

**International Biodanza Federation**



# **CIMEB - 2018**

**Official list of new dances of the  
“Research Centre for Music and Biodanza Exercises of the  
Rolando Toro System of Argentina and Spain”**

**Supplementary to the CIMEB 2012 edition**



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And our greatest thanks, with all our love and admiration for RolandoToro Araneda.

**Music and Exercise Research Center of  
Biodanza Rolando Toro System (CIMEB)  
Argentina and Spain**

## NOTES ABOUT THIS VERSION OF THE DOCUMENT

This English version was translated by  
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### NOTES:

#### Music:

References to the music are as below. Where the music is not part of the collections mentioned in the original document the Didactic Circle has downloaded these and made available to facilitators.

- **BA** - refers to the music collection of the School of Buenos Aires by Verónica Toro and Raúl Terrén (referred to Bs As in the original - BA is used in this document as it is familiar to the local facilitators as such)
- **IBF** – refers to the music collection of Rolando Toro Araneda
- **HLB** – refers to the music collection of the School of Mediterranée by Hélène Levy Benseft
- **Aréco** – refers to the music collection of the School of San Antonio de AReco of Jorge Terrén and Betina Ber
- **DC** – refers to the music collated by the Didactic Circle of South Africa

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## PRESENTATION

*The structural and epistemological bases of Biodanza were given to us by its creator, Rolando Toro Araneda, with absolute mastery. Rolando knew how to configure a repertoire of dances and music that have allowed the development and expansion of Biodanza all over the world, and a theoretical and methodological approach that ensures its coherence and effectiveness.*

*At the same time, Biodanza is a system in continuous evolution, just as life is. As a consequence, it is both necessary and important to be open to new proposals of music and exercises, and for that there is CIMEB.*

*This "Center of Investigation in Music and Exercises of Biodanza", was created by Rolando Toro, and left in the care of Verónica Toro and other teachers of long standing in Biodanza. The central idea is to have an organization that coordinates, supervises and stimulates the initiatives of the professionals of Biodanza in the contribution of new dances, exercises and music, and that each facilitator who has a proposal can feel they are listened to and helped in sharing their ideas.*

*New musical pieces and new dances will always be necessary to maintain the freshness of Biodanza without losing, in any way, its methodological coherence.*

*The group CIMEB- Argentina-Spain is a pioneer in this movement, which at the present we are carrying out in the Spanish language.*

*Raúl Terrén and Verónica Toro*





## GENERAL CONSIDERATIONS AND CAUTION

These 82 new dances are complementary and do not replace the exercises created previously by Rolando Toro. Remember the importance of respecting in each session the distribution between dances of motor integration, affective-motor integration, affective communication and communion and specific exercises of expression of the genetic potentials. Also, do not forget to perform the classic basic exercises of Biodanza created by Rolando Toro (walking, fluidity, segmentary movements) so that novelty does not detract from the usual essential proposals.

Keep in mind that before facilitating a new dance it is important that you have experienced it yourself. If you have not had the opportunity to experience it, please take extreme precautions by trying it out first with other fellow facilitators. Although in the writing of each proposed dance we have taken care that it is clearly understood, discard those that generate doubts.

Pay attention to the indications of each dance (level for which they are recommended, warnings, appropriate moment of the curve). However, always adapt the work to the group which has its own characteristics, experiential capacity, and level of integration.

Many of these new dances can be considered variations of free creative dances, but we have considered that due to the specificity and deflagrating power of their enunciations and existential projection, and their great internal coherence, they deserve to be reflected as new exercises.

In the authorships of each dance we have indicated the person who has made the proposal to us, nevertheless we are conscious that each exercise has been able to receive the inspiration of other many professionals of Biodanza and also that sometimes synchronicities occur and two or more people can create a same dance (or similar) even without having been in contact. Also receive our thanks and appreciation if you consider that a dance was created by you, or inspired or influenced by a proposal of yours, and we have not included you in its authorship.

This list is the result of the study and revision by several people of the proposals that this CIMEB has received. It is not a mere sum of contributions but we have ensured the overall coherence.. For these reasons, and to give unity to the document, we have made modifications with respect to the wording that we have received from the authors (including changes, additions or exclusions). We have put a lot of dedication in taking care of the fundamental elements of each proposal; however, they may have differences with their original. If you have submitted exercises to us and find changes, we trust your understanding.

Thank you very much and we hope that this work will be useful to you.

## PHASES OF THE CURVE OF A BIODANZA SESSION

In the description of each dance, there is a section that indicates the appropriate moment in the curve of the Biodanza session in which to place the dance. It is necessary to take into account that it is approximate and that it is necessary to adapt it to the session, taking into account the previous and later dances, and the characteristics of the group.

Although the curve is something that those who facilitate Biodanza know well, we understand that there may be small divergences in language from one country to another. To make even clearer the explanation of this document we have explained the moments of the curve in 5 phases. On the next page you can find an image that summarizes it. Obviously there can be different interpretations since it is a graphic representation. Moreover, each session has its own characteristics. Nevertheless we have tried to reflect the most generalized aspects.

**Vertical axis:** It represents the continuum between the intensification of the consciousness of one's own identity in which the sympathetic-adrenergic system is activated and regression in which the parasympathetic-cholinergic system is activated.

**Horizontal axis:** Represents time

**Phase 0 - Verbal part:** We could consider that there is a part prior to the experience that would include the theme of the vivencia and/or the theoretical part.

**Phase I - Beginning:** Generally includes the beginning circles, walks and dances of motor and affective-motor integration of moderate adrenergic activation.

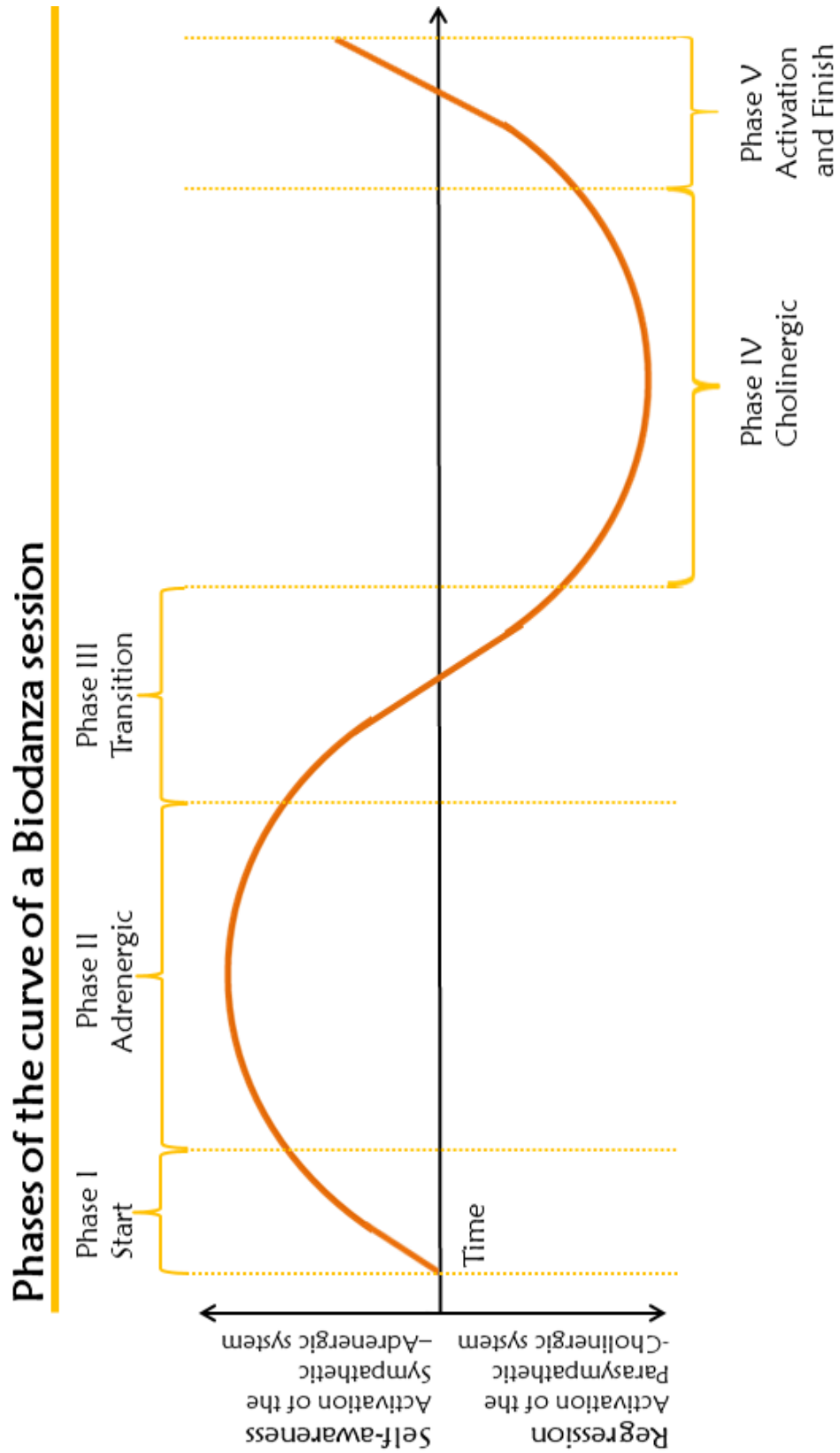
**Phase II - Adrenergic:** The dances of greater sympathetic activation. Generally included in this area are the key dances of the lines of Vitality and Creativity.

**Phase III - Transition:** It includes the dances in which the sympathetic activation is reduced and the parasympathetic one begins (segmental, extensions, fluidity).

**Phase IV - Cholinergic:** The dances with the greatest parasympathetic activation. Generally included in this area are the key dances of the lines of Affectivity, Sexuality and Transcendence.

**Phase V - Activation and Final:** Includes the progressive exit from the parasympathetic phase (encounters, activation dances, final circle).

Figure 1: PHASES OF THE CURVE OF A BIODANZA SESSION



# VITALITY

# SPINNING DANCE FOR TWO

## Summary

Spinning dance in pairs

## Main line of vivencia

Vitality

## Objectives

- To promote our confidence in others and in life
- To facilitate the experience of surrendering
- To encourage the connection with the other person

## Existential projection

To trust in the other person and to enter into an existential vortex. It is like a vertiginous spinning top where we feel that we can trust the other person. Everything moves, life is spinning. But we feel this trust, we can trust life, there will always be someone to support us, to help us. In the same way, the other can trust us.

## Description

It is a dance in pairs. We hold the other person with one hand at their waist and the other a little more extended in their hand (as if it were the waltz posture). They face each other. They begin to turn progressively and more intensely until reaching a speed in which both people feel comfortable. Displacement is also added. Although there may be dizziness, when looking into each other's eyes it is quite likely that they will not feel this.

## Linguistic semantic field

Trust, surrender, protection

## Right moment in the curve-session

Phase II - Adrenergic

## Level

Groups of Deepening and Radicalization of Experiences. Schools

## Authors of the dance

Verónica Toro and Raúl Terrén

## MUSIC

- Title: Theatrical Touch
- Artist: La Musgaña
- Duration: 2,49
- Collection: BA 08-13
- Title: Carousel
- Artist: Evanthia Reboutsika
- Duration: 3,15
- Collection: BA 68-13

## DANCE OF ADAPTING TO DIFFERENT RHYTHMS

### Summary

Free dances with musical themes that offer changes in their rhythm and other qualities

### Main line of vivencia

Vitality - Creativity

### Objective

- Learning to adapt to different life situations

### Existential projection

It is important to have the capacity to respond in feed-back to the environment, to be able to change from one state to another with the necessary promptness and creativity, to be able to connect with ease, to be able to defend oneself and survive. To have the flexibility to flow in moments of change of work, of change of love, of change of place of living.

### Description

The music takes us through different rhythmic moments: in intensity, in emotion, in movement. Being able to dance each of them will help us enjoy music (life) with the versatility that responds to a sudden change of stimulus.

### Semantic linguistic field

Adaptation, change, flexibility, versatility

### Right moment in the curve-session

Phase II - Adrenergic

### Level

Orientation groups with more than six months of experience  
Groups of Deepening and Radicalization of Experiences. Schools

### Author of the dance

Rolando Toro Araneda. This exercise was created by Rolando Toro Araneda but we have not found it reflected in other documents, which has encouraged us to include it here. We suggest other proposals of musical themes in addition to the ones indicated by Rolando.

### MUSIC Theme selected by Rolando Toro Araneda

- Title: Baroque and Blue
- Artists: Jean-Pierre Rampal and Claude Bolling
- Album: Suite for flute and jazz piano trio
- Duration: 5,20
- Music proposed by: Rolando Toro Araneda
- Collection: BA 15-03

### Other suggested music

- Title: Final greeting (instrumental selection) of "Dracula", the musical.
- Artists: Pepe Cibrian and Ángel Mahler.
- Album: Dracula, the musical.
- Duration: 4,32
- Music proposed by: Raúl Terrén and Verónica Toro.
- Collection: BA 64-05
  
- Title: Combination 5th symphony and Mambo number 5.
- Artists: Orquesta Sinfonica Cerrejón.
- Composers: L. V. Beethoven / D. Pérez Prado / A. Miyagawa
- Duration: 4,26
- Music proposed by: David Díez Sánchez.
- Collection: DC 01-01
  
- Title: Mar adentro.
- Artist: Carlos Núñez.
- Duration: 4,35
- Collection: DC 01-02
  
- Title: The horse walked in the grass
- Artists: Paul Winter
- Album: Earthbeat
- Duration: 4,18
- Collection: DC 01-03

# DANCE OF EMPOWERMENT

## Summary

This is essentially the same as a yang dance but using particularly intense and deflagrating music and with an existential projection of empowerment.

## Main line of vivencia

Vitality - Creativity

## Objectives

- Strengthen the expression of identity
- Intensify the perception of our power
- Revive self-confidence
- Develop the ability to recover from adversity (resilience)
- To strengthen our capacity of realization
- Promote our bravery and courage

## Existential projection

All people have the strength to transform our reality, to reach our objectives, to overcome adversities and to expand all our virtues. In some moments of our life we may have this potential repressed or dormant, but it is something we can invoke when we need it. The proposal is that we dance and honour our power.

## Description

We will dance freely in connection with music, expressing our strength and power. The characteristics of the movement are similar to the Yang dances:

- Eyes wide open.
- Frequent displacement.
- Increased muscle tone, mainly in the extremities (arms and legs).
- Intentional movement.
- Expansive movements mainly.
- Leg opening and low centre of gravity for greater support on the floor.
- Frequent directed movement.
- Predominantly fast movements.
- Power and vital momentum.
- Connection with the emotional impulse.

Self-regulation is very important, if we notice fatigue or very high tension, we can maintain a posture of identity in one place or walking and when we feel that we have recovered, we can return to more energetic movements if we want to.

## Semantic linguistic field

Empowerment, power, potency, strength, undertaking, overcoming, courage, bravery, confidence in our abilities, self-regulation.



### **Right moment in the curve-session**

Phase II - Adrenergic. At the top of the curve. It can be a key dance of the line of vitality and creativity.

### **Suggestions and advice**

It is a dance (and music) with a lot of intensity. Let's always remember the importance of self-regulation (as described in the guidelines) both in the body and emotionally. Although it is not a long piece of music (almost three minutes) it is very intense, but it is advisable to play it to the end since it has a clear ending. Since there is a lot of displacement and expansion, depending on the size of the group and dimensions of the room you may have to do it in two groups. The intensity of the light of the room and the volume of the music must be of a very high level. The main categories of movement are: power, vital impulse, voluntary control, dynamic tension, resistance, dynamic coordination and expression. The lyrics are traditional Maori and talk about cicadas.

### **Level**

Deepening Groups with more than two years of experience. Groups of Radicalization of Experiences. Schools with more than two years of experience.

### **Author of the dance**

David Díez Sánchez

### **MUSIC**

- Title: Tarakihi
- Performer: Kiri Te Kanawa
- Composer: possibly a traditional Maori song.
- Album: "Maori songs".
- Duration: 2.58.
- Collection: BA 68-25

# YES DANCE

## Summary

Creative dance exalting one's life

## Main line of vivencia

Vitality

## Objective

- Encourage existential projection

## Existential projection

Dance of self-affirmation and exaltation of one's own life

## Description

Dance of displacement, expansive, with euphoria, taking charge and concentrating on our values and what we want to affirm. When we take courage we shout and sing in different ways the "Yes": Yes to being alive, yes, yes, yes, to everything we want in our lives.

