arm along dancer's shoulder line.

3. In third arabesque dancer stands in croisé. Right leg front and left leg back and up. Right arm to the side and left arm stretched forward.

#### **CROISE**

4. In fourth arabesque legs are like third arabesque but right arm forward and left arm to the side.

Spot Turn



A spot turn is done by focusing on one spot and leading the turn with the body and head. First the body turns, then the head whips around at high speed without changing the original spot, then the body catches up. Benefits of this turn include:

1. Preventing dizziness by keeping a steady focus point for the eyes.
2. The fixed focus helps control the dancer's balance.
3. It helps the dancer control the direction of travel in turning movements (turning on stage).

Bending the Knees

Plié



Bending the knees in ballet. Can also be used in jumps and turns.

Relevé



A French term meaning "raised up".

This is one of the basic ballet movements. The dancer starts in demi plié then rises onto demi pointe (on the balls of the feet) or en pointe (on the toes) on one or both feet.

**The Effects of Ballet on BellyDance Movements:**

Ballet techniques are the basis of all forms of traditional dance movements. Whether you are a modern performer or a jazz performer, knowing the basic principles of ballet is essential for you. Ballet helps develop muscular power and flexibility, coordination and balance, and grace.

#### 1. Turn Out

Bellydance performers do not perform ballet split movements with outward rotation of the legs, but they do use outward rotation of the legs in many movements, walks, poses, turns, and transitions between movements, and practicing ballet movements greatly helps the flexibility of the hips and feet of bellydance performers.

#### 2. Footwork

Many bellydance movements are derived from ballet footwork. We must emphasize the importance of developing footwork even more. Pelvic work is generally controlled by the feet, and our feet control our feet! As an instructor, you have certainly noticed many times that students have difficulty performing movements, and this is usually because the foot is "asleep". There are many movements in ballet to increase the strength and flexibility of the feet and legs, which in turn helps create beautiful arched feet.

#### 3. Turns

There are many turns in bellydances, including chain turns, pivot turns, etc., which can be performed very beautifully by mastering basic ballet techniques.

#### 4. Achieving Beautiful Lines

One of the basic principles of ballet is the elongation of the limbs and the lines created in the body that are pleasing to the viewer, and as someone who knows these principles and can perform them, observing the elongation of the limbs in bellydance performances also enhances the beauty of the performance manifold.

#### 5. Coordination

Ballet includes a series of exercises that greatly help coordinate different parts of the body. Regular practice of these exercises also helps develop muscle memory so that the performer can perform combinations at higher speeds.

#### 19. BellyDance Music

When it comes to bellydance performances, there is no such thing as "best" because it is a subjective matter and each performer should perform with the music they are inspired by and convey their own emotions. However, the Middle Eastern music that bellydance performers perform to can be divided into the following types:

- Modern classical music
- Egyptian music
- Pop music
- Art music (muwashshah)

- Folk music
- Traditional music which may be referred to as classical or folk depending on context and yet has no relation to modern pop music.

#### Musical Instruments:

Many exotic instruments are used in the Middle East to create the music that bellydancers perform to. The instruments include wind, percussion and string instruments.

#### - Percussion Instruments

The dumbek which is a goblet shaped drum that beats out a distinct rhythm. In Egypt it is called the tabla and in Turkey the darbuka. Under percussion, there is the riqq which is a small tambourine and the tar which resembles a large tambourine. Finger cymbals called zills in Arabic and sagat in Turkish are played by the bellydancers themselves.

#### - String Instruments

String instruments consist of the kanun and rebab.

#### - Wind Instruments

These include the kaval, ney, zurna and mizmar. The zorna is another wind instrument.

#### Most Famous Music and Musicians

There is certain music that is popular among bellydancers, here is a list of famous songs and the artists who made them:

#### **A Passing Glance at Modern and Traditional Instruments**



Mirwas drum



Tanbūra In Cairo, played by a Nubian, 1858.



**Kobza**



**Qanun/Kanun**



Qanun, 19th century

Angel

Habban



Habbān (jirbah)

Lavta



Angel Belly

**Liuqin**



**Mandolin**



Ang

## Mandolute



A **Weymann** mandolute  
from the 1920s or 1930s

## Lute



Renaissance lute in 2013

Anger

## Mandocello



Redhead brand mandocello

## Mandola



**Bouzouki**



**Cobza**



## Çifteli



## Šargija



**Biwa**



**Theorbo**



**Kurdish tembûr**



**Tambur**



**Turkish *tambur* on the left**





Azerbaijani tar performer **Mashadi Jamil Amirov**

**Setar (سه تار)**



A typical Iranian setar

***Tanbur***



### Pipa



A pipa from the late Ming dynasty

### Qanbūs (قنبوس)



Yemeni qanbūs with 6 strings running in pairs, and an additional base string.

### Baglamas



### Archlute



Archlute by Matteo Sellas, 17th Century

Oud



Syrian-made oud crafted by Abdo Nahat in 1921


Yehu



Viol



Angel

Tro (  )



Tromba marina



Tromba marina owned by Francis William Galpin in 1906.  
Bowed string instruments

Tenor violin



Taus or mayuri veena



## Sohaegeum

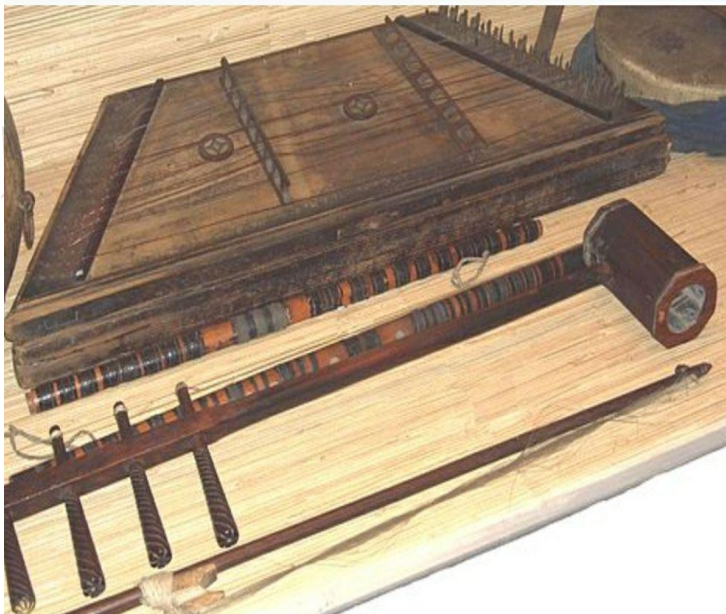


## Streichmelodion

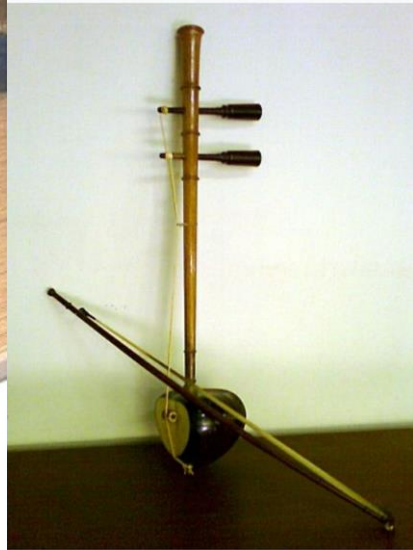


A Streichmelodion in the Metropolitan Museum of Art<sup>[1]</sup>

## Sihu



## Saw u

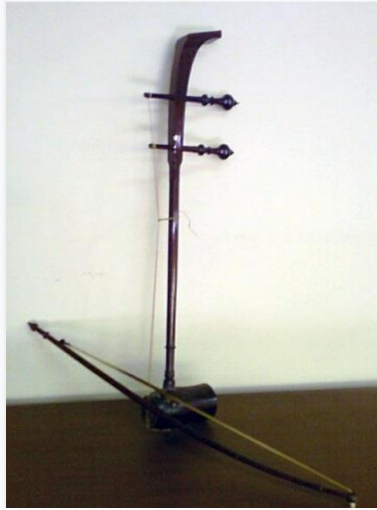


Saw sam sai



Saw sam sai at the Metropolitan Museum of Art

Saw duang



Rebec



The rebec in "Virgin among Virgins" (1509), by Gerard David.



St.Cecilia's - Rebab 1970

### Sarangi



Indian Ravanhatha at the Casa Museo Del Timple, Lanzarote, Spain.

### Banjo – circular body



sax  
sax isolated on white



balafon



kalimba



mbira



juju shaker



Seed pod rattle



shekere



sabar drums



sistrum



Rattles



Metal gongs



Clappers



Drums



Pot drum



Thumb piano



Slit wooden drums



Xylophone





balafon



bongo drum



calabash rattle



castanets



darbuka



djembe



doumbek



güiro



kalimba



maracas



shekere



harmonica, xylophone, guitar, castanets, cymbals, accordion

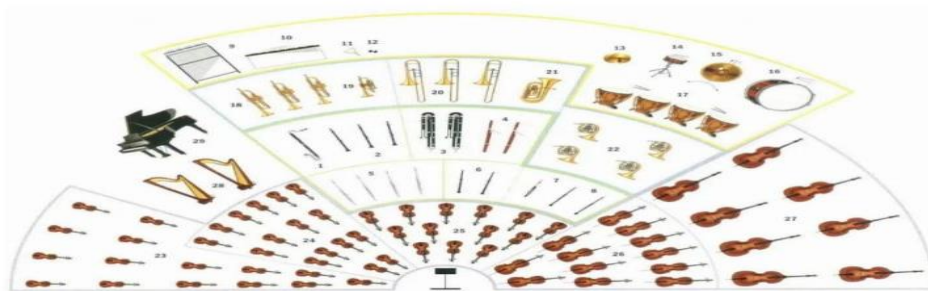


vibraphone, saxophone



24. mike/microphone 25.(electric) guitar 26. (bass) guitar  
27.keyboard 28.amplifier

### Symphony orchestra



Woodwind section 1.bass clarinet 2.clarinets  
3.contrabassoons 4. bassoons 5. flutes  
6. oboes 7.piccolo 8.English horns  
Percussion section 9. bubular bells  
10.xylophone 11. triangle  
12.castanets 13.cymbals 14.snare drum  
15.gong 16.bass drum 17.rimpani  
Bass section 18.trumpets 19.comet  
20.trombones 21.tuba 22.French horns  
String section 23.first violins 24.second violins  
25.violas 26.cellos 27.double basses  
28.harps 29.piano 30.conductor's podium

## Orchestra Strings



harp, conductor, double bass, violin, podium ,  
viola, cello



trumpet, tuba, tambourine, saxophone,  
recorder, violin



18.xylophone 19.drums 20.cymbal 21.drums



kettledrum , gong, bongos, snare drum,  
cymbals, tambourine, trialgle, maracas



18.xylophone 19.drums set 20.cymbal 21.drums



7.French horn 8.tuba 9.trumpet 10.trombone



trumpet, trombone, French horn, tuba



1. bow 2. violin 3. viola 4. (double) bass 5. cello 6. piano



piccolo, flute, oboe, English horn, clarinet, bass clarinet, bassoon, double



11.flute 12.piccolo 13.oboe 14.recorder  
15.clarinet 16.saxophone 17. bassoon

### Rabeca



José Oliveira, a Rabeca player from Juazeiro do Norte, Ceará, Brazil.

### Psaltery



Psaltery 1700 – Venetian school





rainstick



African fiddle



Bendir  
(framedrum)



Agogô bell



Log drum  
'slit drum'



bongo



water drum



Kudu horn

Anš

எக்காளம்



கிடுகிட்டி



நாயினதாளம்



சந்தரவளைவு



தம்பாட்டம்



பம்பை



துடி



தப்பு



உடுக்கை



உருமி



கொம்பு



பஞ்சமுக வாத்தியம்



Kora



Ajaeng



# Domra

Balalaika



Octobass

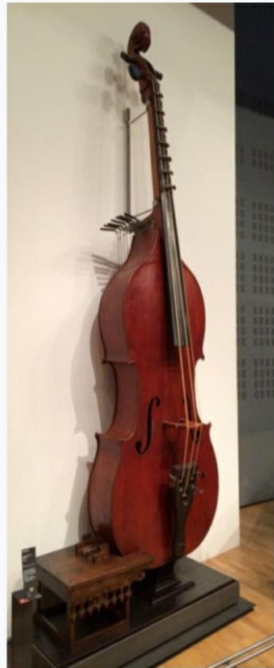


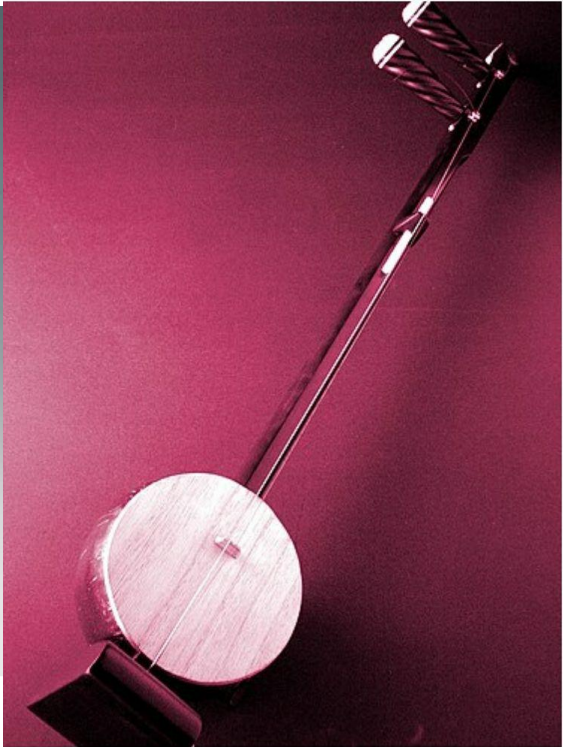
Photo of an Octobass at Musée de la Musique, Paris.



