

Exotic Dances

Recorded in

INDIA

BURMA

SPAIN

JAPAN

CRIMEA

PANAMA

RUMANIA

ARMENIA

ARGENTINA

EQUATORIAL AFRICA

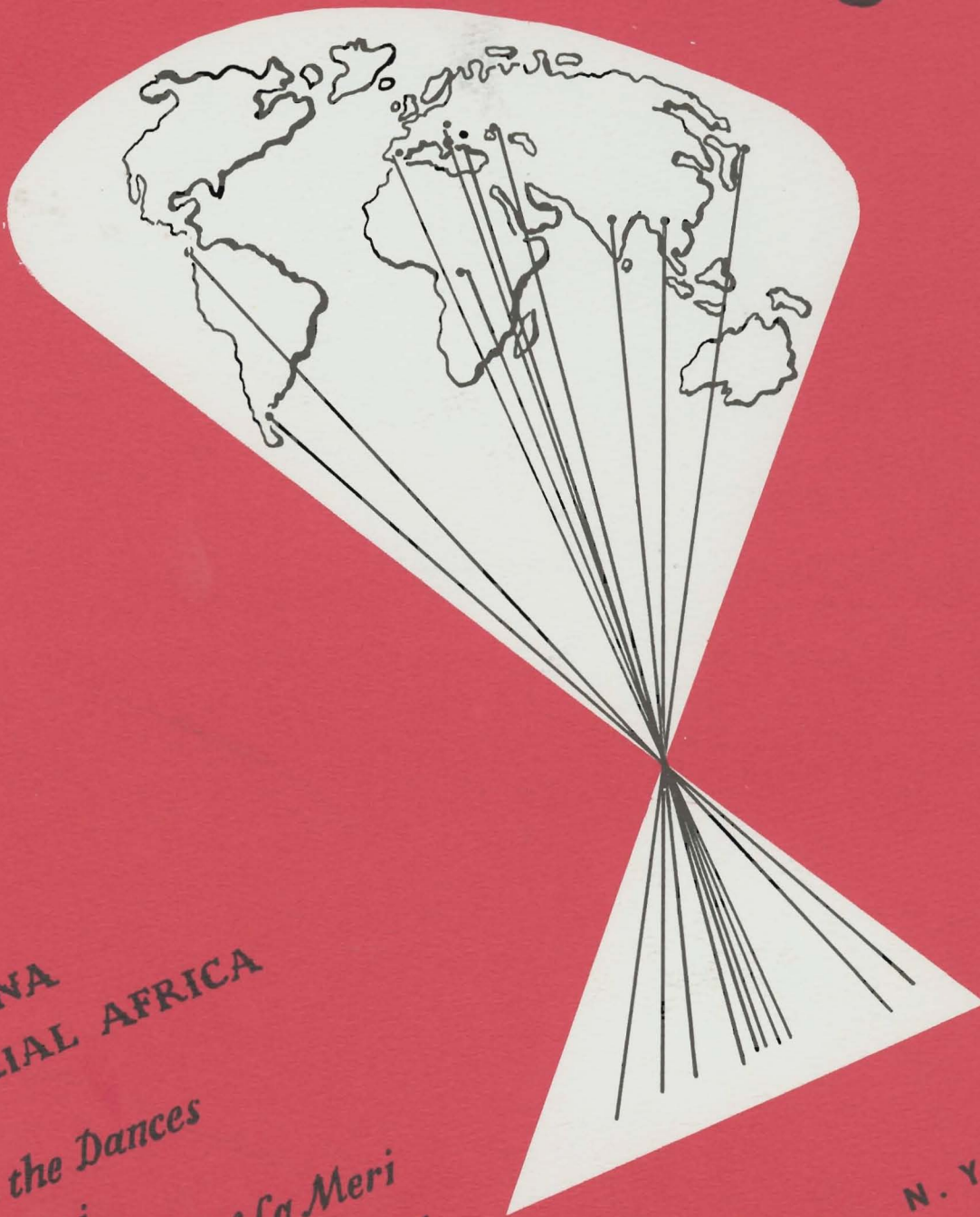
Notes on the Dances

by La Meri

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EXOTIC DANCES

DESCRIPTIVES NOTES ARE INSIDE POCKET

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NACNI NRTTA.

INDIA

YAKO SAN.

JAPAN

ALARIPPU.

MADRAS, INDIA.

