Nomenclature & Format Guides

Salimpour School & Suhaila Salimpour Institute of Online Education

Nomenclature Overview

Suhaila International, Salimpour School, & SSIOE

Introduction

Suhaila Salimpour's dance method is codified into five levels. When documenting technique or choreography in writing, a shorthand version began to emerge; but there was variation depending on the dancer.

In 2007, Vonda Totten, Suhaila's curriculum development partner, took on the task of creating a uniform nomenclature. An outside committee of academics from science, linguistics, music, theater, and dance was convened to serve as an advisory board. Each member has extensive experience in naming systems, rules, and syntax. Each addition and evolution to the nomenclature is carefully appraised and validated before official inclusion.

Over the years, the nomenclature has expanded to include symbols and abbreviations for moves, timing, direction, stage placement, finger cymbals, foot placement, and more. Both Suhaila's Method and Salimpour Vocabulary are represented.

Definitions

NOMENCLATURE
The terms nomenclature, Vocabulary, and terminology are interchangeable and refer to using the official School format language. When students are instructed to prepare written documentation of their work using nomenclature, that means to use the format's syntax.

SYNTAX
Syntax refers to the specific ordered presentation of the nomenclature (vocabulary, terminology, and format language) when written. Syntax was created as a means to document drills, phrases, and choreography in writing with a specific order and placement to provide consistency and ease of reading (using, when applicable, universal guidelines, protocols, and style guides).

How Much Does Nomenclature Represent?

The nomenclature and related syntax provide standardized technical and descriptive content on a dance drill, exercise, or choreography.

While the nomenclature offers thorough detail, we emphasize that written notes typically represent only as much as 80 percent of a dance. Especially when learning a choreography, it is always important to view the instruction and not rely on the notes. While the written notes give you the math, the true artistry is demonstrated in the actual movement.

For Salimpour Instructors

When teaching a Salimpour class, a teacher will use nomenclature, but won't necessarily speak in exacting syntax. Depending on what a teacher is explaining or assigning, material may be presented in a manner that emphasizes the teacher's intent using a visual and/or vocal inflection.

Of course, instructors are encouraged on occasion to help students understand written syntax, but they are not limited by syntax when teaching. Any instructor's written notes and documentation should be in syntax.

Consistency or Mix?

Ideally, the goal is consistency where an entire document is either completely written in symbols/abbreviations or completely written out. However, it isn't "wrong" if someone mixes abbreviations/symbols with things written out. For example: Interior hip circles CW halftime db R isn't "incorrect".

Note for Institute Courses: Specific class assignments might have particular parameters for using nomenclature abbreviations and symbols. Certain assignments might require consistency as part of the grade as part of a specific learning outcome.

Nomenclature Key

Suhaila International, Salimpour School, & SSIOE

Overview

The following symbols and abbreviations have been assigned for commonly used terms and commands in the Suhaila Salimpour Format and Salimpour Vocabulary. Symbols and abbreviations are different.

- Symbols are exact (meaning a capital L for Left is always written as a capital L).
- Shortened or abbreviated terms are written in lowercase letters, the first letter(s) may be capitalized.

Timing symbols (*ht*, *ft*, *dt*, etc.) are ideally italicized. When written in longform (ex: fulltime), the word is a compound word. Incorrect: full time or full-time.

Main Symbols

Symbols	*Meaning*
Ab	abdominal(s)
B	back
B-dom	back-dominant
B-F	back-to-front or back to front
BL	back-left
BL-dom	back-left dominant
BR	back-right
BR-dom	back-right-dominant
C	center
CCW	counterclockwise
CW	clockwise
D	down
D-U	down-to-up
Dk	debke
db	downbeat
dt	doubletime
et	eighthtime
F	front or forward
F8	figure-eight or figure eight
F-B	front-to-back or front to back
F-dom	front-dominant

FL	front-left
FL-dom	front-left-dominant
Fm	family
FR	front-right
FR-dom	front-right-dominant
ft	fulltime
GV	grapevine
Hd	hard
H	home
H	hold (used only for finger cymbals or timing)
HF	hip flexor
ht	halftime
I-O	in-to-out
Jm	Jamila
Jm-Vocab	Jamila vocabulary
Jz	jazz
L	left
L-dom	left-dominant
LHF	left-hip-flexor or left hip flexor
Lk	lock
LoAb	lower-ab or lower ab
LoB	lower-back or lower back
Lx	left-cross or left cross (cymbals)
M	middle
O-I	out-to-in
Pt	point
Pv	pelvic
Pvt	pivot
qdt	quadrupletime
qt	quartertime
Rc	ribcage (can also use abbreviation Rib or rib)
R	right
R-dom	right-dominant
RHF	right-hip-flexor or right hip flexor
Rx	right-cross or right cross (cymbals)
S	side
Sf	soft
Sft	shift
Sh	shimmy
SL	side-left
Sp	spin

SR	side-right
sxt	sixthtime
St	step
U	up or upper
UAb	upper-ab or upper ab
UB	upper-back or upper back
ub	upbeat
U-D	up-to-down
T	Together (used only for cymbals)
Tn	turn
Tq	taqsim
Ts	timestamp
Tv	travel
Tw	twist(s)
V	V(s)
Vb	vibration
Wk	walk
Wt or wt	weight (placement)
Z or z	zagat, sagat, or cymbals

Abbreviations

Abbreviations are written in lowercase letters, although the first letter(s) may be capitalized. Examples:

- correct: ext-hip-cir or ext hip cir
- correct: Ext-Hip-Cir or Ext Hip Cir
- correct: Ext-hip-cir or Ext hip cir
- incorrect: EXT-HIP-CIR or EXT HIP CIR

Abbreviations	Meaning
Alt or alt	alternate, alternating
No abbreviation	arm wave(s)
Beg or beg	beginning
Cir or cir	circle(s)
Ct(s) or ct(s)	count(s)
Diag or diag	diagonal
Dmd or dmd	diamond
Dom or dom	dominant
Ext or ext	exterior
Ext-hip-cir or ext hip cir	exterior hip circle(s) or exterior-hip-circle(s)
Ext-hip-½-cir or ext hip ½ cir	exterior hip half circles or exterior-hip-half-circle(s)
Ext-Rc-cir or ext Rc cir	exterior ribcage circle(s) or exterior-ribcage-circle(s)

Ext-Rc-½-cir or ext Rc ½ cir	exterior ribcage half circle(s) or exterior-ribcage-half-circle(s)
Ext-hip-sq or ext hip sq	exterior hip square(s) or exterior-hip-square(s)
Ext-Rc-sq or ext Rc sq	exterior ribcage square(s) or exterior-ribcage-square(s)
See foot symbols	foot / feet
No abbreviation	glute(s)
Hex or hex	hexagon(s)
Int or int	interior
Int-hip-cir or int hip cir	interior hip circle(s)
Int-hip-½-cir or int hip ½ cir	interior hip half circles(s) or interior-hip-half-circle(s)
Int-Rc-cir or int Rc Cir	interior ribcage circle(s) or interior-ribcage-circle(s)
Int-Rc-½-cir or int Rc ½ cir	interior ribcage half circle(s) or interior-ribcage-half-circle(s)
Int-hip-sq or int hip sq	interior hip square(s) or interior-hip-square(s)
Int-Rc-sq or int Rc sq	interior ribcage square(s) or interior-ribcage-square(s)
Oblq or oblq	oblique(s)
Oct or oct	octagon(s)
Opt or opt	optional
Pyr or pyr	pyramid(s)
Rib or rib	ribcage (can also use symbol Rc)
Rev or rev	reverse
Sgl, sgl, Sgls, or sgls	single(s)
Sgl-slg-¾	single-single-¾
Sq or sq	square
Und or und	undulation(s)
Vocab or vocab	vocabulary

Foot Symbols

The underline (_) and carat (^) represent flat or releve ***only as part of the designated foot symbols provided here***. You may write the footwork out (R foot flat, L foot releve) or use symbols (L_R^), but be consistent throughout a single document. Examples:

- Correct: Wk L_R^ Tv F ft db R.
- Correct: GV Feet_ Tv SR qt db L
- Incorrect: GV_ TV SR qt db L

Symbols	Meaning
L_	left foot flat
L^	left foot releve
R_	right foot flat
R^	right foot releve
L_R_	both feet flat

Feet_	both feet flat
L^R^	both feet releve
Feet^	both feet releve
L_R^	L foot flat, R releve
L^R_	L foot releve, R flat

Stage, Clockface, Gridwork Symbols

Symbols	Meaning
Ustg	up-stage
UstgL	up-stage-left
UstgR	up-stage-right
Dstg	down-stage
DstgL	down-stage-left
DstgR	down-stage-right
Cstg	center-stage
CstgL	center-stage-left
CstgR	center-stage-right
boxF	Personal-Box-Front
boxFR	Personal-Box-Front-Right
9:00cf	9 o'clock (clockface)
2:30cf	2:30 o'clock
box2:30	2:30 o'clock on personal box
stg2:30	2:30 o'clock on stage
Gstg1 (2-9)	Stage Grid 1
Gaud1 (2-9)	Audience Grid 1
Gaudstg1 (2-9)	Audience-on-Stage Grid 1
Gstgaud 1 (2-9)	Stage-in-Audience Grid 1
YXp	Frontal plane
YZp	Sagittal plane
XZp	Transverse plane

Syntax

Commands and directions are written in the following syntax: Movement, direction (if any), timing, downbeat. Examples:

- Int-hip-sq CCW *ht* db F
- Tw *ft* db R
- Wk flat F *ht* db R

Counts

Counts are designated in box brackets as shown below.

