

El Assale Tanzatelier

A range of workshops
from Sha'abi, Baladi, classical Sharqi to Tribal Fusion



Sha'abi

Sha'abi is the dance of the people. All folk dances are included in the Sha'abi family: Saidi from Upper Egypt, Nubian dance from lower Egypt, and also the Bedouin dance 'Bedawi', the Egyptian gypsy or 'Ghawazee' dance and lastly Fellahi dance, the Egyptian farmer's dance. All of the above Sha'abi styles are related to each other in terms of body work, based on a holistic and flowing principle. This ancient principle aids the dancer to be more natural, grounded, earthy and to create stage presence. Most notably Sha'abi incorporates flowing and powerful pelvic movements as well as high spirited and meditative turning. Sha'abi is the basis and springboard for all oriental dance styles; a must for all levels.



Sha'abi WS (for beginner/intermediate/advanced)

BASIC SHA'ABI THEMES

- Gehwazi dance (cymbal and cane dance)
- Almeh dance
- Zikr dance
- Zaar dance
- Fallahi dance
- Saidi dance
- Raks Al-Assaya (cane dance)
- Nubian dance
- Sha'abi expression and gesture

Raqs El Gewahzee

The dance of the Egyptian gypsies, Raqs El Ghawazee, is full of power, passion and the zest for life. The dancers have preserved this traditional dance form through following their simple way of life, unaware of modern dance elements, such as ballet that might have influenced their style. The atmosphere of Upper Egypt is guaranteed with music from the 'Musicians of the Nile'.

Raqs El Gewahzi WS (for beginner/intermediate/advanced)



Baladi

Baladi means 'my land' or 'my home' in Arabic. At the beginning of the 20th century, many people moved from the countryside to the big cities, such as Cairo. As a result of this urban migration, a new form of Sha'abi dance evolved: Baladi. The fusion of tradition and modernity makes this dance style so unique. Baladi is a very feminine dance that brings out the beauty of the dancer's body. Through Baladi the dancer can express her sensuality and passion. How this style developed and became more refined is made clearer and more understandable through dancing Sha'abi. Therefore, it is recommended that both Sha'abi and Baladi workshops are undertaken. By means of Ashra baladi, the structure of Baladi will be explained, making improvisation very easy.



Baladi WS (for beginner/intermediate/advanced)

BASIC BALADI THEMES

- Analysis of Baladi
- Aschrah Baladi
- Baladi with veil
- Melaya Laf
- Baladi cane dance
- Baladi with cymbals
- Baladi with headscarf
- Drum solo - the high point of Baladi
- Expression and gesture in Baladi



Classical Sharqi

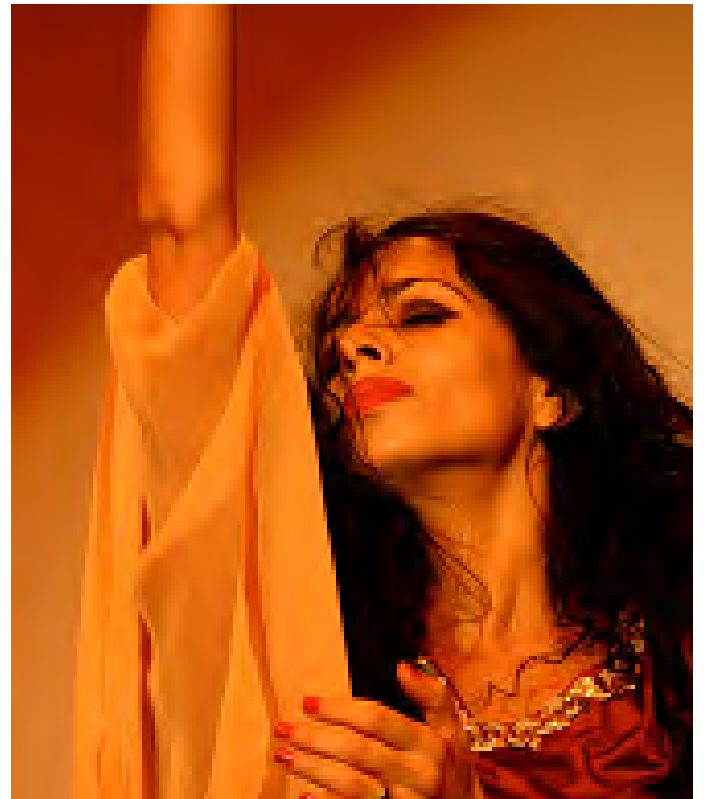
Classical oriental dance is the most challenging of all Arabic dance forms. It is expressive, passionate, graceful and expansive. In this workshop Assala Ibrahim builds this theme up gradually and solidly. Following a brief overview of the development of classical oriental dance, we will begin with bodywork to prepare ourselves for the flowing and vivacious classical oriental dance technique. Other important elements will include stage presence and expression. The workshop is best suited to dancers of intermediate or advanced level.