## Semantic linguistic field

Yes, affirmation, existential projection, self-affirmation, exaltation, life, expansion, euphoria, strength, values

## Right moment in the curve-session

Phase II - Adrenergic. High part of the curve

## Level

Groups of Deepening and Radicalization of Experiences. Schools

## Authors of the dance

Jorge Terrén & Betina Ber

## MUSIC

- Title: Sundance
- Artist: Kitaro
- Duration: 6,18
- Collection: BA 04-04

# MASCULINE DANCE

## Summary

Connection dance with the masculine

## Line of experience

Vitality - Creativity

## Objectives

- To experience masculinity
- Evoking the inner warrior
- Fostering tribal connection

## Existential projection

Search for a connection with the instinct to fight, with masculinity and with energy

## Description

We start from the Generative Posture of Power (arms crossed in front of the chest). Accompanying the music, make a pulsation with the arms and fists closed, connecting with the internal force and expressing movements with energy. As energy is gained, the movement is accompanied by a "Agh" sound (more or less). All the men accompany the pulsation together shouting like warriors at the appropriate moment of the music. Slowly the dance ends with arms in the direction of the sky with closed fists shouting like warriors "Aaaahhh". The women stand outside the circle and when the men finish they embrace the warriors. We are going to do a dance of connection with our masculinity and we are going to express it through our energetically determined movements. We're going out into the world. It's not enough to feel, we have to express.

## Semantic linguistic field

Power, vital energy, strength, intensity, masculinity, expression

## Right moment in the curve-session

Phase II - Adrenergic

## Level

Deepening Groups and Radicalization of Experiences. Schools: more than one year experience

## Author of the dance

Rolando Toro Acuña

## MUSIC

- Title: Adiemus
- Artist: Adiemus
- Performers: Karl Jenkins, Mary Carewe, London Philharmonic Orchestra.
- Album: Adiemus - Songs of the sanctuary
- Duration: 3,57
- Collection: BA 19-02

## FLUIDITY AND POWER

### Summary

Free dance that integrates fluidity and power

### Main line of vivencia

Vitality - Creativity

### Objectives

- To promote integration between the movement categories of fluidity and power
- To stimulate creativity

### Existential projection

Sometimes the water is powerful, it can be a waterfall or a river that runs very strongly. Fluidity is not always smooth, we can be fluid and have its own strong momentum.

### Description

You will dance in the spirit of the music, moving and turning and jumping, always paying attention that your movements are without interruption. Be a whirlwind of movement, but still paying attention to your partners so that you do not hit each other.

### Semantic linguistic field

Fluidity, power, water, movement, displacement, strength

### Right moment in the curve-session

Phase II - Adrenergic

### Level

Groups of Deepening and Radicalization of Experiences. Schools

### Authors of the dance

Jorge Terrén and Betina Ber

### MUSIC

- Title: Time
- Artist: Freddie Mercury
- Duration: 3,57
- Collection: DC 01-04

## GAME: EUTONY OF THE BACK

### Summary

We dance back to back

### Main line of vivencia

Vitality - Creativity

### Objectives

- To promote group integration
- Facilitate progressive body contact

### Existential projection

We are immersed in the mystery of life. Each person has some aspect of their identity to discover. That aspect is a mystery that is revealed in the presence of others. The back represents the mystery of one's own identity; it is a part of the body that we cannot see. It is possible to explore and enjoy this mystery with the help of a person, establishing contact.

### Description

We get in touch back to back in pairs. First we try to be comfortable, we generate a suitable tone for dancing. As soon as the music starts playing, the participants dance together keeping the contact of their backs. As the dance goes on, the participants establish eye contact with another couple of dancers and they move closer, so that both couples are in lateral contact with each of the members of the other couple. Shoulders and arms come into contact. From that lateral contact we slide to find the back of a new partner and continue with the dance. The change of partners is regulated by the participants themselves as they wish.

### Semantic linguistic field

Mystery, eutony, discovering, creating together, contact

### Right moment in the curve-session

Phase II - Adrenergic

### Level

Orientation Group. Groups of Deepening and Radicalization of Experiences. Schools.

### Author of the dance

Marcelo Toro

### MUSIC

- Title: Senegal Fast Food
- Performer: Amadou et Myriam (feat. Manu Chao)
- Duration: 4,19
- Collection: BA 69-06

# SEXUALITY

## FACE-TO-FACE CONTACT & CARESS

### Summary

We caress the face of a colleague with our own face

### Main line of Vivencia

Sexuality.

### Objectives

- Stimulate eroticism
- Develop sensitivity
- Enriching intimate communication

### Existential projection

From intimacy, sensitivity and delicacy we can enrich our repertoire of erotic experiences.

### Description

It is done in pairs. It can be done standing up or sitting on the floor (in this case it is more regressive and even erotic). Two people move towards each other until they are very close to each other. They can be in a subtle embrace. If they are sitting, they straddle each other (very close together and with their legs open to accommodate the other person). We close our eyes and, very gently and delicately, we begin to caress with our own face (mainly with our cheek) the face of the other person. Always with respect, sensitivity and feedback.

### Semantic linguistic field

Caresses, face, sensitivity, softness, delicacy, intimacy.

### Appropriate moment in the curve-session

Phase IV - Cholinergic. Lower part of the curve

### Suggestions and caution

Very low light and low music depending on the feedback or trust between people, they will incorporate the lips to a greater or lesser extent (especially when moving from one side of the face to the other). If the group has uneven numbers, it can be done in groups of three people (it will be more comfortable standing), although the experience is more complex. It can also be done in a circle, with the people very close to each other moving from one to the other (in a position similar to the "Circle of Cheirinho - Scent").

### Level

Groups of Deepening and Radicalization of Experiences. Schools.

### Author of the Dance

It is a dance that has been performed in Biodanza for a long time but not listed in any official catalogue and we have no record of the person who introduced it.

## MUSIC

- Title: Proposta
- Artist: Simone
- Duration: 3,00
- Collection: IBF 13-18
  
- Title: Angel eyes
- Artist: Hellen Merrill
- Duration: 5,08
- Collection: BA 82-04



## PLAYFUL CONTACT ON LAND

### Summary

Rolling on the ground with body contact

### Main line of Vivencia

Sexuality

### Objective

- To facilitate overcoming the repression of bodily contact

### Existential projection

All the mammal's offspring try different games with their partners, they frolic playfully on the ground, interacting in pairs, they wake up.

### Description

It is done in pairs or in small groups. In different and progressive intensities, more superficial, medium and deep stretches are performed, holding hands or putting up small resistances between the soles of the feet, creating stretches on the back. In short, playing and rolling on the floor or the body of the partners, playfully and lovingly, generating freedom of movement and de-armouring of different body regions. We avoid sudden movements, offering ourselves with innocence in relaxed and expanded body movements. It has a great integrative capacity of first and second order, elevation of the endogenous humour and dissolution of the guilt of contact.

### Semantic linguistic field

Contact, earth, play

### Right moment in the curve-session

Phase IV - Cholinergic

### Level

Orientation groups with more than six months of experience. Groups of Deepening and Radicalization of Experiences. Schools.

### Author of the dance

Maite Bernardelle

## MUSIC

Creative music (the preferred option):

- Title: Maria Mole
- Artist: Rita Lee
- Duration: 5,20
- Collection: DC 02-01

Playful and sensual music:

- Title: I Can't Believe I'm Not A Millionaire
- Artist: The Puppini Sisters
- Duration: 4,27
- Collection: DC 02-02 / HLB 25-26

In more advanced proposals it is possible to realize it immediately after integrative elasticity. Sensual music:

- Title: Mania de voçe
- Artist: Simone
- Duration: 3,49
- Collection: BA 21-07 / HLB 01-06

Sensual - transcendent music:

- Title: Take the "L" train (to 8th Avenue)
- Artist: Brooklyn Funk Essentials
- Duration: 4,09
- Collection: BA 39-06

## SENSUAL GROUP PULSATION DANCE

### Summary

A dance in the middle of a group where people come and go

### Line of Vivencia

Sexuality - Vitality

### Objectives

- Reinforce listening to one's own desires.
- Fostering the ability to attract.
- Strengthen assertiveness.

### Existential projection

In life, it is necessary to learn to differentiate between generating attraction and setting limits as necessary. This dance is about attracting what I desire and getting rid of what I do not desire for my life.

### Description

We form groups of five people. One person goes to the centre to dance with sensuality, the rest accompanies the dance from their place. The person who moves to the centre will make two gestures: a gesture of attraction that the participant will make with his or her hands inviting the people in the group, while maintaining the dance, to come closer. The people in the group come closer until they are in contact with the body of the person who is in the centre and they get engaged in their dance. The second gesture consists of opening the arms in a sensual way, marking a boundary that invites people to open the circle. The people who are dancing in contact with the one in the middle open up to the rhythm of the music, leaving enough space for the one in the middle to dance.

### Semantic linguistic field

Sensual, attraction, limit, desire

### Right moment in the curve-session

Phase II - Adrenergic. High part of the curve

### Level

Groups of Deepening and Radicalization of Experiences. Schools

### Author of the dance

Marcelo Toro

### MUSIC

- Title: Khalliouni Khalliouni
- Artists: Rachid Taha, Khaled, Faudel
- Album: 1,2,3 Soleils
- Duration: 4.40 (edited version, the original is 5.39)
- Collection: BA 30-01 / HLB 07-04

## LET YOURSELF BE LOVED (In three's)

### Summary

A person surrenders (entrega) to be caressed by two people

### Line of Vivencia

Sexuality - Affectivity

### Objectives

- Develop the capacity to surrender (entrega)
- Stimulate the willingness to feel pleasure
- Encourage sensitivity to perceive love

### Existential projection

In love relationships, as well as in affective and erotic ones, the moments of giving, of caressing, of expressing love, are as necessary as the moments of surrendering to receive, to be cared for, to be caressed, to be loved. Learning to let oneself be loved is essential.

### Description

We make groups of three, standing close together. The person who goes to the centre surrenders in an attitude of receptivity to the caresses of their two companions, who rotate around them, giving them love with their hands and also with their bodies (depending on the degree of depth that we wish to give to the experience).

### Semantic linguistic field

Love, pleasure, caresses, surrender, entrega

### Appropriate moment in the curve-session

Phase IV - Cholinergic

### Suggestions and advice

It can also be done with a more affective rather than sensual nuance depending on the use of the music below.

### Level

Groups of Deepening and Radicalization of Experiences.  
Schools with more than one year of experience.

### Authors of the dance

Verónica Toro and Raúl Terrén

## MUSIC

- Title: Road
- Artist: Refractory feat. J.C. Sindress & Youn Sun Nah
- Album: Buddha Bar V
- Duration: 5,31
- Collection: BA 47-01

Where we want to give it an affective tone:

- Title: Como é grande meu amor por você
- Artist: Oswaldo Montenegro
- Duration: 4,18
- Collection: BA 20-01

## SHOWER OF THE 4 ELEMENTS

### Summary

A person receives several different types of touch from a group

### Main line of vivencia

Sexuality

### Objectives

- Facilitate surrender to body contact
- To enrich the possibilities of contact

### Existential projection

We can enjoy contact with many nuances

### Description

We make groups of five standing members. A colleague in the centre receives the shower of touches. The group offers them with the essence of the four elements:

- They give rain: soft tapping on the whole body, performed with the fingertips. Intermittent and dynamic. And gentle movement towards the feet.
- They give fire: on the whole surface of the body, the companions perform activating, shallow and energetic movements (in moderation).
- They give air: the group, simultaneously, blows (caressing) with the air the totality of the skin of the companion. Fan with the hands.
- They give earth: gentle alternating movement of compression and release.

We express our gratitude and change. The recipient can remain standing, although his or her support depends very much on the group so that he or she can surrender with confidence. This exercise benefits both the receiver and the giver.

### Semantic linguistic field

Rain, elements, offering, fire, air, earth.

### Right moment in the curve-session

Phase II - Adrenergic. When the curve begins to descend.

### Suggestion and advice

Variation: The receiver can be lying on the ground (facing downwards), in this case the progressiveness must be deepened.

### Level

Groups of Deepening and Radicalization of Experiences. Schools.

### Author of the dance

Maite Bernardelle.

## MUSIC

- Title: Aquarela do Brasil e Nêga do cabelo duro
- Artist: Elis Regina
- Duration: 3.22
- Collection: DC 02-03

## THE CIRCLE OF CHEIRINHO (SCENT)

### Summary

A circle where we smell the natural scent of our partners

### Main line of Vivencia

Sexuality

### Objectives

- Stimulate the use of the sense of smell
- Encourage contact with the instincts
- To awaken sensuality

### Existential projection

Currently the five senses are repressed as instincts. With all the perfumes we use, we do not know the smell of the people we love, parents, children, intimate loves. It's about opening this olfactory channel. One receives the other through the sense of smell. Something is produced on an instinctive level, the smell has many powers.

### Description

It is about smelling natural body scent of one's companions. The dance can be done in a circle or moving around in slow motion through the diversity of human beings. With this second proposal it is easier to relate in a more subtle way. One approaches a person and brings his or her nose only to the level of the neck and inhales.

### Semantic linguistic field

Natural scent, sensitivity, subtle, smell, instinctive

### Right moment in the curve-session

Phase IV - Cholinergic curve

### Suggestions and caution

It is possible to make a variation of this exercise where instead of being in a circle the participants perform it walking.

### Level

Groups of Deepening and Radicalization of Experiences. Schools with more than one year of experience.

### Authors of the dance

Verónica Toro and Raúl Terrén

### MUSIC

- Title: Na asa do Vento
- Artist: Nazare Pereira
- Duration: 03,56
- Collection: BA 21-16



# CREATIVITY

## SINGING IN A CIRCLE HOLDING HANDS

### Summary

We sing as a group

### Main line of Vivencia

Creativity

### Objectives

- Connect with musicality
- Encourage expression using your voice
- Facilitate group bonding
- To strengthen the feeling of belonging to humanity

### Existential projection

Connection with the harmony of expression

### Description

Group in circle, holding hands with gentle dancing movements, without any displacement. First we close our eyes. We begin by gently accompanying the music with our voices. Then, with more strength and enthusiasm until we open our eyes, all singing (we can make a sound of "aaaaa" according to the melody of the music).

### Semantic linguistic field

Singing, musicality, connection, harmony, expression, union.

### Right moment in the curve-session

Phase II - Adrenergic. When the curve begins to descend. It can also be done in Phase V - as a final or penultimate exercise to the end of the session.

### Suggestions and advice

A suggestion for the enunciation could be, "Let's accompany the music with all our gentleness, with all our harmony, evoking the joy of singing. Whatever happens, I will sing to life."

### Level

Orientation Groups, Groups of Deepening and Radicalization of Experiences. Schools.

### Author of the dance

Rolando Toro Acuña

### MUSIC

- Title: Amazing grace.
- Artist: Nana Mouskouri.
- Duration: 4,28.
- Collection: BA 14-03

## OFFERING YOUR FIRE

### Summary

Fire dance in pairs

### Line of experience

Creativity - Sexuality

### Objectives

- Encourage the expression of the line of sexuality
- Stimulate the courage to show ourselves

### Existential projection

The expressiveness of one person stimulates that of another.

### Description

It is a dance of fire for two, vital and expressive. First one of the two begins by doing an intense fire dance, while the other contemplates and enjoys observing the dance of the partner. At a given moment, the dancer makes a gesture with the intention to transfer the energy of the fire and pass it on to the partner who is contemplating in order to change roles. And so, successively, the energy of the fire is exchanged.

### Semantic linguistic field

Fire, intensity, interchange, expression

### Right moment in the curve-session

Phase II - Adrenergic

### Suggestions

It is possible to carry out the same dynamic with the whole group in a circle (without holding hands) and some couples dance in the centre

### Level

Groups of Deepening and Radicalization of Experiences Schools.