- Correct: Alt int-hip-sq CW qt db F [8 cts]
- Correct: Alt int-hip-sq CCW ht db B [1-8]
- Basic-Egyptian [8 counts]
- Incorrect: Alt int-hip-sq CW qt db L (8cts)
- Incorrect: Alt int-hip-sq CW qt db B {1-8}
- Incorrect: Basic Egyptian (8 counts)

Parentheses designate referential counts. For example, to designate just the & before count 1, you might write [&(1)].

Finger Cymbals

Finger cymbals are hyphenated and designated in box brackets as shown below. Advanced material will be provided separately.

- Correct: 3-1-3-1-3
- Correct: [3-1-3-1-3]
- Correct: z[3-1-3-1-3] A lowercase z may **proceed** a pattern if needed to prevent confusion between designated cymbal patterns and counts.
- Incorrect: 31313
- Incorrect: 3,1,3,1,3
- Incorrect: (3-1-3-1-3)
- Incorrect: {3-1-3-1-3}
- Incorrect: [3-1-3-1-3]z

Finger cymbal modifications are placed outside the box brackets.

- Correct. [3-1-3-1-3]L. The default cymbal pattern is R-dom; adding L after the brackets means the pattern is played L-dom.
- Correct. [3-1-3-1-3]L, Rx. This indicates the pattern will be played L-dom, and the R hand will cross over to play the L (3 cymbal pattern).
- Redundant: [3-1-3-1-3]R. The default cymbal pattern is R-dom; adding the R after this pattern is redundant and might be potentially confusing as the reader will wonder why you chose to emphasize the default.

Salimpour Vocabulary Shorthand

When written in shorthand, step names are hyphenated as below. The shorthand terms are symbols, not abbreviations, so they must be written exactly as they appear below. The symbol Jm can be added, for clarity, when designating a Vocabulary format step. As an example, for Zanouba, which is a Vocabulary stylized grapevine, you would write Jm-GV to designate the Vocab stylization.

When writing a step in full without abbreviations, use hyphens (as demonstrated below) or not. Maintain consistency within a single document. Examples: Twist-Step, Reverse-Twist-Step, Twist Step, Reverse Twist Step.

Reverse Steps

In the Jamila vocabulary, reverse means mirror image. When documenting a reverse Jamila step in nomenclature shorthand, use “Rev” with a capital “R” and a hyphen as a prefix to the step name.

- Correct: Rev-Maya.
- Incorrect: rev-Maya
- Incorrect: REV-Maya.

Basic Egyptian Family (BsE-Fm)

BsE	Basic-Egyptian
BsE-BWk	Basic-Egyptian-Backwalk
BsE-Wk-w/Pvt	Basic-Egyptian-Walk-with-Pivot
BsE-Wk-w/Pvt-Ang	Basic-Egyptian-Walk-with-Pivot-on-an-Angle
Bow-St	Bow-Step
St-F-B-F	Step-Forward-Back-Forward
BsE-w/Full-Sp	Full-Spin-with-Basic-Egyptian
BsE-w/Open-Sp	Open-Spin-with-Basic-Egyptian
Ghawazee	Ghawazee
Pvt-Sft-St	Pivot-Shift-Step
Pvt-Sft-St-w/1/2-Tn	Pivot-Shift-Step-with-a-Half-Turn
Tw-St	Twist-Step
Tw-St-w/Leg-Lift	Twist-Step-with-a-Leg-Lift
Sync-Pvt-Sft-St	Syncopated-Pivot-Shift-Step
Pvt-Sft-St-w/Full-Sp	Pivot-Shift-Step-with-Full-Spin
Pvt-Sft-St-w/Open-Sp	Pivot-Shift-Step-with-Open-Spin
V-St	V-Step
V-St-w/Sp	V-Step-with-Spin

V-St-w/Pvt-Sft-St	V-Step-with-Pivot-Shift-Step
V-St-w/Pvt-Sft-St-&-Sp	V-Step-with-Pivot-Shift-Step-and-Spin
CCW-Pvt-ht	CCW-Pivot-halftime
CCW-Pvt-ft	CCW-Pivot-fulltime
CCW-Pvt-dt	CCW-Pivot-doubletime
CCW-Pvt-1U-1D	CCW-Pivot-One-Up-One-Down
CCW-Pvt-w/Leg-Lift	CCW-Pivot-with-Leg-Lift
Stomp-St	Stomp-Step
CCW-Pvt-Sp	CCW-Pivot-Spin
Whip-Sp-w/Tw	Whip-Spin-with-Twist
5-Ct	Five-Count
5-Ct-w/1/2-Sp	Five-Count-with-Half-Spin
5-Ct-w/Full-Sp	Five-Count-with-Full-Spin
4-Ct	Four-Count
X-St	X-Step

Arabic Family (A-Fm)

A1	Arabic-1
A2	Arabic-2
A3	Arabic-3
A4	Arabic-4
Tunisian	Tunisian
8-Ct	Eight-Count

Persian Family (P-Fm)

P1	Persian-1
P2	Persian-2
P3	Persian-3
P4	Persian-4
P5	Persian-5
P6	Persian-6

Khaleegi Family (K-Fm)

K1	Khaleegi-1
K2	Khaleegi-2
K3	Khaleegi-3
K4	Khaleegi-4
K5	Khaleegi-5

Running Choo-Choo Family (Run-Choo-Fm)

Run-Choo	Running-Choo-Choo
4F4B	4-Forward-4-Back
2F2B	2-Forward-2-Back
1F1B	1-Forward-1-Back
FMMB	Forward-Middle-Middle-Back
BMMF	Back-Middle-Middle-Forward
Jm-GV	Zenouba

Shimmy Family (Sh-Fm)

Sgls-U-ht	Singles-on-the-Up-halftime
Sgls-U-ft	Singles-on-the-Up-fulltime
Choo	Choo-Choo
Sh-Sp	Shimmy-Spin
Stomp-St-w/Sh	Stomp-Step-with-Shimmy
Algerian-Sh	Algerian-Shimmy
4-4-Sh	Four-Four-Shimmy
Sgls-D	Singles-on-the-Down
Ahmad-Sh	Ahmad-Shimmy
¾-Sh (¾-U)	¾-Shimmy, ¾-on-the-Up
F&B&-Wk234	Forward-and-Back-and Walk-2-3-4
¾-Sh-Sp	¾-Shimmy-Spin
3/4-Sh-w/Tw	¾-Shimmy-with-Twist
123&	One-Two-Three-And
¾-Flamenco	¾-Flamenco
Samiha	Samiha

Debke Family (Dk-Fm)

Dk1	Debke-1
Dk2	Debke-2
Dk3	Debke-3
Dk4	Debke-4
Dk5	Debke-5

Salaam Family (Salaam-Fm)

Greeting-St	Greeting-Step
Salaam-St	Salaam-Step

Brush-St	Brush-Step
Bounce-St	Bounce-Step
Salaam-St-Cir	Salaam-Step-in-a-Circle
Horse-St	Horse-Step

Taqsim Family (Tq-Fm) and Head Movements

Bs-Tq	Basic-Taqsim
Rev-Bs-Tq	Reverse-Basic-Taqsim
Maya	Maya
Rev-Maya	Reverse-Maya
Cir-St	Circle-Step
Crescent-St	Crescent-Step
Crescent-St-w/Pv-Lks	Crescent-Step-with-Pelvic-Locks
Turkish-Wk	Turkish-Walk
Turkish-BWk	Turkish-Backwalk
Pyr-St (Suzi-Q)	Pyramid-Step (Suzi-Q)
Goosh-St	Goosh-Step
Goosh-Sp	Goosh-Spin
F8-BWk	Figure-Eight-Backwalk
Rc-F8-&-Rc-Lks	Ribcage-Figure-Eights-and-Chest-Locks
F-S-Around-Crescent	Forward-Side-Around-Crescent

Spins and Turns

The terms spin and turn are used synonymously and interchangeably. When calling out commands, the turn can be listed first or second; as an example, it is correct to speak either “Basic Egyptian with Open Spin” or “Open Spin with Basic Egyptian”; the same is true for steps when written in longhand without abbreviation. However, when documenting steps in writing using the abbreviated format, the primary move is written first, followed by the turn.