Apache fiddle  
Apache people, San Carlos, AZ  
USA, 2011  
Anthony Bernaldo, maker  
The instrument's shape depicts  
part of the agave plant stalk (1)

Arizona Apache fiddle, from the Musical Instrument Museum - Phoenix, Arizona

**Banhu**



An imzad

**Dahu**



**Arpeggione**



Ang

**Bazantar**



**Bowed psaltery**

**Byzaanchy**



**Đàn gáo**



Angel



**Byzantine lyra**



**Calabrian lira**



**Cello**



**Dahu**



**Electric cello**



**Chagane**



**Chikara**



**Chuniri**



**Cimboa**



**Daxophone**



**Double bass**

**Erhu**





## Electric upright bass

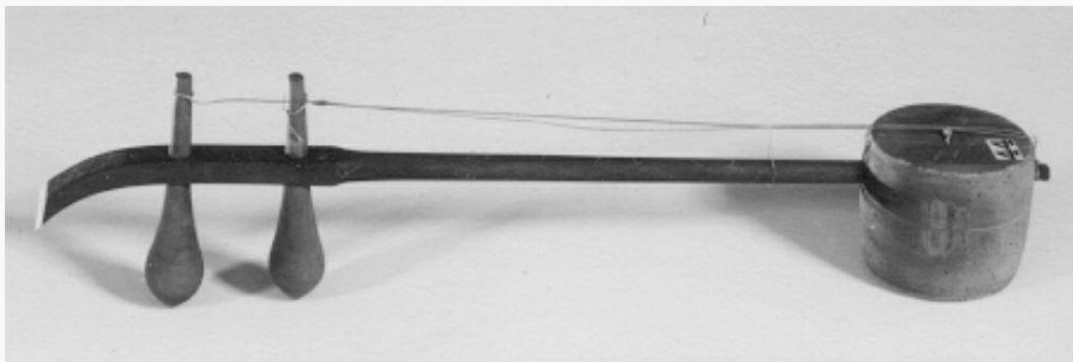


## Esraj



Esraj on display in the Iyal Isai Museum  
Exhibition in [Government Museum, Chennai](#)

## Erxian



Erxian, 19th century, at the Metropolitan  
Museum of Art

**Ghaychak**



**Goje**



**Gusle**



**Typical gusle**

**Haegeum**



## Hardanger fiddle (Hardingfele)



## Huqin



Anger

**Igil**



**Jinghu**



**Jouhikko**



## Kamancheh



Kemençe of the  
Black Sea



Classical  
kemençe

Anger

## Kobyz



## Kokyū



**Langspil**



**Lijerica**



Angel Be

**Lira**



**Nail violin**



Nail violin, Bohemia. Czech Museum of Music,  
Prague



## Nyckelharpa



1. Ya Habibi Ta'ala by Metqal Qenawi and The Nile Group
  2. Tafarrak Al Hila by The Nile Group
  3. Al Nidaa by The Rahbani Brothers but led by Mansour Rahbani
  4. Hadouni by The Rahbani Brothers and performed by Nasri Shams Eddine
20. Costume

The costume worn by bellydancers is known as the bedlah which means an Arabic two-piece suit. It consists of a cropped top or suitable top, a belt, and either pants or a skirt. Often the top and belt are adorned with all kinds of coins, jewellery and embellishments.

The belt can be sewn onto the skirt or offered separately as an accessory.

It is said that the modern costume style was created by Badia Masabni of Cairo in the 20th century who drew inspiration from Hollywood costumes to attract audiences. Earlier forms of bellydance costumes consisted of a light evening gown, long skirt and cropped jacket adorned with jewellery and trimmings.

### **26. Eastern Movement Music**

Every sound has four main characteristics: frequency, duration, intensity, and timbre.

To understand the second characteristic, duration, we need to become familiar with the fundamentals of rhythm and the different types of note durations.

## Beat

First we want to become familiar with the concept of beat in rhythm.

Consider a clock's second hand. What are its characteristics? It is always regular, meaning all its seconds are equal. It is continuous, meaning there is no moment we can't account for as a second, and it is repeating.

The beat has exactly these same characteristics. Broadly speaking, a second itself is a type of beat flowing at 60 bpm (beats per minute).

In music, to perceive each beat, a back and forth motion is used. Like tapping a foot, nodding one's head, clapping hands, etc.

All these motions have the common feature of being back and forth. It should be noted that the combination of the back and forth together constitutes one beat. That is, just the forward motion or just the return motion alone account for half a beat.

Of course this feature is for simple beats that are considered as having two parts.

## Note Values

In the notation system, different notes have been defined for different durations, such as: whole note, half note, quarter note, eighth note, sixteenth note, etc.

For each of these notes, a certain number of beats is assigned, which we will examine:

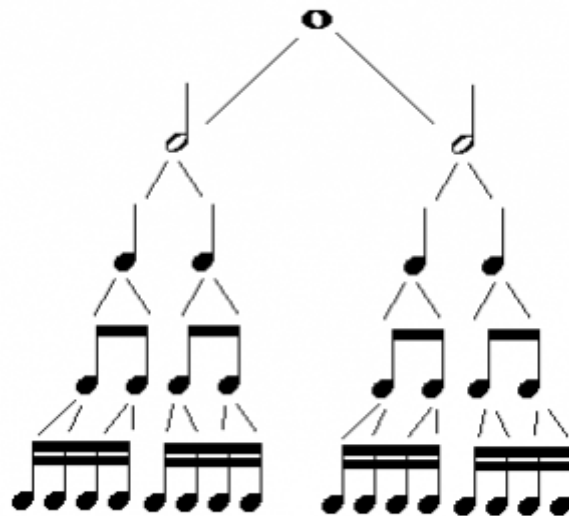
**Whole note:** Consists of four beats, having the longest duration among notes.

**Half note:** Half the duration of a whole note, so two beats.

**Quarter note:** Half of a half note, so one beat.

**Eighth note:** Half of a quarter note, so 1/2 beat.

**Sixteenth note:** Half of an eighth note, so 1/4 beat.<sup>1</sup>



### Exercise:

Write the duration ratios of different notes in terms of the whole note.

Example) Half note:  $1/2$













Quarter note:

Eighth note:

Sixteenth note:

### Rests

As the name implies, a rest means the musician while playing a piece, or singer while singing, does not play or sing any note at certain points in the music. For each of the durations mentioned, an equivalent rest can be used:<sup>۲</sup>

### Dotted Notes and Their Role

In music notation, when a dot is placed next to any duration, half of that duration is added to the note's value. For example, consider a half note which is two beats. If a dot comes next to the half note, half of the half note is added to it - meaning one beat - so the dotted half note ultimately equals three beats.<sup>۳</sup>

The same example can be applied to other notes. For instance, an eighth note; the eighth note itself is  $1/2$  beat. If a dot comes beside it, half of the eighth note is added, so the dotted eighth note equals 0.75 beats.

### Exercise:

Calculate the duration values of the given notes.

Dotted quarter note:

---

<sup>۲</sup> Andrew Cook, 2012: p 33

<sup>۳</sup> منصورى، ۱۴۰۲: ص ۴۷

Dotted whole note:

Dotted sixteenth note:

### **Time Signature**

In music, each time unit is called a measure. Consider the music staff lines (five lines). These lines are divided by vertical bar lines. These divided sections are the measures.

There are different types of measures in music. To determine the measure structure of a piece of music, the time signature is used. The time signature is also called the meter. The time signature indicates how many and what type of notes exist in each measure.

The time signature is similar to a mathematical fraction but with some differences. To better understand, we assume these two concepts are the same.

Each time signature consists of two numbers, one in the numerator and one in the denominator. The top number indicates the count and the bottom number indicates the note duration type (quarter, half, etc.)

We will examine different time signatures and how to calculate them:

2/4 time signature: This time signature indicates there are 2 quarter notes in each measure.

But how?

To calculate time signatures we use the following method:

$$2/4 = 2 \times (1/4 \times \text{whole note})$$

The expression in parentheses indicates the type. First we calculate the expression in parentheses (which in this example equals a quarter note). Then to find the count we use the top number, which here is 2.

Let's examine another example. Consider the 6/8 time signature. To understand it we follow the formula above:

$$6/8 = 6 \times (1/8 \times \text{whole note})$$

Here the expression in parentheses equals an eighth note. So the 6/8 meter is one where there are 6 eighth notes in each measure.

An important point about meters is that if we say for instance the 6/8 meter equals 6 eighth notes, those 6 eighths are considered the reference which we can either have directly as 6 eighth notes, or their equivalent (12 sixteenth notes, 3 quarters, etc.)<sup>f</sup>

We can even rest some of the beats. Here I feel it necessary to draw your attention back to the main characteristic of beat explained at the start, which is the continuous nature of beat. That is, if at some point in the music we even have silence (nothing is played), the beat independently exists (even in the listener's

mind), like the example of a clock. Even if we don't look at the clock and have no idea what time it is, does this mean time does not exist?!

Below is an example of a 4/4 time signature with various durations and equivalent rests:



### Exercise:

Explain the following time signatures.

4/4

3/2

7/8

9/16

16/32

1/1

### Accentuation of Beats

Different beats in meters are not equal in terms of accentuation. For example, in 2/4 meter the first beat is stronger than the second.

Generally, beats are categorized as strong and weak in terms of accent, but it should be kept in mind that this is relative. For instance, in 4/4 meter there are also semi-strong and semi-weak beats. (First beat: strong, second beat: semi-weak, third beat: semi-strong, fourth beat: weak)<sup>۵</sup>

It should be mentioned that strong and weak do not refer to loudness (the third feature of sound), and are purely from the viewpoint of agogic accent which considers the innate nature of beats.

Let me explain with an applied example:

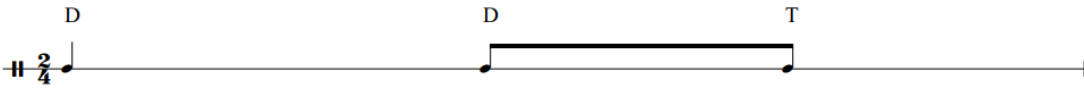
Consider the 2/4 time signature. If a piece of music is written in this meter, when you listen to that piece, entirely subconsciously your head will nod down on the first beat of each measure. This is that natural strong quality the first beat innately has, not in the sense of loudness.

Now we want to examine this strength and weakness of beats on percussion instruments. On these instruments, to show a strong beat (low beat) the term

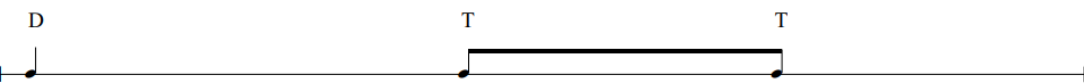
Doom, abbreviated as D, and for a weak beat (high beat) the term Tek, abbreviated as T, are used.

Below are the patterns of some Arabic rhythms:

4/2:

Ayoub  $\text{H} \frac{2}{4}$  

Bayouk  $\text{H}$  

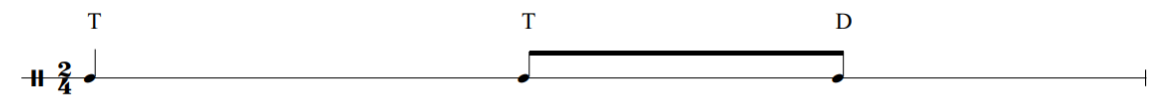
Haja  $\text{H}$  

Haros  $\text{H}$  

Vox  $\text{H}$  

Wahda Saghira  $\text{H}$  

Khaleegy  $\text{H} \frac{2}{4}$  

Karachi  $\text{H} \frac{2}{4}$  

4/3:

**Tsamikos**  $\text{H} \frac{3}{4}$  D K T K T K

**Vals**  $\text{H}$  D T T

**Whirling Dervish**  $\text{H}$  D K T K T K

4/4:

**Fallahi**  $\text{H} \frac{4}{4}$  D T T D T

**Maqsum**  $\text{H}$  D T T D T

**Baladi**  $\text{H}$  D D T D T

**Saidi**  $\text{H}$  D T D D T

**Sombati**  $\text{H} \frac{4}{4}$  D T T D T

Academy

Adani  $\text{H} \frac{4}{4}$  D T D D

Bolero D K T K T K D

Ghawazee D D K T

Jerk D T D D T

Nawari T D T D T

Syrto D K D K T D K T K T

Wahde Tawila D D T

Rumba  $\text{H} \frac{4}{4}$  D T D

Zaffa  $\text{H} \frac{4}{4}$  D T T T D

Dabke  $\text{H} \frac{4}{4}$  T D T D T

8/5:



Aragh  $\text{H} \frac{5}{8}$  D T T

4/6:

Chobie  $\text{H} \frac{6}{4}$  D D D T D K T D K T

Yuruk Samai  $\text{H}$  D D T D T

Samai  $\text{H} \frac{6}{4}$  D D T D T

8/7:

Horos  $\text{H} \frac{7}{8}$  D T T

Dawr Indi  $\text{H}$  D T T D T

Kalamatianos  $\text{H}$  D T T

Laz  $\text{H}$  D D T

8/6:

Maghrebi  $\text{H} \frac{6}{8}$  T T D

Moroccan D K K T K K D K S K S K

Saraband Kabir D t t t t t

Zebula D t t t t t

4/8:

Chiftelli  $\text{H} \frac{8}{4}$  D T T D D T

Hagella  $\text{H} \frac{8}{4}$  D T T D T T D T T D D T

Masmudi kebir  $\text{H} \frac{8}{4}$  D D T D T

8/9:

Aqsaq Samai  $\text{H} \frac{9}{8}$

Turkish  $\text{H}$

Romany  $\text{H}$

Zeybekiko  $\text{H}$

Karsilam...  $\text{H} \frac{9}{8}$

8/10:

Jurjina  $\text{H} \frac{10}{8}$

## 27. Some Famous Eastern Movement Festivals

1. Bellydance Masters 2017
2. World Bellydance Festival
3. ORIENT EL HOB (International Bellydance Festival, Varna 2017)
4. International Summer Bellydance Festival Contest 2017 ◉

## 28. Let's Learn "Arabic" Together

Arabic is a rich and meaningful language with a special status and importance internationally. Around 47 million people speak it directly. Arabic is an extensive

language with a rich vocabulary that can aptly express diverse concepts and sentiments. This language has great potential for composing poetry and literature. Great poets and writers have created valuable literary works in this language. Also, Arabic is a vigorous and vibrant language that can beautifully convey human feelings and emotions. Some of the reasons for the importance of this language include:

- Arabic is one of the 6 official languages of the United Nations and is considered one of the working languages of this organization.
- Arabic is the official language of the Arab League which consists of 22 countries and plays an important role in their political cohesion.
- Arabic is the common language among Muslims around the world and learning it is essential for understanding religious texts.
- Arabic is the shared language of Arab countries which plays a major role in their cultural bonds.
- There is a precious literary and scientific heritage in Arabic which is universal.
- Arabic is one of the most widely used languages on the internet and social media.
- The Arabic language plays a significant role in political and economic relations of the Arab world.
- Arabic is the official language of 6 African countries including Sudan, Somalia, Djibouti, Comoros and Eritrea.
- The Organization of Islamic Cooperation with 57 member countries has adopted Arabic as one of its official languages.
- Arabic is the official language of the Organisation of Islamic Cooperation with 57 member states.
- In some countries like Iran and Pakistan, Arabic is taught as a second language.
- Arabic is the common language of literature, art and media in the Arab world.
- Extensive studies and research are conducted in universities around the world in the field of Arabic language and literature.