### Author of the dance

Marcelo Toro

### MUSIC

- Title: Dame te Fuerza (Give me your strength)
- Artist: Fortuna
- Album: Mediterraneo
- Duration: 2.12
- Collection: BA 72-09

## DANCE TO OPEN NEW SPACES

### Summary

Individual creative dance that evokes the passage to new spaces

### Main line of vivencia

Creativity - Vitality - Transcendence

### Objectives

- Stimulate creativity
- Encourage freedom
- Strengthen courage

### Existential projection

There are three levels of knowledge:

- The known
- What can still be known
- What cannot be known

### Description

We begin by dancing freely in a known space, my safe, small world. As if a membrane were separating us from the dangers, we dare to take a step, into the new, into the unknown; and we dance. We can take one more step, investigate and open one more space that we call the unknown, we dance the mystery.

### Linguistic semantic field

Freedom, openness, space, creativity, mystery

### Right moment in the curve-session

Phase II - Adrenergic

### Level

Orientation groups with more than six months of experience. Groups of Deepening and Radicalization of Experiences. Schools

### Authors of the dance

Jorge Terrén and Betina Ber.

### MUSIC

- Title: Tell him
- Artists: Céline Dion and Barbra Streisand
- Album: Let's talk about love
- Duration: 4,55
- Collection: BA 20-06

# DANCE OF EXISTENTIAL CREATIVITY

## Summary

Dancing your life creatively

## Main line of vivencia

Creativity - Vitality

## Objectives

- Stimulate creativity
- Encourage intense and varied expressiveness
- To encourage the ability to adapt to different musical stimuli

## Existential projection

The proposal of this dance is to express our life in all its intensity and all the possibilities that it offers us. The musical theme is called "Music" and it has different rhythms and melodies that allow richness of expression. The experience of this dance reflects the intensity and expression of living.

## Description

The dance begins with a deep connection with oneself, evoking the power and freedom that one wishes to live by dancing the music in all its variations; moments of expansion, of abandon, of connection with the totality and the pleasure of dancing.

## Linguistic semantic field

Creativity, life, intensity, expansion, power, richness of expression, freedom, music.

## Right moment in the curve-session

Phase II - Adrenergic. At the peak of the curve

## Level

Orientation groups with more than six months of experience. Groups of Deepening and Radicalization of Experiences. Schools

## Authors of the dance

Raúl Terrén and Verónica Toro

## MUSIC

- Title: Music
- Artist: John Miles
- Duration: 5,52
- Collection: BA 08-08

# DANCE OF THE EAGLE

## Summary

Dance of existential rebirth

## Line of vivencia

Creativity - Transcendence

## Objectives

- To facilitate an experience of existential rebirth
- To express courage
- To promote freedom
- To strengthen resilience.

## Existential projection

Eagles have the possibility of living for seventy years. At thirty-five years of age, the eagle is old, its beak is bent and it pricks its chest; its hunched claws make it difficult to hunt and its feathers are dense and heavy, and so many of them die of old age. Some eagles have the courage to transform and head up the mountain to begin a process of rebirth. In solitude, a first process begins: they strike their beak against a rock until it is torn off, slowly and painfully. This is followed by a second process in which they begin to strike their claws against the rock and in the third process they pluck out their heavy old feathers. A strong beak, sharp claws and lightweight feathers are reborn. The process is said to take five months. This renewal allows them to live again in fullness thirty-five more years, full of wisdom. We use the story of the eagle as a metaphor for our existence. It represents leaving the old to enter the new. Some people have the courage to go through this kind of process to start a new existential flight. They are those moments in life when one makes decisions that make us change our course completely. These are moments where we live a rebirth of our own life.

## Description

The dance begins when we are already at the moment of renovation. We put ourselves in a seed position with our hands on our face (beak). From this position we start a gentle movement of shoulders, following with the arms as if they were wings that are opening. Little by little our dance grows with a certain muscle tone in our hands, like claws, until we stand up. Once we stand up we start to fly without limits, without boundaries, in an upward way and in connection with the music. At moments we stop and look down, observing our history with a vision of height, and we can gain the perspective to feel that our problems are not as serious as we thought.

## Eagle Linguistic semantic field

Rebirth, freedom, directions, flight, new possibilities

## Right moment in the curve-session

Phase II - Adrenergic

**Level**

Groups of Deepening and Radicalization of Experiences. Schools

**Authors of the dance**

Verónica Toro and Valentino Terrén Toro

**MUSIC**

- Title: Remember me
- Artist: Thomas Bergensen
- Duration: 04:30
- Collection: BA 69-01

# DANCE OF THE IMAGINATION

## Summary

Awakening the creative power of imagination

## Main line of vivencia

Creativity - Vitality

## Objectives

- To enhance existential creativity
- To develop the human potential of imagination

## Existential projection

The imagination is the goddess of creativity. It is the biological matrix of all possibilities. The imagination is the only concrete place in the cosmos where no law, no rule, no limit operates. And our dreams as humans are born in the centre of its magical womb, in the mystical heart of this infinite power. Much of the magical properties of the human experience are due to the fact that we carry this instrument of sorcery in our genes. Perhaps imagination is the very essence of freedom. Perhaps we are the imagination of a higher power. Moreover, imagination develops its power in our inner world. And as Baruch Spinoza says, no one knows what a body can do. Rolando Toro Araneda imagined a world full of love and created Biodanza, John Lennon imagined a world without borders and created music.

## Description

The dance starts from a position of identity. The music runs through you and begins to explore different parts of your body, the creative spirit of the imagination possesses you. New gestures and expressions arise, unknown, full of energy, from the deepest part of your being. The dance is without known forms, outside the familiar patterns of movement. New possibilities oriented towards something new. Infinite possibilities of richness of being.

## Linguistic semantic field

Imagination, innovation, mystery, possibility, freedom, creativity, uncertainty

## Right moment in the curve-session

Phase II - Adrenergic. At the peak of the curve

## Suggestions and advice

Space is needed to unfold the dance

## Level

Orientation groups with more than four months of experience. Groups of Deepening and Radicalization of Experiences. Schools.

## Author of the dance

Valentino Terrén Toro



## MUSIC

- Title: Experience
- Artist: Ludovico Einaudi
- Album: In a Time Lapse
- Duration: 5.18
- Collection: BA 66-12

## DANCE OF FREEDOM IN CONNECTION (with another)

### Summary

We will dance individually in a free manner and also with an "invisible" link with another

### Main line of vivencia

Creativity - Affectivity

### Objectives

- Integrating freedom within the bond of connection.
- Encourage creativity
- To enrich our repertoire of ways of relating
- To strengthen the identity

### Existential projection

It is important to integrate our freedom within the bond and connection with another person or persons (love relationships, family, friends, work colleagues). Being in connection does not necessarily imply constant physical closeness nor constant joint activities (although of course these must be carried out satisfactorily in a healthy bond). During some moments in our lives, we may have difficulty in freely carrying out our activities for fear of damaging the bond we have with one or more people. Conversely, there may also be difficulty in caring for and maintaining a bond for fear of having to give up our freedom. Now, we intend to experience the possibility of flying freely with the awareness of having a concrete bond with another person.

### Description

We will invite a person to dance. The whole group will dance simultaneously. The two members of the couple will dance freely at the same time. During our dance, we will maintain an "invisible" bond with our partner, aware that we have a "special" connection with one of the people who is dancing in the group. We can look at each other or approach each other occasionally (not frequently) but it is also not necessary. We will decide and give preference to the moments of dancing with freedom. At the end of the dance we meet our partner in an embrace. The dance is done with a lot of displacement and expansive movements. We can also incorporate lightness. Eyes open.

### Linguistic semantic field

Freedom, link, connection, telepathy, distance, flight, creativity

### Right moment in the curve-session

Phase II - Adrenergic. It can be a key dance of the line of creativity

## Suggestions and advice

The group can be separated into two groups (or even three) depending on the dimensions of the room and the number of participants in the group since it requires displacement and expansion. It is important to differentiate it from other exercises-dances of Biodanza:

- It is not "Dancing for the other" since there is not a role of observer and another of dancer but both members of the couple dance simultaneously.
- It is not a "Creative Dance in pairs" since there is much less interaction.
- It's not "Accompanying the dream of the other" since there is no changes in the roles or "reproduction" of the movement.
- It is not the challenge of the Minotaur Project "Fusion - Separation - Autonomy" because the phases of fusion and separation do not occur; it is not carried out in a context of challenge and has less emotional involvement.
- It is not the challenge of the Minotaur Project "Telepathic Dance or Dance for the Absent Being" because the other person is present in the room as well as in many other aspects.
- The intensity of the light in the room and the volume of the music must be high. The movement can be similar to an air dance. The main categories of movement are expansion and lightness.

## Level

Deepening Groups with more than one year of experience. Groups of Radicalization of Experiences. Schools with more than one year of experience.

## Author of the dance

David Díez Sánchez

## MUSIC

- Title: Astrea
- Performer: John Harle & The Silencium Ensemble (Silencium)
- Composer: John Harle.
- Album: "Silencium: Songs of the Spirit".
- Duration: 4,39.
- Collection: BA64-02

Musical themes of those that are usually used in Biodanza with characteristics of "air", for "displacement with lightness" or for creative dances can be appropriate can also be used. For example we can use:

- "Vals del emperador" ("Emperor's Waltz") by Johann Strauss: IBF07-22
- "Los pájaros perdidos" ("The Lost Birds") by Astor Piazzola: BA05-09

# DANCE OF THE BUTTERFLY

## Summary

Subtle dance inspired by the development of a butterfly.

## Main line of vivencia

Creativity - Vitality

## Objectives

- To strengthen confidence in one's own creativity
- Experience a rebirth

## Existential projection

Rebirth. Motor development, learning subtle movement. The metamorphosis of the caterpillar into a butterfly consists of four stages: the egg, caterpillar, chrysalis and finally the butterfly. The caterpillar forms a shell, known as a chrysalis, around its body. It weaves a silk cocoon and suspends itself. It takes between 9 to 14 days to transform and one hour to be reborn. They live up to 18 months.

## Description

It begins with a deep connection with myself. From there, I am an egg that transform into a caterpillar and then I weave my cocoon with silk threads, until I finish my construction and hang from a tree branch. Then I have to make an effort to open my wings that will transform me into a beautiful coloured butterfly. Creativity is there inside you, waiting in anticipation for you to let it out. It only requires one condition, which is that you find harmony within yourself and with nature.

## Linguistic semantic field

Butterfly, wings, creativity, connection, nature, subtlety

## Right moment in the curve-session

Phase IV - Cholinergic

## Level

Groups of Deepening and Radicalization of Experiences. Schools

## Authors of the dance

Jorge Terrén and Betina Ber

## MUSIC

- Title: Pink / Rosa
- Artist: Carlos Poyares
- Duration: 3,44
- Collection: IBF 09-06

# DANCE OF THE OPPORTUNITY TO CHANGE

## Summary

With music in which the melodic phrases are repeated, we encourage dancing each part with a different type of movement and characteristic.

## Main line of vivencia

Creativity

## Objectives

- To see the capacity we have to act in different ways when in similar situations
- Generate different alternatives of behaviour and attitude
- Reduce the fear of making mistakes

## Existential projection

Throughout life we are given similar situations where, although they appear to be different in that moment and context, they share the same pattern. Frequently, people tend to act in these new situations in the same way that they acted in similar situations in the past. For example, how do we act when we want to establish a relationship with a person (even though the time and the person are different), how do we act when we want to achieve professional growth (even though our circumstances and professional activity are different)? However, we can break out of these "patterns" and act differently. In this dance, we will experience the opportunity that "life gives us" to change.

## Description

We will use music in which the same "melodic phrase" is repeated several times. I propose that we dance each part in a different way, changing the characteristics of our movement each time, even if only in subtle shades. It doesn't matter whether we make it "beautiful" or "good". What matters is the variety and the difference. It is mainly done standing up and with little or no displacement. The eyes are usually open and closed for a few moments.

## Linguistic semantic field

Change, creativity, difference, inventing, exploring, imagining, testing, transforming.

## Right moment in the curve-session

Phase II - Adrenergic. When the curve begins to descend

### **Suggestions and advice**

When showing the dance, it is important that we display a well differentiated variety of characteristics in our movement. To do this, we can be inspired by different categories or dances. Some examples to show are the following: similar to a dance of free fluidity, similar to a yin dance, something like a slow walk, similar to the Generative Posture of elevation, similar to the Generative Posture of Connection with the Infinite, similar to a harmonic extension, similar to the dance of the heron, similar to a water dance, playing with balance postures, caressing ourselves. Show only one movement characteristic at a time. These instructions only refer to the facilitator's demonstration, nothing is explicitly indicated to the participants so as not to restrict their creativity. The melodic phrase is repeated 5 times so there will be 5 different ways to dance it. Generally it is enough to show 3 changes. In order to make it even clearer to the participants, while they are experiencing, we can say "we change" every time the melodic phrase is to be repeated; in this way they release their attention from the exact points of change. However, most participants will not need this "help". The intensity of the room light and the volume of the music should be medium (neither too high nor too low).

### **Level**

It is suitable for groups that already have several months of experience in Biodanza (at least 6), which has given time to experience previously varied categories of movement and show adequate level of disinhibition. Groups of Deepening and Radicalization of Experiences. Schools.

### **Authors of the dance**

David Díez Sánchez and Beatriz Palomares Ruiz

### **MUSIC**

- Title: Japanese music box
- Performer: George Winston
- Composer: Itsuki No Komoriuta (or traditional Japanese).
- Album: "Forest".
- Duration: 2,17
- Collection: BA 64-13

# DANCE OF RECONSTRUCTION

## Summary

Sequential dance recognizing and manifesting our capacity for existential renewal

## Main line of vivencia

Creativity - Transcendence

## Objectives

- To facilitate an experience of connection with our power of existential renewal
- To promote awareness of our capacity for transformation
- To strengthen self-confidence
- To promote the manifestation of our existential courage

## Existential projection

The possibility of changing our limited existence is within each one of us. We only have to believe in it and dare to take the first step, which is to trust ourselves. Rediscovering both dormant (genetic potentials) and acquired abilities. To use dance as an element of transformation to rebuild ourselves, always driven by our heart. It is important for our existence to become aware of the capacity for change and transformation through dance.

## Description

The dance consists of four steps:

1. Lying on the floor we stand up in our own way stimulated by soft self-caressing. (First minute).
2. Standing up we begin trying out the new movements and skills that we possess; with the arms, the legs, the torso, the head... (Second minute).
3. With these movements already incorporated we dance our reconstruction guided by our heart. It is a light and intense dance, expansive and powerful. (From minute 2 to 3:30).
4. In a moment we stop the dance becoming aware of the reconstruction. We walk and treasure what we have achieved, we reaffirm it and at the end (only if we feel it) we are grateful. (Last minute).

## Linguistic semantic field

Existential renewal, self-confidence, autopoiesis, empowerment, strength, expansion, change.

## Right moment in the curve-session

Phase II - Adrenergic

## Suggestions and advice

Space is needed to unfold the dance

**Level**

Orientation group with more than 6 months of experience. Group of deepening and radicalization of experiences. Schools

**Author of the dance**

Runa Terrén.

**MUSIC**

- Title: A thousand years
- Performer: The Piano Guys
- Authors: Cristina Perri, David Hodges
- Duration: 4:31
- Collection: BA 66-20



## DANCE OF THE HANDS

### Summary

Dancing a flow of creative hands

### Main line of vivencia

Creativity - Transcendence

### Objectives

- Fostering a person's deep connection with themselves
- Encourage creativity
- Stimulate freedom

### Existential projection

It is a dance that has a very strong and wonderful result thanks to the connection between the hands and the eyes. We connect with our inner being and at the same time we express ourselves intensely with the movement.

### Description

It is a dance that begins with the fluidity and lightness of the hands and little by little the whole body follows this fluidity, with open eyes where the gaze follows the movement of the hands constantly. The hands never stop and the person moves freely around the room in a deep connection with themselves.