- Correct: BsE-w/Open-Sp.
- Incorrect: Open-Sp-w/BsE.

3-St-Tn (Full-Sp)	Three-Step-Turn (Full-Spin)
Open-Sp	Open-Spin
4/4-Sp	4/4-Spin
2/4-Sp	2/4-Spin
Diag-2/4-Sp	Diagonal-2/4-Spin
Centrifugal-Sp	Centrifugal-Spin
O-U-O-D-Sp	Out-Up-Out-Down-Spin
I-O Spin	In-Out-Spin

Salimpour Vocabulary Steps

Key: Shaded areas denote 200+ level content. Designated arms apply to the 100 level.

Basic Egyptian Family

Basic Egyptian (L1-5th)
Basic Egyptian Backwalk (L1-5th)
Basic Egyptian Walk with Pivot (L1-5th)
Basic Egyptian Walk with Pivot Angled (L1-5th)
Bow Step (default)
Step Forward-Back-Forward (L1-2nd)
Full Spin with Basic Egyptian (L1-2nd)
Open Spin with Basic Egyptian (L1-2nd&5th)
Pivot Shift Step (L1-5th)
Half Turn with Pivot Shift Step (L1-5th)
Ghawazee
Twist Step (L1-2nd)
Twist Step with Leg Lift (L1-2nd)
Syncopated Pivot Shift Step
Full Spin with Pivot Shift Step
Open Spin with Pivot Shift Step
V Step
V Step with Spin
V Step with Pivot Shift Step
V Step with Pivot Shift Step & Spin
CCW Pivot Halftime (L1-5th)
CCW Pivot Fulltime (L1-5th)
CCW Pivot Doubletime (L1-5th)
CCW Pivot: One Up, One Down (L1-5th)
CCW Pivot with Leg Lift (L1-5th)
Stomp Step
CCW Pivot Spin
Whip Spin with Twist
Five Count (L1-2nd)
Five Count with Half Spin (L1-2nd)
Five Count with Full Spin (L1-2nd)
Four Count
X Step

Arabic Family

Arabic 1-4 (L1-5th)
Tunisian
Eight Count

Persian Family

Persian 1-6

Khaleegi Family

Khaleegi 1-5

Running Choo-Choo Family

Running Choo-Choo (L1-4th)
4 Forward, 4 Back (L1-4th)
2 Forward, 2 Back (L1-4th)
1 Forward, 1 Back (L1-4th)
Forward, Middle, Middle, Back (L1-4th)
Back, Middle, Middle, Forward (L1-4th)
Zanouba (default)

Shimmy Family

Singles on the up Halftime (L1-5th)
Singles on the up Fulltime (L1-5th)
Choo-Choo
Shimmy Spin
Stomp Step with Shimmy
Algerian Shimmy
Four-Four Shimmy
Singles on the Down
Ahmad Shimmy
3/4 Shimmy: 3/4 on the Up
F-and-B-and Walk-2-3-4
Three Quarter Shimmy Spin
Three Quarter Shimmy with Twist
One, Two, Three, And
Three Quarter Flamenco
Samiha

Salaam Family

Greeting Step
Salaam Step
Brush Step
Bounce Step
Salaam Step in Circle
Horse Step

Debke Family

Debke 1 (basic)
Debke 2 (F & B &)
Debke 3 (chasse swing)
Debke 4 (brush stomp)
Debke 5 (hop heel dig)

Taqsim Family

Basic Taqsim (L1-5th)
Reverse Basic Taqsim (L1-5th)
Maya (L1-2nd)
Reverse Maya (L1-2nd)
Circle Step (L1-2nd)
Crescent Step (L1-2nd)
Crescent Step with Pelvic Locks
Turkish Walk
Turkish Backwalk
Pyramid Step / Suzi Q
Goosh Step
Goosh Spin
F8 Backwalk
Rib Figure Eights & Chest Locks

Spins

Three-Step Turn (Full Spin) (L1-2nd)
Open Spin (L1-2nd)
4/4 Spin (L1-2nd)
2/4 Spin (L1-2nd)
Diagonal 2/4 Spin
Centrifugal Spin
Out-Up-Out-Down Spin
In-Out Spin

Head Movements

Forward, Side, Around, Crescent

Finger Cymbals by Level

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For Fundamentals and Foundations

- *All patterns to be played alone, drilling in home position or at the barre, and traveling with movements.*
- *Build strength and precision by regular practice. All finger cymbal patterns to be played right and left hand dominant.*

Fundamentals 1 and 2 Patterns (100 Level)

- Alternating Singles: quartertime, halftime, fulltime
- 3s (Longa): halftime, fulltime
- 3-1-3-1-3
- 7s
- 3-3-7
- 3-7-3
- Running 5s
- 3-5-5
- 5-5-3
- 3-5-1-3
- 3-1-5-3
- R-L-RL

Foundations 1 and 2 Patterns (200 Level)

- 4s
- 4-1-4-1-4
- 4-4-7
- 4-7-4
- 4-5-5
- 5-5-4
- 4-5-1-4
- 4-1-5-4
- Alternating 4s & 5s
- R-L-RL
- 2s
- 2-1-2-1-2
- 2-2-7
- 2-7-4
- 2-5-5
- 5-5-2
- 2-5-1-2
- 2-1-5-2
- 3s LRT
- 3-1-3-1-3 with LRT
- 7s LRT
- 3-3-7 with LRT
- 3-7-3 with LRT
- 5s LRT
- 3-5-5 with LRT
- 5-5-3 with LRT
- 3-5-1-3 with LRT
- 3-1-5-3 with LRT
- LRR
- RLRR-LRLL
- LRR-LRR-LR
- LRRx4 & 4
- Rx
- Lx
- Claps
- 6s
- Running 7s
- 10s
- 2-6
- 2-6-10
- 4-4-10
- 7-1-3-3
- 2-6-10-7-1-3-3
- Moori
- Karshilama x 4
- Waheda
- 1-5-5-3-3-3

Documenting Choreography

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Where to Start

For official choreographies and assignments, students are required to submit their typed work using the nomenclature and choreography templates. Use these resources:

- Nomenclature Key
- Choreography Template

Simple Version

The Choreography Template consists of content lines. Below is an example of a very basic choreography template. This basic template represents the most commonly used lines. The template may be presented in several ways; see the examples provided in this document.

Phrase Title [# of cts]
Feet:
Hips:
Torso:
Arms:
Z:

Advanced Version

For more advanced choreography and assignments, additional lines may be required. Include and exclude lines as needed to effectively describe your phrase.

Phrase Title [# of cts]
Steps: See below for explanation.
Feet: Foot placement and traveling patterns.
Body: Optional line that may change location in template based on context
Hips:
Hips2:
Torso:
Torso2:
Arms:
Z: note that “Cymbals:” may be used instead of Z for zagat
Notes: If additional clarification or reference is needed.
Emo: See below for explanation.
Staging: See below for explanation.
Music: Optional; separate line or column to right of notes; see below.

Staging & Emotional Intent Grid

For advanced choreography and assignments, students may be required to add a Staging and Emotional Intent Grid. As a standard School practice, whether asked to complete an assignment using all or only part of a grid, students are required to include the full grid. The grid is included as a column to the right of the choreography notes. When using the grid, students have the option to further clarify the grid by including these additional lines: Emo and Staging. Additional grid work information is explained in class and workshops.

Predominant Layers

When layering two movements, the move listed first is assumed to be the dominant layer (dom). In the rare situation where the dominant layer is not listed first, students may include the designation "dom" in parentheses (dom) following the applicable move. Advanced students may apply percentages in parentheses immediately following each layer to specifically delineate the energy assigned to hips and torso layers.

Describing Vocab Steps

When using Vocab steps, the Steps line can be added to the beginning of the Choreography template list. The Steps line serves as a brief, single line overview of the Vocab steps used. The Steps line is used in two specific ways.

