

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 »

L4 moves assigned individually to this dancer to integrate in her choreography.

SECTION 1: INSTRUMENTAL SLOW	NOSTALGIC																					
1. Dmd accents [16 cts] <ul style="list-style-type: none"> • Feet: Jz-1st face L diag, R relevé w/ demi-plié [(1)&, (5)&]. • Hips: hold [1-2], F8 B-F <i>qt</i> db R [3-4], alt dmd B dom CW <i>ht</i> db F w/ alt sgl <i>ft</i> db R [5-16]. • Torso: Rc Lk <i>ft</i> db F [&2], hold [3-4], und D-U <i>ht</i> db LoAb [5-16]. • Arms: B head, elbows F. • Emoting: 1 - reminiscent pain - in 1 is Olivier who grounds me. 	<table border="1" style="margin-left: auto; margin-right: auto;"> <tr><td>7</td><td>8</td><td>9</td></tr> <tr><td>4</td><td>5</td><td>6</td></tr> <tr style="background-color: #c8e6c9;"><td>1</td><td>2</td><td>3</td></tr> <tr style="background-color: #cccccc;"><td> </td><td> </td><td> </td></tr> <tr><td>1</td><td>2</td><td>3</td></tr> <tr style="background-color: #f8bbd0;"><td>4</td><td>5</td><td>6</td></tr> <tr><td>7</td><td>8</td><td>9</td></tr> </table> <p style="text-align: right;">Heavy drum beat</p>	7	8	9	4	5	6	1	2	3				1	2	3	4	5	6	7	8	9
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2. Grapevine with <i>dt</i> and arms B [8 cts] <ul style="list-style-type: none"> • Feet: grapevine flat foot <i>ht</i> db L traveling in arch to R diag [1-7], touch R relevé in 1st [8]. • Hips: sgl <i>dt</i> db L [1-6]. • Body: und U-D <i>ht</i> db UB [1-6]. Und D-U <i>ht</i> 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. 	<table border="1" style="margin-left: auto; margin-right: auto;"> <tr><td>7</td><td>8</td><td>9</td></tr> <tr><td>4</td><td>5</td><td>6</td></tr> <tr style="background-color: #c8e6c9;"><td>1</td><td>2</td><td>3</td></tr> <tr style="background-color: #cccccc;"><td> </td><td> </td><td> </td></tr> <tr><td>1</td><td>2</td><td>3</td></tr> <tr style="background-color: #f8bbd0;"><td>4</td><td>5</td><td>6</td></tr> <tr><td>7</td><td>8</td><td>9</td></tr> </table> <p style="text-align: right;">Verse 1: Q Accordion</p>	7	8	9	4	5	6	1	2	3				1	2	3	4	5	6	7	8	9
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3. Ext hip cir with Salaam-St-Cir arms [8 cts] <ul style="list-style-type: none"> • 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 <i>et</i> db F [1-6], L hip F8 B-F <i>ht</i> db B [7-8]. • Hips 2: sgl <i>dt</i> 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. 	<table border="1" style="margin-left: auto; margin-right: auto;"> <tr><td>7</td><td>8</td><td>9</td></tr> <tr style="background-color: #c8e6c9;"><td>4</td><td>5</td><td>6</td></tr> <tr><td>1</td><td>2</td><td>3</td></tr> <tr style="background-color: #cccccc;"><td> </td><td> </td><td> </td></tr> <tr><td>1</td><td>2</td><td>3</td></tr> <tr style="background-color: #f8bbd0;"><td>4</td><td>5</td><td>6</td></tr> <tr><td>7</td><td>8</td><td>9</td></tr> </table> <p style="text-align: right;">Verse 1: Q Accordion</p>	7	8	9	4	5	6	1	2	3				1	2	3	4	5	6	7	8	9
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4. F8-BWk in CW cir [8 cts] <ul style="list-style-type: none"> • Feet: alt sync touch-st <i>ht</i> db L foot turned in [1-6], L flat [7], hold R relevé [8]. • Hips: quarter F8 F-B <i>ft</i> db L [1], half ext hip cir B dom CCW <i>ht</i> db B [2], rev [3-4], repeat first 2 cts [5-6], hold [7-8]. • Torso: alt sync und U-D <i>ft</i> 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. 	<table border="1" style="margin-left: auto; margin-right: auto;"> <tr><td>7</td><td>8</td><td>9</td></tr> <tr><td>4</td><td>5</td><td>6</td></tr> <tr style="background-color: #c8e6c9;"><td>1</td><td>2</td><td>3</td></tr> <tr style="background-color: #cccccc;"><td> </td><td> </td><td> </td></tr> <tr><td>1</td><td>2</td><td>3</td></tr> <tr style="background-color: #f8bbd0;"><td>4</td><td>5</td><td>6</td></tr> <tr><td>7</td><td>8</td><td>9</td></tr> </table> <p style="text-align: right;">Verse 1: A Accordion: violin</p>	7	8	9	4	5	6	1	2	3				1	2	3	4	5	6	7	8	9
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5. Rev-Maya and U body release [8 cts] <ul style="list-style-type: none"> • Feet: Jz-1st [1-8]. • Hips: F8 D-U <i>ft</i> db R [1-8]. • Torso: hold [1-6], CCW U body cir <i>ht</i> 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 	<table border="1" style="margin-left: auto; margin-right: auto;"> <tr><td>7</td><td>8</td><td>9</td></tr> <tr><td>4</td><td>5</td><td>6</td></tr> <tr style="background-color: #c8e6c9;"><td>1</td><td>2</td><td>3</td></tr> <tr style="background-color: #cccccc;"><td> </td><td> </td><td> </td></tr> <tr><td>1</td><td>2</td><td>3</td></tr> <tr style="background-color: #f8bbd0;"><td>4</td><td>5</td><td>6</td></tr> <tr><td>7</td><td>8</td><td>9</td></tr> </table> <p style="text-align: right;">Verse 1: A Violin</p>	7	8	9	4	5	6	1	2	3				1	2	3	4	5	6	7	8	9
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6. Reverse #2 - #5 [32 cts] [finish #5 w/ R leg passé and arms 4 th]	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?