### Linguistic semantic field

Hands, fluency, freedom, inner connection

### Right moment in the curve

Phase IV - Cholinergic. Descending part of the curve

### Level

Orientation groups. Groups of Deepening and Radicalization of Experiences. Schools

### Authors of the dance

Verónica Toro and Raúl Terrén (inspired by a proposal by Sandra Salmaso)

### MUSIC

- Title: Storms in Africa
- Artist: Enya
- Album: Watermark
- Duration: 5,33
- Collection: BA 55-11

# DANCE OF AUTUMN

## Summary

Dance of intimacy in connection with our inner Autumn

## Main line of vivencia

Creativity - Transcendence

## Objectives

- To make it easier for us to get rid of what we no longer need
- To enable us to free ourselves from past stories

## Existential projection

The dance has been inspired by the observation of the trees in autumn, they drop their leaves to renew themselves, this is always followed with growth, as soon as they get rid of what no longer serve them, they continue and sprout again. People are beings of nature, we can also rid ourselves of the sadness, pain, burdens, old loves, memories that we no longer need.

## Description

We start standing, in a position of intimacy. With soft caresses and outward movements, we get rid of everything we no longer want to keep. We end with our arms up, like a tree, keeping our essence.

## Linguistic semantic field

Autumn, stripping, letting go, intimacy

## Right moment in the curve-session

Phase IV - Cholinergic

## Level

Orientation groups with more than six months of experience. Groups of Deepening and Radicalization of Experiences. Schools

## Authors of the dance

Jorge Terrén and Betina Ber

## MUSIC

- Title: Is he the one
- Artist: John Barry
- Album: Somewhere in time
- Duration: 3,13
- Collection: IBF 14-19

Alternative music proposed by Verónica Toro and Raúl Terrén.

- Title: Prelude
- Artist: Vangelis
- Duration: 3,32
- Collection: BA 09-07

Alternative music proposed by Rodrigo García.

- Title: Near light
- Artist: Ólafur Arnalds
- Duration: 3,29
- Collection: BA 76-20

## DANCE OF INNER TURMOIL (winter dance)

### Summary

A dance that proposes connection with inner conflict and the possibility of overcoming them.

### Main line of vivencia

Creativity - Transcendence

### Objectives

- To facilitate the acceptance of our states of confusion and internal difficulties
- Reinforce our ability to get out of states of difficulty
- Strengthen resilience

### Existential projection

The characteristics of the four seasons are in our nature. It is a dance that proposes the winter in ourselves, when we quickly enter moments of internal difficulties and confusion we enter a situation of inner storm. This dance has to do with our suffering part, our part of sadness that defines moments of life.

### Description

We place our hands on our heart and we begin to dance with expansive and impulsive movements in order to connect and get out of this inner storm.

### Linguistic semantic field

Tempest, difficulty, confusion, winter, suffering, sadness, expansion, strengthening

### Right moment in the curve-session

Phase II - Adrenergic. High part of the curve

### Suggestions and advice

It is important to emphasize the capacity we have to overcome the difficulties and our strengthening potential, although this dance is more focused on the primary process of connection with the difficulties.

### Level

Deepening Group, Radicalization of Experiences group and Schools.

### Authors of the dance

Raúl Terrén and Verónica Toro

### MUSIC

- Title: Presto - l'été Concerto 'L'estate' in sol minore 3 (Le quattro stagioni Op.8/2, RV 315)
- Composer: Antonio Vivaldi
- Duration: 3,09
- Collection: BA 11-10 / IBF 15-12

Note: although the music refers to summer it is correct for this dance.

## GROUP DANCE OF WATER AND AIR

### Summary

We flow in a group with a dance that integrates the characteristics of water and air.

### Main line of vivencia

Creativity - Vitality

### Objectives

- Enhance the ability to be in flow with other people.
- Support the integration of movement categories related to water and air
- Induce the experience of achieving our objectives by flowing in the face of interpersonal difficulties
- Support the development of the movement category of agility

### Existential projection

To achieve our objectives in spite of the difficulties on the way. Our organism, our body is made up of 80% water. The surface of our planet earth is also made up of the same percentage. There is no great difference between the inside and the outside – the external body and internal body. I am able to achieve my goals in life despite the difficulties. The vast majority of existential difficulties are with other people. Learning to flow in human diversity connects us with health, with harmony, with harmonizing and clarifying our internal waters.

### Description

Group dance of water and air. The dance begins with soft and fluid movements, with subtle and light displacement, it is a group fluidity. The whole group dances with great closeness to each other but without creating any contact. The music has an increasing speed that invites you to increase the speed of the dance and the movement.

### Linguistic semantic field

Flow, water, air, agility, avoidance, achieving goals, other people, group.

### Right moment in the curve-session

Phase II - Adrenergic (ascending part of the curve, maximum or slightly descending).

### Suggestions and advice

If the group is too clustered in the centre then encourage expansion. If the group is too scattered around the room encourage them to use the central spaces as well.

### Level

Orientation groups. Groups of Deepening and Radicalization of Experiences. Schools.

### Author of the dance

Marcelo Toro.

## MUSIC

- Title: Salento
- Artist: René Aubry
- Album: Plaisirs d'amour
- Duration: 5,45
- Collection: BA 68-14

## SAYING "NO" WITH FEEDBACK

### Summary

A person moves slowly toward another and stops when he hears the word "no" that is convincing.

### Line of Vivencia

Creativity

### Objectives

- Strengthen assertive expression
- Integrate verbal and physical expression
- Enhance identity

### Existential projection

Sometimes in our life we have to act assertively to defend ourselves or other people. This consists of setting limits when we consider that a person is acting unjustly (with aggression, disrespect, manipulation) Our response does not have to be violent but it must be clear, firm and forceful. Defend our space without invading other people's. Sometimes it is difficult for us to give an assertive response with conviction. The danger of this is that we will be allowing certain invasions or in some cases aggression (verbally or physically) when "exploding" because we did not defend ourselves progressively when the situation required it. In this dance we intend to strengthen our identity and express ourselves in an assertive and firm way, both verbally and physically.

### Description

This exercise is performed without music. We will invite the participants to form pairs. Each couple will position themselves, one person in front of the other, several meters away (about 5 meters approximately). To facilitate the distribution of the group in the space, we can place ourselves in two rows, one facing the other, making each person placed with their partner in front. One member of the couple will be the one to express his/her assertiveness. Later, the roles will be reversed. My partner will move towards me very slowly. I will say "no". If this "no" is not convincing enough, he/she will continue to move slowly and I will again have the opportunity to say "no" more firmly and so on. If my "no" is convincing enough, my partner will stop, indicating that it has been effective. Possibly, while the rest of the group continues with the exercise, I may be given the opportunity to exercise my assertiveness several times. The fact that my partner stops means that my "no" has seemed firm enough. However, if he/she continues their slow progress toward me without having stopped means that he/she has not found my "no" firm enough. This will give us feedback that will help us to improve. Let's avoid saying "No" in a violent way (with a face of hate). Let's also avoid saying it with "desperation" as this is not the time for a fragile, submissive or sensitive expression either. In order to be convincing, we need to express ourselves with a firm and clearly audible voice, our facial expression needs to be coherent and our posture needs to indicate a strong and stable identity. At the end of the exercise we greet each other with a look of recognition and appreciation. Preferably without hugging. Then the roles are reversed.

### **Linguistic semantic field**

Assertiveness, no, firmness, force, expression, integration of verbal and non-verbal expression, conviction, identity

### **Right moment in the curve/session**

Phase II - Adrenergic. At the peak of the curve. It can be a key dance

### **Suggestions and advice**

The main difference with respect to other similar Biodanza dances is that in this one there is clear (although subjective) feedback from another person, which helps us to improve our expression. It is an exercise which can be emotionally challenging for many people, especially those who have difficulty expressing themselves assertively. It can also greatly increase the "tension" of the group. It is advisable to manage the time to ensure that the group does not reach a level of "anxiety" that is excessive. It is important after the exercise to have several harmonization and affective support dances (for example encounters). In the latter part of the session (lower part of the curve), it would be ideal to include dances that help to obtain the complementary experience of sensibility, adaptation, empathy, affectivity, care, support, solidarity. Likewise, it is advisable to prepare for the dance beforehand with exercises such as a "Dance of Harmonic Opposition", "Walking with Determination" or some dances with Yang characteristics. When a person has difficulty in assertive expression, indicators such as: closing the eyes when saying "no", body tremors... and the usual ones: low voice volume, unable to make eye contact, shrunken chest. It may also lead to a more violent or "desperate" "scream", which is important to emphasize as explained above in the enunciation. Sometimes distractions are used to "escape" from the experience, such as laughter. If this happens with an individual, we can mention this to the person with humour and empathy and gradually lead them back to the objective of the proposal. If it happens at a group level, it will be an indicator that the group is not yet ready for this type of experience and it will be preferable to reduce the time of the experience and close it with celebratory hugs. When the roles are reversed, we can stress the aspects that need to be emphasized. The room needs to be well lit for this exercise.

### **Level**

Deepening Groups with more than two years of experience. Groups of Radicalization of Experiences. Schools with more than two years of experience

### **Author of the dance**

David Díez Sánchez

### **MUSIC**

This exercise is performed without music.



## CONNECTION TO YOUR INNER POWER

### Summary

Set my limit and respect the limit that others set for me; arranged in two concentric circles.

### Main lines of vivencia:

Creativity - Vitality

### Objectives

- Strengthen the connection with our inner force
- Fostering the connection with personal power
- Develop the ability to set limits
- Raise awareness to respect the limits that other people set for me
- To facilitate the awareness of our personal boundaries of security or intimacy
- To support the perception of the attitudes of the different people, noticing that not all of them inspire in me the same confidence nor the same security
- To strengthen the experience of security
- To favour healthy self-esteem and self-affirmation
- To strengthen the security and confidence in oneself
- Strengthen assertiveness.

### Existential projection

It is important in life to set our limits in order to provide us with security. Also to respect those of others. Something very necessary both for those who may have suffered abuse and for people who have had invasive or aggressive behaviour. Both feel the existence and the strength of the boundary, which improves assertiveness and promotes a healthy self-esteem. By setting boundaries in many different encounters, we can perceive the different attitudes. This way we can realize that not everybody inspires the same confidence, nor does one feel equally comfortable with everybody. If there are problems with the opposite sex, this exercise will clearly demonstrate that. In this dance there is a special connection with the earth and/or fire, with strength, self-value, self-assertion and self-recognition of one's power, as well as respect for the other. To love also means to respect the other and to respect our own limits.

### Description

Each person in the group is paired up with another person and we indicate that one of the two should stand in a circle in the centre of the room, facing outwards and their partner is positioned in front of them but at a great distance from them (so that there is enough room to walk towards the centre) that each person has another person in front of them, but as far as possible apart. Those in the centre of the room will indicate a boundary with their hand as a "stop" sign and their arm forward. They will do this when they feel that the proximity of the person walking towards them is too "intimidating", when they feel that they are going beyond their safety zone. When the music starts, those who are on the perimeter of the room on the outside walk towards their partner in front, with a determined stride very much connected to their inner strength, their personal power,

well anchored on the ground, with the strength of fire, confidently, with poise, making eye contact with the person they are heading towards. Those in the middle signal "stop" when they feel the other is approaching too fast, and those who are walking must then stop immediately. We return to the original position and those outside move to the right until they are in front of the next person and walk towards them again until they signal them to stop. We repeat these changes for the duration of the music. It is good to experience the setting of boundaries in various encounters in order to feel the different energies and the different limits between oneself and others. The signal to indicate the boundary must be clear and supported by the whole body in an integrated way. The person walking must maintain eye contact at all times with their partner while moving towards them. At the end the roles are reversed.

### **Semantic linguistic field**

Respect, strength, security, limit/boundary, clarity, assertiveness, concreteness, security, self-affirmation, earth, fire, self-confidence.

### **Right moment in the curve/session**

Phase II - Adrenergic. High part of the curve

### **Suggestions and advice**

The room needs to be well lit for this exercise, to facilitate visual connection and the appropriate response to any signals. The volume of the music has to be high to facilitate the experience, the connection with their own power and even the connection to earth that is provided by the sound of the drums. You can create your own version by adding your voice (saying "YA", "NO", "UP TO HERE"). It can be used after starting the session with a tribal circle followed by dances connecting with earth and dances connecting with fire. This will prepare the body to enter more into the dance, which is considered the core of the session. Immediately after this dance and just before starting the descent of the curve it is convenient to perform some harmonization dance with the other, but without being too intimate yet, for example, a synchronization. The author's story about the creation of this dance: "This dance came up for the first time in a session of Biodanza with Family when a mother commented on the need she had to set her boundaries with respect to one of her 3 children, in addition another family told me that their daughter (5 years old) had problems at school with her friends because they made her feel alone, they went to her laughing and as soon as they were with her they would push her aside. So I thought up this dance and began to try it out with the families, and before long I was amazed at the positive results they reported to me. Then I started to do it with adults as well, and received very good feedback in their testimonials".

### **Level**

Orientation Groups with more than six months of experience. Groups of Deepening and Radicalization of Experiences. Schools.

### **Author of the dance**

María Dolores Sánchez Morillas.

### **MUSIC**

- Title: L'Abeille - Guem
  - Artist: Guem et Zaka
  - Album: Percussion
  - Duration: 5,46
  - Collection: BA 13-04
- 
- Title: Wana Be-ied Annak (when I am far from you)
  - Artist: Hossam Ramzy
  - Album: Sabla Tolo II: Further Journeys into Pure Egyptian Percussion
  - Duration: 5,08
  - Collection: DC 03-02

## MAKING SOUNDS USING THE BODY (without music)

### Summary

Make sounds with your whole body

### Main line of vivencia

Creativity

### Objectives

- Making it easier for people to create music
- To perceive our body as a musical instrument
- To strengthen the integration between music and dance
- To strengthen the connection with the rhythm
- Encourage the experience of musical mediumship

### Existential projection

To feel oneself as music, that one can create music, that we are a musical instrument. It is an extraordinary experience where dance and music become one as it surely was at the beginning of time.

### Description

One begins by making sounds with our hands on the body, gently but as if the body were a percussion instrument, one passes through the whole body from head to toe. Then sounds are added with the voice but rather visceral sounds that accompany the rhythmic movements we are making.

### Semantic linguistic field

Sounds, body, music, voice.

### Right moment in the curve/session

Phase II - Adrenergic.

### Level

Groups of Deepening and Radicalization of Experiences. Schools.

### Authors of the dance

Verónica Toro and Raúl Terrén.

**MUSIC** This exercise is performed without external music.

## INSPIRING EACH OTHER

### Summary

Meet another person in a slow dance and then creatively dance your own (individual) dance.

### Main lines of vivencia

Creativity - Affectivity

### Objectives

- Encourage creativity.
- Strengthen group bonds
- Encourage positive feedback
- Reinforce identity

### Existential projection

The people we meet on our way leave an impression on us, sometimes large, sometimes smaller. We have the possibility of being inspired by the existence of others. To be inspired by another person is to nourish oneself. It is about discovering the beauty in each being and nourishing oneself from that. To refine our perception in order to find the wonderful gift that each person brings. The proposal is to be close to a person and be enriched by what we like best. And to create a creative dance. This creative dance will have the presence of my partner who has been an inspiration to me. Thanks to the other, a new possibility to explore is revealed, thanks to their presence I can find something new in me.

### Description

The participants face each other very close together, and then slowly approach each other, until they meet heart to heart. The dance begins with slow, flowing movements. As I follow the movement I inhale close to my partner's body, smelling their scent. When the music proposes a more active dance, each participant goes out to create their own dance -a dance occupying all three levels.

### Semantic linguistic field

Existential creation, inspiration, nourishment, qualification

### Right moment in the curve/session

Phase II - Adrenergic curve. High part of the curve

### **Suggestions and caution**

The music has a first soft phase in which the fluid encounter is more appropriate, and later a more euphoric one that is ideal for going out to perform the individual creative dance. If we see that the participants have not yet separated, we can invite them very briefly to explore their new possibilities. Then both phases are repeated, a third one where it returns to a state of harmony and finally returns to a more adrenergic state. If they are deepening groups it is advisable that the music is played until the end. If they are new groups you can turn it down after the second phase. We can also suggest a change of partners between the second and third phase.

### **Level**

Deepening Groups and Radicalization of Experiences. Schools with more than one year of experience.

### **Authors of the dance**

Rodrigo O. García and Hannah Szmukler

### **MUSIC**

- Title: Divenireen
- Artist: Ludovico Einaudi
- Duration: 6,42
- Collection: BA 64-08

## GAME: GROUP CONTACT

### Summary

Game with undifferentiated body contact with the number of people as proposed by the facilitator.