1. Providing a brief overview of the steps used in the phrase or combination. The Steps line is used as a means to provide a brief overview of what will be described in detail in the lines below. As an example, this allows you to describe variants of Vocab moves in Suhaila format language while maintaining the connection to the Vocab roots. The four examples below provide examples of how the Steps line might be used. For each example, you would include the rest of the template to outline feet, hips, upper body, cymbals, etc. Keep this line very simple; you have the rest of the template to explain what you mean.
    a. Steps: Tw-St layered on Zanouba. Explanation: Twist Step will be the dominant step in the layering as it is listed first.
    b. Steps: Includes A1, 4F4b. Explanation: This phrase outlines which steps are used and described below.
    c. Steps: Inspired by Samiha and Bounce-St. Explanation: "Inspired by" is used when the variation of a step is so far removed from the original that it might not be recognizable.
    d. Steps: Includes Zanouba and Tw-St (sentiment). Explanation: This phrase tells you that these two steps will be included in some way in

the phrase and that the overall phrase will have the sentiment of the Twist Step.

2. Using a Vocab step default without variation. In such simple cases that require no further clarification, the Steps Line alone may be used including counts. This option is very rarely used. If your description takes up more than one line or you are in doubt, revert to #1 above and use the full template to describe the move.

Vocab Sentiments

Vocab steps and step families have inherent sentiments that are taught and explained in classes and workshops. When varying, combining, and layering Vocab steps with Suhaila format or other Vocab steps, remember the steps have default steps and default sentiments. When applicable, the governing sentiment is noted by writing "sentiment" in parentheses after the move. If the governing sentiment covers this entire phrase, it can be identified in the Steps template line. If it is more complicated and switches throughout the phrase, then the governing sentiment can be noted in the detailed lines of the templates (hips, torso, etc.).

Template Examples including Gridwork

Choreography Template Example 1 *Grid* *Music*
Musical cues are represented in a 3rd column.

Phrase Title [# of cts]
Feet:
Hips:
Torso:
Arms:
Head/Eyes:
Cymbals:
Notes:
Emo:
Staging:
Music: as a line or as a rightmost 3rd column

7	8	9
4	5	6
1	2	3
1	2	3
4	5	6
7	8	9

Optional musical queues

Phrase Title [# of cts]

- Steps:
- Feet:
- Hips:
- Torso:
- Torso2:
- Arms:
- Cymbals:

7	8	9
4	5	6
1	2	3
1	2	3
4	5	6
7	8	9

Optional musical queues

Choreography Template Example 2 *Grid*
Musical cues are represented in the last line of the template.

Phrase Title [# of cts]
Feet:
Hips:
Hips 2:
Torso:
Arms:
Cymbals:
Music: optional musical queues, notes, and reference.

7	8	9
4	5	6
1	2	3
1	2	3
4	5	6
7	8	9

Combo Examples Using Nomenclature

Diamond Accents [16 cts]
Feet: Jz-1 facing L diag, R releve w/demi-plie [(1)&(2)]
Hips: hold [1-2]; F8 B-F qt db R [3-4]; alt dmd B dom CW ht db F w/alt sgls ft db R [5-16]
Torso: Rc F8 F-B qt db L [3-4]; und D-U ht db LoAb [5-16]
Arms: High V

A3 and 2F2B Footwork [8 cts]
- Feet: A3: flat-ball-ball-ball ht db R [1-4]; 2F2B: L flat, R releve, travel R ft db L [&(5)-8]
- Hips: F8 B-F ht db R [3-4]; alt sgls ft db L [5-8]
- Arms: Arm wave I-O ht db R [1-8]
- Z: [3-1-3-1-3]L

Phrase Title [8 cts]
Feet: walk F ht db R [1-4], pas de bouree ft db R [5-6], pas de bouree turn ft db L [7-8]
Hips: alt 3/4 slgs dt db R [1-2], int hip cir CW ft db L [3-6], Pv Lk ft db B [7-8]
Torso: Und U-D ft db UB [1-6], Und D-U ht db LoAb [7-8]
Arms: Arm wave I-O ht db R [1-8]
Cymbals: Moori

Nomenclature Examples for Layering Combinations

For advanced Homework Assignments students are often asked to combine and layer specific elements. The following are examples that use typically assigned combinations. In these cases, the assignment is used as the phrase title.

Example 1

3 Vocab Steps in 8 cts [8 cts]

- Steps: CCW-Pvt-1U-1D [1-2], 3/4-Up [3-4], Full-Sp-w/Pvt-Sft-St [5-8]
- Z: 3-3-7 [1-4], 3-1-3-1-3 [5-8]

Example 1 Analysis

- In the example above, the steps and counts are listed on the Steps line (with no other lines required) because the exact default steps are being used without any variation or needed clarification. This is simple and straightforward.
- If there had been one small change from the default, one or more additional lines would be required.

Example 2

Layering Vocab and Suhaila formats [8 cts]

- Steps: 5-Ct layered with alt int hip sq and opt Rc Lks
- Feet/Arms: 5-Ct [1-8]
- Hips: alt int hip sq CW ht db F [1-8]
- Torso (opt): Rib locks ht db F [1-8]
- Z: 4-4-10

Example 2 Analysis

- The example above demonstrates that even what might seem like a very straightforward phrase benefits from the addition of several template lines to clarify what is meant. Because 5-Ct is primarily a footwork pattern without hipwork and because this combination uses the default, you don't need to add more detail for the feet.
- Too much information or redundant information can be more confusing than insufficient information.
- Remember that Vocab steps have an assigned sentiment and stylization.

Example 3

Vocab Layered on Vocab with sentiments [8 cts]
Steps: Algerian-Sh with the upper body and sentiment of A1[1-8]
Z: Running 4s and 5s

Example 3 Analysis

- This is a good example for demonstrating that Vocab steps can't be dismantled into spare parts to be used without understanding the intention for a step. A1 is about the footwork which generates the upper body movement. If you remove the footwork, which is the base of that move, then you are left with an undulation. Layering with an undulation is not layering with A1.
- Does the Algerian-Sh include the Algerian-Sh upper body but with the sentiment of A1? Does this mean Algerian-Sh feet and hipwork but with the upper body of A1? But if you mean the upper body of A1, how does that work without the intention of the A1 footwork that generates that movement?

Example 3 Revised
This revised version provides better context
Vocab Layered on Vocab with sentiments [8 cts]
Steps: Algerian-Sh, A1 (sentiment)
Feet: Touch-step ht db R in releve [1-8]
Hips: Alt glutes dt db L [1-8]
Torso: Und U-D ft db UB [1-8]
Arms: Back of R hand over mouth, palm facing out, L arm in mod-2nd [1-8]
Z: Running 4s and 5s
Note: Arms emphasize the coy, shy feeling of A1, even though lower body is performing Algerian-Sh.

Choreography & Combo Templates

Suhaila International, Salimpour School, & SSIOE

Choreography

Choreography Template A provides the options for documenting any choreography from basic to complex. As with many things, both creating a choreography and then documenting a choreography are special skills.

When documenting a choreography:

- Be consistent throughout a single document. If you use nomenclature or spell out things out, maintain the same approach throughout a document.
- Use the nomenclature syntax for clarity.
- Be careful about overexplaining or redundancy.
- Use only those options that are necessary.

Combos - Foundations (200-Level) Assignments

In the Foundations level, the assignment goal is for dancers to begin learning how to document their combinations using simplified templates: B & C.

- Template B - Foundations 1 (201) Combinations
- Template C - Foundations 2 (202) Combinations

NOTE: *Combo Template Examples do not have as many variations as Template A. Follow B & C carefully, taking note and using bolds, underlines, etc. exactly as shown in the examples.*

Combination Graded Elements

- Nomenclature
- Formatting
- Bolds
- Underlines
- Punctuation
- Command Placement
- Spacing
- Spelling

TEMPLATE A: Choreography

Choreography Name
Choreographer, Year
"Track Name," from *Album Name*

Emotional Perspective: Notes go here.
Other notes: Time or counts before entrance. Entrance direction.

Music and Dance Phrase Outline

Counts	Detail #	Music Phrase / Section Summary	Cymbals

A. Rhythm / Verse / Chorus

1. Section Summary [8 cts]
Step: Jamila Steps go here [1-4], Jamila Steps go here [5-8]. If Default Only.
Feet: Steps go here [1-4], more notes [5-6], and more, with commas between ***if needed*** [7-8].
Hips: Steps go here [1-8].
Hips 2: Steps go here [1-8].
Torso: Steps go here [1-8].
Torso 2: Steps go here [1-8].
Arms: Steps go here [1-8].
Head: Steps go here [1-8].
Eyes: Steps go here [1-8].
Z: 3-1-3-1-3 [1-4], 3-3-7 [5-8].
Notes: Steps go here [1-8].
Emotion:
Staging: Steps go here [1-8].
Music: Steps go here [1-8].
Notes: Steps go here [1-8].