Therefore, Arabic is a global and transnational language with a vast sphere of influence.

### **The Connection of Art and Artists with the Arabic Language**

Arabic is a rich and meaningful language that has created a great civilization and culture over the centuries and has nurtured many great artists and poets. There are several key reasons for the extensive presence of prominent Arabic-speaking artists:

Grammatically and lexically, Arabic has a very high capacity for artistic and literary expression. The wealth of vocabulary, flexibility in combining words, and rhetorical subtleties provide the basis for expressing literary and artistic works at a superior level.

Arabic literature has an ancient history, and Arabic poets from pre-Islamic times to the present have created innovative and valuable works that have inspired subsequent generations.

Arabic holds special cultural and historical significance in the region and constitutes the shared cultural identity of Arabic-speaking peoples. This has led artists to embrace the language.

The large population of the Arab region has provided a major market for the production and consumption of artistic works.

The diversity of Arabic local dialects has increased the richness of folk culture and the linguistic capacity of the region.

In summary, the inherent capabilities of the Arabic language and its historical-cultural status make it a valuable source of inspiration for the creation of artistic and literary works.

There are a large number of famous Arab-speaking artists and poets. Some examples include:

- Nizar Qabbani (contemporary Syrian poet)
- Mahmoud Darwish (Palestinian poet)
- Umm Kulthum (Egyptian singer and artist)
- Marcel Khalife (Lebanese musician and composer)
- Omar Sharif (Egyptian actor)
- Omar Khayyam (Iranian poet and mathematician)

### **Conveying Emotions through the Arabic Language**

With its extensive vocabulary and abundant grammatical and rhetorical possibilities, Arabic is a suitable tool for expressing the most subtle human feelings and emotions.

This language has a high capacity for expressing love and affection. Words like "habib" (beloved) and "mahbub" (lover) can convey passionate fervor. It also has plentiful vocabulary for conveying sorrow and grief. Words like "huzn" (sadness), "kayabah" (melancholy), and "asaa" (grief) evoke deep sorrow. Arabic also has great capacity for expressing anger and rage. Words like "ghadab" (anger), "sakhat" (wrath), and "hiyaj" (fury) can aptly reflect anger and fury. To express joy and elation one can use words like "farah" (joy), "surur" (delight), and "bahjah" (gladness).

Hope and longing can be conveyed with words like "amal" (hope), "tafaul" (optimism), and fear and terror can be evoked using words like "ru'b" (terror), "faza" (panic). Likewise, pride and arrogance can be portrayed with words such as "i'tizaaz" (pride) and feelings of loneliness and isolation can be conveyed using words like "wahdah" (loneliness) and "izlah" (seclusion). Amazement and wonder can be expressed using words like "dahashah" (amazement) and "ajab" (wonder).

In summary, the lexical richness and literary possibilities of the Arabic language have made it a powerful tool for the precise and subtle expression of human emotions. For example, in a poem by Balqees (Emirati musician) called "Mas'alat Sahlah", the poet speaks of separation by using words like "al-hijr", "al-hayam", and "yajrih". Also, Hassan Shakosh (Egyptian singer) in his song "Iftaḥi Shababik" uses words like "waḥashtini", "nabḍ qalbi", and "afdika bi rūḥi" to convey love, affection and longing.

In another example, Umm Kulthum (Egyptian singer) in her song "Inta 'Umri" refers to longing and joy of being with her beloved using words like "hawāk", "al-shawq", "al-maḥabba", "ḥinānak", and "aghlā". In the song "Ya Bent El Sultan", Ragheb Alama (Lebanese singer) describes the beauty of his beloved by saying "yijann", "rāḥū", "ḥilwé".

In summary, the lexical richness and literary possibilities of Arabic make it a powerful tool for precise and subtle expression of human emotions, as exemplified in these songs and poems using emotion-conveying vocabulary.

### **Learning the Arabic Language**

Learning the Arabic language can expand our understanding of Arab culture and literature. It also helps us communicate with Arab societies. Therefore, making the effort to learn this valuable and rich language, as well as becoming familiar with its culture and literature, can be a fulfilling and rewarding experience for us.

There are various ways to learn Arabic including:

- Attending in-person or online Arabic language classes. Experienced teachers can help you learn proper pronunciation, grammar, and conversation.
- Using suitable Arabic textbooks for your level such as Kutub al-Arabiyya bilugha al-Arabia, Al-Kitab al-Asasi, etc.
- Watching Arabic films and TV series with Farsi subtitles to learn dialect and vocabulary usage.
- Listening to Arabic educational podcasts and practicing repeating conversations.
- Conversing with native Arabic speakers via video call or written chat.
- Regularly studying Arabic vocabulary using educational software and applications.
- Traveling to Arab countries and temporarily residing there for practical language learning.
- Interacting with the Arabic-speaking community in virtual spaces and on social networks.

These are only some of the ways to learn Arabic. With proper planning and perseverance, this rich language can be learned well.

### **Reasons to Memorize Key Phrases and Idioms in Arabic**

There are several reasons to memorize some useful words and sentences in Arabic:

- To communicate better in everyday situations, knowing some key phrases and expressions is essential, for example, for greetings or shopping.
- Memorizing some short sentences and expressions helps speak Arabic more fluently in conversation.
- Learning common Arabic proverbs and idioms makes it easier to understand everyday conversations.
- Memorizing sentences containing frequently used vocabulary reinforces those words.
- Memorizing phrases for expressing emotions in Arabic helps us convey our feelings better.
- Memorizing example correct sentences aids in learning grammar rules more accurately.

In summary, memorizing parts of practical words and sentences significantly aids in learning Arabic more easily and fluently.

### **Differences between Formal Arabic and Arabic Dialects**

Formal Arabic is the standard and authoritative form of the Arabic language rooted in Quranic Arabic and Classical Arabic texts. It differs from local Arabic dialects in the following aspects:

- Formal Arabic is based on the grammar of Classical Arabic and relies on its complex and sophisticated grammatical structures, while dialects often have simpler grammar.
- Formal Arabic vocabulary consists of common and deep-rooted Arabic words, while dialects contain local and colloquial words not found in formal Arabic.
- Pronunciation of words in formal Arabic follows the phonological standards of Arabic, whereas dialects have varying pronunciations.
- Formal Arabic utilizes Arabic literary and rhetorical techniques like *saj'*, *jinās*, and *uslub al-mu'adalah* rarely seen in dialects.
- Formal Arabic is a transregional language without specific features of any Arabic-speaking region, while dialects are confined to those regions.
- Formal Arabic is the official written, literary, and educational language of the Arab world, while dialects are mostly used for informal spoken purposes.

In summary, formal Arabic is the standardized, transregional form of Arabic distinct from local Arabic dialects.

### **The Science of Dialectology**

In the modern era, dialectology is a branch of linguistics that scientifically studies dialects within a language and examines dialectal differences and related features based on geographical distribution. For this reason, linguists classify it under geographical linguistics. Some consider dialectology itself as geographical linguistics. As defined by the Arabic Language Academy in Cairo: "It is the science that studies the phenomena and various factors related to the emergence of

speech varieties in a language, or the science that studies dialects as linguistic systems that branch off from one language or other languages." The linguist George Mounin also defines it as: "A study dealing with dialects or with particular dialects, but more specifically, the comparative study of a set of dialects covering a given language area. This field is called geographical linguistics.<sup>6</sup>

### **Ancient Perspectives on Arabic Dialects**

It is well known that Arabs were a dispersed people organized into tribes, spread throughout the Arabian Peninsula. Each tribe maintained its independence and distinct identity, which led to their isolation. This was one reason for the emergence of ancient Arabic dialects. In the Pre-Islamic era, each tribe held on to the speech features of its colloquial dialect used in everyday conversations. However, prominent individuals from these tribes used the common formal language (fuṣḥá) in formal situations, gave speeches in it, and composed poetry in it. But when they returned to their tribes, they would speak to people about daily affairs in their own dialects. This means the language had two levels: the dialects that facilitated communication among tribe members in daily life, and the formal shared language used in formal situations. The focus of early Arab linguists was on the formal shared language, but their perspective on dialects was limited to scattered references in their books, without a comprehensive study detailing their features or stylistics. The importance of studying Arabic dialects, ancient and modern, is that it enables us to identify the stages of evolution of formal Arabic and the characteristics of each stage, understand its phenomena and relation to time and place. This helps us comprehend how languages evolve. Consequently, we can identify existing problems and provide accurate, objective solutions.[1]<sup>7</sup>

### **The Modern Concept of Dialect**

From a modern perspective, a dialect is a set of linguistic features used by a group of people within a specific geographical area. These features exist on various phonological, morphological, grammatical, and semantic levels, distinguishing it from other dialects of the same language. However, these features should be limited enough to not make the dialect incomprehensible or overly foreign to other speakers of the language. Because if over time these unique traits increase, that dialect becomes independent and a separate language altogether. As happened with Latin, from which languages like Italian, French and Spanish branched off.

---

<sup>6</sup> Dođru& Derviř,2022:184

<sup>7</sup> Dođru& Derviř,2022:186



Or the proto-Semitic mother language, from which Arabic, Hebrew, Aramaic and others split off.<sup>8</sup>

### **The Importance of Learning Arabic Dialects**

Learning local Arabic dialects, besides helping better understand folk culture and literature, is also necessary for daily communication in Arab societies. Arabic dialects make up a significant part of Arab popular culture and people's everyday conversations. Many proverbs, idioms, jokes, and folk tales are spoken in local dialects.

Additionally, many contemporary Arabic literary works including poetry, stories, screenplays, lyrics, and plays use local dialects and vernacular to better reflect people's culture and lives. Familiarity with dialects helps native audiences better grasp these works and uncover deeper cultural meanings. Also, knowing local dialects will be useful when interacting with ordinary people while traveling to Arab countries. Therefore, becoming familiar with Arabic dialects can be considered an important part of deeply learning this rich language, enhancing communication skills and cultural understanding.

Some of the most important and well-known Arabic language dialects are:

**Egyptian dialect:** This dialect is prevalent in Egypt and is considered one of the most popular Arabic dialects. A salient feature is pronouncing "jim" as "g". Also, words are pronounced more drawn-out compared to Formal Arabic.

**Levantine dialect:** This dialect is common in Syria, Jordan, Lebanon and Palestine. A salient feature is pronouncing "qaaf" as "aa". Also, the letter "jim" is pronounced as "zh" in this dialect.

**Gulf dialect:** This dialect is prevalent in the Persian Gulf coastal countries like the UAE, Qatar, Bahrain and Kuwait. Salient features are pronouncing "qaaf" as "g" and omitting some letters in words.

**Lebanese dialect:** This dialect is common in Lebanon and is influenced by French. Features include merging some letters and soft pronunciation of them.

**Maghrebi dialect:** This dialect is prevalent in the North African countries like Morocco, Algeria and Tunisia. Very different pronunciation of words compared to other dialects is one of its features.

**Iraqi dialect:** This dialect is common in Iraq and is influenced by Aramaic. More stretched pronunciation of letters and pronouncing "qaaf" as "ch" are among its features.

**Najdi dialect:** This dialect is prevalent in the Najd region of Saudi Arabia and is considered one of the purest Arabic dialects.

In summary, familiarity with major Arabic dialects can enhance communication skills, cultural insight, and appreciation for the richness and diversity within the

---

<sup>8</sup> Abdel-Tawab, 1977: 59

Arabic language. Learning dialects alongside formal Arabic creates a more well-rounded linguistic capability.

### **Differences Between Letters in Levantine Dialect and Formal Arabic:**

(The Levantine dialect, which is one of the most famous Arabic dialects, is given as an example)

A number of letters in the Levantine dialect are pronounced differently from the letters of the Formal Arabic alphabet, which we will point out below:

1. "Alif": Often pronounced as "Kasrah" such as: jami'a = jim'a
2. "Thaa": Often pronounced as "Taa" such as: katheer = kateer. This letter is sometimes also pronounced as "Seen" such as: athar = asar.
3. "Jim": Often pronounced as the letter "Zh" such as: Bonjour= Bunzhugh (meaning hello in French)
4. "Dhaal": Often pronounced as "Daal" and "Zaal" such as: thawq = zawq, itha baddan = iza baddan
5. "Dhaa": Sometimes pronounced as "Dhaad" and sometimes as "Z" such as: dhulam = zulam, dhuhr = dhuhr
6. "Qaf": This letter in the Levantine dialect is often pronounced as "Hamza" or "Alif" such as: qalb = alb
7. "Taa' marbuta": Unlike Formal Arabic, often pronounced as "H" in the end.

So in summary, the pronunciation of several letters differs between the Levantine dialect and Formal Arabic.

Conjugation of past and present simple verbs in the Lebanese and Iraqi dialects (to demonstrate differences between dialects):

Based on folk culture and prevalent methods in everyday conversations in academic, colloquial, rural, occupational and other spheres, we realize that all members of a society tend to use vocabulary and words that flow more easily and simply in their language. For this reason, depending on the culture of each society and the complexity or simplicity of the linguistic load of each word, people tend to be succinct and convey words, terms and sentences in a more eloquent and straightforward manner.

Among the requirements for learning colloquial Arabic is becoming familiar with the verb conjugation methods specific to that country. According to an unwritten rule in every Arabic-speaking country, the colloquial language prevalent among all people of that country, in all corners of provinces, cities and villages, will be the common language used in the capital of that country. On this basis, as we will explain below, we look at an example of conjugating simple past and present tense verbs in the Iraqi Baghdadi dialect and the Lebanese Beirut dialect, which demonstrates the differences in conjugating the sound verb "kataba" (he wrote) in these dialects.