### Main lines of vivencia

Creativity - Vitality

### Objectives

- Encourage group relaxation and release
- Encourage the eruption of laughter
- Facilitate the approach to undifferentiated body contact in a playful way

### Existential projection

Let's uncover our "box" of recreation by playing in full body contact with our companions in a fun way.

### Description

We will dance in close physical contact in small groups. I will indicate the number of members in each group. The idea is to "be in body contact with absolutely all the members of the group we are in" (even if the contact is with a small part of the body). For example, if I say "groups of at least two people", it will be enough to hold hands in pairs and we will already be in bodily contact with the other person. If I say "groups of at least three people" it is also enough to hold hands in a circle since I am in contact with the other two people in the group. But if I say "groups of at least four people" it is not enough for us to have one circle because I am in body contact with the two people on my side but not with the one in front of me. Then I will have to find a way to do it (it can be shown by moving one foot closer to the person in front). If I say "groups of at least five people" things get complicated. It's not only about making contact but also about continuing to dance while in contact. We start by dancing individually. From then on, the facilitator sometimes turns down the music a little and says: "groups of 'x' people or more" or "groups of at least 'x' people".

### Semantic linguistic field

Game, playful, body contact, group, frolic.

### Right moment in the curve/session

Phase II - Adrenergic. In the ascending section of the curve, after an exercise of motor integration and some affective-motor integration and before the key exercise of the line of creativity or line of vitality.

### **Suggestions and advice**

It is a very playful dance that creates much joy and feeling uninhibited in the group. It also prepares for body contact. It is important to do it progressively: two, loose, three, loose, four, loose, five, loose, and you can end with the whole group (for example if there are twenty of them end up saying "groups of fifteen people or more" which forces to do only one group of 20 people). Of course, when the subgroups are very numerous (more than seven or eight) it becomes almost impossible to comply with the instructions to the letter. This is not important, the objective of fun and contact is perfectly fulfilled. When they are very large sub-groups they sometimes form figures similar to a compact group or invent creative strategies. It is important to always say "groups of x or more" or "groups of at least x" since it is not important that it is exactly the number of members that the facilitator says but that it is more than that, since that is what makes the game fun. The point of this game is not to group us in an exact number but to have fun with contact in large groups. Let us remember that we must continue to "dance" even if we are in contact. The room must be well lit and the volume of the music must be high.

### **Level**

Initiation: groups with more than three months of experience. Groups of Deepening and Radicalization of Experiences. Schools.

### **Author of the dance**

David Díez Sánchez.

### **MUSIC**

Many of the musical themes that are usually used in Biodanza can be appropriate for games. Some of them are:

- "South American way" by Marisa Monte. BA 68-12
- "Festa do interior" by Gal Costa. BA 15-08 / IBF 05-20
- "Sou loco por ti America" by Caetano Veloso. DC 03-03
- "Conto de Areia" by Clara Nunes. IBF 03-09
- "A deusa dos orixas" by Clara Nunes. BA 24-09 / IBF 01-12



## GAME: THE WORLD TURNED UPSIDE DOWN

### Summary

Playful proposal in which the facilitator's instructions are followed, in many of them we do the opposite of what is said.

### Main line of vivencia

Creativity - Vitality

### Objectives

- Inspire loss of inhibition
- Facilitate the reduction of fear of making errors or mistakes
- To promote the enjoyment of situations with a certain degree of chaos
- Discern relative importance of convenience versus obedience.
- Encourage laughter

### Existential projection

For a while we are going to give ourselves permission to play, skip the "rigidity" and approach a healthy "madness".

### Description

We place the whole group at one end of the room facing the facilitator at the opposite end of the room. Several "rows" can be made (they do not need to be "correctly made" rows). The facilitator says: "You have to be very "obedient" and do exactly what I say (with irony). When I say walk forward, we walk forward to the music, when I say walk backward, we walk backward, when I say walk right, we walk right, and when I say walk left, we walk left to the music. I hope you have understood these complicated instructions (again with irony). But when I say "Chaos", then we have full freedom, we move as we want, we interact with our partners, we play, we sing, we shout, we hoot. The music is played, the facilitator improvises a few prompts and after a while says "Chaos! The stages of chaos can last about 15-20 seconds. After that he/she goes down or turns off the music and says: "Well, since I see that you are a very evolved group and you do everything correctly (we continue with irony) I am going to make it more difficult for you: when I say we walk forward, we walk backward, when I say we walk backward, we walk forward, when I say we walk right, we walk left and when I say we walk left, we walk right, always to the rhythm of the music. And of course, when I say "Chaos" we are free to play as we wish again. The music is turned on again and the enunciations are given, distorted with some moments of chaos. Always after the chaos, the music is turned down a little and starts again several times. Two complete periods (distorted instructions, chaos, distorted instructions, chaos) will suffice.

### Semantic linguistic field

Game, playful, chaos, "obedience", freedom.

### **Right moment in the curve/session**

Phase II - Adrenergic. After an exercise in motor integration and some affective-motor integration and before the key exercise in the line of creativity or vitality.

### **Suggestions and advice**

It is a very playful dance that creates much joy and group disinhibition. It involves the movement categories of dynamic coordination and agility. When the instructions are distorted, the facilitator can occasionally make gestures that are contrary to the movement that is expected, for example if he or she says "to the right" he or she can indicate with the arms pointing to the right (the group should really go to the left). The tone of the facilitator's voice can also be played with, usually in a "fun" and cheerful tone and occasionally using a "serious" tone when giving an indication to observe the group's reaction. This adds a joke to the game. The room must be well lit and the volume of the music should be high. It is often useful to have a person turn the music down after the "chaos" as the facilitator's voice is often not heard in the noise. At the end of the game we can bring it to a close by reflecting on the importance of having fun and breaking out of the established patterns of behaviour. This dance is really an adaptation to a game of Biodanza that is used in social and educational applications.

### **Level**

Orientation Groups, Groups of Deepening and Radicalization of Experiences. Schools. If we consider it appropriate, it can even be done in a promotional session of Biodanza in which the participants try out Biodanza for the first time, if we consider that there is an environment of disposition to the game.

### **Author of the dance**

David Díez Sánchez

### **MUSIC**

Many of the musical themes that are usually used in Biodanza can be appropriate for walking or playing, preferably those that have more playful connotations. As an example these are suggested:

- "Doctor jazz" (Traditional Jazz Band)  
BA 24-16 / IBF 06-01
- "Mississippi mud" (Dixieland)  
IBF 06-10
- "One" (BSO A Chorus Line)  
IBF 08-12
- "Toda menina baiana" (Gilberto Gil)  
BA56-16 / IBF 04-13
- "The darktown strutter's ball" (The New Orleans Banjo Band - Traditional Jazz Band)  
IBF 06-13

# GAME WITHOUT INSTRUCTIONS

## Summary

We play individually and in groups without any instructions as to what to do or how to do it.

## Main line of vivencia

Creativity - Vitality

## Objectives

- Develop creativity
- Stimulate freedom (integrated with responsibility)
- To strengthen the capacity to take initiative
- To encourage listening and adjusting to other people

## Existential projection

In many facets of our life we have been influenced by other people to define our objectives and also to indicate what we have to do and how we have to do it (at school, at work, administrative duties). If this happens too regularly and we are not able to choose freely what to do and how to do it, we can fall into alienation and submission. In the rigidity of what is right or well done and what is not. This is aggravated in group or interactive situations very often marked by prejudices. It is important that we generate moments to be able to act freely and make decisions about what and how to do things; facing the possible anxiety that can come from not having the path marked out. It is also important that we learn to generate collaborative proposals based on initiative and listening.

## Description

The proposal is to play. I am going to propose an objective: to have fun. And also some rules that are common to all the proposals of Biodanza: progressivity, self-regulation and feedback. Also the rule of not dancing lying on the floor in the central parts of the room to prevent other people from tripping over us. But, apart from the objective and the rules, I will not give you indications of what to do or how to do it. When the music begins we will start dancing and we will begin to initiate spontaneous proposals of dances or games. It can be done individually, like dancing with different parts of the body, different expressions, jumps, turns, varying our movements. Or in interaction with other people like dancing in pairs or groups, little trains, corridors, limbo (passing under the arms of two partners), passing under a tunnel of legs, mirrored gestures, group choreography and other types of interaction. It is good to make suggestions (non-verbal) to the rest of the group and also to join other people's proposals. Take into account our individual freedom combined with the group dimension.

It can also be done as a variation of the "game 1, 2, 3, 4". In that version the usual explanation of the game 1, 2, 3, 4 is given but later, during the dance, other numbers are indicated for which no instructions have been given (7, 0, infinity, pi...). The group goes through a certain amount of fun confusion as they have no indication for those numbers and have to "invent" it as a group. After that game we launch the reflection on what happens to us when we do not have indications of what to do or how to do it and we link with the "game without instructions".

**Semantic linguistic field**

Play, freedom, creativity, initiative, listening, adaptation, spontaneity

**Right moment in the curve-session**

Phase II - Adrenergic. In the ascending part of the curve or at its peak

**Suggestions and advice**

Progressivity, self-regulation and feedback are essential. Also the rule of not dancing lying on the floor in the central parts of the room to prevent other people from tripping over us.

**Level**

Groups of Deepening and Radicalization of Experiences. Schools.

**Author of the dance**

David Díez Sánchez.

**MUSIC**

- Title: The cat and the moon
- Artists: A.R.Rahman - Värttinä - Christopher Nightgale
- Album: The Lord Of The Rings: Original London Production
- Duration: 3,55
- Collection: DC 03-04

## FREEDOM FROM THE GAZE OF OTHERS

### Summary

An individual creative dance with and without the gaze of other people.

### Line of vivencia

Creativity.

### Objectives

- Reinforce self-confidence
- Strengthen the courage to explore oneself
- Fostering the connection with one's uniqueness

### Existential projection

Each person creates in his own perception a look or gaze of judgment that does not allow us to express ourselves in a genuine way. We are trapped in social structures that do not respond to our deepest desires. The proposal of this dance is to free oneself from that look of judgment, from that look that is not ours.

### Description

We divide the group into two subgroups. One group (A) represents the other's gaze and the other group (B) dances its liberation. The dance is developed in three consecutive phases. First, the group that represents the other's gaze (A) is placed in a row, all looking in the same direction, dividing the room into two spaces. The group that is going to free itself from the gaze (B) begins by dancing in the area of the room where everyone is looking. At a certain point in the music we enter the second phase, the facilitator indicates "We free ourselves" and the group B goes dancing to the other part of the room and continues its own dance without being looked at by the group A that remains looking at the same place (now empty). After some time (third phase), the facilitator indicates "We're back" and group B dances again to the part of the room that group A looks at. Group A stays facing the usual side. In this way, group B dances continuously in three phases: with an audience, without an audience and again with an audience. Group A remains motionless. Once the music is over, the roles are reversed and the process is repeated.

### Semantic linguistic field

Liberation, trust, decision, interior.

### Right moment in the curve-session

Phase II - Adrenergic. At the peak of the curve

### **Suggestions and advice**

We experience the difference of dancing with people watching us, without being observed and again being observed. Another possibility is to indicate to the observing group (A) to close their eyes in the second phase (when they will not see the dancing group) and to open them again in the third phase. In this way the idea of dancing without being observed is accentuated. Generally the group (B) lives more freely in the second and third phase. The perceived changes between the first and third phase can be noted. Although the group (A) does not move, it also usually has an interesting experience when "perceiving" the dance of their partners without seeing it.

### **Level**

Groups of Deepening and Radicalization of Experiences. Schools.

### **Author of the dance**

Valentino Terrén Toro

### **MUSIC**

- Title: Struggle for pleasure
- Composer: Wim Mertens
- Album: "Struggle for pleasure" or "The best of".
- Duration: 4,02
- Collection: BA 74-21

# LIGHT AND DARKNESS

## Summary

To dance the darkness of our existence and emerge into the light

## Main line of vivencia

Creativity - Transcendence

## Objective

- To facilitate us to enter the darkness and to emerge towards the light

## Existential projection

Following the music, in a creative dance, we immerse ourselves in the darkness of our existence and emerge towards the light. The epistemology of the darkness is the uncertainty and mystery of living. The darkness is not the shadow. The dance allows the reevaluation of light-dark, the goal of complex thought.

## Description

We perform a creative dance by alternating downward and upward movements.

## Semantic linguistic field

Darkness, light, penumbra, mystery, existence

## Right moment in the curve-session

Phase II - Adrenergic (at the end before the transition phase)

## Suggestions and advice

It is important not to fall into the "Jungian" concept of shadow, we must replace it with darkness.

## Level

Groups of Deepening and Radicalization of Experiences. Schools with more than one year of experience

## Authors of the dance

Jorge Terrén and Betina Ber

## MUSIC

- Title: Light and shadow
- Artist: Vangelis
- Album: Light and Shadow: The Best Of Vangelis
- Duration: 3,45
- Collection: BA 11-08

## CIRCLE OF CHAOS AND ORDER

### Summary

Playful circle as a game in which we intertwine and "untangle".

### Main line of vivencia

Creativity - Vitality.

### Objectives

- Facilitate loss of inhibition
- Enhance group cohesion
- Encourage connection with joy
- Encourage undifferentiated body contact
- Release vocal expression

### Existential Projection

Life and the universe are a continuous evolution between chaos and order. Let us experience it in a playful way as a group. It is important to get rid of our inhibitions to be able to sing, since this facilitates the connection with joy ("he who sings the sorrows scares").

### Description

We take hands in a circle, when the music starts, we will begin to turn to the right (as in all circles of Biodanza). At the facilitator's call of "chaos", we dance and simultaneously start to get tangled up in the whole group (making turns, passing some partners under the hands of others, inventing different ways of "making a mess"). All of this without letting go of our hands but with enough ease and self-regulation so as not to hurt ourselves or the rest of our classmates. At the indication of "order", we move to "untangle" cooperating until we recover the circular figure and continue with the circle. The process is repeated several times. Besides, we are going to sing the song that will be played. We can do it even if we "can't sing". If we do not know the lyrics, we hum it.

### Semantic linguistic field

Chaos, order, transformation, change, group, cooperation, self-regulation, singing

### Right moment in the curve-session

Phase I - Start (as a playful circle).

- Phase II - Adrenergic, in the ascending section of the curve (even maximum) using it as a game.
- Phase V - Activation and End. Perhaps it can be used as an ending if we want this to be clearly playful and adrenergic, although this is probably not the most appropriate with some exceptions.



### **Suggestions and advice**

It is a very playful dance that creates a lot of joy, cohesion, and group uninhibitedness. It also prepares for body contact. It can be considered as a game. The "chaos" and "order" part are better shown (without the need to play the music) than explained. It is especially important to remember during the instructions that we have the necessary self-regulation to turn around without twisting the partner's arm (even more so in the case of initiation groups). Likewise, that we can do it without letting go of our partner's hands but without squeezing them. Sporadically, someone may let go of the hands, nothing happens, we are playing, he is encouraged by a look to re-join. It is important to get the whole group untangled in a circle at the end.

Sometimes it happens that a person ends up turning around, nothing happens, with a bit of patience he will realize that he can turn on himself without letting go. At other times there is a small group that cannot find its way back into the circle. This is not a problem either, with a little time they find it. Sometimes the whole group can end up "turning around" by facing backwards (with all faces facing out of the circle). Far from being an inconvenience, this can be a lot of fun. It happens when the whole group has passed, perhaps without realizing it, under the hands of two of their companions. All we must do is say chaos and order again and the group will get the circle back. If the music stops and the group still has not reached "order" do not worry, keep insisting that they look for order even if the music has stopped so that everyone can finish the circle. Spontaneous applause is common. The intensity of the light in the room and the volume of the music must be high.

### **Level**

It is suitable for all types of groups, including those in orientation. If we consider it suitable, it can be done even in a promotional session of Biodanza in which the participants try Biodanza for the first time, if we consider that there is an atmosphere of readiness to play. In this case we will have to take special care and insist much on self-regulation. It would have the advantage (in addition to the above mentioned) that it reduces the discomfort that can be caused by people looking when standing in the beginning of the usual circles. On the other hand, it would have the disadvantage that they would get into the habit of doing all future circles with "interlacing" to avoid the experiential intensity of the glances.