TEMPLATE B - 201 Homework Combo Example

Music and Dance Phrase Outline

Counts	Detail #	Section Summary	Cymbals
1 x 8	1	Walk & Rib Cir	3-1-3-1-3
1 x 8	2	Cross Touch	3-3-7
1 x 8	3	Grapevine & Twists	[3s] L
1 x 8	4	Chasse	4-1-4-1-4
1 x 8	5	Pas-de-bouree & Push Turn	3-5-5

1. Walk & Rib Circles [8 cts]
Feet: Wk^, Tv F, ht db R [1-8]
Torso: Rc cir, CW, ft db F [1-8]
Arms: mod-2nd [1-8]
Z: 3-1-3-1-3 [1-8].

2. Cross Touch [8 cts]
Feet: Cross touch Tv B qt db R [1-8]
Torso: Und U-D ft db UAb [1-8]
Arms: Hands behind head [1-8]
Z: 3-3-7 [1-8].
Notes: slight bounce ft db D in U body

3. Grapevine & Twists [8 cts]
Feet: GV^ Tv CW cir to end face B, ht db L [1-8]
Torso: H
Hips: Tw ft db R
Arms: mod-2nd
Z: [3s]L [1-8].

4. Chasse [8 cts]
Feet: Face B, Chasse^ B to Dstg ft db L [1-8]
Hips: Alt 3/4s ft db L [1-8]
Head: Alt; Looks over shoulder to F, qt db L [1-8]
Arms: mod-2nd [1-8]
Z: 4-1-4-1-4 [1-8]

5. Pas-De-Bourree & Push Turn [8 cts]
Feet: Pas-de-bouree (Tn CCW to face F) ft db L [1-4], Push-Tn CW, ht db L [5-8]
Hips: Int hip cir CCW ft db F [1-8], Hip slide ht db L [5-8]
Arms: mod-2nd [1-8]
Z: 3-5-5 [1-8]

TEMPLATE C - 202 Homework Combo Example

Music and Dance Phrase Outline

Counts	Detail #	Section Summary	Cymbals
1 x 8	1	FMMB	3-1-3-1-3
1 x 8	2	Tw-St	3-3-7
1 x 8	3	5-Ct	[3s] L
1 x 8	4	Pvt-Sft-St	3-1-3-1-3
1 x 8	5	Pvt-Sft-St-w/Open-Sp	[3-5-5] Rx, L
1 x 8	6	Zenouba	7s

1. Forward Middle Middle Back [8 cts]
Step: FMMB [1-8]
Z: 3-1-3-1-3 [1-8].

2. Twist Step [8 cts]
Step: Tw-St [1-8]
Z: 3-3-7 [1-8].

3. Five Count [8 cts]
Step: 5-Ct [1-8]
Z: [3s]L [1-8].

4. Pivot Shift Step [8 cts]
Step: Pvt-Sft-St Tv F [1-8]
Z: [3-1-3-1-3[L,Rx [1-8]

5. Pivot-Shift-Step-with-Open-Spin [8 cts]
Step: Pvt-Sft-St-w/Open-Sp [1-8]
Z: 3-5-5 [1-8]

6. Zenouba [8 cts]
Step: Zenouba [1-8]
Z: 7s [1-8]

Suhaila’s Grid - Stage & Audience

Suhaila International, Salimpour School, & SSIOE

Audience		
7	8	9
4	5	6
1	2	3
1	2	3
4	5	6
7	8	9
Stage		

Audience Cast Grid Example

Suhaila International, Salimpour School, & SSIOE

Student example of a Personal Audience Grid. The grid includes

- the numbers
- specific person in each box
- specific emotion related to that person

Audience		
7 Tea (dance friend) *Hopeful*	8 Mark (ex-boyfriend) *Angry*	9 Ilana (dance friend) *Relieved*
4 Katy (friend) *Weepy*	5 Sena (sister) *Hurt*	6 Zoe (close friend) *Vulnerable*
1 Eda (ex best friend) *Suspicious*	2 Mom *Longing*	3 Igor (ex friend) *Scared*

Salimpour School Combo & Choreo homework template

(Title, Music, Artist, Choreographer….)

Music and Dance Phrase Outline

Counts	Detail #	Music Phrase / Section Summary	Finger Cymbals

1. **Section Summary (8 cts)**

Step: Jamila Steps go here [1-4], Jamila Steps go here [5-8]. If Default Only.
Feet: Steps go here [1-4], more notes [5-6], and more, with commas between if needed [7-8].
Hips: Steps go here [1-8].
Hips 2: Steps go here [1-8].
Torso: Steps go here [1-8].
Torso 2: Steps go here [1-8].
Arms: Steps go here [1-8].
Head: Steps go here [1-8].
Eyes: Steps go here [1-8].
Z: 3-1-3-1-3 [1-4], 3-3-7 [5-8].
Notes: Steps go here [1-8].
Emotion:
Staging: Steps go here [1-8].
Music: Steps go here [1-8].

7	8	9
4	5	6
1	2	3
1	2	3
4	5	6
7	8	9

2. **Section Summary (8 cts)**

Step: Jamila Steps go here [1-4], Jamila Steps go here [5-8]. If Default Only.
Feet: Steps go here [1-4], more notes [5-6], and more, with commas between if needed [7-8].
Hips: Steps go here [1-8].
Hips 2: Steps go here [1-8].
Torso: Steps go here [1-8].
Torso 2: Steps go here [1-8].
Arms: Steps go here [1-8].
Head: Steps go here [1-8].
Eyes: Steps go here [1-8].
Z: 3-1-3-1-3 [1-4], 3-3-7 [5-8].
Notes: Steps go here [1-8].
Emotion:
Staging: Steps go here [1-8].
Music: Steps go here [1-8].

7	8	9
4	5	6
1	2	3
1	2	3
4	5	6
7	8	9

Suhaila Salimpour School of Dance

Personal Choreography – Improvisation Weeklong 2015

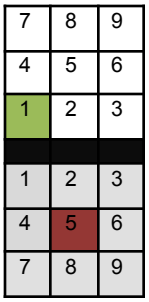
Mawaoud by Abdel Halim Hafez

Live recording cut [Sara's prime cuts]
Title meaning : I have been promised / Accustomed
Spine : « Life isn't about waiting for the Storm to pass, it's about Learning to dance in the rain »

	SECTION 1: INSTRUMENTAL SLOW	NOSTALGIC

1. Dmd accents [16 cts] — Heavy drum beat

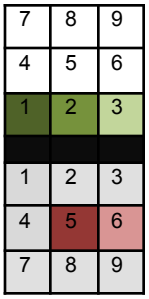
- **Feet:** Jz-1st face L diag, R relevé w/ demi-plié [(1)&, (5)&].
- **Hips:** hold [1-2], F8 B-F *qt* db R [3-4], alt dmd B dom CW *ht* db F w/ alt sgl *ft* db R [5-16].
- **Torso:** Rc Lk *ft* db F [&2], hold [3-4], und D-U *ht* db LoAb [5-16].
- **Arms**: B head, elbows F.
- **Emoting**: 1 - reminiscent pain - in 1 is Olivier who grounds me.



2. Grapevine with *dt* and arms B [8 cts] — Verse 1: Q

- **Feet:** grapevine flat foot *ht* db L traveling in arch to R diag [1-7], touch R relevé in 1st [8].
- **Hips:** sgl *dt* db L [1-6].
- **Body:** und U-D *ht* db UB [1-6]. Und D-U *ht* db LoAb face FL diag [7-8]. Head release [(8)&].
- **Arms:** B head, elbows pointing angling according to GV.
- **Emoting**: 1-2-3 - apprehension - get confidence from trusted people.

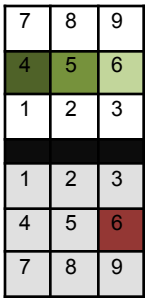
Accordion



3. Ext hip cir with Salaam-St-Cir arms [8 cts] — Verse 1: Q

- **Feet:** R foot opens to Jz-2nd [1], hold [2-6], wt on R foot with L foot released to follow F8 [7-8].
- **Hips:** ext hip cir CW *et* db F [1-6], L hip F8 B-F *ht* db B [7-8].
- **Hips 2:** sgl *dt* db L [1-6].
- **Arms:** L B head, R arm opens CW to end B head and L opens to finish on R elbow [1-6], hold [7-8].
- **Emoting**: 4-5-6 – start story telling to the young ones.