Conjugation of the simple past tense verb in the Iraqi dialect:

Translation	verb	pronoun
He wrote	ketab	Hewe
She wrote	ketbat	Heye
They wrote	Ketbo	homme
You wrote (masc.)	Ketabet	Enta
Translation	verb	pronoun
You wrote (fem.)	Ketabti	Ente
You wrote (plural)	Ketabto	Ento
I wrote	Ketabet	Ani
We wrote	Ketabna	Ehna

Conjugation of the simple present tense verb in the Iraqi dialect:

Translation	verb	pronoun
He writes	yekteb	Hewe
She writes	Tekteb	Heye
They write	Yektebon	homme
You write (masc.)	Tekteb	Enta
You write (fem.)	Tektebin	Ente
You write (plural)	Tektebon	Ento
I write	Akteb	Ani
We write	Nekteb	Ehna

Conjugation of the simple past tense verb in the lebanese dialect:

Conjugation of the simple present tense verb in the lebanese dialect:

He wrote	Katab	Hewe
She wrote	Katabat	Heye
They wrote	Katabo	Hene
You wrote (masc.)	Katabet	Enta
You wrote (fem.)	Katabti	Ente
You wrote (plural)	Katabto	Ento
I wrote	Katabet	Ana
We wrote	Katabna	Nehna

Angel Bellydance Academy

Translation	verb	pronoun
He writes	Biktob	Hewe
She writes	Btektob	Heye
They write	Biktabo	Hene
You write (masc.)	Btektob	Enta
You write (fem.)	Btektobi	Ente
You write (plural)	Btektebo	Ento
I write	Bsktob	Ana
We write	Mnaktob	Nehna

**Elements of Verb Lebanese**

B- (except for the form which

letter "m") + prefix "y-, t-, n-" (except for first person singular) + verb root + suffix (in some forms)

**Elements of present tense verb conjugation in Iraqi dialect:**

Prefix (y-, t-, n-, a-) + verb root + suffix (in some forms)

\* Unlike Formal Arabic, in Arabic dialects each of the past and present tenses have eight forms. Also similar to standard Formal Arabic, the basis of past and present tense conjugation is the third person singular masculine.

**The Dialect Closest to Formal Arabic**

**Present Tense Conjugation in Dialect:**

first person plural begins with the

Arabic dialects in different regions mostly emerged after the Islamic conquests as a result of the mixing of Arabic speakers with existing peoples of those areas, and continued to evolve over the centuries. A dialect in Arabic or any language is considered a branch derived from and influenced by that language.

Based on claims by people of every Arabic-speaking land, their dialect is considered the closest to formal standard Arabic.

Clearly, all existing dialects spoken in different areas have deviated from the standards of formal Arabic, and in some dialects even the pronunciation of letters differs greatly.

Over time, the various Arabic dialects have been influenced by foreign languages and undergone many changes, evolutions and distortions. New words entered the language of that country and even neighboring ones. However, it can be argued that grammar and morphology remain similar across Arabic dialects, even though vocabulary differs.

Exceptions are countries like Morocco and Algeria which draw from Arabic grammar rules not found in formal Arabic.

In this regard, Dr. Abdelkader Salami, professor at the University of Tlemcen, Algeria, states: “Studying dialects is among the latest trends in linguistic research, flourishing in European universities in the 19th and 20th centuries until it became an important element in modern linguistics.”

In the past, it was possible to consider a dialect as a language. Over time, as Arabs mixed with other peoples, new dialects emerged containing fluent words, newly introduced vocabulary, and strange words, which increasingly widened the gap between the formal and colloquial language. Thus, as time went by, conversations became closer to the colloquial and farther from formal Arabic.

On the other hand, Dr. Abderrahmane Bouderaa, professor at Abdelmalek Essaadi University, Morocco, believes: Determining the dialects most similar to formal Arabic requires meticulous field studies in which different models and samples are selected based on criteria of eloquence and fluency.

He added that one must refrain from simply stating that the dialect of this or that country is the closest to classical or formal Arabic, because dialects are always prone to changes in pronunciation, distortions in vocabulary combinations.

Dr. Ghassan Al Shaar, professor of language skills at the Australian National University and president of The Dhad Foundation in Oman and University of Nizwa, also notes: In every Arab country I visited, the people claimed their dialect is the closest to the standard or formal Arabic. In the past, I witnessed debates between some distinguished linguists, each presenting evidence that was not scientifically experiential but based on personal experiences, perspectives and points of view. I have not seen even one linguist answer this question definitively.

Despite this, some researchers believe that the dialects of some Arab countries have the potential to be close to formal Arabic.

Dr. Abderrahmane, professor at the University of Leuven, Belgium, states in this regard: The dialect of the city of Fes in the Maghreb region has not mixed with the French language. In terms of phonological, morphological and semantic levels, it is considered the dialect closest to formal Arabic compared to other dialects.

**It should be noted that there are also opponents on both sides of this debate:**

Dr. Seyyed Jahangir, professor of Arabic literature at the English and Foreign Languages University in Hyderabad, India, considers this question a form of bias, believing that every citizen in Arab countries is convinced of their own dialect, and takes into account the needs and national framework of the country in which they were born and live, which is commendable.

Ultimately, there is no agreed upon standard dialect to accurately measure the validity of the aforementioned claims. In fact, one must apply personal logic to this issue, unless they want to establish special rules and standards for existing dialects in people's speech across different regions, and then consider a systematic methodology and approach for measurement. For more information please visit this link:<sup>9</sup>

<https://www.m-a-arabia.com/vb/showthread.php?t=9850>

### **Transfer of Vocabulary**

The process of vocabulary transfer between Arabic and Latin has not only occurred through cultural and academic interactions. European colonialism also played a major role. During the colonial era, European languages including English, French, Spanish and Portuguese entered the Middle East and North Africa, and many words from these languages entered Arabic. Additionally, the reverse also happened, whereby many Arabic words entered European languages through these colonial contacts. Beyond vocabulary, some grammar rules and syntactic structures were also exchanged between the two languages. For example, the structure of Arabic sentences influenced translations of Latin texts into Arabic.

Overall, the interaction between Arabic and Latin led to mutual influence between the two languages, demonstrating the profound cultural and civilizational connection between the Arab world and the West.

Look	ليک/اليكى/اليكو	Bravo	برافو عليك/اكي/اكن
Bonjour	بونجور	Bonsoir	بونسوار
Mademoiselle	مدموزيل	Merc	ميرسى

Pantalone	بنطلون	Jasmin	ياسمين
Café	كافّة	Jaquette	جاكيت

Example:

### **Internet Language in Dialect and the Necessity of Learning it for Non-Arabic Speakers**

It is evident that the terms and vocabulary used by the older generation differs from that of the youth and new generation, which is a product of the evolution and developments of past and present eras, where two different generations live two different experiences. Among the linguistic phenomena in today's world and among Lebanese Arabic speakers is Internet language, meaning writing Arabic using Latin letters and numbers. Despite criticisms of this language, it seems very clever as it has managed to suggest an English substitute for every Arabic letter. Reasons for the emergence of Internet language include the spread of portable communication devices in the mid-1990s when mobile phones and old computers that were limited to Latin letters first entered the market. Over time, this written language became a kind of authoritative agreement among technology and social media users, easily understood and fluently used by the younger generation, who cannot easily abandon it.

Other reasons include the new generation's vocabulary and written language automatically incorporating new terms, words, and written symbols due to the expansion of their education. Naturally, besides using and being accustomed to its functions, this generation understands and employs it better than the previous generation. It should be noted these are only some of the reasons for using this type of written language. Other reasons include Arabic speakers' communication with other countries (due to education, travel, etc.) and the widespread presence of foreigners, whether as immigrants or for other reasons, which has led them to use Internet language.

However, many teachers and critics believe this type of written language causes linguistic poverty, loss of cultural and linguistic heritage, and the youth's estrangement from their mother tongue literature, allowing foreign culture to infringe on native literature and damaging Arab identity.

Similarly, the Egyptian writer Yahya Haqqi says: "Yes, we may relinquish our entire cultural heritage, but there is one thing that cannot accept this relinquishment, otherwise our arts, indeed our whole life, will collapse, and that is language."

In Arabic writing with Latin letters, some Arabic letters are replaced with numbers to distinguish letters with identical sounds.

The coded numbers in Arabic Internet language writing are shown in the table below with examples:<sup>10</sup>

شکل لاتین	مثال عربی	عدد کدگذاری شده	حرف عربی
2amar / so2al	سؤال / قمر	۲	أ/ق
3aris	عریس	۳	ع
5ay	خی	۵	خ
7abibi	حبیبی	۷	ح
8ali	غالی	۸	غ

### Practical Topics in Arabic Language

\*The Levantine dialect is used as an example.

#### Pronoun:

Pronoun	Phonetics	مفردات
I	Ana	أنا
We	Ne7na	نحن
You	Enta Ente Ento	انت انت انتو
He	Huwe	هو
She	Heyye	هی
They	Henne	هنّی

In dialect, when referring to an object or animal, we use "huwwa" (he) or "hiyye" (she) based on the gender of the object or animal .

#### Greetings Based on Time of Day<sup>11</sup>

GENERAL GREETING			REPLY		
English	Phonetics	عربی	English	Phonetics	عربی
	Mar7aba		Welcome	Ahla w	اهلاً و سهلاً

<sup>10</sup>فلاح نژاد،مجلة الترجمان : ص ۲۸  
<sup>11</sup> حیدر،اهلا و سهلا، ۲۰۲۰:ص ۱۱



Hi/ Hello!		مرحبا
---------------	--	-------

	Sahla	
Welcome	Ahlein	أهلين
Two Hellos	Mar7abtein	مرحبتين
Hi	Salam	سلام

Arabic greetings are interchangeable. Meaning if I say: *Mar7aba*, the other person could respond back and say: *Mar7aba*. Or *Ahlein* and the response can be *Salam*. The Greeting, “*Mar7abtien*”, is not only for two people or more. It is a way to show excitement for seeing the person.

### Good Morning / Good Evening:

Greetings in specific circumstances		
English	Phonetics	عربي
Good Mornin g	Saba7 El- Kheir	صباح الخير
Morning (Abbreviation)	Saba7u	صباحو

Reply		
English	Phonetics	عربي
Good Morning (the morning light)	Saba7 Noor	صباح النور

Good Evening	ص رخير	Masa El- Kheir	مسا الخير
Peace be upon you	سلام عليكم	El-salam 3alayko m	السلام عليكم

Good evening (the evening light)	عصر بخير (شب هنگام)	Masa Noor	مسا النور
And peace be upon you	عليكم السلام	Wa 3alaykom El- Salam	و عليكم السلام

### Vocabulary<sup>١٢</sup>:

Word	Phonetics	مفردات
How	Kif	كيف
What	Shu	شو
Health/ "Bless you"	Sa77ah	صحة
News	Akhbar	اخبار
New	Jdid	جديد
Great	Tamem	تمام
Situation	Wade3	وضع
Very/many/much/a lot	Ktir	كثير
There is/are	Fi	في
There isn't/aren't	Ma Fi	ما في
Nothing	Ma Shi	ما شي
Every	Kil	كل
Thing	Shi	شي
Everything	Kil Shi	كل شي

## Greetings

There are many ways to get to know people and show interest in their well-being. In Arabic, people use "how are you" at least twice before giving you a chance to respond. Culturally, this is considered a warm welcome.

We will also learn that nouns change their endings based on gender. These endings are called pronominal suffixes.

For example:

How are you (masc)? = كَيْفَ خَالِك؟

How are you (fem)? = كَيْفَ خَالِكِ؟

The pronominal suffixes كَ for masculine and كِ for feminine indicate the gender of the person being addressed. Paying attention to these kinds of grammatical changes allows us to communicate politely and properly.<sup>۱۳</sup>

Questions			
<b>How?</b>		<b>Kif+ pronouns?</b>	<b>suffix</b>
			ضمير؟ + كيف
How are you? (m/f/pl)	Masculine	Kif <u>ak</u> ?	كيف <u>ك</u> ؟
	Feminine	Kif <u>ek</u> ?	كيف <u>ك</u> ؟
	Plural	Kif <u>kon</u> ?	كيف <u>كن</u> ؟
How is your health? (m/f/pl)	Masculine	Kif sa7 <u>tak</u> ?	كيف صحت <u>ك</u> ؟
	Feminine	Kif sa7 <u>tek</u> ?	كيف صحت <u>ك</u> ؟
	Plural	Kif sa7ett <u>kon</u> ?	كيف صحت <u>كن</u> ؟
How are you? (m/f/pl)	Masculine	Kif 7al <u>ak</u> ?	كيف حال <u>ك</u> ؟
	Feminine	Kif 7al <u>ek</u> ?	كيف حال <u>ك</u> ؟
	Plural	Kif 7al <u>kon</u> ?	كيف حال <u>كن</u> ؟

<b>What?</b>		<b>Sho</b>	<b>شو؟</b>
What is your news? (m/f/pl)	Masculine	Sho akhbar <u>ak</u> ?	شو اخبار <u>ك</u> ؟
	Feminine	Sho akhbar <u>ek</u> ?	شو اخبار <u>ك</u> ؟
	Plural	Sho akhbaar <u>kon</u> ?	شو اخبار <u>كن</u> ؟
What's up? (gender neutral)		Sho fi ma fi?	شوفي مافي؟

<b>Replies</b>			
Praise God, Thank God		Praise God, Thank God	الحمد لله، نشكر الله
Everything is perfect		Everything is perfect	كل شي تمام
So-so/ filler/ meaning		So-so/ filler/ meaning	يعنى
Good /fine	Masculine	Mni7	منيح
	Feminine	Mni7ah	منيحة
	Plural	Mna7	مناح
Nothing is new		Nothing is new	ما شي جديد

## Time Adverbs

An adverb is used in almost every sentence in Arabic.

Pay attention to place, time and conditions.