LA CHACARERA.

REPUBLIC OF ARGENTINA

SAHANA.

MADRAS, INDIA

SEVILLANAS.

SEVILLE, SPAIN

PWE.

BURMA

TAMBORITO.

REPUBLIC OF PANAMA

KIKUZUKUSHI.

JAPAN

BAYA DANCE.

FRENCH EQUATORIAL AFRICA



KIKUZUKUSHI



TAMBORITO



NACNI NRTTA (NAUTCH)



BURMESE PWE

EXOTIC DANCES

INTRODUCTION AND NOTES ON THE RECORDINGS BY LA MERI (SCHOOL OF NATYA, ETHNOLOGICAL DANCE CENTER)

THE ETHNOLOGIC DANCE IS ONE OF THE SHORTEST AND PLEASANTEST OF WAYS TO BECOME ACQUAINTED WITH AN ALIEN PEOPLE. FOR THE DANCE, MORE THAN ANY OTHER ART FORM IS A DIRECT AND SINCERE EXPRESSION OF THE RACE WHICH GAVE IT BIRTH. LESS INFLUENCED BY FOREIGN ARTS THAN LITERATURE, PAINTING OR EVEN MUSIC, IT IS A CLEAR ROAD TO ETHNOLOGIC HISTORY. THE ART MOVEMENTS ARE A SUBLIMATION OF THE NATURAL MOVEMENTS, AND THE INTERPRETER OF THE ETHNOLOGICAL DANCE NEED STUDY THE SKELETAL FORMATION, THE SOCIAL CUSTOMS, THE EVERYDAY CLOTHES OF THE FOLK TO INTERPRET THE EXOTIC DANCE. THE EMOTIONS OF MANKIND ARE PRETTY MUCH THE SAME EVERYWHERE -- SELF-PRESERVATION, THE PURSUIT OF HAPPINESS, THE SEARCH FOR GOD. IT IS ONLY THE MANNER OF EXPRESSING THESE EMOTIONS WHICH CHANGE FROM PEOPLE TO PEOPLE. BURMA SPEAKS TO HER 37 NATS WITH MOVEMENTS FORMED BY THE TIGHT LUNGIE AND HER OWN HAPPY SMILE. INDIA WORSHIPS HEROIC GODS WITH AUSTERE MOVEMENTS, THE DAILY SARI HEAVY WITH GOLD, AND DRAPED TO SUIT THE DANCE; THE LOVELY DECORATIVE ANKLETS METAMORPHOSIZED INTO THE SINGING BELLS OF THE DEVADASI.



SEVILLANAS



LA CHACARERA



SAHANA, INVOCATIONAL



JAPANESE FOLK COSTUME

THE POLYNESIAN PEOPLES DECORATE THEMSELVES FOR THE DANCE WITH THE BEAUTIES OF NATURE'S OWN DIVISING; FLOWERS, SHELLS AND FEATHERS; AND THEIR EASY-GOING AND HIGHLY COMMUNAL LIFE IS REFLECTED IN THEIR SMILING FACES AND GROUP CHOREOGRAPHY.

THE SPANISH DANCE IS AN OPEN EXPRESSION OF THE RACE PSYCHOLOGY, WHETHER IT BE FLAMENCO, FOLK OR CLASSICAL. THE FLAMENCO -- OF ORIENTAL ORIGIN -- STAMPS SADISTIC HEELS AND WITH BOILING, INTURNED EMOTIONALISM DEFILES AN UN-FRIENDLY WORLD WITH HIS PRIDE. THE FOLK, PEOPLE OF THE FRIENDLY SOIL, SPRING FROM THE EARTH WITH AGILE FEET; AND THE CLASSIC DANCER MIRRORS ALL THE DARK POMP OF REGAL IBERIA.

THE LATIN-AMERICAN PARTAKES OF THREE RACES -- THE INDIAN, THE SPANIARD AND THE NEGRO. IT IS EASY TO TRACE THROUGH THE DANCE THE RACIAL ROOTS IN EACH OF THE MANY COUNTRIES WHICH MAKE UP THE VAST SOUTHERN CONTINENT AND THE GREAT ISTHMUS OF CENTRAL AMERICA.