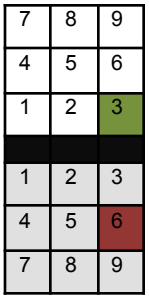
Accordion



4. F8-BWk in CW cir [8 cts]

Verse 1: A

- **Feet:** alt sync touch-st *ht* db L foot turned in [1-6], L flat [7], hold R relevé [8].
- **Hips:** quarter F8 F-B *ft* db L [1], half ext hip cir B dom CCW *ht* db B [2], rev [3-4], repeat first 2 cts [5-6], hold [7-8].
- **Torso:** alt sync und U-D *ft* db LoAb [1-8].
- **Body:** CW turn on oneself by ¼ turns starting facing stage R [1-8].
- **Arms:** lower D alongside body palms flexed [1-6], then mod-2nd [7-8].
- **Emoting**: 6-3 – life can be a bitch and a vicious cir.

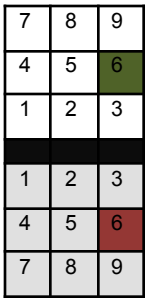


Accordion: violin

5. Rev-Maya and U body release [8 cts]

Verse 1: A

- **Feet:** Jz-1st [1-8].
- **Hips:** F8 D-U *ft* db R [1-8].
- **Torso:** hold [1-6], CCW U body cir *ht* db F [7-8].
- **Arms:** low V palms U [1-6], arms cir CW D-O to B head [7-8].
- **Emoting**: 6 – powerless - I am sorry I can't make things better



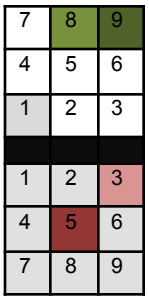
Violin

6. Reverse #2 - #5 [32 cts] [finish #5 w/ R leg passé and arms 4th]

REPEAT

7. Fast feet, Stomp-St & knots: F8-und and Pv Lk [16 cts]

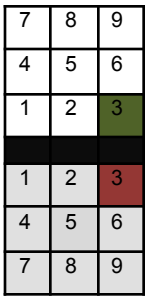
- **Feet:** travel to FR diag w/ chasse S *ft* db R [1-2], pas de bourré *ft* db L ending L flat [&3&], R foot brushes [4] and stomps in jazz 1st with wt shift [4&], hold [5-8], shift wt to L foot 2nd R foot tendu [9], hold [10-16].
- **Hips:** hold [1-4], tw *ft* db L [4&], F8 F-B *ht* db R [5&], hold [3-7], Pv Lk B [8&]. Pv Lk *ft* db B [9-10], Pv Lk dt db B [&11&] Pv Lk F [12], F8 F-B *ht* db R [13&], hold [3-7].
- **Torso:** hold [1-5], und D-U *ft* db UAb [6&], F8 F-B *ft* db R [7&], und U-D *ft* db UB [8]. Repeat [9-16].
- **Arms:** 4th L arm F [1-2&], slight palm presses in low 2nd [3-4], R arm F with finger pointing to FR diag [4&], D alongside body [5-11]
- **Emoting**: 8-9 – why didn't you warn me? 5 – what did you expect?



Bridge verse
Question
Accordion

8. Algerian style sq w/ *ft* sgl and rib F8 [8 cts]

- **Feet:** alt touch-st *ht* db R flat in place
- **Hips:** alt sq CW *ht* db F w/ sgl *ht* db L
- **Torso:** rib F8s F-B *qt* db R
- **Arms**: R behind B, L hand on L shoulder
- **Emoting**: 2-3 – I am grateful I have friends to support me



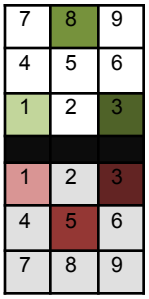
Verse 2: Q

Accordion

9. Hit degage and V-St with BsE [8 cts]

Verse 2: Q

- **Feet:** R foot degage [&1], walking *ht* db R to LF diag [2-5], R relevé [6], relevé on R foot [&7], R flat L relevé [7-8]
- **Hips:** sliding B [1-2], sliding F [3-4], tw R [6], sync ¾ tw *ft* db L [&7-8]
- **Torso:** hold [1-6], und D-U *ht* db UAb ending in head [&7-8]
- **Arms:** hands open to 2nd palms U [&1], hold [2-4], L arm 5th and R framing R hip [5-6], L arm cirs D to framing L hip and R arm raises to high 1st with a hand cir I-O [7], R hand pushes F [8]
- **Emoting**: 2-3 – but even friends can fail you



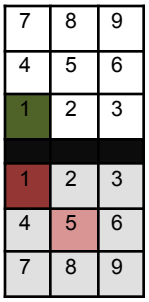
Starts with Violin accent

Accordion

10. Jz sq with ext hip cir Mona Said arms [8 cts]

Verse 2: A

- **Feet:** jz sq *ht* db L [1-8] w/ CCW turn to face B [3-4]
- **Hips:** ext hip cir CCW *qt* db F
- **Body:** facing FL diag [1-2], half turn CW to BR diag [3-4], facing BR diag [5-8],
- **Arms:** 5th R over L [1], switch [2], D alongside body [3-4], repeat sequence [5-8]. W/ simultaneous hand waves I-O ft db in wrist.
- **Emoting**: 8 – I have had to turn my back on you…

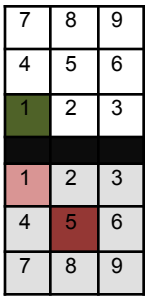


Violin

11. Pirouette + 123& [8 cts]

Verse 2: A

- **Feet:** CW turn on R foot to FL diag [&1], L flat [2], alt chasses flat foot *ft* db R to LF diag [3-4], walk *ht* db L in F&B& pattern [5-8]
- **Hips:** hold [1], ¾ alt sgls *dt* db db L [2&], Sgl-Sgl-¾ alt sgls db R [3-4], ¾ alt sgls db L [5-8]
- **Torso:** und D-U *qt* db LoAb [5-8]
- **Arms:** low V arms B [1-2], 4th [3-4], F8 D-U with both arms *qt* db L to L S [5-8]
- **Emoting**: 1 – Fortunately, we have found a way forward



Starts with Violin accent

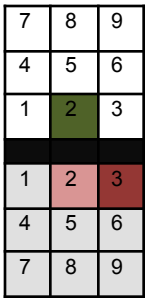
Violin

12. Reverse #8 to #11 [32 cts]

13. F8s, cir and sp [12 cts]

Finale verse 2

- **Feet:** 3 st-touch *ht* db L [1-4], R steps in 2nd [5], hold [5-8], sp CW *ft* db R in relevé [9-12].
- **Hips:** F8 D-U *ht* db R [1-4], ext hip CW *et* db F [5-8], hold [9-12]
- **Torso:** hold [1-6], torso drop F [7], back to neutral [8], hold [9-12]
- **Arms:** L B head and R mod 2nd [1-4], wrists cross in F of body [5], open to 2nd [6-7], wrists cross D [8], O-U-O-D arms [9-12]
- **Emoting**: 2 – You have supported me through this, re-center self



Violin

SECTION 2: INSTRUMENTAL FAST — TURMOIL

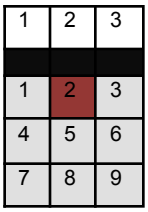
14. Alt pyr and Vs with und and O-I-I / ¾-flamenco [16 cts]

- **Feet:** follow organ accents sync, in relevé: R foot touches O, L in place, R foot heel, L foot toe, R foot toe. Rev.
- **Hips:** sync: alt pyr and Vs CW *ht* db F



INTRO VERSE 3:

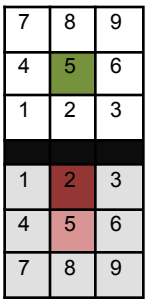
- **Torso:** und U-D *ht* db UB
- **Arms:** 5th with temple hands
- **Emoting**: 5 – I am scared of being hurt again



B: Electric Guitar
F: Organ accents

15. Walk back with alt F8s, 3/4 Rc Lks and vibration [16 cts]

- **Feet:** walking *et* db R going B
- **Hips:** vibration w/ alt F8s F-B *ht* db R
- **Ribs:** Lk F [1&], Lk B [2], ¾ Lk *ft* db F [3-4], reverse [5-8]. Repeat seq [9-16].
- **Arms:** slowly open from 5th to D by S
- **Emoting**: 5 – Don't let yourself be defeated



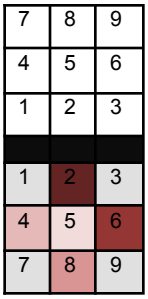
VERSE 3 [p.1]

B: Organ
F: Electric Guitar

16. Arabesque rond-de-jambe à terre, one in one out, in an arch [20 cts]

- **Feet:** chasse *ft* db R [1-3], half sp CW dragging L leg on floor in rond de jambe [4], reverse [5-8]. Repeat [9-16].
- **Body:** alt CW and CCW sps so facing in and out of cir
- **Arms:** arm waves I-O ft db R [1-3], L arm wraps in F of body and R arms rests on top of head [4], reverse [5-8].
- **Emoting**: to stage 5 – There is no escape

Trace large CW arch on floor doing sequence 2.5 times.