Adverbs usually come after the word they are modifying. However, in speech, people tend to use them in different places in the sentence.<sup>14</sup>

### Vocabulary:

Adverbs			الظروف		
سوا	Sawa	Together	دائما	Deyman	Always
هال	Hala2	No w	ابدا	Abdan	Never, at all
ممکن، يمكن	Yimkn/ Momki n	Maybe, Perhaps	بعدين	Ba3den	Later
احيانا ، مرات، أوقات	A7yenan, Marrat, Aw2at	Sometimes	عادة	3adatan	Usually
بسرعة	Bser3a	Quickly, Fast	شوى شوى	Shway shway	Slowly, carefully
قريبا	Ariban	Soon	بالظب ط	Bl zabet	Exactly
هوني كى	Honik	There	هون	ho n	Here
كثير	ktir	Very, So	تقريبا	Ta2riban	Almost, Approximatel y
دغرى	Deghre	Directly, straight	كمان	kamen	Also, as well
للاسف	Lil-asaf	Unfortunately	أخيرا	Akhiran	Finally

اليوم	El-yom	Today	بکرا	Bukra	Tomorrow
-------	--------	-------	------	-------	----------

### Vocabulary related to days and time

	زمان			وقت	
الليل	El-lel	Night-time	يوم، أيام	Yum Eyyem	Day /(pl)
النهار	El-nhar	Day time	شهر، شهور	Shaher Sh-hur	Month/(pl)
نص الليل	Nos el-lel	Midnight	سنة، سنين	Seneh Snin	Year/ (pl)
الصباح	El-subu7	Morning	أ أسابيع	Usbu3 Asabi3	Week/ (pl)
المساء، عشية	El-masa, 3asheyeh	Evening	لي ليالي	Layleh Layele	Night/ (pl)
سهرة	Sahrah	Evening (social time)	عطلة، عطل	3otleh 3otal	Holiday, weekend, day off/ (pl)
الضهر	El-duhur	Noon	بکرا	Bukra	Tomorrow
بعد الظهر	Ba3ed el- duhur	Afternoon	اللييلة	El-layle	Tonight
سما	Sama	Sky	الشمس	Shames	Sun
غروب الشمس	Ghorob el- shames	Sunset	شروق الشمس	Shoroq el- shames	Sunrise

### Adjective:<sup>15</sup>

<b>Adjective</b>		<b>Phonetics</b>	
------------------	--	------------------	--

Big	مذکر	Kbir	کبیر
	مونث	Kbireh	کبیره
Small/ Young	مذکر	Sghir	صغیر
	مونث	Sghireh	صغیره
Full/Stuffed/Chubby	مذکر	Malyen	ملیان
	مونث	Malyeneh	مليانه
Empty/ Available	مذکر	Fady	فاضی
	مونث	Fadyeh	فاضیة
Clean	مذکر	Ndif	نظیف
	مونث	Ndifeh	نظيفة
Dirty	مذکر	Wesekh	وسخ
	مونث	Weskha	وسخة
New	مذکر	Jdid	جدید
	مونث	Jdideh	جديدة
Used	مذکر	Mosta3mal	مستعمل
	مونث	Mosta3maleh	مستعملة
Old “for objects”	مذکر	Adim	قدیم
	مونث	Adimeh	قدیمة
Strong	مذکر	Awey	قوی
	مونث	Aweyeh	قویة
Generous	مذکر	Karim	کریم
	مونث	Karimeh	کریمه
Stingy	مذکر	Bakhil	بخیل
	مونث	Bakhileh	بخيلة
Good	مذکر	Mni7	منیح
	مونث	Mni7ah	منیحة
Bad	مذکر	Saye2, mish mni7	مش منیح, سیء
	مونث	Say2a, mish mni7a	مش منیحة, سیئة
Smart	مذکر	Zakey	ذکی
	مونث	Zakeyeh	ذکیة

Stupid	مذكر	Ghabey	غبي
	مونث	Ghabeyeh	غبية
Funny	مذكر	Mahdoum	مهزوم
	مونث	Mahdoumeh	مهزومة
Annoying	مذكر	Sa2il	سئيل
	مونث	Sa2ileh	سئيلاء
Easy	مذكر	Sahel	سهل
	مونث	Saheleh	سهلاء
Difficult	مذكر	Sa3eb	صعب
	مونث	Sa3ebah	صعبة
Near	مذكر	Arib	قريب
	مونث	Aribah	قريبة
Far	مذكر	B3id	بعيد
	مونث	B3ideh	بعيدة
Beautiful	مذكر	7ilo	حلو
	مونث	7iloeh	حلوة
Ugly	مذكر	Beshe3	بشع
	مونث	Besh3ah	بشعة
Short	مذكر	Asir	قصير
	مونث	Asireh	قصيرة
Tall	مذكر	Tawil	طويل
	مونث	Tawileh	طويلة
Fast	مذكر	Sari3	سريع
	مونث	Sari3a	سريعة
Slow	مذكر	Bati2	بطيء
	مونث	Bati2ah	بطيئة
Important	مذكر	Mohem	مهم
	مونث	Mohemmeh	مهمة
Expensive	مذكر	Ghaly	غالي
	مونث	Ghalyeh	غالية

Cheap	مذكر	Rkhis	رخيص
	مونث	Rkhisah	رخيصة
Delicious/ Good heart	مذكر	Tayeb	طيب
	مونث	Taybeh	طيبة
Sad	مذكر	Za3len	زعلان
	مونث	Za3leneh	زعلانة

If you forget an adjective you can remember its opposite, i.e. you can add "mish" before the adjective.

For example: You want to say it's hard but you can only remember easy so you can say: mish sahla/not easy

Asking about nouns:

Now it's time to learn how to talk about nouns <sup>١٤</sup>

Questions			
What is pronoun name?		Esem+ suffix pronoun?	ضمير؟ + شو اسم
What's his name?		Esdmo?	شو اسمه؟
What's her name?		Esmā?	شو اسمها؟
What's your name?	Masculine	Sho Esmak?	شو اسمك؟
	Feminine	Sho Esmek?	شو اسمك؟
	Plural	Sho Esmakon?	شو أسمكن؟

answers		
Nice to meet you Lit" we are honored"	Tsharafna	تشرفنا
My name is "name"	Esme "name"	"اسم" اسمي
My name is "maryam"	Esme maryam	اسمي مريم
My name is "ali"	Esmo Ali	اسمه علي
My name is "fatema"	Esmo Fatema	اسما/ها فاطمة



## Polite Request

In Levantine dialect, to make a polite request of someone, the expressions "law samaḥit, bidḍi 'aḏbak, 'amal ma'rūf, and iza btirīd" are used before stating the request, which are conjugated (masculine, feminine, plural) and translated in the table below<sup>۱۷</sup>.

Please	Phonetics	عربي
Do (m/f/p) me a favor	Law sama7et	لو سمحت
	Law sam7te	لو سمحتي
	Law sam7to	لو سمحتو
If you(m/f/p) permit.	Bade 3azbak	بدى عذبك
	Bade 3azbek	بدى عذبك
	Bade 3azbkon	بدى عذبكن
I want to give you a hard time.	Eza betrid	اذا بتريد
	Eza betridi	اذا بتريدى
	Eza betrido	اذا بتريدو
If you allow.	3mal ma3rouf	عمال معروف
	3male ma3rouf	عملى معروف
	3malo ma3rouf	عملو معروف

Thank you<sup>۱۸</sup>

**Thank you**

<sup>۱۷</sup>. عبداللهى، ۱۳۹۵:ص ۱۳۳

<sup>۱۸</sup> حيدر، اهلا و سهلا، ۱۴۰۲:ص ۲۳

Thank you	Shukran	شكرا
Thanks Lit. "Bless your hand."	Yeslamo	يسلمو
Thank you very much Lit. "You(m/f/p) are full of manners."	Killak zou2	كلڪ ذوق
	Killek zou2	كلڪ ذوق
	Kilkon zou2	كلڪن ذوق

You Are Welcome		
You (m/f/p) are welcome Lit. "May your (m/f/p) eyes be honored."	Tekram	تكرم
	Tekrame	تكرمي
	Tekramo	تكرموا
Welcome	Ahlan	أهلاً
No problem, Come on, No worries	Walaw	ولو

### Go ahead, here you go

Literal translation	Phonetics	Arabic
Go ahead (m/f/p)	Tfadal Tfadale Tfadalo	تفضل تفضلي تفضلوا

The expression "ya'teek al-'afiyeh" (May you recover) for saying "get well soon", along with the reply to this expression, is shown in the table below:<sup>19</sup>

english	Phonetic	Arabic answer	english	Phonetic	عربي
---------	----------	---------------	---------	----------	------

<sup>19</sup>. مری جی لیڈیکوت و همکاران، ۱۹۹۸: ۱۱۸

And you	Allah ya3afik	الله يعافيك	May he keep you safe(m)	Ye3tik 3afiye	el-	يعطيك العافية (مذكر)
And you	Allah ya3afiki	الله يعافيكى	May he keep you safe(f)	Ye3tiki 3afiye	el-	يعطيكى العافية (مونث)
And you	Allah ya3afikon	الله يعافىكن	May he keep you safe(group)	Ye3tikon 3afiye	el-	يعطىكن العافية (جمع)

صفر	واحد	تنين	تالتة	أربعة	خمسة
٠	١	٢	٣	٤	٥
0	1	2	3	4	5
Sefer	Wa7ad	Tnen	Tleteh	Arb3a	Khamseh
ستة	سبعة	ثمانة	تسعة	عشرة	حدعش
٦	٧	٨	٩	١٠	١١
6	7	8	9	10	11
Seteh	Sab3ah	Tmeneh	Tis3ah	3ashrah	7da3esh
					Tna3esh
					تنعش
					١٢

عن الوقت	3an elwa2et	About time
وقت	Wa2et	Time (in general)
ساعات/ساعة	Se3ah/ se3at	Hour, watch, clock, time (specific)/ pl
تقريبا	Ta2riban	Almost, approximately
قريبا	Ariban	Soon
بالظبط	Bel zabet	Exactly
إلا	Ella	Minus (except for, excluding)

نص	Nos	Half
تلت	Telet	Third
ربع	Robo3	Quarter
دقائق/دقيقة	D2i2ah / da2aye2	Minute /pl
ثواني/ثانية	Senye / sawene	Second / pl
لحظات/لحظة	La7zah / la7zat	Moment / pl
بعد الظهر	Ba3ed el-dohor	After noon
قبل الظهر	Abel el-dohor	Morning
بعد	Ba3ed	After/ "Not yet"
قبل	Abel	Before
مثل العادة	Metel el3adeh	As usual
من زمان	Min zamen	A long time ago
على فكرة	3ala fekrah	By the way
حسب	7asab	It depends

### Examples of verb conjugation in the Levantine dialect with phonetic transcription

\*Note: These verbs are provided as examples for verb conjugation in phonetic transcription.

1. to see

To see<sup>٢٠</sup>

Shef (Yshuf)						
Pronouns	Present	Present Cont.	Future	Past	Command	Agent Noun
Ana I	B-shuf <i>I see</i>	3am-shouf <i>I'm seeing</i>	7-shuf <i>I will see</i>	Shefet <i>I saw</i>		sheyef <i>I've seen</i>
Ni7na We	M-nshuf <i>We see</i>	3am nshuf <i>We're</i>	7-nshuf <i>We will see</i>	Shefna <i>We saw</i>		Sheyfeen <i>We've seen</i>

		<i>seeing</i>				
Enta You m.	B-tshuf <i>You see</i>	3am -tshuf <i>You're eating</i>	7-tshuf <i>You will see</i>	Shefet <i>You saw</i>	Shuf <i>See</i>	Shayef <i>You've seen</i>
Ente Youf.	B-tshufe <i>You see</i>	3am tshufe <i>You're seeing</i>	7-tshufe <i>You will see</i>	Shefit <i>You saw</i>	Shufe <i>See</i>	Shayfeh <i>You've seen</i>
Ento You pl.	B-tshufo <i>You see</i>	3am tshufo <i>You're seeing</i>	7-tshufo <i>You will see</i>	Shefto <i>You saw</i>	Shufo <i>See</i>	Shayfeen <i>You've seen</i>
Huwe He	B-yshuf <i>He sees</i>	3am yshuf <i>He's seeing</i>	7-yshuf <i>He will see</i>	Shef <i>He saw</i>		Sheyef <i>He has seen</i>
Heye She	B-tshuf <i>She sees</i>	3am -tshuf <i>She's seeing</i>	7-tshuf <i>She will see</i>	Shefet <i>She saw</i>		Sheyfeh <i>She has seen</i>
Hene They	B-yshufo <i>They see</i>	3am yshufo <i>They're seeing</i>	7-yshufo <i>They will see</i>	Shafo <i>They saw</i>		Sheyfeen <i>They've seen</i>

شاف (يشوف) دید (میبیند)						
الضمير	الحاضر	المستمر الحاضر	المستقبل	الماضي	الأمر	اسم عامل
I أنا	بشوف میبینم <i>I see</i>	شوف عم دارم میبینم <i>I'm seeing</i>	حاشوف خواهم دید <i>I will see</i>	تشف دیدم <i>I saw</i>		شایف دیده ام <i>I've seen</i>
We نحن	منشوف میبینیم <i>We see</i>	نشوف عم داریم میبینیم <i>We're seeing</i>	حنشوف خواهیم دید <i>We will see</i>	اشفد دیدیم <i>We saw</i>		شایفین دیده ایم <i>We've seen</i>

You (m) إنت	بتشوف میبینی <i>You see</i>	تشوف عم داری میبینی <i>You're seeing</i>	حتشوف خواهی دید <i>You will see</i>	تشف دید <i>You saw</i>	شوف بین <i>See</i>	شایف دیده ای <i>You've seen</i>
You (f) إنتی	بتشوفی میبینی <i>You see</i>	تشوفی عم داری میبینی <i>You're seeing</i>	حتشوفی خواهی دید <i>You will see</i>	یشف دید <i>You saw</i>	شوفی بین <i>See</i>	شایفة دیده ای <i>You've seen</i>
You (pl) انتو	بتشوفو میبینید <i>You see</i>	تشوفو عم دارید میبینید <i>You're seeing</i>	حتشوفو خواهید دید <i>You will see</i>	شفتو دیدید <i>You saw</i>	شوفو بینید <i>See</i>	شایفین دیده اید <i>You've seen</i>
He وه	بیشوف میبینه <i>He sees</i>	یشوف عم داره میبینه <i>He's seeing</i>	حیشوف خواهد دید <i>He will see</i>	شاف دید <i>He saw</i>		شایف دیده است <i>He has seen</i>
She ی ه	بتشوف میبینه <i>She sees</i>	تشوف عم داره میبینه <i>She's seeing</i>	حتشوف خواهد دید <i>She will see</i>	شافت دید <i>She saw</i>		شایفة دیده است <i>She has seen</i>
They هنی	بیشوفو میبینن <i>They see</i>	یشوفو عم دارن میبینن <i>They're seeing</i>	حیشوفو خواهند دید <i>They will see</i>	شافو دیدند <i>They saw</i>		شایفین دیده اند <i>They've seen</i>

Example: She is seeing better after she did her surgery.

**3am tshuf** a7san min ba3ed 3amaliyeta.

او پس از انجام عمل جراحی بهتر می بیند.