Groups of Deepening and Radicalization of Experiences. Schools.

### **Author of the dance**

David Díez Sánchez

## MUSIC

With this music the exercise is more playful and adrenergic

- Title: Volaré
- Performer: Gipsy Kings
- Composers: Mitchell Parish, Domenico Modugno and Franco Migliacci
- Album: "The very best of Gipsy Kings".
- Duration: 3,48
- Collection: BA 38-11
- Music proposed by: David Diez.

With this other music the exercise is softer and more transcendent

- Title: Sina Mali, Sina Deni
- Artist: Khadja Nin
- Duration: 4,11
- Collection: BA 73-21
- Music proposed by: Verónica Toro.

## JOINING THE DREAM OF THE OTHER (Variation: "JOINING THE DREAM OF THE OTHERS")

### Summary

Dancing with another person in a creative dreamlike way

### Main line of vivencia

Creativity - Affectivity

### Objectives

- Encourage connection with one's dreams
- Strengthen courage and confidence to realize dreams with the support of a partner
- To encourage the availability to help each other to fulfil our dreams, giving priority in different moments of life to different people

### Existential projection

All human beings are dreamers, of small dreams and big dreams. Rolando Toro dreamed of a more beautiful and happier world, where people could dance their lives, in a framework of care and qualification, fully expressing their identity. We, the Biodancers, are dancing that dream which may have become our own. Sometimes we dream of having a child, or a happy home, or perhaps being a poet. We are not alone and that is why it is important to help others achieve their dreams, encouraging them.

### Description

Standing up, we find ourselves in a progressive feedback with another person. As we make contact, we listen to the heart of the partner ending in a hug. Then one of us dances their dream, moving freely through space while their partner follows them, reproducing their style of movement, their form, following their dream. Then they change, the person who was following now takes the lead, dancing his or her dream and they alternate.

### Description of the variation

"Joining the dream of the others" In this version it is performed in a group instead of in pairs. The whole group dances at the same time. At first everybody dances their own dream. Progressively, as each person decides, or when the facilitator indicates, they "join" the dream of other people. We can change when we want to, to follow other people's dreams or have other people follow our dreams. It is possible that several people have joined one person's dream and that others individually dance their own dream. This modification is a little lighter or more playful than the original proposal.

### Semantic linguistic field

Dreams, desire, creative dance, flying, feedback

### Right moment in the curve-session

Phase II - Adrenergic curve. At the peak of the curve

### **Suggestions and advice**

In the proposal clarify that changes are not called so remember to alternate roles

### **Level**

Orientation groups with more than three months of experience. Groups of Deepening and Radicalization of Experiences. Schools.

### **Authors of the dance**

Verónica Toro and Raul Terrén

### **MUSIC**

- Title: My name is Lincoln
- Artist: Steve Jablonsky
- Album: The Island
- Duration: 3,43
- Collection: BA 64-07
  
- Title: The Lost Birds
- Artist: Astor Piazzolla
- Duration: 3,11
- Collection: BA 05-09

For the "Riding on other people's dreams" variant:

- Title: Kiss from a rose
- Artist: Seal
- Duration: 4,54
- Collection: BA 22-12 / HLB 07-17

## MANIFESTATION OF OUR DREAMS (Dance of air and fire)

### Summary

To dance the manifestation of our dreams integrating two elements: air and fire.

### Line of vivencia

Creativity - Vitality

### Objectives

- Enhancing creativity
- To awaken the possibility of dreaming
- Strengthen the intensity

### Existential projection

Sometimes our dreams are suspended in the air, without the possibility of incarnation. It takes passion and energy to be able to manifest those dreams and to be able to live them with intensity, we are going to fly in a world of possibilities, and to manifest with passion those dreams that are significant for my existence.

### Description

A dialogue between two dances living together in one body, the music suggests air, and we take off to fly, madly, an inner flight at times, where all movement stops, we dream inside with closed eyes, we open them and go out to explore with freedom and lightness the universe around us. The music suggests fire, metamorphosis of passion, a penetrating gaze crosses the horizon, intense movements, conquest of space, radiating fire, luminous, hot, sensual, and energetic.

### Linguistic semantic field

Lightness, dreams, fire, air, passion, intensity, penetrating

### Right moment in the curve-session

Phase II - Adrenergic. High part of the curve.

### Level

Groups of Deepening and Radicalization of Experiences. Schools.

### Author of the dance

Alejandro Balbi Toro.

### MUSIC

- Title: Por una cabeza
- Artist: The Tango Project
- Author: Carlos Gardel
- Duration: 2,28
- Collection: BA 51- 01

# AFFECTIVITY

## OPEN HEART (Variation: OPEN HEART IN PAIRS)

### Summary

We encourage ourselves to open our affective centre (alone or with a caress from another person).

### Main line of vivencia

Affectivity

### Objectives

- Facilitate the opening of the affective centre
- Raise awareness of the importance of opening up emotionally
- Encourage tenderness and self-care
- To promote tenderness and care for other people (in the variation)

### Existential projection

The aim is to help us open our affective centre, our heart, the centre of love. In general, people suffer emotionally and have problems of affectivity and communication because suffering closes their affective centre. Sometimes we cannot open our heart because we have suffered. This exercise helps us to encourage us to feel love again. It favours the creation of more solid bonds, lasting bonds with friends, bonds with loved ones that last over time. We learn to cultivate our relationships of friendship, of love. It is especially important to take care of our relationships so that they endure over time. Lonely people do not have nourishing relationships. Eros has arrows of gold (love, passion, and eroticism) and arrows of lead (indifference and separation). We must take care of love and understand that we may suffer at some point. When we open, we welcome both possibilities. Deep down, we need one or more people who will love us. We all need to be loved.

### Description

"Open your Heart" It is done individually. We start from the position of intimacy by taking our hands to our heart. Very slowly we separate them with the intention of opening our affective centre, the care, and the affective nutrition. As the music advances our arms open with greater openness and intensity. We do it repeatedly so that slowly opens and closes with greater expansion.

### Description of the variation

"Open the Heart in Pairs" It is done in pairs. One partner stands in front of the other. One of the two is available so that the other can enter his heart little by little, moving his hands from the abdomen towards the heart. In this way he gently begins to open the centre of the heart towards the periphery. During the dance, the person who opens the heart can also stand behind the partner. At the end of the dance, they stand in front waiting for a signal to ask for containment, for an embrace.

### Semantic linguistic field

Heart, opening, gentleness, care, affective centre, tenderness.

## **Right moment in the curve-session**

Phase IV - Cholinergic.

### **Level**

Orientation Groups, Groups of Deepening and Radicalization of Experiences. Schools.

### **Authors of the dance**

Verónica Toro and Raul Terrén.

### **MUSIC**

- Title: Tears of Love
- Artist: Raúl Di Blasio
- Album: Song for Hilario
- Duration: 5,03
- Collection: BA 25-12



# OPENING DOORS

## Summary

Dancing with gestures that suggest the opening of doors

## Line of vivencia

Affectivity - Transcendence

## Objectives

- Strengthen the courage to open
- Encourage openness to the new

## Existential projection

To take the courage to open ourselves to new experiences in life: to love again, to walk new paths or to take up again those that we previously closed due to suffering. This dance can be done with different intentions, for example: to open doors to love, to forgiveness, to the unknown, to various centres (affectivity in the chest, intellect from the forehead, instincts from the womb or sexuality from the genitals), to a new attitude, to what we want to achieve in life. It can either be at the suggestion of the facilitator or each person can connect with what they consider they need to open up.

## Description

We enter a position of intimacy, in connection with our emotional centre. We immerse ourselves in the need to open doors to love (for example), and very slowly we remove our hands from our chest as if we were opening a doorway from our heart (this can also be done from other parts of the body). The movement is with the palms open outward and arms extended as if opening doors with energy of loving need. You start in a progressive way and repeat several times until you open as much as you can.

## Linguistic semantic field

Open, affectivity, love, courage, new, unknown

## Right moment in the curve-session

Phase IV - Cholinergic. Descending part of the curve

**Level:** Initiation groups. Groups of Deepening and Radicalization of Experiences. Schools.

## Authors of the dance

Verónica Toro and Raul Terrén

## MUSIC

- Title: Listen to the river
- Artist: Luka Bloom
- Duration: 4,53
- Collection: BA 27-01

## OPEN UP TO THE UNIVERSE OF THE OTHER

### Summary

I make my world known with an opening gesture.

### Line of vivencia

Affectivity - Transcendence

### Objectives

- Strengthen the connection
- Encourage the acceptance of diversity.

### Existential projection

Each human being is a component of a universe of life stories. Opening our universe to others is not an easy task, but it is essential. To show oneself sincerely in front of another in an attitude of emotional vulnerability is the royal road to the deepest revelation of our identity.

### Description

Face to face with a colleague at approximately one meter apart, with their hands held in an attitude of intimacy. Then simultaneously both enter the confidence of revealing themselves to the other by opening up the affective centre. Once we feel that this magical and sacred moment of opening ourselves to the universe of the other, without reaching the embrace, we return to the original posture of connection with ourselves to restart new encounters.

### Linguistic semantic field

Acceptance, intimacy, affective opening, universe, showing oneself

### Right moment in the curve-session

Phase IV - Cholinergic

### Level

Orientation groups with more than three months of experience. Groups of Deepening and Radicalization of Experiences. Schools

### Authors of the dance

Verónica Toro and Raul Terrén

### MUSIC

- Title: The dark night of the soul
- Artist: Loreena McKennitt
- Duration: 6,51
- Collection: BA 10-12

# ACCEPTANCE

## Summary

To show ourselves in the centre of the circle

## Line of vivencia

Affectivity

## Objectives

- Reinforce self-confidence
- Raise awareness for the acceptance of each person's differences and uniqueness

## Existential projection

Each human being is a unique and non-repeatable being, with interior and exterior beauty that are often not expressed or perceived, either by themselves or by others. The important thing in this proposal is to connect with those intrinsic values and accept oneself as one is, showing our self as authentically as possible. Usually the difficulty in accepting others arise from a lack of acceptance of oneself. Opening the door to acceptance makes it easier for us not only to accept, but to honour the person.

## Description

Groups of 5 people form a circle. One of the members of the group enter the centre in an attitude of remembrance and the others are in a receptive attitude, being present in the moment, without holding hands, observing the opening up of their companion in the centre. They open their eyes, take their hands way from their chest, opening their emotional space, and slowly turn around the circle looking at every one of the companions, accepting and showing themselves. When they finish looking at everyone, the final companion embraces them, and the group then gives them an embrace too.

## Linguistic semantic field

Acceptance, valuation, affective opening, presence.

## Right moment in the curve-session

Phase II - Adrenergic. When the curve begins to descend.

## Suggestions and advice

Frequently it will be necessary to repeat the music (let it repeat until the whole group has had a turn).

## Level

Orientation groups with more than six months of experience. Groups of Deepening and Radicalization of Experiences. Schools.

## Authors of the dance

Rolando Toro Acuña

## MUSIC

- Title: Quero Quero
- Artist: Claudio Nucci
- Duration: 3,22
- Collection: BA 13-05
  
- Title: Meu mundo é hoje (Eu sou assim)
- Artist: Eliete Negreiros
- Duration: 2,51
- Collection: BA 57-06

## ACCOMPANY YOU TO SPREAD YOUR WINGS AND FLY

### Summary

A gentle free dance with some caresses on the back

### Main lines of vivencia

Affectivity - Vitality - Creativity.

### Objectives

- Stimulate freedom
- Encouraging affectivity
- To experience how affective accompaniment drives our freedom

### Existential projection

To help our friends and loved ones to develop their wings and fly.

### Description

The dance is performed in pairs. One of the two stands in a receptive attitude. The other begins with caresses on the upper back reinforcing and nourishing the birth of our wings, extending the movement to the arms and then helping them to carry out a movement of opening the wings. An arm-opening movement emerges, which transforms into wings, until the person is ready to fly. With the second music enjoy your flight. The dance is repeated for the other person to take their turn.

### Linguistic semantic field

Wings, flying, opening, accompanying, affectivity, freedom

### Right moment in the curve-session

Phase II - Adrenergic. When the curve begins to descend.

### Suggestions and advice

Two different pieces of music are used depending on the stage of the dance (caresses and flight).

### Level

Orientation groups with more than six months of experience. Groups of Deepening and Radicalization of Experiences. Schools

### Authors of the dance

Jorge Terrén and Betina Ber.

**MUSIC** for caresses:

- Title: Higher Ground
- Artist: Barbra Streisand
- Duration: 4,26
- Collection: DC 04-01 / Areco 10-11

Music for the flight:

- Title: Lonely looking sky
- Artist: Neil Diamond
- Duration: 3,24
- Collection BA 28-02

## WELCOME THE PRESENCE

### Summary

We find ourselves looking at each other and then kissing the palms of each other's hands

### Main line of vivencia

Affectivity

### Objectives

- Enhancing affectivity
- Stimulate the appreciation of the presence of other people
- Encourage an attitude of honouring other people

### Existential projection

The poem says: "the day is about to end, and I have not yet kissed your hands". The message suggests the importance of meaningful gestures to celebrate the presence of loved ones in this life.

### Description

It is a ceremony of encounter of approach in feedback in which, after the approach and the connection, we take each other's hands and kiss each other's palms once.

### Semantic linguistic field

Affectivity, presence, gratitude, celebration

### Right moment in the curve-session

Phase IV - Cholinergic. Ascending part of the curve

### Level

Groups of Deepening and Radicalization of Experiences. Schools

### Authors of the dance

Verónica Toro and Raul Terrén

### MUSIC

- Title: Te dire merci
- Artist: Atma
- Duration: 3,37
- Collection: BA 46-03
  
- Title: Wind Beneath My Wings
- Artist: Israel Kamakawiwo'ole
- Duration: 4,40
- Collection: BA 43-01

## TO HELP HEAL YOUR WINGS

### Summary

We dance our healing with affective support

### Main line of vivencia

Affectivity - Transcendence

### Objectives

- To promote confidence in love as the main factor in reconnecting with life
- To favour the affective resonance between two people
- To facilitate the healing and repair of the wounds that oppresses the expression of the being through the loving and tender presence of another person
- To develop contemplation, empathy, and care
- To stimulate courage and potential of the participant, to overcome the difficulties and obstacles that prevent them from connecting with their dreams and aspirations

### Existential projection

The miracle of love heals. Affective presence strengthens us, gives us the essential care that we need in many moments of life to heal ourselves and resume our existential flight. In the face of difficulties, the birds unite to take the same direction and support each other in what is happening. Resonating with this observation of nature, the proposal is to perform this dance in pairs. One person will dance the healing of their wings and the other, accompanies them showing empathy.

### Description

The person who dances the healing of his wings begins sitting on the floor with slight movements. Their eyes remain closed in an intimate gesture. Breathing pulsates from their affective centre, connecting with the need to rise. Their arms are transformed into wings that try to open, but perceiving that their wounds do not allow them to take flight, they gently caresses themselves with their hands one embrace and then the other, passing through his heart and face, seeking their healing. At the beginning of the dance their companion remains seated at a distance, contemplating them for a while. As the companion "empathizes", they begin to fly gently around the seated partner and offers their help. They approaches the seated partner gently, offering their affective presence and gently caressing them from the front and from behind. They keep flying close by, with a present gaze, giving support to the partner who is trying to get up. At some point the seated partner lowers their forehead, allowing them to lean forward so that they can get up and start to fly. Once it is established that they can move on their own, the two continue for a moment to fly together, connected through their gaze, unfolding their arms, with a gesture of shared flight, evoking enjoyment, surrender and joy. Slowly, the person who accompanied them, moves away without stopping his flight, taking care from a place which is a safe base for their partner, who continues to move through space, with a full expression and arms as expanded wings. At the end of the dance, both seek to connect again with their eyes and allow themselves to melt into a great embrace inspired by the certainty that love heals. The entire dance is performed with lightness, fluidity, reciprocity, sensitivity, and grace.