VERSE 3 [p.2]

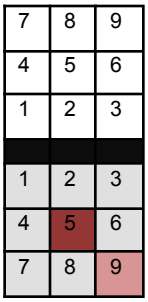
Violin / expand

17. Sp [4 cts]

- **Feet:** sp CCW *ft* db L
- **Arms:** 2nd palms up
- **Head:** looking U at ceiling
- **Emoting**: to stage 5, than stage 9

18. Repeat #15 and #17 [24 cts]

- Add 2 cts to sp and 2 cts silence
- End facing BR diag



VERSE 3: FINALE

SECTION 3: MAWAL	NO TEMPO [2'22-4'30]	PAINFUL

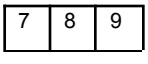
19. Transition [mood setting] [approx. 2 x 8 cts]

- Improvise, breath, internal, turn to face F
- **Emoting**: 5 – start dialoguing with my heart

INTRO
Piano, triangle

20. Improvisational part

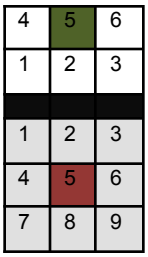
1. Mawood. Mawood **You're used to. You're used to.** . Mawood maaya bel azaab. **You're used to torture with me.** Mawood ya alby. **My heart, you are used to it.**



VERSE 4

Q: Voice

+ violin soft accents:
- alt ¾ sgl dt db R w/ ¾ Pv Lk ht db F w/ rib slides ¾ ft db R



A: Violin [accents]

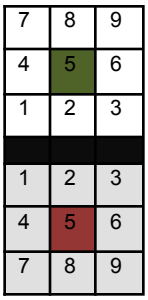
Mawood we dayman bel gerah. **You're used to being wounded.**
Mawood ya alby. **My heart, you are used to it.**
+ violin sharp accents:
- dt Pv Lk db B w/ rib F8 B-F ht db R, down in grand plié and holding D for 2 cts

2. Wala betehda, wala betertah **The pain and wounds never heal.** Fe yom ya alby. Ya alby. **Oh my heart.**
- get back up raising with D-U F8s
+ violin sharp accents:
- octagon CW et db RHF w/ rib cir CW ht db F

Suspense after repeat

REPEAT ***+ violin tremolo instead of accents***
- Vibration starts on tremolo and keeps going until end of section

Hits on 2nd repeat.



We omrak, **And you never,** *+2 accents*
- alt ¾ sgl ft db R w/ ¾ Rc slides ft db R

Suspense to introduce

Omrak ma sho*ft* maaya farh **Never experienced joy with me.** .
- walking qt db R going B with vibration, w/ int hip cir CCW ht db R, w/ und D-U from waist D ht db LoB,

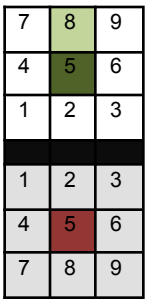
Kol mara, **Every time,** *+2 accents*
- R foot steps 2nd with Rc Lk ft db B [1&], L foot dt db B [2&]

Terga el meshwar be garh. **Returning from the journey with wounds.**
- walking qt db R going B with vibration, w/ F8 F-B qt db R, w/ int hip cir CCW ft db L, w/ und U-D ft db UB. Arms D by side, hands in fists.

Drags on last one.

REPEAT [going F] *Kol Mar repeated twice so + 4 accents*
L split D to floor with vibration [following accents]. U body open to ceiling, looking U while lowering with arms high V B, U body on L leg when D. L leg under and curl into a ball hands tracing F8s on floor [like sweeping].

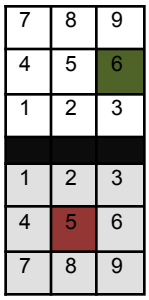
3. We enaharda, enaharda **And today, today,**
Roll up on knees with vibration, arms down
Gai te-ool ensa el ahaat. **You've come to say forget the past***+ accent*
Add CW head cir on accent, arms down
Gai te-ooly yala beena, **You've come to say let us go.**
Stand U R foot F L foot on ball B, push off so U body is leaning F then L foot [w/ D-U *ft* und] R arm reaching F [offering]
Yala beena el hob faat. **Let us go, your love has past.** *+ held*
corkscrew CW db L – cir head – rib [on Yala]
ext hip cir CW *qt* db L with alt int hip cir CW *ht* db L and vibration



	SECTION 4: VOCAL	HAPPY

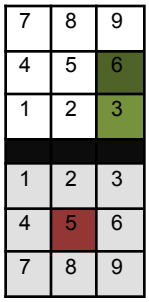
21. Unwind and Suheir Zaki [8 cts]

- **Feet:** jz 1st [1-2], pencil turn R over L [3-4], walk *ht* db R in relevé [5-8]
- **Hips:** alt singles *ft* db L [5-8]
- **Body:** CCW turn on oneself with CCW rib cir *ht* db R [3-4]
- **Arms:** wrapped around body L hand on R hip, R arm in B [1-4], mod 2nd [5-8]
- **Head:** CCW head roll *ht* db R [1-2]
- **Emoting**: 5 – I am happy to turn a page in my life



22. A3 and FMMB [8 cts]

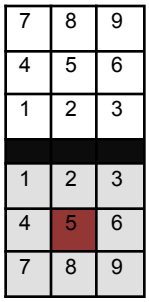
- **Feet:** flat-ball-ball-ball *ht* db R [1-4]; L flat, R leg touches F&B& *ht* db F [5-8]
- **Hips:** half F8 B-F *ht* db R [3-4], sgl *ft* db L [5-8]
- **Arms:** arms in high 1st with hand cirs I-O [1-2], lift to 5th palms U [3], L 5th and R in mod 2nd [4-8]
- **Emoting**: 6-3: sweet rejoicing



23. Reverse # 21 and 22 [16 cts]

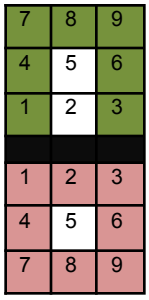
24. Territorial F8 [4 cts]

- **Feet:** L foot flat weig*ht*ed, R tendu S releasing with F8
- **Hips:** R hip ¾ F8 B-F *ht* db B
- **Arms:** L B head, R hand touching L elbow
- **Emoting**: in yourself



25. Grapevine on the down – big cir [4 x 10 cts]

- **Feet:** grapevine *ht* db R, tracing a large CW arch on floor.
- **Hips:** sgls *ht* db L
- **Torso:** und U-D *ht* db UB [1-8], und D-U *ht* db LoAb [9-10]
- **Arms**: mod 2nd [1-8], both arms trace half F8 D-U on R S of body [9-10]
- **Emoting**: 8-6-4: I now know the world is not against me



CHORUS 1
SINGER
We mayel, **And he stooped,**
We hadaf mandeelo **And dropped his napkin.**
We kateb ala tarfo **And he wrote on it's edge** Ageelo. **For me to go to him.**

BRIDGE
We amana…
So promise us…

CHORUS 2
SINGER [p.1]

Amana ya donia, amana.

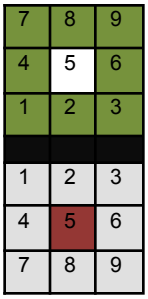
Oh world, promise.

Takhdeena lel

26. Choo – F8 [2 x 10 cts]

- **Feet:** walking *ft* db L in relevé tracing right loop of a F8 B-F on floor
- **Hips:** sgl *ft* db L
- **Torso:** und U-D *ht* db UB
- **Arms**: alt arm waves I-O *qt* db R [1-8], both arms simulta. [9-10]
- **Emoting**: 8-9-6-3 + 8-7-4-1 Relief

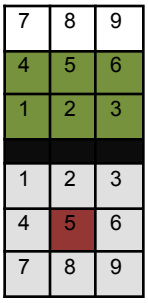
Reverse for 2nd count of 8.