٢١2:verb To celebrate

To celebrate

**E7tafal (ye7tafel)**

Pronouns	Past	Past perfect	Present	Present Cont.	Command	Future
Ana	e7tafelet	Kinit mi7tifil	B-e7tafel	3am e7tafel		7 e7tefel
Enta	E7tafalet	Kinit mi7tifil	B-te7tafel	3am te7tafel	E7tafel	7 te7tefel
Ente	E7tafalte	Kinte mi7tifle	B-te7tafele	3am te7tafele	E7tafle	7 te7tefele
Huwe	E7tafal	Kan mi7tifil	B-ye7tafel	3am ye7tafel		7 ye7tefl
Heye	e7tafalat	Kanet mi7tifle	B-te7tafel	3am - te7tafel		7 te7tefl
Ne7na	E7tafalna	Kina mi7tiflin	M-ne7tafel	3am ne7tafel		7 ne7tefl
Ento	E7tafalto	Kinto mi7tiflin	B-te7tafelo	3am te7tafelo	E7taflo	7 te7teflo
Hene	E7tafalo	Kano mi7tiflin	B-ye7tafelo	3am ye7tafelo		7 ye7teflo

احتفل (يحتفل) جشن گرفت (جشن ميگيرد)						
المستقبل	الأمر	الحاضر المستمر	الحاضر	الماضي البعيد	الماضي	الضمير
ح احتفل جشن خواهم گرفت <i>I will celebrate</i>		عم احتفل دارم جشن ميگيرم <i>I'm celebrating</i>	باحتفل جشن ميگيرم <i>I celebrate</i>	كنت محتفل جشن گرفته بودم <i>I had celebrated</i>	احتفلت جشن گرفتم <i>I celebrated</i>	أنا من I
ح تحتفل جشن خواهي گرفت <i>You will celebrate</i>	احتفل جشن بگير	عم تحتفل داري جشن ميگيري <i>You're celebrating</i>	بتحتفل جشن ميگيري <i>You celebrate</i>	كنت محتفل جشن گرفته بودي <i>You had celebrated</i>	احتفلت جشن گرفتي <i>You celebrated</i>	إنت You تو (مذكر) m.

ح تحتفلی جشن خواهی گرفت <i>You will celebrate</i>	احتفلی جشن بگیر <i>celebrate</i>	عم تحتفلی شن مییگیری <i>You're celebrating</i>	بتحتفلی جشن میگیری <i>You celebrate</i>	کنتی محتفله جشن گرفته بودی <i>You had celebrated</i>	احتفلی جشن گرفتی <i>You celebrated</i>	انتی تو(مونث) <i>Youf.</i>
ح یحتفل جشن خواهد گرفت <i>He will celebrate</i>		عم یحتفل داره جشن میگیره <i>He's celebrating</i>	بیحتفل جشن میگیره <i>He celebrates</i>	کان محتفل جشن گرفته بود <i>He had celebrated</i>	احتفل جشن گرفتی <i>He celebrated</i>	هو او(مذکر) <i>He</i>
ح تحتفل جشن خواهد گرفت <i>She will celebrate</i>		عم تحتفل داره جشن میگیره <i>She's celebrating</i>	بتحتفل جشن میگیره <i>She celebrates</i>	کانت محتفله جشن گرفته بود <i>She had celebrated</i>	احتفلت جشن گرفتی <i>She celebrated</i>	هی او (مونث) <i>She</i>
ح نحتفل جشن خواهیم گرفت <i>We will celebrate</i>		عم نحتفل داریم جشن میگیریم <i>We're celebrating</i>	منحتفل جشن میگیریم <i>We celebrate</i>	کنا محتفلین جشن گرفته بودیم <i>We had celebrated</i>	احتفلنا جشن گرفتیم <i>We celebrated</i>	نحنا ما <i>we</i>
ح تحتفلو جشن خواهید گرفت <i>You will celebrate</i>	احتفلو جشن بگیرد <i>celebrate</i>	عم تحتفلو شن میگیری <i>You're celebrating</i>	بتحتفلو جشن میگیری <i>You celebrate</i>	کنتو محتفلین جشن گرفته بودید <i>You had celebrated</i>	احتفلتو جشن گرفتید <i>You celebrated</i>	انتو شما <i>You pl.</i>
ح یحتفلو جشن خواهند گرفت <i>They will celebrate</i>		عم یحتفلو دارن جشن میگیرن <i>They're celebrating</i>	بیحتفلو جشن میگیرن <i>They celebrate</i>	کانو محتفلین جشن گرفته بودند <i>They had celebrated</i>	احتفلو جشن گرفتند <i>They celebrated</i>	هنی آن ها <i>They</i>

Example: they are celebrating Noor's birthday  
3am ye7tafelo 3ayd milad Noor Hene



آنها در حال جشن گرفتن برای تولد نور هستند.

## **29. Final Words**

I hope that after fully reading the material presented, you have gained a relatively complete perspective on the art of Eastern movement and coaching it. All the content written in this book and the headings mentioned are definitely useful for improving your work process. I have seen many coaches who, despite dealing with the student's body, have the slightest awareness of the muscular system or other body parts, which will definitely lead to disaster in the long run!

Know that coaching is primarily love and then you must acquire various skills. The points I write here, during the course of the path we took together from the first page to here, were mentioned in various pages but I state them here more concisely and explicitly.

1. Become aware of the body. Simply knowing the names of two muscles in the body is not awareness. As a coach, you need to know the body well, be aware of how it functions in different conditions, and be able to care for the person to some extent in case of injury. So read anatomy, physiology and pathology books related to the human body as much as you can. I have brought useful information for you in this book under the same headings.

2. In addition to adhering to nutritional principles in your life, correcting them and in fact improving your (lifestyle), learn the basics of nutrition science and if a seminar is introduced to you in this field, be sure to participate. Remember that (nutrition) is the body's input and affects many of its parts and one cannot be indifferent to it. Also, you need to be aware of nutritional science for your and your students' fitness.

3. Try to improve your body compared to your own past self regarding power, endurance, flexibility, movement performance, and so on. Do not compare yourself with others in this regard and just try to be better than your own past self.

4. Try to increase your awareness in the field of musicology. One of the main instruments of Eastern art is the darbuka and tambourine. Try to learn them. Personally, I can say that my artistic life changed a lot after learning to play the darbuka, touching and holding it, playing different tones.

5. Do not limit yourself to specific movements or a particular style, as a coach you must have experience performing various movements so that you can properly convey them to your students.

I have had many students who intended to become coaches but because they were weak in performing a movement or for any reason did not enjoy performing it, they would not use it at all or say: (We neither use this movement nor teach it!) And this statement is completely futile and ignorant. Even if you are incompetent in performing a movement, you should know its basic principles and teach them.

6. You should be aware of the history of Eastern movements, its styles, famous people in each style, different clothes and special accessories.
  7. As a coach, strengthen your (elocution). In this book, we have discussed elocution and exercises to enhance it in detail. Please study it thoroughly and practice its daily exercises. Eloquent and fluent speech is a sign of a coach and without it, one will definitely have problems in parts of their work.
  8. Write a daily routine for yourself and proceed according to it as much as possible. As a coach, you must be orderly.
  9. Do not expect too many students and excessive work at the start. Remember that what keeps you in this field is (love) and when that fades and solely financial motive takes over, you will diverge from the essence.
  10. Keep your social media page alive and be active on it for your work style to become known.
  11. Do not fear the abundance of rivals, seasonal decline of students, work difficulties and low wages. If your effort is continuous and your love persistent, you will progress.
  12. If your student one day surpasses you and their progress becomes more than yours, instead of cutting ties and backbiting, take pride in their existence because you were the cause of their advancement.
  13. Do not start teaching and earning income until you have relatively mastered all the points mentioned.
- People's minds and bodies are not your playthings.
14. If you have trouble performing a movement the best practice is to first identify the muscles involved, work on their flexibility and strength, then repeatedly perform that movement at different tempos.
  15. Do not stop learning and be a lifelong (student). Remember that the day you stop learning and become arrogant that day is your end!
  16. Do not be afraid to convey your experiences to beginners. Remember you too were once a novice and hearing others' experiences somewhat eased your path a little.
  17. As a coach, have a lifestyle. Wake up early, have a regular workout routine, observe proper nutrition, have defined recreational activities and do not stay up late!
  18. Endeavor to preserve and maintain this book, if conveying concepts convey them correctly not with your personal interpretations. Remember, like you I too once started working when there were no social media pages to be seen on, no academies to formally study the art of Eastern movement and the only thing that kept me in this field and took me to where today I can write this book with all my experience and studies for you, was love, just love and love.

### 30. List of References and Sources

Erdinç D& Firdevs D (2022). Aramicenin Şam Lehçesi Üzerindeki Etkisi. NÜSHA.184-186

Liddicoat,M & Lennane,R & Abdul Raim,I (1998). Syrian Colloquial Arabic.41-372.Australia:Publication-in-cataloguing Australia of library nation -Music Theory, Andrew Cook, M (2012). 33. Unnamed.

إبراهيم أنيس(١٩٩٦م). فى اللهجات العربية. الطبعة الأولى. القاهرة:مكتب الأنجلو المصرية.  
-بن حميدة، الأسعد (٢٠١٤). الإيقاع فى الموسيقى العربية. الطبعة الأولى. تونس:المجمع التونسى للعلوم والآداب والفنون.

تقوايى حبيب و مهديان فاطمه(١٣٩٣).آموزش زبان گفتارى سوريه و لبنان.چاپ اول.تهران:مؤسسه فرهنگى هنرى مشعر.

حيدر، كارول (١٤٠١).صد سلام.ترجمه زهرا فلاح نژاد. تهران:دهخداى پارسى.

حيدر، كارول (١٤٠٢).اهلا وسهلا.ترجمه زهرا فلاح نژاد. تهران:دهخداى پارسى.

حيدر، كارول (٢٠٢٠م).شوفى مافى. الطبعة الأولى.نيويورك: مؤسسه نسى .

حيدر، كارول (٢٠٢٠م).نورتنا. الطبعة الأولى.نيويورك: مؤسسه نسى .

حيدر، كارول (٢٠٢٠م).يا اهلا وسهلا. الطبعة الأولى.نيويورك: مؤسسه نسى .

عبدالنواب، رمضان(١٩٩٠م).فصول فى فقه اللغة.الطبعة الاولى.القاهرة:مكتبة الخانجى.

عبدالهى،مهدي(١٣٩٥).خودآموز لهجه شامى.چاپ اول.تهران:بوستان دانش.

فكرى،مسعود(٢٠٠٩م).شذى الحياة. الطبعة الأولى.طهران:معهد ايران للغات.

فلاح نژاد،زهرا(١٤٠١).آموزش تطبيقى افعال در لهجه لبنانى.چاپ تول.تهران:دهخداى پارسى.

كمال پورتراب، مصطفى (١٣٩٣). تئورى موسيقى. چاپ پنجاه و دوم. تهران: نشر چشمه.

منصورى، پرويز (١٤٠٢). تئورى بنيادى موسيقى. چاپ نود و پنج. تهران: نشر كارنامه.

### 31.Usable resources

1. *Britannica Student Encyclopedia. Encyclopedia Britannica. May 2014. ISBN 9781625131720.*
2. ^ Jump up to:<sup>a b c</sup> Deagon, Andrea. "*Andrea Deagon's Raqs Sharqi*".
3. ^ Reel, Justine J., ed. (2013). *Eating disorders: an encyclopedia of causes, treatment, and prevention. Santa Barbara, Calif.: Greenwood. ISBN 978-1440800580.*

4. ^ Buonaventura, Wendy (2010). *Serpent of the Nile : women and dance in the Arab world* ([Newly updated ed.] ed.). London: Saqi. ISBN 978-0863566288.
5. ^ Hammond, Andrew (2007). *Popular culture in the Arab world : arts, politics, and the media* (1. publ. ed.). Cairo, Egypt: American University in Cairo Press. ISBN 978-9774160547.
6. ^ Fraser, Kathleen W. (31 October 2014). *Before They Were Belly Dancers: European Accounts of Female Entertainers in Egypt, 1760-1870*. McFarland. ISBN 9780786494330.
7. ^ S.Samir, *Twelve Egyptian dancers who created belly dancing, Shafika El Qibtya is the pioneer legendary dancer.*
8. ^ "Badia Masabani: The Force Behind Modern Belly Dance in Egypt / Egyptian Streets". 21 May 2022. Retrieved 8 November 2022.
9. ^ "Overview of Belly Dance: Egyptian Folkloric style belly dancing". www.atlantabellydance.com. Retrieved 8 November 2022.
10. ^ Hawthorn, Ainsley (1 May 2019). "Middle Eastern Dance and What We Call It". *Dance Research*. 37 (1): 1–17. doi:10.3366/drs.2019.0250. ISSN 0264-2875. S2CID 194311507.
11. ^ Hawthorn, Ainsley (23 May 2019). "Why do we call Middle Eastern dance "belly dance"?". Edinburgh University Press Blog.
12. ^ Varga Dinicu, Carolena (2011). *You Asked Aunt Rocky: Answers & Advice About Raqs Sharqi & Raqs Shaabi*. Virginia Beach, VA, USA: RDI Publications, LLC. p. 218. ISBN 978-0-9830690-4-1.
13. ^ Wise, Josephine (2012). *The JWAAD Book of Bellydance*. Croydon, UK: JWAAD Ltd. pp. 60–104. ISBN 978-0-9573105-0-6.
14. ^ Buonaventura, Wendy (1989). *Serpent of the Nile: Women and Dance in the Arab World*. Saqi. p. 13. ISBN 978-0-86356-628-8.
15. ^ Hammond, Andrew (2005). *Pop Culture Arab world! Media, Arts, and Lifestyle*. ABC-CLIO, Inc. p. 235. ISBN 1-85109-449-0. the Greek historian Herodotus related the remarkable ability of Egyptians to create for themselves spontaneous fun, singing, clapping, and dancing in boats on the Nile during numerous religious festivals. It's from somewhere in this great, ancient tradition of gaiety that the belly dance emerged.
16. ^ Da'Mi, Muhammed Al (21 February 2014). *Feminizing the West: Neo-Islam's Concepts of Renewal, War and the State*. AuthorHouse. ISBN 9781491865231.
17. ^ "A Question of Köçek – Men in Skirts". Azizasaïd. September 2008.
18. ^ Wise, Josephine (2012). *The JWAAD Book of Bellydance*. JWAAD Ltd. p. 11. ISBN 978-0-9573105-0-6.