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

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

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

Verse 2: Q
Accordion

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

- **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 $\frac{3}{4}$ 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 cir 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

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

Verse 2: Q
Starts with
Violin accent
Accordion

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

- **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...

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

Verse 2: A
Violin

11. Pirouette + 123& [8 cts]

- **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], $\frac{3}{4}$ alt sgls *dt* db db L [2&], Sgl-Sgl- $\frac{3}{4}$ alt sgls db R [3-4], $\frac{3}{4}$ 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

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

Verse 2: A
Starts with
Violin accent
Violin

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

13. F8s, cir and sp [12 cts]

- **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]

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

Finale verse 2
Violin

- **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

4	5	6
7	8	9

SECTION 2: INSTRUMENTAL FAST

TURMOIL

14. Alt pyr and Vs with und and O-I-I / ¼-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
- **Torso:** und U-D *ht* db UB
- **Arms:** 5th with temple hands
- **Emoting:** 5 – I am scared of being hurt again

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

INTRO VERSE 3:

B: Electric Guitar
F: Organ accents

15. Walk back with alt F8s, ¾ 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

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

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

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

VERSE 3 [p.2]

Violin / expand

Trace large CW arch on floor doing sequence 2.5 times.

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

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

+ violin soft accents:

- alt ¾ *sgl dt db R w/ ¾ Pv Lk ht db F w/ rib slides ¾ ft db R*

Mawood we dayman bel gerah. **You're used to being wounded.**

Mawood ya alby. **My heart, you are used to it.**

+ violin sharp accents:

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

VERSE 4

Q: Voice

A: Violin

[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

REPEAT **+ violin tremolo instead of accents**

- Vibration starts on tremolo and keeps going until end of section

We omrak, **And you never,** +2 accents

- alt ¾ sgl ft db R w/ ¾ Rc slides ft db R

Omrak ma shoft 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.

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

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

Suspense after repeat

Hits on 2nd repeat.

Suspense to introduce

Drags on last one.

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

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

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

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.**

22. A3 and FMFB [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]

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

- **Arms:** arms in high 1st with hand cir I-O [1-2], lift to 5th palms U [3], L 5th and R in mod 2nd [4-8]
- **Emoting:** 6-3: sweet rejoicing

4	5	6
7	8	9

23. Reverse # 21 and 22 [16 cts]

24. Territorial F8 [4 cts]

- **Feet:** L foot flat *weighted*, R tendu S releasing with F8
- **Hips:** R hip $\frac{3}{4}$ F8 B-F *ht* db B
- **Arms:** L B head, R hand touching L elbow
- **Emoting:** in yourself

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

BRIDGE
We amana...
So promise us...

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

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

CHORUS 2
SINGER [p.1]
Amana ya donia,
amana.

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

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

**Oh world,
promise.**

Takhdeena lel
farh amana.

**Take us to our
joy; promise.**

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

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

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

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

CHORUS 2
SINGER [p.2]
Wetkhaly el hozn
ba-eed ana.
**And keep any
grief away from
us.**

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

- **Feet:** walking in $\frac{3}{4}$ pattern out – in place – cross *ht* db R
- **Hips:** $\frac{3}{4}$ F8 *ht* db R
- **Upper Body:** counterbalances
- **Arms:** mod 2nd
- **Emoting:** 6-4 – Pure Joy

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

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

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

REPEAT

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],

7	8	9
4	5	6
1	2	3

Ah, aaaaaaa

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

1	2	3
4	5	6
7	8	9

SECTION 5: FULL CHORUS

JOINT HAPPY

- 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
- Final spin [5 cts]
 - **Feet:** spring CCW ft db R [1-4], R flat and L relevé crossed B [5]
 - **Arms:** mod 2nd [1-4], high V palms in [5]

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

We mayel...
 Wa amana...
 Wa amana...
 Bridge
 Wethkaly...
 FINALE