27. Tw-St in a cir [2 x 10 cts]

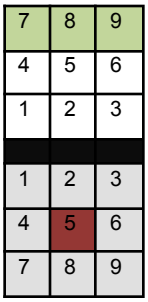
- **Feet:** walking *ft* db R flat foot in a CW cir, L foot B [1-8], L foot passé [9-10]
- **Hips:** tws *ft* db L
- **Torso:** und D-U *ht* db LoAb [9-10]
- **Arms:** mod 2nd [1-8], L at hip and R B head [9-10]
- **Emoting**: F8 pattern following floor pattern – Internal excitement

Reverse for 2nd count of 8.



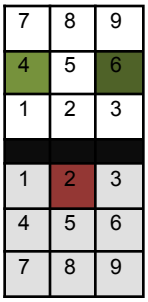
28. CCW-Pvt [8 cts]

- **Feet:** L foot flat, R relevé in 2nd
- **Hips:** tws *ft* db L
- **Body:** facing RF diag, leaning B
- **Arms:** 4th L arm U
- **Emoting**: 7-8-9 – External excitement



29. Mayas out - in place - cross [8 cts]

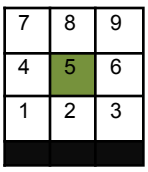
- **Feet:** walking in ¾ pattern out – in place – cross *ht* db R
- **Hips:** ¾ F8 *ht* db R
- **Upper Body:** counterbalances
- **Arms:** mod 2nd
- **Emoting**: 6-4 – Pure Joy



30. Reverse #28 and #29 [16 cts]

31. Walk back and CCW-Pvt [12 cts]

- **Feet:** walk *et* db R [1-8], R flat L relevé [9-12]
- **Hips:** tw *et* db R [1-8] tw *ft* db L [9-12], w/ tw ft db L [1], R [5]
- **Body:** facing B [1-8], CCW ¼ turn to face F [9-12]
- **Head:** look over L shoulder [1-4], reverse [5-8], over L shoulder



farh amana.

Take us to our joy; promise.

CHORUS 2 SINGER [p.2]

Wetkhaly el hozn ba-eed ana. **And keep any grief away from us.**

Wet ooly lel hob estana **And tell love to wait for us.**

REPEAT

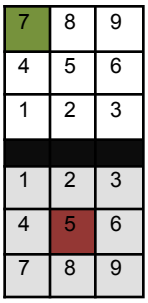
Ah, aaaaaaa

as you turn F [9-12]

- **Arms:** mod 2nd [1-8], L 2nd and R B head [9-12]
- **Emoting**: 5 – playful and secure
-



	SECTION 5: FULL CHORUS	JOINT HAPPY
32.	Repeat in a happier way #25, w/ hips 3/4s on the D instead of singles and dt shoulder presses #26-#27 [in #26: change db of feet and sgls to *ft* db R] #24 #28-#29	We mayel… Wa amana… Wa amana… Bridge Wethkaly…
33.	Final spin [5 cts] • **Feet:** spning CCW *ft* db R [1-4], R flat and L relevé crossed B [5] • **Arms:** mod 2nd [1-4], high V palms in [5]	FINALE



Suhaila Method Moves & Foot Patterns

Overview

In Suhaila's method, moves have specific levels in which they are introduced and fit into prescribed timings for that level. In theory, any foot or arm pattern of any timing can be used for any level. Foot and arm patterns do not have the same timing restrictions as belly dance moves, but it is still recommended to apply the same timing rules.

Moves, Timings, and Layers

Introduced in 101	• Introduced and tested: et, qt, and ht. • Introduced but not tested: basic ft.
Singles Pelvic Locks Ribcage Locks Ribcage Slides Twists	• Individual, alt, and 3/4s • Downbeats: R, L, LoAb, LoB, UB, UAb
Undulations	• Successive, alt • Downbeats UB, UAb, LoAb
Interior hip squares Ribcage squares Exterior hip squares Exterior hip circles Interior hip circles Ribcage circles	• CW, CCW, alt • Downbeats: F, R, B, L
Interior half hip circles Exterior half hip circles Ribcage half circles	• F-dom, FR-dom, R-dom, BR-dom, B-dom, BL-dom, L-dom, FL-dom (CW, CCW) • Downbeats: F, FR, R, BR, B, BL, L, FL
F8s F-B, F8s B-F F8s U-D, F8s D-U Ribcage F8s (all)	• Single-sided, successive, alt, 3/4s • Downbeats: R, L

Introduced in 201	• Introduced and tested: ft. • Introduced but not tested: basic dt. • Introduced but not tested: simple layers.
Vs/Pyramids	• F-dom, FR-dom, R-dom, BR-dom, B-dom, BL-dom, L-dom, FL-dom (CW, CCW)

	• Downbeats: F, FR, R, BR, B, BL, L, FL
Vibrations	• Introduced in straddle sit, but not tested.
Diamonds Ribcage Diamonds	• F-dom, FR-dom, R-dom, BR-dom, B-dom, BL-dom, L-dom, FL-dom (CW, CCW) • Downbeats: F, FR, R, BR, B, BL, L, FL
Hexagons Ribcage Hexagons	• F-dom, FR-dom, R-dom, BR-dom, B-dom, BL-dom, L-dom, FL-dom (CW, CCW) • Downbeats: F, FR, R, BR, B, BL, L, FL
Octagons Ribcage Octagons	• CW, CCW, alt • Downbeats: F, FR, R, BR, B, BL, L, FL

Introduced in 301	Introduced and tested • moves dt without layers • Moves no faster than ft with 1 layer no faster than ft Introduced and not tested: • Basic qdt without layers • Moves dt with layers

Introduced in 401	Introduced and tested • Moves with 2 layers (any timing) • Moves qdt with and without layers.

Foot Patterns

This list represents the foot patterns used throughout the levels. Students can expect variations and combinations of these patterns beginning in 201.

- 101: et, qt, ht
- 201: et, qt, ht, ft (and dt introduced)
- 301: et, qt, ht, ft, dt (and qdt introduced)
- 401: et, qt, ht, ft, dt, qdt

**Foot patterns below designated with ** are typically not performed with hipwork in the 100-level.

Walk flat Walk releve Walk R flat, L releve Walk L flat, R releve Walk-4-flat, Walk-4-releve Walk-2-flat, Walk-2-releve Walk-4-half-turn-CW-4 Walk-4-full-turn-CW-4 Walk-4-half-turn-CCW-4 Walk-4-full-turn-CCW-4 Walk-4-chaine-4 Walk-2-3-passe Walk-2-3-kick Step-touch Step-kick** 3-step-turn-touch Cross-touch (flat-touch) **Dance Movement** Out-and-cross ** Push-turn ** Chasse ** Pas-de-bourree ** Kick-ball-change (kick-ball-flat) ** Kick-ball-change-pas-de-bourrée ** Kick-ball-change-pas-de-bourrée-half-turn ** Kick-ball-change-pas-de-bourrée-full-turn ** Jazz-square ** Out-out-in-in ** Heel-toe-toe **	• Travel: F, B, SR, SL • Downbeat: R or L • Timing: et, qt, ht, ft, dt
Grapevine Chasse-pas-de-bourrée ** Chasse-pas-de-bourrée-half-turn ** Chasse-pas-de-bourrée-full-turn **	• Travel: SR or SL • Downbeat: R or L • Timing: et, qt, ht, ft, dt

**No Hipwork in 100-Level

Use of the Semicolon (;) & Repeats

In our dance notation system, the semicolon (;) clarifies structure and prevents confusion when phrases become long or complex. We use the semicolon for two main purposes:

1. Separating Movement Phrases from Structural Instructions

The semicolon signals that what follows refers to the entire phrase before it—such as a directive to repeat or reverse the preceding sequence.

Example
Walk forward [4 cts], walk back [4 cts], grapevine [8 cts]; repeat [16 cts].

In this example, the semicolon divides the movement content from the instruction to repeat. Without the semicolon, it could be unclear whether "repeat" applies to just the grapevine or the entire sequence. This small punctuation mark makes a big difference in clarity.

2. Breaking Up Long or Comma-Heavy Phrases

When a movement phrase contains multiple components separated by commas, the semicolon helps group and separate higher-level movement sections. This makes instructions easier to scan and understand.

Repeats

Some notes are obvious without you having to go into detail. But repeats can be tricky to document. As appropriate, include the total number of repeats and also use counts.

Example 1

Repeat 2x for a total of 3 repeats.

Example 2

Repeat the phrase [16 cts] and reverse [16 cts] 2x for a total of 3 repeats [32 cts x 3].

Example 3

Walk F ht db R with int hip cir CW qt db F [8 cts] then walk B ht db R with int hip cir CW ht db F [8 cts]; repeat [16 cts].