19. ^ Al-Rawi, Rosina Fawzia (1999). *Grandmother's Secrets: The Ancient Rituals and Healing Power of Belly Dancing*. Interlink Books. pp. 20–22. ISBN 978-1-56656-302-4.
20. ^ Gilded Serpent "The Ghawazee: Back from the Brink of Extinction".
21. ^ van Nieuwkerk, Karin (1995). *A Trade Like Any Other: Female Singers and Dancers in Egypt*. University of Texas Press. ISBN 978-9774244117.
22. ^ Roginsky, Dina; Rottenberg, Henia (25 November 2019). *Moving through Conflict: Dance and Politics in Israel*. Routledge. ISBN 9781000750478. Retrieved 1 October 2022.
23. ^ Martin, Andrew R.; Matthew Mihalka Ph, D. (8 September 2020). *Music around the World: A Global Encyclopedia [3 volumes]: A Global Encyclopedia*. Abc-Clio. ISBN 9781610694995.
24. ^ "تربعت على عرش الرقص ومشى فى جنازتها ر جلان...! سرار فى ح بياة شفيقة القبطية". June 2021.
25. ^ "The "Golden Era" of Belly Dance". Artemisyadancewear.com. 27 March 2020.
26. ^ "Bellydance Styles: Egyptian Raqs Sharqi". BellydanceU.net.
1. ○ Arvizu, Shannon (2004). "The Politics of Bellydancing in Cairo". *The Arab Studies Journal*. 12/13 (2/1): 165. JSTOR 27933913.
2. ^ Brokaw, Sommer (29 November 2014). "Dancing queen: World-traveled Egyptian dancer to perform here". *The Sun*. p. 2. Retrieved 20 November 2019.
3. ^ "buzz words and dancers". *Belly Dance Forums*. August 2008. Retrieved 10 May 2016.
4. ^ "'They said men aren't allowed': This male belly dancer is defying gender stereotypes". 30 July 2020.
5. ^ Mourat, Elizabeth 'Artemis'. "Turkish Dancing". serpentine.org.
6. ^ "Shakira, ¿referente de la danza árabe?". Universidad Piloto de Colombia (in Spanish). 11 November 2020. Archived from the original on 25 February 2022. Retrieved 25 February 2022.
7. ^ "Shakira Drops Salsa Version Of "Chantaje" Just In Time For Her Birthday". *vibe.com*. 2 February 2017. Retrieved 25 February 2022.
8. ^ "El baile de Shakira: cómo ponerte en forma practicándolo". *HOLA* (in Spanish). 5 September 2018. Retrieved 25 February 2022.
9. ^ "Recuerdan a Shakira con una cuerda ¡bailando Belly Dance!". *Show News* (in Mexican Spanish). Retrieved 25 February 2022.
10. ^ Wynn, L. L. (January 2010). *Pyramids and Nightclubs: A Travel Ethnography of Arab and Western Imaginations of Egypt, from King Tut and a Colony of Atlantis to Rumors of Sex Orgies, Urban Legends about a*

*Marauding Prince, and Blonde Belly Dancers.* University of Texas Press. ISBN 9780292774094.

11. ^ Donna Carlton (1995) *Looking for Little Egypt*. Bloomington, Indiana: International Dance Discovery Books. ISBN 0-9623998-1-7.
12. ^ "No More Midway Dancing; Three of the Egyptian Girls Fined \$50 Each". *The New York Times*. 7 December 1893. p. 3. Retrieved 19 September 2023.
13. ^ "Crissie Sheridan / Thomas A. Edison, Inc". [hdl.loc.gov](http://hdl.loc.gov).
14. ^ "Princess Rajah dance / American Mutoscope and Biograph Company". [hdl.loc.gov](http://hdl.loc.gov).
15. ^ "About Tribal Bellydance". [Tribalbellydance.org](http://Tribalbellydance.org).
16. ^ "Starbelly Dancers Announce the World Premiere of International Theatrical Dance Production: The Radiant Tarot".
17. ^ "Belly dancer". Retrieved 2 February 2020 – via PressReader.
18. ^ "The Enchanted Dance on IMDB". [IMDb](http://IMDb). Retrieved 11 September 2021.
19. ^ "The Enchanted Dance". Retrieved 11 September 2021.
20. ^ Asmahan of London. "Gilded Serpent, Part 1". *Gilded Serpent*.
21. ^ Asmahan of London. "Gilded Serpent, Part 2". *Gilded Serpent*. Retrieved 18 February 2013.
22. ^ "The Annual UK Belly Dance Congress. Randa Kamel and Heather Burby". [worldbellydance.com](http://worldbellydance.com). 23 February 2013. Retrieved 2 February 2020.
23. ^ "London Belly Dance Festival". *Bang Bang Oriental*. Retrieved 2 February 2020.
24. ^ "Majma Dance Festival, Glastonbury dance festival with international stars and the best belly dance teachers". [www.majmadance.co.uk](http://www.majmadance.co.uk). Retrieved 2 February 2020.
25. ^ "Gilded Serpent".
26. ^ Raqs sharqi#Costume
27. ^ Article in Egypt Today: Egypt's regulations on belly dancing attire
28. ^ Dallah, Tamalyn (2004). *Belly Dancing For Fitness*. Berkeley: Ulysses Press. ISBN 9781569754108.
29. ^ Lo Iacono, Valeria (25 April 2020). "WorldBellydance.com".
30. ^ Coluccia, Pina, Anette Paffrath, and Jean Putz. *Belly Dancing: The Sensual Art of Energy and Spirit*. Rochester, Vt: Park Street Press, 2005
31. ^ "Samia Gamal, "The Barefoot Dancer"". 27 March 2020.
32. ^ "Belly Dancers".
33. ^ "Bollywoods Top 10 Belly Dances". 9 January 2020.
34. ^ "Reel Bad Arabs: How Hollywood Vilifies a People. [Documentary Transcript]" (PDF). Directed by Jeremy Earp and Sut Jhally. Written by

Jeremy Earp and Jack Shaheen. *Media Education Foundation*, 60 Masonic St. Northampton, MA 01060. [Archived](#) (PDF) from the original on 4 August 2016.

35. Hanna, Judith (1988). *Dance, Sex and Gender*. Chicago: University of Chicago Press. ISBN 0-226-31551-7.
36. ^ [Move to teach art in state institute triggers controversy](#) Archived 8 August 2009 at the [Wayback Machine](#)
37. ^ ["Belly dance History and origins, Turkey and Egypt. Raks sharqi"](#). [worldbellydance.com](#). 7 July 2012. Retrieved 22 April 2021.
38. Hammond, Andrew (2007). *Popular culture in the Arab world : arts, politics, and the media*. Cairo, Egypt: American University in Cairo Press. ISBN 978-9774160547. OCLC 148667773.
39. ^ Snodgrass, Mary Ellen (2016-08-08). *The Encyclopedia of World Folk Dance*. Rowman & Littlefield. ISBN 9781442257498.
40. ^ Trier-Bieniek, Adrienne (2015). *Feminist Theory and Pop Culture*. Springer. p. 4.
41. ^ ["The Traditional Arabic Dance"](#). *Our Pastimes*.
42. ^ Kashua, Sayed (2007-12-01). *Dancing Arabs*. Grove/Atlantic, Inc. ISBN 9781555846619.
43. ^ Mason, Daniel Gregory (1916). *The Art of Music: The dance*. National Society of Music.
44. ^ Khouri, Malek (2010). *The Arab National Project in Youssef Chahine's Cinema*. American Univ in Cairo Press. ISBN 9789774163548.
45. ^ Buonaventura, Wendy (2010). *Serpent of the Nile : women and dance in the Arab world* (Updated and rev. ed.). Northampton, Mass.: Interlink Books. ISBN 978-1566567916. OCLC 320803968.
46. ^ Boosahda, Elizabeth (2010-01-01). *Arab-American Faces and Voices: The Origins of an Immigrant Community*. University of Texas Press. ISBN 9780292783133.
47. ^ Da'Mi, Muhammed Al (21 February 2014). *Feminizing the West: Neo-Islam's Concepts of Renewal, War and the State*. ISBN 9781491865231.
48. ^ [Jump up to:](#)<sup>a</sup> <sup>b</sup> Buonaventura, Wendy (2010). *Serpent of the Nile : women and dance in the Arab world* ([Newly updated ed.] ed.). London: Saqi. ISBN 978-0863566288.
49. ^ Kahn, Eve M. (2016-11-10). ["A Wriggle in Time: Historical Artifacts of Belly Dancing"](#). *The New York Times*. ISSN 0362-4331. Retrieved 2017-10-23.
50. ^ Donna Carlton (1995) *Looking for Little Egypt*. Bloomington, Indiana: International Dance Discovery Books. ISBN 0-9623998-1-7.

51. ^ Jump up to:<sup>a b c d e</sup> ["Traditional dances of the Arab world - Firdaous"](#). Firdaous. 2017-06-02. Archived from *the original* on 2017-10-10. Retrieved 2017-10-10.
52. ^ Snodgrass, Mary Ellen (2016). *The Encyclopedia of World Folk Dance*. Rowman & Littlefield. ISBN 9781442257498.
53. ^ Reel, Justine J. (2013). *Eating disorders : an encyclopedia of causes, treatment, and prevention*. Santa Barbara, Calif.: Greenwood. ISBN 978-1440800580.
54. ^ Hammond, Andrew (2007). *Popular culture in the Arab world : arts, politics, and the media* (1. publ. ed.). Cairo, Egypt: American University in Cairo Press. ISBN 978-9774160547.
55. ^ Deagon, Andrea (1984). *In Search of the Origins of Dance* (PhD thesis). University of North Carolina Wilmington.
56. ^ ["Belly Dancing Information"](#). bellydancers.wikidot.com. Retrieved 2017-09-23.
57. ^ Jump up to:<sup>a b</sup> ["Shamadan - Sakkara"](#). www.sakkara.de. Retrieved 2017-10-07.
58. ^ ["SAKTI RINEK - World-Famous Bellydancer"](#). www.sakti-international.com. Retrieved 2017-10-07.
59. ^ Jump up to:<sup>a b c</sup> ["Arab music: dance"](#). al-bab.com. Retrieved 2017-10-07.
60. ^ ["Gamila and Lucy tell about the Shamadan or Candelabra for the Gilded Serpent"](#). www.gildedserpent.com. Retrieved 2017-10-07.
61. ^ Asante, Molefi K. (2002). *Culture and Customs of Egypt*. Greenwood Publishing Group. p. 150. ISBN 9780313317408.
62. ^ Taylor, Carolyne. ["Raqs Sharqi"](#). www.spiritdancer.co.uk.
63. ^ ["Overview of Belly Dance: Egyptian Folkloric style belly dancing"](#). www.atlantabellydance.com. Retrieved 2017-12-27.
64. ^ ["Learn Bellydance Styles: Egyptian Baladi - Bellydance U"](#). Bellydance U. 2015-08-01. Retrieved 2017-12-27.
65. ^ Elliot, Shira Julie. [""Baladi" by Hossam Ramzy"](#). www.shira.net. Retrieved 2017-12-27.
66. ^ ["Egyptian Baladi and the Baladi Taksim"](#). www.shemsdance.com. Archived from *the original* on 2017-06-27. Retrieved 2017-10-10.
67. ^ Gerôme, Jean-Léon. ["Dance of the Almeh, by Jean-Léon Gerôme"](#). Retrieved 2017-10-10.
68. ["Ouled Nail"](#). Belly-dance.org. Retrieved 2012-12-28.
69. ^ [""The Ouled Nail of Algeria", by Jasmin Jahal, June 1999"](#). Jasminjahal.com. Retrieved 2012-12-28.<sup>[*permanent dead link*]</sup>
70. ^ ["Edwina Nearing for the Gilded Serpent"](#). www.gildedserpent.com. Retrieved 2017-10-10.



71. <sup>^</sup> \*["The Dabke-An Arabic Folk Dance"](#). *History and Development of Dance/ Brockport*. 9 May 2013.
1. Veal, Michael E.; Kim, E. Tammy (2016). [Punk Ethnography: Artists & Scholars Listen to Sublime Frequencies](#). Wesleyan University Press. ISBN 9780819576545.
  2. Kabir, Nahid (2012). [Young American Muslims: Dynamics of Identity](#). Edinburgh University Press. ISBN 9780748669967.
  3. ["Event: Dabke Dance Workshop – Vassar BDS"](#). [vsa.vassar.edu](#). Archived from [the original](#) on 2017-01-07. Retrieved 2017-09-23.
  4. York, Museum of the City of New (2002). [A Community of Many Worlds: Arab Americans in New York City](#). Syracuse University Press. ISBN 9780815607397.
  5. Stanton, Andrea L. (2012). [Cultural Sociology of the Middle East, Asia, and Africa: An Encyclopedia](#). SAGE. ISBN 9781412981767.
  6. Cavendish, Marshall (2006). [Peoples of Western Asia](#). Marshall Cavendish. ISBN 9780761476771.
  7. Don; Hunt, Mary (1990). [Hunts' guide to southeast Michigan](#). Waterloo, Mich.: *Midwestern Guides*. ISBN 0962349909.
  8. ["Dabke"](#). Canadian Palestinian Association in Manitoba. Archived from [the original](#) on 2018-06-12. Retrieved 2017-09-23. It is performed in Lebanon, Jordan, Iraq, Syria, Palestine, Hatay and Northern Saudi Arabia.
72. <sup>^</sup> Kaschl, Elke (2003-01-01). [Dance and Authenticity in Israel and Palestine: Performing the Nation](#). BRILL. ISBN 9004132384.
73. <sup>^</sup> ["Learn Belly Dance Styles: Khaleegy - Bellydance U"](#). *Bellydance U*. 2015-08-05. Retrieved 2017-10-10.
74. <sup>^</sup> ["Khaleegy - Sakkara"](#). [www.sakkara.de](#). Retrieved 2017-10-10.
75. <sup>^</sup> ["The Big 5: Khaleegy - Belly Dance Geek"](#). *Belly Dance Geek*. 2013-03-12. Retrieved 2017-10-10.
76. <sup>^</sup> ["7 Khaleeji songs you'll never get enough of"](#). *StepFeed*. 2016-09-21. Retrieved 2017-10-10.
77. <sup>^</sup> ["Khaliji Raqs Na'ashat Dance & Iraqi Kawliya"](#). [www.shemsdance.com](#). Archived from [the original](#) on 2017-08-30. Retrieved 2017-10-10.
78. <sup>^</sup> ["Khaliji Dance History | Everything Belly Dance Blog"](#). *Everything Belly Dance*. 2008-10-14. Archived from [the original](#) on 2017-10-10. Retrieved 2017-10-10.
79. <sup>^</sup> ["Khaliji dance"](#). *Fanack Chronicle*. Retrieved 2017-10-10.