### **Linguistic semantic field**

Wings, flying, healing, affectivity, care, confidence, courage, grace

### **Right moment in the curve-session**

Phase II - Adrenergic. When the curve begins to descend

### **Suggestions and advice**

Often many people who come to the regular group of Biodanza have difficulties in expressing their grief or sadness, with certain emotions that do not allow you to fully enjoy life, or with past situations that prevent them from venturing fully into their own being. It is especially for this reason that this dance is proposed, although it is also of great importance to the dance of those who accompany in the development of empathy and care of others. Since a weekly Biodanza ceremony has a specific time, we need to be incredibly careful with the stimuli we give so that the dance and vivencia do not become a process of catharsis. It is important to understand that it is from love that one can also express and heal, that this dance allows one to open up and heal, other times to free oneself in the affective presence of another, who encourages them in their existential flight, so that it's not only a matter of survival, but learns to live and feel the beauty of life. The session can be about existential renewal, or dreams and motivations. The dance can be in the middle of the session, so that they are already connected and at the same time also have time to shift the emotions that arise within the room. It is important that it is not posed as a final dance.

The lighting and music can begin more subdued to generate intimacy and then grow to stimulate expansion and movement. The most important thing is to generate a healing field of affective resonance, which allows the participant to connect with their inner self, and thus feel strengthened and empowered to cope with the circumstances that life puts in their way.

### **Level**

Groups of Deepening and Radicalization of Experiences. Schools

### **Author of the dance**

Romina Cassinelli

### **MUSIC**

- Title: Clouds Suite (shortened)
- Artist: David Gates
- Duration: 4,48
- Collection: BA 28-01

## SAFE BASE

### Summary

Seed-like dance with affective care and exploration

### Line of vivencia

Affectivity - Creativity

### Objectives

- Rediscovering the vivencia of having a secure base
- To strengthen the feeling of being loved
- Remember the importance of having someone to depend on
- Raise awareness about the importance of expressing affection
- Strengthen security and trust
- Encourage exploration

### Existential projection

Inspired by John Bowlby's concept of a "secure base". According to this theory, there is a "secure attachment" when the people who care for a baby (in most cases the mother and father) provide affection, protection, and availability to meet their needs. This good attachment includes two aspects: secure foundation and exploration. A foundation of security from which the child or adolescent can go out and return to, knowing for sure that he or she will be welcomed, physically and emotionally nourished, comforted if he or she feels afflicted, and reassured if he or she feels frightened. A role that needs to be accessible and ready to respond when encouragement is asked. This encourages the feeling that in adult life the person has more confidence, a positive concept of self, warmth, stability, positivity, integration, coherence and with the capacity to establish satisfactory intimate relationships. This secure connection and bond can also be provided by other people throughout our life.

### Description

We start in pairs. One gets into the position of a seed and the other kneels beside them, putting their hands behind their back, constructing with their affective presence a secure base. The music starts and the person who is in the position of seed begins a slow and meaningful growth dance, the partner offers caresses, acceptance, and their affectivity to assist in this growth. Once standing up, the partner who helped them grow, gently caresses the area around their eyes so that they open them, stands by their side so as to embrace them with one arm and shows them the world in all directions with the other arm. The person who did the growth dance comes out to dance to new music. They explore all the possibilities of the world with the dance and at times, sporadically, turn to look at the safe base, knowing that the safe base is always there when they. The roles are reversed.

### Semantic linguistic field

Secure base, affection, acceptance, growth, exploration

### Right moment in the curve-session

Phase IV - Cholinergic (at the beginning). Downward part of the curve

**Level**

Orientation groups with more than six months of experience. Groups of Deepening and Radicalization of Experiences. Schools.

**Authors of the dance**

Verónica Toro and Raúl Terrén

**MUSIC**

First music (secure base - seed)

- Name: Moonlight
- Artist: Noa
- Composer: Claude Debussy
- Duration: 05:42
- Collection: BA 49-04

Second music (exploration):

- Name: Lonely looking sky
- Artist: Neil Diamond
- Duration: 03:22
- Collection: BA 28-02

## CARESSES OF HAND AND FEET (in shape of a flower)

### Summary

Caresses while in seated small groups

### Main line of vivencia

Affectivity

### Objectives

- Encourage a willingness to give and receive affection
- Favour the connection

### Existential projection

We experience human group affectivity

### Description

It is an adaptation of other exercises of Biodanza with caresses. We form groups of six people and we hold hands (preferably we do this standing up and then sit down). Sitting down together we place ourselves symbolically in the form of a flower, that is to say, sitting in a circle with the feet towards the centre (the feet together and the legs stretched out at this moment). In this way, we arrange ourselves like the petals of a flower that are gathered towards its own centre.

As an alternative, three of the people lie on the ground (being assisted by the others so that they do not have to make any effort). The other three (who remain seated) approach with a slight bending of their legs and tenderly caress their hands and feet of their companions who are lying down. There is an integration between all the people who are giving and receiving. When the facilitator indicates, the people lying down are assisted (taking them again by their hands) to get up gently and the roles are reversed all the while maintaining the shape of the flower. It is concluded with an embrace, first while sitting on the ground, then raising the hands to the sky, and finally standing in each other's arms.

### Semantic linguistic field

Caresses, flower, group, affectivity, union

### Right moment in the curve-session

Phase IV - Cholinergic. Lower part of the curve

### Suggestions and advice

In case the number of people in the group is not multiple of 6 we will have to think of an adaptation

### Level

Groups of Deepening and Radicalization of Experiences. Schools

**Author of the dance**

Maite Bernardelle

**MUSIC**

- Title: I do
- Artist: Jon Schmidt
- Album: To the Summit
- Duration: 3,56
- Collection: DC 04-02

## CO-INSPIRATION (To Breathe Together)

### Summary

We accompany a person's breathing with our body

### Main line of vivencia

Affectivity – Transcendence

### Objectives

- Encourage the dissolution of our typical armour
- Reinforce affectivity
- Facilitate interpersonal connection
- To encourage surrender (entrega)
- Induce harmony

### Existential projection

Conspiracy derives from the Latin word '*conspirare*' which literally means "to breathe together". This exercise acts using the breath to help dissolve the distinctive armour that prevents openness to life and also strengthens the affective core.

The chest and abdomen are involved here. Linking and harmonizing the breathing. In deep bonding with the other, we connect with the harmonization of pleasant sensations, without false fears and we obtain the experience of letting to and surrender (entrega) of a part of our body that we consider to be highly vulnerable.

### Description

Accompanied by a soft melody; in pairs, one of the two is placed on the floor in lying position (face up), the other rests on his chest with his own chest, following the breathing of the person lying down (receiver) and at the same time giving protection with their own body. The giver will be slightly supported, without completely releasing his weight onto the receiver. When the partner exhales, he lets go the weight lightly and partially onto the body of the person lying down. When that person inhales they rise slightly to create a gentle pulsation.

We will take great care in relation to the progressivity of the contact, always respecting and observing the principles of this physical encounter.

The clearly defined elements are water and air, providing an experience of affectivity and protection, transcendence, and a sweet eroticism by subtly evoking a loving connection.

### Elements to be observed:

1. Progressivity
2. Making physical contact
3. Stretch the leg closest to the partner and bend the other
4. When the partner exhales, support the weight of your own body over the other
5. During inhalation, remove the weight of your own body

**Semantic linguistic field**

Breathing, bonding, harmony, protection, contact

**Appropriate moment in the curve-session**

Phase IV - Cholinergic. Lower part of the curve

**Level**

Groups of Deepening and Radicalization of Experiences. Schools

**Author of the dance**

Maite Bernardelle

**MUSIC**

- Title: Serenade to spring
- Artist: Secret Garden
- Duration: 3,18
- Collection: BA 17-07
- Title: Missing
- Artist: Vangelis
- Duration: 4,02
- Collection: BA 17-09

## PRIMORDIAL CARE DANCE (MOTHER, FATHER, CHILD)

### Summary

Re-parenting exercise

### Main line of vivencia

Affectivity

### Objectives

- Encourage the ability to care
- Encourage the healing of bonds (mother, father, child)
- To awaken brotherly love

### Existential projection

Recover the feeling of a secure base (John Bowlby), of being contained (Wilfred Bion).

Repair, protection, care and nesting. Every human being needs to be cared for and protected. There is a longing for nesting, protection and love. We could say that the evolution of the human species is given by our ability to care and be cared for.

### Description

Form groups of three, lying on the ground. The one in the middle gets into a position ready to receive while the other two remain on either side of the body of the partner, making a protective cradle. Each of the partners who take the roles of mother and father (or other people who play a significant role in our education and upbringing ) use one hand to communicate protection over the head of the person lying in the middle, and with the other hand they give gentle and affectionate caresses like caressing a baby. At the end of the music one of the people on the sides gets up and changes to the other side. This way we'll be changing so that all the people go through each of the roles. For example, whoever was on the left passes to the right, so whoever was in the centre is now on the left and whoever was on the right is now in the centre.

### Semantic linguistic field

Care, protection, nest, love, secure base, containment

### Right moment in the curve-session

Phase IV - Cholinergic. Lower part of the curve

### Suggestions and advice

The "mother - father – son/daughter" triad can be referenced as it has a great implication archetypically. However, it is also important to make explicit other possible triads (two mothers, two fathers, guardians, persons who have played a significant role in the upbringing or education of a person.) to encourage the inclusion of the diversity of nuclear family models.

### Level

Groups of Deepening and Radicalization of Experiences. Schools.



### **Authors of the dance**

Verónica Toro and Raúl Terrén.

### **MUSIC**

- Title: Cailín Na Gruaige Báine
- Artist: Aoife Ní Fhearraigh
- Duration: 5,34
- Collection: BA 46-02

## DANCE OF ENTERING INTO EMPATHY

### Summary

Dance while immersing oneself in the dance of the partner

### Main line of vivencia

Affectivity

### Objectives

- To awaken sensitivity in the dance
- Enhance the capacity for empathy
- Reinforce listening

### Existential projection

We live in a shared world, learning to listen allows for harmony in relationships, something essential to our health. When we look at someone, the mirror neurons of our brains are stimulated and intelligently connect to what's going on, incorporating the movement of the other. Somehow in this encounter of 'I-You', we become and are the other, that's the quality of empathy.

### Description

It is a dance that is performed in pairs, standing in front of each other. The first person remains with their eyes open and the second with their eyes closed. The second with their eyes closed enters into their dance in their way and with their own feeling. The first person tries to repeat the movements of the second, like a mirror, in the style shape and speed of their companion. At the moment when the music changes the one with open eyes having incorporated their partner's style, approaches them. The first person closing their eyes enters with empathy into the other's dance as if they were one.

### Semantic linguistic field

Listening, empathy, immersion, encounter, sensitivity

### Right moment in the curve-session

Phase IV - Cholinergic. Downhill part of the curve

### Suggestions and advice

Clarify that during the duration of the music one of the two will be with their eyes closed and that when the music has come to an end, the change is made

### Level

Orientation groups with more than three months of experience. Groups of Deepening and Radicalization of Experiences. Schools

### Authors of the dance

Verónica Toro and Raúl Terrén

## MUSIC

- Title: Chanonry point
- Artist: Manus Lunny / Phil Cunningham
- Duration: 3,51
- Collection: BA 27-03

## DANCE OF FREEDOM – ACCOMPANIED

### Summary

A person performs a dance of personal self-realization accompanied by another who puts a hand on his back or shoulder.

### Main line of vivencia

Affectivity - Creativity

### Objectives

- To facilitate the integration between individual freedom and the connection with another person
- To develop the ability to listen simultaneously to oneself, to the environment and to people that surround us
- To strengthen the identity with the support of affectivity and a healthy connection

### Existential projection

When we connect with others, we can sometimes have the feeling that it is complicated to be able to realize oneself as a person, as an individual, while still in the presence of others. This dance speaks of the possibility of being with oneself and, at the same time, being able to be with other people. Listening and internal realization can be integrated with listening and emotional interaction with the other. It is possible to attend to personal needs with the emotional attention of those around us. This is a dance of love towards oneself but also towards other people. We make it easier to pay attention to the fact that in this world we are not alone.

### Description

The dance is performed in pairs, begin standing, with a slight movement and eyes open. One person accompanies another who dances their existence. The one who is accompanying stands behind the one who dances while having one hand on the back of the person dancing and the other at their shoulder or side. The dancer moves freely and at the same time perceives this affective partnership. They seek the expression of their authenticity. The dance must be in line with the fluidity of the music proposed with slow, continuous and rounded movements. Whoever assists follows without giving direction. It is not a question of caressing but of giving away their presence.

The same couple will change roles during the dance. The facilitator will call the changes. It is appropriate to make the changes while the music is playing. The song "Flying Celestial Nymphs" is 5:08 minutes long and changes can be recorded approximately to the following times:

- 1:40 minutes for the first change,
- the second change at 3:15 minutes and
- finally the last change at approximately 4:00 minutes.

It is important that these four dance possibilities are offered (each person dances two times both roles) because the existential experience is different before and after accompany and the experiential result is, therefore, also different. The categories of movement can be varied. Deflagration is mainly the fluidity, the expressiveness and sensitivity of movement.

**Linguistic semantic field**

Freedom, expression, self-realization, authenticity, accompaniment, listening, care, healthy bonding, affectivity, fluidity, connection

**Right moment in the curve-session**

Phase IV - Cholinergic (at the beginning) Downhill part of the curve

**Suggestions and advice**

Ensure that the person accompanying does so without directing or interfering with the dance of the partner. This is crucial to achieving the objective of the proposal.

Remember to record the changes so that four chances are given, so that each person dances each of the two roles twice. The intensity of the light in the room should be medium and the volume of the music not too high.

**Level**

Groups of Deepening and Radicalization of Experiences. Schools.

That the group has enough experiential, empathic, respect and feedback capacity

**Author of the dance**

Lenny Lencina

**MUSIC**

- Title: Flying Celestial Nymphs
- Artist: Kitaro
- Album: The best of Silk Road
- Duration: 5,08
- Collection: BA 80-21

## DANCE OF WIND AND RAIN (autumn dance in 3's)

### Summary

In groups of three, the person in the centre is given caresses and blows of air.

### Main line of vivencia

Affectivity - Creativity

### Objectives

- To facilitate an experience of renewal
- To help us strip away what we don't need
- To strengthen the capacity for help and care

### Existential projection

At times we perceive that we are burdened with a tremendous past, with loves that made us suffer but are no longer, of mistreatment, of disqualification, of absences. Sometimes we carry in our bodies, stories stick. Sometimes we can't free ourselves of those terrible stories that mark our existence. People are looking for therapists, psychologists, teachers; and we have our sacred instrument, the vivencia that helps us to redefine our present. And this help is through our fellow group members, our allies in healing.

The important thing is to connect with that desire to not want to carry more burdens, negative situations, for years. We create new things in our lives with this renewal.

### Description

After the individual autumn dance in which one divests oneself of what one no longer needs in your life, we realize that there are situations we can't handle alone.

This autumn dance is proposed to the group in three. One of the three is in a receptive posture to healing. One colleague incorporates the rain into his hands and with movements of the whole body washes and cleanses these pains of the soul, like a baptismal shower. The other makes a wind using their hands that move and shake fast producing air over the body of the partner, and in at times blows through the mouth. It is a rain and a wind of renewal, alleviating their existence. In the course of dance it is important to experience all three roles.

### Semantic linguistic field

Renewal, autumn, wind, water, sharing, divesting

### Right moment on the curve-session

Phase II - At the end of the adrenergic phase when the curve begins to descend

### Level

Groups of Deepening and Radicalization of Experiences. Schools

### Authors of the dance

Verónica Toro and Raúl Terrén

## MUSIC

- Title: Clouds Suite (shortened)
- Artist: David Gates
- Duration: 4,48
- Collection: BA 28-01

## EXPRESSION OF INFINITE LOVE

### Summary

We are dancing in connection with universal love

### Main line of vivencia

Affectivity - Transcendence

### Objectives

- To facilitate the experience of love towards the human species and towards everything that exists
- To enliven our appreciation for diversity

### Existential projection

People who live in a state of duality think they are loving because they love a partner, friend, family, and that this is enough, the world stops there. It is important to love without distinction/differentiation. Learning to love a whole diversity, especially the people who are not similar to us. This attitude represents devotion to humanity. We must awaken the love of Christ, of Saint Theresa, of Saint Francis of Assisi. Go within your self and connect with love, awaken the love within you. It is a part that belongs to us; that no one controls.