THIS IS THE STUDY OF ETHNOLOGIC DANCE: A STUDY DEALING DEEPLY WITH THE HUMANITIES; A STUDY WHICH BRINGS SYMPATHY AND UNDERSTANDING IN A FAST SHRINKING WORLD; AND ONE WHICH OFFERS A NOT-INSIGNIFICANT QUOTA TOWARD INTERNATIONAL FELLOWSHIP.

THIS IS MY APPROACH. THE ETHNIC DANCER MUST DO FAR MORE THAN LEARN A "ROUTINE" OF EXOTIC STEPS AND GESTURES, OR THE DANCE IS EMPTY OF ALL LIFE. THE "ROUTINE" CAN BE LEARNED IN A FEW HOURS, THE TECHNIQUE OF THAT ROUTINE IN A FEW YEARS. BUT THIS, TOO, IS NOT ENOUGH. THERE MUST BE ALSO A KNOWLEDGE OF THE PEOPLES, A KNOWLEDGE WHICH BRINGS UNDERSTANDING AND AN UNDERSTANDING WHICH BRINGS SYMPATHY.

RECORD SIDE 1

TITLE: ZAPATI MEDIVA MADULE SENGAVI
PERFORMER: S. SEETHARAM
AREA: INDIA
COPYRIGHT: COLUMBIA(ENGLAND) 19572
INSTRUMENTS: VINA, TABLAS, TAL
NAME OF DANCE: NACNI NRTTA

THE DANCE OF NORTH INDIA, THOUGH OF SACRED ORIGIN, TODAY IS USED LARGELY AS A FORM OF SECULAR ENTERTAINMENT. PERFORMED ON GARDEN SWARD OR MARBLE-

FLOOR THE COMPLICATED FOOT BEATS ACCENTED BY ANKLE BELLS ARE THE OUTSTANDING TECHNIQUE OF THE DANCE. IN PERFORMANCE MALE DANCERS WEAR THE "ACHKAN" (A COAT WITH LONG WIDE SWINGING SKIRT) AND THE WOMEN WEAR THE "GARGARI" (A SKIRT FROM 16 TO 60 YARDS AROUND THE HEM). THE COSTUME ADDS GREAT BEAUTY TO THE MANY SPINNING TURNS. THE MUSIC IS IN TINTAL ($4/4$), AND GATHS (LYRIC PASSAGES) ALTERNATED WITH TORAHS (RHYTHMIC PASSAGES). THE STYLE OF MOVEMENT HAS BEEN MUCH EFFECTED BY THE MANY INVASIONS FROM THE NORTH, SO THE AUSTERITY CHARACTERISTIC OF THE DECCAN IS ABSENT.

TITLE: INVOCATIONAL
AREA: MADRAS
COPYRIGHT: LA MERI-2MC644
INSTRUMENTS: TABLAS, TAL, DRONE, VOICE
NAME OF DANCE: ALARIPPU

ALARIPPU IS AN INVOCATIONAL DANCE OFFERED TO LORD SIVA. IT IS CLASSIC SOUTH INDIAN BHARATA NATYA WHOSE ORIGIN IS OF GREAT ANTIQUITY. THE CHOREOGRAPHY IS SIMPLE, BUT THE MOVEMENTS OF NECK AND SHOULDERS WHICH GRACE THE DANCE ARE EXTREMELY DIFFICULT. IT IS THE MOST TYPICAL DANCE OF THE "DEVADASIS" (TEMPLE DANCERS OF THE SOUTH). THE OPENING PASSAGES FEATURE GRACEFUL ADDIYAMS OF THE NECK ANSWERED BY RHYTHMIC SHOULDER MOVEMENTS. AS THE DANCE PROGRESSES COMPLICATED FLOOR-CONTACTS AND ARM CARRIAGE ARE ADDED. THE NECK AND SHOULDER MOVEMENTS ARE REPEATED TOGETHER WITH LOW SQUATS; AND THE DANCE CONCLUDES WITH THE OPENING MOVEMENT. THE MUSIC IS IN DADRATAL ($3/4$) WITH INTERLUDES OF DOUBLING TEMPO.