80. ^ Jump up to:<sup>a b c</sup> Urkevich, Lisa (19 December 2014). "5". *Music and Traditions of the Arabian Peninsula: Saudi Arabia, Kuwait, Bahrain, and Qatar* (Google Play). Routledge. p. 131/689. ISBN 978-0415888721.
81. ^ "Egypt2". www.home.aone.net.au. Retrieved 2017-10-07.
82. ^ "Moroccan Dance, Guedra & Schikhat". www.brownpapertickets.com. Retrieved 2017-10-07.
83. ^ "The Guedra: Morocco Brings It to Denver | Morocco & the Casbah Dance Experience". www.casbahdance.org. Retrieved 2017-10-07.
84. ^ "Largest yowla dance". Guinness World Records. Retrieved 2017-10-10.
85. ^ "The Egyptian Folklore Dance " Tanoura Dance"". و صف م صر - wasf masr. Archived from the original on 2017-12-06. Retrieved 2017-12-27.
86. ^ "Tanoura Dance | Dubai Tanoura Show". www.memphistours.com. Retrieved 2017-10-10.
87. ^ "The Egyptian Castle - El Tanoura". www.egyptiancastle.com. Retrieved 2017-10-10.
88. ^ "Tanoura Dance". www.lonelyplanet.com. Retrieved 2017-10-10.
89. ^ "Egyptian folk dance : Tanoura". entertainment.feedfury.com. Archived from the original on July 8, 2012. Retrieved 2017-12-27
90. ["Remembering Naima Akef: A belly dancer from Egyptian cinema's golden age - Stage & Street - Arts & Culture"](#). Ahram Online. Retrieved 2023-01-09.
91. ^ Khayat, Rita El (2011). [La femme artiste dans le monde arabe](#) (in French). Editions de Broca. ISBN 978-2-36071-001-0.
1. Qasim, Mahmud (2004). *Mawsuat al-Mumaththil fi al-Sinima al-Arabiyyah. Qahirah: Maktabat Madbuli.* p. 202. ISBN 977-208-965-3.
2. ^ ["Samia Gamal: Barefooted belly dancer"](#). EgyptToday. 2017-12-05. Retrieved 2023-03-30.
3. ^ ["Remembering Samia Gamal: Egypt's iconic belly dancer - Screens - Arts & Culture"](#). Ahram Online. Retrieved 2023-03-30.
4. ^ ["Remembering Farid al-Atrash - Al Jadid"](#). almashriq.hiof.no.
5. ^ ["Samia Gamal's 93rd Birthday"](#). 5 March 2017. Retrieved 27 December 2017.
6. Barbara Sellers-Young (2005). "Body, Image, Identity: American Tribal Belly Dance". *Belly Dance: Orientalism, Transnationalism, & Harem Fantasy*. Mazda Publishers.
7. ^ Tina Frühauf (2010). ["Rags Gothique: Decolonizing Belly Dance"](#). [Academia.edu](#). Retrieved 24 March 2015.

8. <sup>^</sup> [Ladouceur, Liisa \(2011\). \*Encyclopedia Gothica\*. ECW Press. ISBN 978-1770410244.](#)
9. <sup>^</sup> [Barbara Sellers-Young \(1992\). "Raks El Sharki: Transculturation of a Folk Form". \*The Journal of Popular Culture\*. Mazda Publishers. 26 \(2\): 141–152. doi:10.1111/j.0022-3840.1992.2602141.x.](#)
10. <sup>^</sup> [Anthony Shay & Barbara Sellers-Young \(2005\). "Belly Dance: Orientalism—Self Exoticism". \*Belly Dance: Orientalism, Transnationalism, & Harem Fantasy\*. Mazda Publishers. 1 \(27\).](#)
11. <sup>^</sup> [Dancing Darkly: Laura Tempest Schmidt, "The Phenomenon of Gothic Belly Dance"](#)
12. <sup>^</sup> [Gothic Bellydance \(2006\)](#)
13. <sup>^</sup> ["Shades of Goth Fall Upon Belly Dance; Gothic Bellydance: The Darker Side of Fusion produced by WorldDance New York" DVD review by Amulya](#)
14. <sup>^</sup> [Margaret Anne Deppe \(2010\). "Dressing the Dancer: Identity and Belly Dance Students" \(PDF\). p. 8.](#)
15. <sup>^</sup> ["Ohanesian, Liz. "Dancing 'the Dark Side' at Gothla US 2009," \*L.A. Weekly\*. Retrieved 2009-03-10". Archived from the original on 2009-03-11.](#)
16.  ["Birth of Modern Raqs Sharqi, Baladi and Ghawazee \(Late 1800s to 1930s\) and Belly Dance". \*Worlddanceheritage.org\*. 7 May 2019. Archived from the original on 12 April 2020.](#)
17.  <sup>^</sup> [Rothman, Renee \(2013\). "From Cairo to California: A concise history of belly dance in Egypt and America". Archived from the original on 1 November 2021.](#)
18.  <sup>^</sup> ["بديعة مصابني.. هربت من والدتها في القطار وانفصلت عن الريحاني بسبب النوم", darelhilal](#)
19.  <sup>^</sup> ["Belly Dance and All You Need to Know About It". \*Dancelifemap\*. 25 July 2017. Archived from the original on 2 June 2019.](#)
20.  <sup>^</sup> [Hashem, Tarek \(11 August 2010\). "صانعة النجوم عاشت في أحضان الأنايس". \*الألم...\* \(1\). بديعة مصابني ملكة الشقاء واللايل. Kuwait. \*al-Jarida\*. Retrieved 15 June 2013.](#)
21.  <sup>^</sup> ["Badia Masabni: The founder of modern oriental dance". \*Bellydancemuseum.com\*. Archived from the original on 1 November 2021.](#)
22.  <sup>^</sup> ["From Art to Entertainment: The 'Shaky' History of Belly Dancing". \*Fanack.com\*. Archived from the original on 1 November 2021.](#)
23. ["Umm Kulthum Ibrahim". \*Harvard Magazine\*. 1 July 1997.](#)
24. <sup>^</sup> ["Umm Kulthum: An Outline of her Life". \*almashriq.hiof.no\*.](#)
25. <sup>^</sup> [Jump up to:<sup>a</sup> <sup>b</sup> "Umm Kulthūm". \*Encyclopædia Britannica\*. 2012.](#)

26. ^ Jump up to:<sup>a b c d e</sup> Nur, Yusif (20 February 2015). "[Umm Kulthum: Queen Of The Nile](#)". *The Quietus*. Retrieved 4 February 2021.
  27. ^ Jump up to:<sup>a b c d</sup> "[Egypt's Umm Kulthum hologram concerts to take place at the Abdeen Palace on November 20,21](#)". *Egypt Today*. 14 November 2020. Retrieved 4 February 2021.
  28. ^ [Umm Kulthum: A Voice Like Egypt](#). 22 May 2007.
  29. ^ Jump up to:<sup>a b c d</sup> Danielson, Virginia (1996). "Listening to Umm Kulthūm". *Middle East Studies Association Bulletin*. **30** (2): 170–173. doi:[10.1017/S0026318400033976](#). ISSN [0026-3184](#). JSTOR [23061883](#). S2CID [152080002](#).
  30. ^ "[Umm Kulthoum, the fourth pyramid](#)". 2008.
  31. ^ [Umm Kulthum, homage to Egypt's fourth pyramid](#), September 2008
  32. ^ [Rolling Stone Magazine named iconic singer Umm Kulthum among the greatest 200 singers of all time.](#), 8 January 2023
  33. ^ "[The 200 Greatest Singers of All Time](#)". *Rolling Stone*. 1 January 2023. Retrieved 15 August 2023.
  34. ^ Danielson, Virginia (1987). "The "Qur'an" and the "Qasidah": Aspects of the Popularity of the Repertory Sung by Umm Kulthūm". *Asian Music*. **19** (1): 27. doi:[10.2307/833762](#). ISSN [0044-9202](#). JSTOR [833762](#).
- the Teacher's book: methodology, guidance and didactic recourses by Amaya Felices, Maria Falces-ISBN-13:978-1450507479
- Grant, Gail. technical manual and dictionary of Classical Ballet, third revised edition, Dover Publications, INC, 1982, P, 113
1. [Gray's Anatomy 2008](#), p. 27.
  2. ["Your Kidneys & How They Work | NIDDK"](#). National Institute of Diabetes and Digestive and Kidney Diseases. Retrieved 7 August 2021.
  3. ^ ["The Urinary Tract & How It Works | NIDDK"](#). National Institute of Diabetes and Digestive and Kidney Diseases. Retrieved 7 August 2021.
  4. ^ Zimmermann, Kim Ann. ["Urinary System: Facts, Functions &](#)
  5. Capostagno, B; Lambert, M. I; Lamberts, R. P (2016). "A Systematic Review of Submaximal Cycle Tests to Predict, Monitor, and Optimize Cycling Performance". *International Journal of Sports Physiology and Performance*. **11** (6): 707–714. doi:[10.1123/ijsp.2016-0174](#). PMID [27701968](#).
  6. Eberle, S. G. "Endurance sports nutrition". *Fitness Magazine*. **24** (6): 25.
  7. Campbell, Bill, Richard B. Kreider, Tim Ziegenfuss, Paul La Bounty, Mike Roberts, Darren Burke, Jamie Landis, Hector Lopez, and Jose Antonio. "International Society of Sports Nutrition position stand: protein and exercise." *Journal of the International Society of Sports Nutrition* 4 (2007).

Journal of the International Society of Sports Nutrition. 26 Sept. 2007.  
BioMed Central Ltd. 25 Mar. 2009 <<http://www.jissn.com/content/4/1/8>>.

8. [الموشحات الأندلسية- آراء و تعقيبات](#)
9. د. عبد القادر هني .
10. [الموشحات الأندلسية آراء وتعقيبات](#)
11. هني عبد القادر . ص ١٠٧-١٣٠.
12. اللهجات في الموشحات والأزجال الأندلسية.
13. عباسه محمد . ص ١٩-٢٩.
14. اللهجات في الموشحات والأزجال الأندلسية.
15. عباسه محمد .
16. Norins, Elizabeth (July 8, 2015). "[Vacuuming Your Stomach Is the Easiest Way to Get Flat Abs](#)". *Cosmopolitan*. Retrieved 29 November 2017.
17. Publishers, HarperCollins. "[The American Heritage Dictionary entry: Public speaking](#)". *ahdictionary.com*. Retrieved 2023-12-02.
18. <sup>^</sup> [Jump up to:<sup>a b c d e f g h i i k l</sup>](#) Pei-Ling, Lee (October 2020). "The Application of Chinese Rhetoric to Public Speaking". *China Media Research*. **16** (4).
19. <sup>^</sup> [University of Minnesota, Author removed at request of original \(2016-11-08\). "6.1 General Purposes of Speaking".](#) `{{cite journal}}: |first= has generic name (help)`; `Cite journal requires |journal= (help)`
20. <sup>^</sup> [Author removed at request \(2016-11-08\). "6.1 General Purposes of Speaking".](#) *University of Minnesota – via University of Minnesota*. `{{cite journal}}: |last= has generic name (help)`
21. <sup>^</sup> ["8.2: The Purposes of Public Speaking".](#) *Social Sci LibreTexts*. 2020-12-13. Retrieved 2023-09-29.
22. <sup>^</sup> [Pertwee, Ernest \(2006-06-01\). \*The Art of Effective Public\*](#)
23. ["Objectives of speech".](#) *www.coursesidekick.com*. Retrieved 2023-09-29.
24. <sup>^</sup> [Jump up to:<sup>a b c d</sup>](#) Hassan Sallomi, Azhar (2018-01-01). "[A Stylistic Study of Persuasive Techniques in Political Discourse](#)". *International*
25. [Rutledge, Martha, "Melicent Jane \(Jean\) Ellis \(1887–1974\)",](#) *Australian Dictionary of Biography, Canberra: National Centre of Biography, Australian National University,* retrieved 2023-09-26
26. <sup>^</sup> [Broekhof, Shirl \(2020-01-25\). "Women Enriching the Lives of Other Women".](#) *Speaking Made Easy*. Retrieved 2023-09-26.
27. <sup>^</sup> [Mankiller, Wilma Pearl \(1998\). \*The Reader's Companion to U.S. Women's History\*. Houghton Mifflin Company. p. 485. ISBN 978-0585068473.](#)

28. ^ Jump up to:<sup>a</sup> <sup>b</sup> O'Dea, Suzanne (2013). *From Suffrage to the Senate: America's Political Women*. ISBN 978-1-61925-010-9.
29. ^ Mankiller 1998, p. 31.
30. ^ Bizzell, Patricia (2010). "Chastity Warrants for Women Public Speakers in Nineteenth-Century American Fiction". *Rhetoric Society Quarterly*. **40** (4): 17. doi:[10.1080/02773945.2010.501050](https://doi.org/10.1080/02773945.2010.501050). S2CID 143052545.
31. ^ Bahdwar, Neera (November 2017). "[Sarah Grimké and Angelina Grimké Weld: Abolitionists and Feminists](#)". The Future of Freedom Foundation. FFF. Retrieved 28 September 2020.
32. ^ Jump up to:<sup>a</sup> <sup>b</sup> "[Gale eBooks - Document - Pankhurst, Emmeline, Christabel, and Sylvia](#)". link.gale.com. Retrieved 2020-12-13.
33. ^ Purvis, June (2013), Gottlieb, Julie V.; Toye, Richard (eds.), "[Emmeline Pankhurst in the Aftermath of Suffrage, 1918–1928](#)", *The Aftermath of Suffrage: Women, Gender, and Politics in Britain, 1918–1945*, London: Palgrave Macmillan UK, pp. 19–36, doi:[10.1057/9781137333300\\_2](https://doi.org/10.1057/9781137333300_2), ISBN 978-1-137-33300-1,
34. Hunt, Kenneth J.; Hurwit, Daniel; Robell, Kevin; Gatewood, Corey; Botser, Itamar B.; Matheson, Gordon (2016-11-02). "Incidence and Epidemiology of Foot and Ankle Injuries in Elite Collegiate Athletes". *The American Journal of Sports Medicine*. **45** (2): 426–33. doi:[10.1177/0363546516666815](https://doi.org/10.1177/0363546516666815). ISSN 0363-5465. PMID 27802962. S2CID 13296763.
35. ^ "[A Neurosurgeon's Guide to Sports-related Head Injury](#)". www.aans.org. Retrieved 2018-11-15.
36. ^ Cook, Gray; Burton, Lee (2006). "[The Functional Movement Screen](#)" (PDF). Retrieved 24 April 2016.
37. ^ A, Klenk, Courtney (2006-05-01). *Psychological Response to Injury, Recovery, and Social Support: A Survey of Athletes at an NCAA Division I University*. DigitalCommons@URI. OCLC 812123735.
38. ^ Jump up to:<sup>a</sup> <sup>b</sup> Rössler, R.; Junge, A.; Chomiak, J.; Němec, K.; Dvorak, J.; Lichtenstein, E.; Faude, O. (10 October 2017). "Risk factors for football injuries in young players aged 7 to 12 years". *Scandinavian Journal of Medicine & Science in Sports*. **28** (3): 1176–82. doi:[10.1111/sms.12981](https://doi.org/10.1111/sms.12981). PMID 28922490. S2CID 3502469.
39. ^ DeHaven, Kenneth E.; Lintner, David M. (1986-05-01). "Athletic injuries: Comparison by age, sport, and gender". *The American*