Classical Sharqi WS (for beginner/intermediate/advanced)

BASIC SHARQI THEMES

- Raqs El Hawanim (ladies dance)
- Classical Sharqi
- Sharqi with veil and double veil
- Sharqi for the stage
- Drum solo
- Expression for Sharqi



Tribal Fusion

Do you want to push the boundaries of oriental dance and be inspired by the new, youthful and innovative tribal fusion style?

This dance style, developed from american Tribal dance, a very earthy and centered dance style, is most commonly danced in a group. It consists mainly of elements taken from classical oriental dance, north African Sha'abi as well as modern, Indian or flamenco elements. This mixture has created a unique dance style that is experiencing a continuous and innovative revival and development. Today's tribal fusion style is the result of 30 years of hard work and development and is being furthered by such innovative dancers as Rachel Brice and other members of the 'Indigo dance group'.

In order to perform a technically polished and powerfully expressive fusion, it is important to be proficient in not only all individual elements but also in their combination. It is therefore vitally important to have a solid bodywork. This fusion style is well known for its holistic fluidity as well as its unbelievably precise isolation technique.

The accompanying music is based on a mixture of oriental, Indian, middle age and modern sounds that often emphasize mystical elements.

Tribal Fusion WS (for beginner/intermediate/advanced)



All workshops include the following structure (depending on dance style)

- Bodywork (preparation based on yoga, pilates and Sha'abi exercises)
- Different variations of movements
- Combining moves and turns
- Rapid and temperamental movements (lightness)
- Soft and graceful movements (suppleness)
- Refined and precise arm technique
- Presence and expression
- Clear lines in poses and posture
- Movement within the room or on the spot
- Turning on the spot and as a finale
- Improvisation
- Background knowledge
- Practical application
- Music and rhythm
- Costume

The practical elements of the workshop will be suited to the skills of the workshop participants.

Glossary

- Raqs Sha'abi: Folk dance
- Raqs Fallahi: Farmer's dance
- Raqs Baladi: Dance from the home land
- Raqs el Gehwazi: Egyptian gypsy dance
- Almeh: The highly esteemed and knowledgeable dancer
- Ziker: Ceremony of the Islamic mystics to further their union with God
- Zaar: Ritual and healing dance
- Said: Region in Upper Egypt
- Raqs Al-Assaya: Egyptian cane dance
- Raqs El Hawanim: Dance of the ladies



Assala Ibrahim

Her life is dance. Luminous colours, splendid robes, joyful or sensual sounds – Assala Ibrahim's fascination for oriental dance began during her earliest years in Iraq. As a small girl she regularly accompanied her mother, a beautician, when she made up and bedecked the women with jewelry for the henna night or the wedding. The beautiful women with their luxurious clothes and of course their dance, without which an oriental wedding would be unthinkable, left a deep and enduring impression on Assala. Her fascination with dance has until today remained true.

After completing her studies as a secondary school teacher at Baghdad university, Assala Ibrahim came to Switzerland in 1993. She attended various language schools in Germany and Switzerland. Having completed business school in 1997, Assala Ibrahim began to work for various international companies in Switzerland. During this time she began to teach oriental dance part time and to perform publically. „Everyday I went to the office, but dancing was always in my heart“, remembers Assala. „So I made my passion into my career“.

Returning in order to advance

Assala Ibrahim travelled regularly from Switzerland to the Orient. She visited such countries as Egypt, Jordan or Syria. In villages she took part in traditional festivities and danced with families. „Its the simple people who retain their heritage“ she says. „ They are the highly refined dance school“. At the same time, she studied oriental dance and history, researched sources and analysed what she found on this theme. She completed further education in body work and breathing techniques. „My goal was to combine the authentic material that I had collected with professional body work and methodology“ she says.

Since 2004 she has had her own school, El Assale Tanzatelier – synonymous with authenticity – in Frauenfeld. She teaches both women and girls Raqs Sharqi "the dance of the east" or oriental dance. At the same time, Assala gives workshops in Switzerland and abroad. In numerous performances she has developed Raqs Sharqi into a challenging art form. Her unique style has impressed audiences and dance students alike.

Dance project Awalem

In 2005 Assala Ibrahim conceived the idea of the 2 year further education project AWALEM for advanced dance students and dance teachers alike. It has been so successful that it is still taking place today.

The word „Awalem“ means „knowledgeable dancer“ in arabic, the „Awalem“ being highly respected and educated dancers in the arabic world who were versed in the arts of dance, music, song and poetry as well as being knowledgeable in history, politics and religion. Over time they lost their good reputation due to being imitated by street dancers, who, in order to survive, began to mix dance with prostitution. In the meanwhile the Awalem project has been asked for in Germany and other European countries.

„ I fill my life with dance and my dance with life“ comments Assala, „for me life and dance are one and the same thing“.

More informationen on: www.elassale.ch