TITLE: SAHANA
PERFORMER: TA NAGASWAMI BHAGAVATAR
AREA: MADRAS (INDIA)
COPYRIGHT: TWIN F76388 OMG386
INSTRUMENTS: TAMIL VOCAL AND TABLAS
NAME OF DANCE: SAHANA

LIKE THE ALARIPPU, THIS DANCE IS A PART OF THE REPERTOIRE OF THE DEVADASIS (TEMPLE DANCER) OF CLASSIC ANTIQUITY, THE TECHNIQUE (BHARATA NATYA) IS VERY DIFFICULT, FEATURING A COMPLICATED ARM CARRIAGE, AND RHYTHMIC NECK, BROWS AND SHOULDERS TOGETHER WITH THATTADAVU (FLOOR CONTACTS) AND STHANAKA STHARAM (LOW SQUATS). THIS IS NRTTA (PURE DANCE:

WITHOUT PANTOMIME) AND LASYA (FEMININE). THE BHARATA NATYA STYLE HAS BEEN PRESERVED FOR MANY CENTURIES BOTH IN PALM-LEAF MANUSCRIPTS DESCRIBING THE TECHNIQUE, AND IN THE MURALS OF THE AJANTA CAVES AND THE BAS-RELIEFS OF THE NATYA-SABHA (HALL OF THE DANCE) IN CHIDAMBARAM TEMPLE. THE MUSIC IS IN REPAKA TALA, CHATUSRA JATI.

AREA: BURMA
COPYRIGHT: COLUMBIA R.E.445
NAME OF DANCE: PWE

THE "POSTURE GIRLS" OF BURMA PERFORM SINGLY OR IN GROUPS AS A PROLOGUE TO THE DANCE-DRAMAS. THE PWE HAS ITS ORIGIN IN THE WORSHIP OF THE 37 NATS (PRE-BUDDHISTIC GODS) WHO WERE SERVED BY PRIESTESSES RATHER THAN PRIESTS. THE MAIN CHARACTERISTICS OF THE DANCE ARE THE DEEP WAIST BENDS, FRONT, SIDE AND BACK, THE SUPPLE ARMS AND HANDS, AND THE GAILY SMILING FACES. SOMETIMES THE POSTURE GIRL USES A SCARF, A PARASOL, OR A FAN; BUT THE STYLE OF MOVEMENT REMAINS ESSENTIALLY THE SAME, A STYLE DISTINCTLY DIFFERENT FROM THAT OF THE DANCE DRAMA WHICH IN SUBJECT-MATTER, MOVEMENT AND COSTUMES RESEMBLES CLOSELY THAT OF SIAM. OF ALL ORIENTAL CHOREOGRAPHY THE PWE IS UNDOUBTEDLY THE GAYEST AND MOST NATURAL.

TITLE: KIKUZUKUSHI
AREA: JAPAN
COPYRIGHT: VICTOR 53712
INSTRUMENTS: SAMISEN, KAKKO AND SAN-NO-TSUZUMI
NAME OF DANCE: KIKUZUKUSHI

OF FOLK ORIGIN, THIS DANCE HAS BEEN CLASSICIZED INTO THE GEISHA REPERTOIRE. IT IS DANCED TO CELEBRATE THE BLOOMING OF THE CHRYSANTHEMUMS. THE STEPS ARE APPARENTLY SIMPLE, BUT RIGID EXACTITUDE RENDERS THEM DIFFICULT. THE CHOREOGRAPHIC EFFECT IS OBTAINED BY THE MANIPULATION OF THE THREE LARGE CIRCLES (ONE WORN ON THE HEAD) DECORATED WITH VARI-COLORED CHRYSANTHEMUMS. IT CAN BE PERFORMED AS SOLO OR IN GROUP. THE ARCHITECTONIC EFFECT OF THE LONG SLEEVES OF THE GAY KIMONO ADDS GREAT BEAUTY TO THE AIR DESIGN.

