

The Salimpour School
**Using Choreography Templates
and Nomenclature Shorthand**

For official choreographies and assignments, students are required to submit their typed work using the Choreography Template and Nomenclature Shorthand. The Choreography Template is comprised 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; this document provides various examples that may be used.

Phrase Title [# of cts]

Feet:
Hips:
Torso:
Arms:
Z:

For more advanced choreography and assignments, additional lines may be required. Include and exclude line 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 the 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 and 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 Jamila Format Steps

When using Jamila format 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 Jamila 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 detailed in the lines below. As an example, this allows you to describe variants of Jamila format moves in Suhaila format language while maintaining the connection to the Jamila format 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 Zanooba.** 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 Zanooba 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 Jamila format 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.

Jamila Format Sentiments

Jamila steps and step families have inherent sentiments that are taught and explained in classes and workshops. When varying, combining, and layering Jamila steps with Suhaila format or other Jamila steps, it is important to remember the 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. However, if it is slightly more complicated and perhaps switches throughout the phrase, then the governing sentiment can be noted in the detailed lines of the templates (hips, torso, etc.).

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

Homework Examples

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 sgls 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

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

3 JSF 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]

For this combination, it is acceptable to list the steps and counts on the Steps line as long as the precise defaults are being used AND there is no clarification needed on transitioning between the steps. Even one small change from the default requires the use of applicable template lines.

JSF Layered on JSF with sentiments [8 cts]

Steps: Algerian-Sh with the upper body and sentiment of A1[1-8]

Z: Running 4s and 5s

This combination is unclear without further information. Does this mean the Algerian-Sh including 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? Also, A1 is truly about the footwork which generates the upper body movement; if you remove the footwork, which is the base of the entire move, further clarification is needed. As an example, layering something with an undulation is not layering with A1. This combo should be rewritten so that the Steps line reads as **Steps: Algerian-Sh, A1 (sentiment)**. Then the template would be needed to outline the feet and upper body specifically. In this case, a template Notes line may be required to further explain the concept because responsibly separating A1 from its footwork but keeping the sentiment requires a thorough understanding of the format. See correct version below.

JSF Layered on JSF 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.

Layering Jamila 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

This example 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 the 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. However, if you are in doubt as to whether a footwork pattern stands alone without further definition, add the complete definition. Remember that if you specifically use a Jamila step name, that step has an assigned sentiment and stylization.