AREA: JAPAN
COPYRIGHT: REGAL 66479-A

INSTRUMENTS: SAMISEN AND VOICES
NAME OF DANCE: YAKO SAN

THE JAPANESE FOLK DANCE CONSISTS OF SIMPLE STEPS PERFORMED IN A CIRCLE. THE FEET MOVE IN A STEP-POINT BASE PUNCTUATED WITH KNEELS. HAND CLAPS AND WAVING KIMONO SLEEVES ENHANCE THE CHOREOGRAPHY. IT IS GENERALLY DANCED OUT OF DOORS TO CELEBRATE FEAST DAYS. MUCH OF THE NIHON-BUYO REPERTOIRE IS A CLASSICIZATION OF JUST SUCH DANCES AS YAKO SAN. THE CHOREOGRAPHY IS AS FOLLOWS: STARTING WITH RIGHT FOOT; 4 STEPS FORWARD RIGHT, STEP SIDE; LEFT STEP BACK AND EXECUTE SEMI-KNEEL; STEP LEFT SIDE; RIGHT STEP BACK WITH SEMI-KNEEL; CLAP TWICE; CLAP ONCE (FOLLOWING MUSIC) POINT BACK LEFT; STEP BACK LEFT; POINT BACK RIGHT; STEP BACK RIGHT; REPEAT DA CAPO CLAP TWICE; CLAP ONCE
*RIGHT SEMI-PLUNGE FORWARD ; LEFT JOINS RIGHT;
THREE STEPS FORWARD (LEFT, RIGHT, LEFT); KNEEL ON RIGHT; LEFT POINT BACK; LEFT STEP BACK;
RIGHT POINT BACK; RIGHT STEP BACK;
STEP FORWARD LEFT AND RIGHT AND BRING LEFT TO RIGHT
*REPEAT FROM

RECORD SIDE 2

TITLE: LA CHACARERA
PERFORMER: DOMINGO AGUIRRE
AREA: REPUBLIC OF ARGENTINA
COPYRIGHT: VICTOR 47125
INSTRUMENTS: HARP SOLO
NAME OF DANCE: LA CHACARERA

THIS IS ONE OF THE MOST POPULAR OF THE GAUCHO (COWBOY) DANCES. PERFORMED BY ONE OR TWO COUPLES, MAN AND WOMAN CIRCLE EACH OTHER IN A SET FLOOR PATTERN WHILE THE PUNCTUATING "ZAPATEO" (FOOT BEATS) IS LEFT TO THE DISCRETION AND ABILITY OF THE PERFORMER. THE ORIGIN OF THE DANCE IS DIFFICULT TO PLACE, BUT JORGE FURT BELIEVES IT TO BE SPANISH RATHER THAN INDIAN. DANCED WITH CASTANETS, THE FOUR DANCERS BEGIN WITH A TURN EN PLACE; THEY EXECUTE A COMPLETE CIRCLE TO THE RIGHT; EN PLACE, THE WOMEN TURN AND THE MEN EXECUTE - "ZAPATEO". THESE TWO FIGURES ARE RE-

PEATED TWICE MORE, AND A HALF CIRCLE CONCLUDES THE DANCE. SOMETIMES THE COUPLES ENLACE ARMS AND EXECUTE A POLKA IN PLACE OF THE ZAPATEO.

TITLE: CRUZ DE MAYO
AREA: SEVILLE, SPAIN
COPYRIGHT: FOLKWAYS
INSTRUMENTS: GUITAR, CASTANETS
NAME OF DANCE: SEVILLANAS

THE SEVILLANAS, OR SEGUIDILLAS SEVILLANAS, IS AN OFFSHOOT OF THE SEGUIDILLAS MANCHEGAS. THE LATTER IS A DANCE OF LA MANCHA OF CASTILE WHICH WAS WIDELY POPULAR DURING THE LATTER HALF OF THE EIGHTEENTH CENTURY. SPREADING SOUTH INTO ANDALUCIA, IT CHANGED STYLE SOMEWHAT AND WAS RENAMED THE SEGUIDILLAS SEVILLANAS. IT IS DANCED BY ONE OR TWO COUPLES, AND THE CHOREOGRAPHIC PATTERN IS SET. THE DANCE (LIKE THE SONG FROM WHICH IT ORIGINALLY SPRUNG) IS DIVIDED INTO "COPLAS". EACH COPLA IS DIVIDED INTO THREE PARTS. EACH PART BEGINS WITH A STEP CALLED "SEVILLANAS" DANCED WITH THE PARTNERS FACING EACH OTHER. THE "SEVILLANAS" STEP IS FOLLOWED BY ANOTHER STEP WHICH CHANGES FOR EACH SECTION OF EACH "COPLA", AND IS PERFORMED FOUR TIMES. THE COUPLE THEN EXECUTE A "PASEO", PASSING EACH OTHER TO EXCHANGE PLACES. THIS IS THE FIRST SECTION OF ONE COPLA. WITHIN THIS FORM THE STEPS MAY CHANGE, BUT EACH SECTION STARTS WITH A "SEVILLANAS" AND ENDS WITH A "PASSEO". THE TEMPO IS A FAST 6/8, AND THE CASTANETS ARE PLAYED IN LIVELY CONTRA-TEMPE. THE COUNTER LINE IN BODY AND LIMBS MAKE THE DANCE VERY BEAUTIFUL AND EXCITING TO WATCH. IT IS, ACTUALLY A FOLK DANCE, AS IT IS KNOWN AND DANCED BY ANY AND ALL SEVILLIANS. BUT IT IS VERY DIFFICULT OF EXECUTION, AND DONE BY FINE ARTISTS. IT IS A CHOREOGRAPHIC WORK OF ART.

TITLE: EL TAMBOR DE LA ALEGRIA
PERFORMER: GRUPO DE "LA ALEGRIA"
AREA: REPUBLIC OF PANAMA
COPYRIGHT: VICTOR 82498A
NAME OF DANCE: TAMBORITO

THIS IS THE TYPICAL DANCE OF PANAMA. DANCED IN COUPLES, IT IS FLIRTATIOUS AND CHARMING. THE STEPS ARE SIMPLE, TWO-STEP AND CHASSEE BEING MOSTLY USED.

THE PASSAGES OF LOUD INSISTING DRUMMING CALL THE DANCERS TO GO TOWARD THE MUSICIANS AND MAKE THREE SWAYING BOWS TOWARD THEM. THE MAN FOLLOWS THE GIRL WITHOUT EVER TOUCHING HER. THE GIRL WAVES HER WIDE EMBROIDERED SKIRT WITH MUCH GRACE. ONCE DANCED BY THE FOLK, IT IS SEEN TODAY IN THE FINEST SALONS OF PANAMA. THE FORMAL WOMAN'S COSTUME IS CALLED "TRAJE POLLERA" AND IS AN INTERESTING BLEND OF WEST (THE SPANISH TYPE SKIRT) AND EAST (THE TEMBLEQUES, OR CHINESE HAIR ORNAMENTS). THE MAN WEARS THE "MONTUNO" (MOUNTAINEER) SUIT OF EMBROIDERED COTTON AND A TYPICAL PANAMA HAT.

TITLE: BAYA DANCE
PERFORMERS: BAYA MIXED CHORUS, DRUMMERS
AREA: FRENCH EQUATORIAL AFRICA
COPYRIGHT: FOLKWAYS
INSTRUMENTS: DRUMS, RATTLES

THIS DANCE TAKES PLACE IN A TYPICAL WEST AFRICAN SETTING. WEST AFRICAN DANCES MAY BE FOR MEN, OR WOMEN, OR MEN AND WOMEN TOGETHER. IN WEST AFRICAN TRADITION THERE IS CONSIDERABLE PERFORMANCE DANCING, BUT DANCING IS PREDOMINANTLY PARTICIPATIVE. GROUP DANCING USUALLY TAKES A CIRCLE FORM, WITH THE PARTICIPANTS MOVING GENERALLY COUNTER-CLOCKWISE. PERCUSSION MUSIC IS VIRTUALLY INDISPENSABLE TO THE AFRICAN DANCE, AND THERE IS THE CLOSEST POSSIBLE COORDINATION BETWEEN THE INSTRUMENTS AND THE MOVEMENTS. IT IS FELT THAT THE PERCUSSION INSTRUMENTS "COMPEL" OR "FORCE" THE PACE AND PATTERN OF THE MOVEMENTS. IN GENERAL, AFRICAN DANCE POSTURES ARE LOW AND SOLID --CONTRASTING, FOR EXAMPLE, WITH THE INDIAN AND INDONESIAN DANCE WHICH IS ELEVATED AND LIGHT. IN THE AFRICAN DANCE, KNEES ARE USUALLY SLIGHTLY BENT, AND FEET SOLIDLY PLANTED ON THE GROUND.

ACCENT IS USUALLY ON MOVEMENT, AND THE FEET, LOWER LEGS, SHOULDERS AND ARMS, EXCEPTING IN THE CASE OF SPECIALIZED EROTIC DANCES IN WHICH MIDDLE PARTS OF THE BODY ARE MORE PROMINENTLY USED. MOVEMENTS IN WEST AFRICAN DANCING ARE BROAD RATHER THAN FINE. THE DELICACIES OF EASTERN DANCE, SUCH AS THE USE OF HANDS AND FINGERS, ARE NOT COMMONLY SEEN, BUT MOVEMENTS ARE VIGOROUS AND STRONG.

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