### Description

The person goes inside with the music, in a moment there is a deflagration. In that instant, they open up and find the brightest part, the most loving, the most loving with a devotion that comes out of their whole being, with all their gestures and movements.

### Semantic linguistic field

Love, humanity, undifferentiated, diversity, infinity

### Right moment in the curve-session

Phase IV - Cholinergic. Lower part of the curve

### Level

Groups of Deepening and Radicalization of Experiences. Schools

### Authors of the dance

Verónica Toro and Raúl Terrén

### MUSIC

- Title: A hundred thousand angels (100,000)
- Artist: Bliss
- Duration: 6,05
- Collection: BA 61-13



## FREEDOM WITH RESTRAINT

### Summary

One person dances with their eyes closed, held by another

### Main line of vivencia

Affectivity - Creativity

### Objectives

- To experience that emotional containment favours freedom
- To strengthen the person's confidence in himself, in another person and in love

### Existential projection

We all wish to be free and believe that being in love limits our freedom. In dance we discover that the security of love gives us wings.

### Description

It is done in pairs, one of the two dancing with their eyes closed. The other holding with one steady hand or both if necessary. Whoever dances moves and makes outward movements, free, subtle, always being held by one arm. Then the roles are reversed.

### Semantic linguistic field

Freedom, restraint, love, security

### Right moment in the curve-session

Phase II - Adrenergic. When the curve begins to descend

### Suggestions and advice

To perform this dance, a lot of space is needed. If it is performed in a hall, it is advisable to make several groups, but it is easier in nature. Whoever moves with closed eyes, gains a lot of strength and feels great freedom.

### Level

Groups of Deepening and Radicalization of Experiences. Schools

### Authors of the dance

Jorge Terrén and Betina Ber

### MUSIC

- Title: Jardín do paraiso (Garden of Paradise)
- Composer: Georges Bizet
- Album: Carmen
- Duration: 2,46
- Collection: BA 29-07

## I NEED A HUG

### Summary

Ask for a hug

### Line of experience

Affectivity - Transcendence

### Objectives

- Raise awareness of the importance of expressing the need for love.
- Learn to ask for affection

### Existential projection

We all need love, and for the vast majority of people it is very difficult to express this need. Learning to ask for tenderness, affection, caresses, hugs, is a strategy of survival in the world of feelings and relationships. It is not an easy task but it is essential to know how to ask for affection.

### Description

A partner is chosen and they stand facing each other. One of the two is placed in seed position and begins to connect with the need for love, while the other stands in a receptive posture, observing the process of opening and growth of the partner.

The one in the seed position slowly stands up and, upon rising, opens the eyes and arms, looks at his partner, and says verbally, "I need a hug." The partner responds immediately with a warm, affectionate hug. Afterwards, reverse the roles.

### Semantic linguistic field

Hug, warm, express, ask, love

### Right moment in the curve-session

Phase IV - Cholinergic

### Level

Groups of Deepening and Radicalization of Experiences. Schools.

### Authors of the dance

Rolando Toro Acuña

### MUSIC

- Title: The light of the spirit
- Artist: Kitaro
- Duration: 7,28
- Collection: BA 10-05

## MELODIC RESONANCE

### Summary

Dancing with another person generating resonance with each other through the melody.

### Main line of vivencia

Affectivity

### Objectives

- Reinforce affectivity
- Strengthen the group connection
- Integrate the connection with the melody
- Facilitate feedback
- Encourage listening
- Stimulate creation with other people

### Existential projection

We are relational beings and our life is shared with other people. The encounter with another from a place of affectivity is a necessity. We must generate fields of resonance that display the affectivity between peers. Resonance is a possibility of expansion, just as the strings of a guitar vibrate and generate a sound that travels through the air, our bodies resonate generating vibration that travels in space. The dancing bodies will begin to share a tone, a time, a communication, that is not agreed upon but is created between the two. There is the musical stimulus that seeks to bring us in tune with each other. One begins to attune in order to find oneself with the other one. The melody invites us to connect with our emotional centre, to rescue our gestures of tenderness, qualification, understanding, empathy and care.

### Description

We dance with another person looking into each other's eyes. Sometimes we close our eyes and at times we look at the space between us moving our affectionate centre together with our arms, creating a communication between the two. While one dances with a partner, at the same time there will be other partners creating this resonance. There will be a change, without embracing, without cutting off the dance, with lightness we change partners. Then there will be a third moment where the dance will be between all of us changing between partners at times looking at a partner and at times looking at another. And so all together creating a group resonance. In the third change that corresponds to dancing all together, the music proposes greater displacement and expansion.

### Semantic linguistic field

Affective, gaze, melody, resonance, bonding, lightness

### Right moment in the curve

Phase II - Adrenergic. When the curve begins to descend

### **Suggestions and advice**

It is advisable to give advance notice of the change of partner and then a change to dance all together. It is important that after the change is made and finishing all together, the feeling of creating a resonant field together is valuable.

The dance leaves a state of great inspiration, a poetic connection that can be useful to follow with "The Poem is You" or immerse ourselves in dances that require more poetry like the "Dance to the Wind".

The light in the room may dim a little, but not too much to look at

### **Level**

Groups of Deepening and Radicalization of Experiences. Schools with more than one year of experience.

### **Author of the dance**

Rodrigo O. Garcia

### **MUSIC**

- Title: Dam Bô
- Artist: Sara Tavares
- Album: Balancê
- Duration: 5,37
- Collection: BA 65-11

## CIRCLE OF COLLECTIVE CONFIDENCE

### Summary

Circle in which half of the group has their eyes closed (alternately).

### Main line of vivencia

Affectivity - Transcendence

### Objectives

- Develop collective consciousness
- Strengthen trust in the collective
- Strengthen trust in other people and life in general
- To stimulate cooperation
- To promote group cohesion

### Existential projection

It is important to integrate the individual aspects with the collective ones. In many cultures, we often find the balance skewed in favour of the individual.

In this dance we aim to remember the importance of the collective. To watch over the trust and care of the community and not just the one-way (taking the groups where child care is most widely distributed throughout the collective).

### Description

We hold hands in a circle, alternately, they'll close their eyes, one person will and one not. This way, half of the group will be with their eyes closed, interspersed with the other half of the group that's got their eyes open. When the music plays we will start turning right (as in all circles of Biodanza). Slowly and gently.

It is important that those who have their eyes open, pay attention to the collective. To ensure the safety of the person on their left and at the same time the safety of the whole group (e.g. redirecting the whole circle if you go too close to a wall, reduce speed if there is a part that is moving too fast). Those with their eyes closed can abandon themselves and trust the group and life allowing them to be guided.

When the music is over and after some thanks to the people around us, we will change and those who had their eyes open go on to have their eyes closed and vice versa.

### Semantic linguistic field

Collective, group, cooperation, care, protection, abandonment, surrender, trust

### Right moment in the curve-session

Phase II - Adrenergic. When the curve begins to descend

### Suggestions and advice

The facilitator must be out of the circle to protect the group from possible eventualities. It is usually easier if the facilitator indicates who will be with their eyes closed. To do this, we can go through the circle indicating it (one yes, one no) with a gesture or by caressing the person in the back.

It's important that the group is even. If they are odd, it will be useful to have one person an assistant who helps the facilitator from outside the circle or who takes both turns with their eyes open. There also needs to be enough space for the group. If there are many participants, it may be more convenient to have several circles if the space permits. As the roles are repeated, it is not advisable to make two shifts since it would make the dance very long.

As it is a slow circle, it is not dangerous, but it is important that participants prevent minor bumps or stumbles to ensure that those who close the eyes experience a more complete protection. The intensity of the light in the room and the volume of the music should be of a medium level (neither too high or too low).

### **Level**

We have to choose a moment in the group's development when we perceive that there is an adequate group cohesion and that they show sensitivity, care and confidence (otherwise the opposite result could be obtained).

In-depth groups with at least one year of experience. Radicalization Groups from Vivencias. Schools with at least one year of experience.

### **Author of the dance**

David Diez Sanchez

### **MUSIC**

- Title: Serenade to spring
- Performer: Secret Garden
- Composers: Georges Blanes / Michel Fugain / Pierre Delanoe.
- Album: "Songs from a Secret Garden".
- Duration: 3,18
- Collection: BA 17-07

Maybe other music usually used in Biodanza for slow circles.

## CIRCLES OF POSITIVE ECOFACTORS

### Summary

To receive reinforcement from the group and go out into life strengthened

### Main line of vivencia

Affectivity - Creativity

### Objectives

- Strengthen the identity
- Raise awareness of the importance of group reinforcement
- Facilitate people to increase their security and feel accepted
- To enrich the ability to praise

### Existential projection

People can become stronger with the support of others by gaining confidence to create their own life. We have the capacity to value other people, thus creating an environment totally enriched and generating more life into their lives. We know that the Biodanza group is strong enough to generate the alchemy of values working as positive eco-factors. We intend to impregnate the cells of a partner through affectivity, beauty and strength and through words and gestures so that, filled with love, they come to life with confidence.

### Description

We are distributed in groups of about 6 people, forming circles in these "sub-groups", we connect with the rhythm and with our ability to support one another.

A person moves to the centre of the circle, dances and is acknowledged by his group, receiving praise through body and facial gestures and words and onomatopoeia. We provide security, joy, love.

When the music goes down, the circle opens and the person inside goes for a walk (and/or dancing) for life (all over the room) fully valued and strengthened. It can also be done in a self-organized way by each group without the need to lower the volume of the music. Then he returns to the circle so that he can support another partner and so all the members of the circle take their turn one at a time.

### Semantic linguistic field

Union, qualification, support, praise, renewal, strengthened walk, rhythm

### Right moment in the curve-session

Phase II - Adrenergic. Top of the curve

### Suggestions and advice

The volume of the music has to allow the person inside the circle to hear the compliments.

The circle should not turn so as not to make us dizzy. You can explain what the positive eco-factors are and/or evoke the role that the weekly Biodanza groups play in empowering people to create their own life outside the class.

**Level**

In-depth groups with more than one year of experience. Radicalization Groups of Experiences.  
Schools with more than one year of experience.

**Author of the dance**

Patricia Waira

**MUSIC**

- Title: Te amo (I love you)
- Artist: Olodum
- Duration: 2,58
- Collection: DC 04-03Areco 41-16



# TRANSCENDANCE

## WALKING WITH THE TRIBE (tribal walking)

### Summary

We move forward together according to three roles that express different potentials

### Main line of vivencia

Transcendence

### Objectives

- Strengthen group integration
- To inspire confidence in other people
- Encourage listening
- To promote the capacity to create with other people
- To develop the integration of one's own identity with a greater identity

### Existential projection

We are relational beings, we need each other to live. The proposal is to trust the potential of our colleagues. Each of us have different ways of realizing the acts of our daily life and each one occupies different roles in life. It is about taking the initiative to take on different roles within the group (tribe) and trust one another. At the same time there will be other colleagues who will be taking on other roles within the group.

The three roles proposed are:

- Those who go first on the path and who open up new spaces, generate new opportunities and lead the way
- Those who go in the middle are the creators, the artists of the tribe, who are creating new visions
- Those who go behind are those who are holding affectivity together with the maternal/paternal instincts. Those who occupy this role are the ears, listening with clarity

We all walk together to achieve common goals and once a goal is achieved we look at each other celebrating. Then we go towards a new goal and this time we may occupy another (or the same) role.

## **Description**

The whole group will be standing in one place forming a single big tribe, forming three different lines. First they connect with the rhythm of the music and look at each other as colleagues recognizing each other and then those in the front line look at each other and decide when to commence with a walk. Then they all walk forward together. Once someone reaches the end of the room, they turn 180 degrees on the spot and look to the other side, now those who were behind are now in front and the process is repeated. People can alternate positions, to freely occupy the role they want within the tribe.

- The ones in front walk confidently and look at a fixed point with focus.
- Those who go in the middle are dancing and loose themselves in the melody.
- Those behind walk with their arms open in a gesture of holding and care.

## **Semantic linguistic field**

Tribe, looking, bonding, group, occupy, guide, create, sustain, care.

## **Right moment in the curve-session**

Phase II - Adrenergic

## **Suggestions and advice**

It is recommended that while the vivencia is taking place, the facilitator guides the exercise with deflagrating words, until a cycle is performed. And then let the exercise take its course.

It is recommended that you use the whole music track.

## **Level**

Groups of Deepening and Radicalization of Experiences. Schools with more than one year of experience.

## **Authors of the dance**

Rodrigo O. Garcia and Leandro Piaccentini.

## **MUSIC**

- Title: May you walk in sunshine
- Artist: Sacred Spirit
- Duration: 4,03
- Collection: BA 46-09

## SACRED CEREMONY

### Summary

Ceremony with a sequence of actions of laying on of hands

### Main line of vivencia

Transcendence - Sexuality

### Objectives

- To incorporate the concept of the sacredness of the body in an experiential way
- To promote the integration of the three centres

### Existential projection

This is a sequential exercise that aims to incorporate the concept of the sacredness of the body, which is absolutely absent in the various massage techniques, and thus promote the process of integration at its three levels. It aims to evoke, in the gentleness and harmony of this ceremony, the three types of sensory stimulation: tactile, cenesthetic and auditory, which nourish us even before our birth. The divine lovers, in the Kamasutra, go through diverse rituals of progressivity and respect, on the way to the moment of the sexual encounter. This exercise has taken the spirit of these ceremonies and changed the concept of acknowledgement and respect for that of caress, connection and veneration.

### Description

This is done in pairs by affinity, with changes. Couples in relationship will perform it with each other.

### SEQUENCE:

1. **WELCOME TO MY HEART:** both partners sitting in "seiza" position (on their heels) one in front of the other, they greet each other by joining palms in front of their own chest and bowing to each other with a simultaneous bowing motion.
2. **GIVING CONFIDENCE:** they unite in a delicate embrace and in quietness, sitting side by side at pelvic level in the opposite direction.
3. **CEREMONY OF VENERATION (laying of hands):** the one who offers the ceremony helps the partner to be receptive, supporting their back lays them to the ground and sits next to them in a "seiza" position. Starting they call out the name of the person being venerated. For example: "Rolando, this is your forehead and I venerate it, and these are your eyes, Rolando, and I venerate them. This is your face and your head, and I venerate them. These are your lips, Rolando, this is your chest and I venerate it; these are your arms and your hands, your abdomen. This is your sex and I venerate it. Every part of the body is called; a gentle and focused placing of hands is performed in an attitude of devotion. At the end, the giver moves to the pelvis, legs and feet (name also knees), while the posture is maintained you bring the soles of their feet to the giver's chest. Caresses of water are given.

4. **PULSE OF LIFE:** put the soles of your partner's feet on your chest so that they can feel your own heartbeat.
5. **CARESS OF INTEGRATION:** the whole body of the partner is integrated with soft and affective caresses like water. Integrate the three centres (front, chest, lower abdomen) with the laying on of hands in silence. After a few moments assist your partner to stand up with extreme gentleness while you remain seated.
6. **FUSION:** embrace in rocking position.
7. **CONTEMPLATION OF THE ESSENCE OF THE SOUL:** the giver looks with infinite tenderness at the person they have just honoured and venerated.
8. **DEEP EMBRACE:** face to face, both kneeling together give each other an intense embrace. Steps 3 to 8 are repeated by exchanging roles.
9. **INTEGRATION INTO THE COMMUNITY:** After standing up progressively the two companions walk holding each other at the waist, exchanging gentle looks with the other pairs.

## 10. ENCOUNTERS IN THE LINE OF TRANSCENDENCE

### **Semantic linguistic field**

Veneration, caress, bonding, sweetness, harmony, ceremony

### **Right moment in the curve-session**

Phase IV - Cholinergic. Lower part of the curve

### **Suggestions and advice**

Suggested completion sequence:

- Dances in the affective line. Affective encounters.
- Dances in sensual pairs.
- Circles of transformations.
- Fraternal encounters ("Glory").

### **Level**

Groups of Deepening and Radicalization of Experiences. Schools.

Belonging to this ceremony of sacredness to the extension "Biodanza in Massage", it is also very suitable for the training modules: Contact and caress, Sexuality, Affectivity, Identity, Trance and regression, Social action, Dissociation and integration, Ars and all matters relating to the vital unconscious, principles of the bodily encounter, psychosomatic diseases...

### **Author of the dance**

Maite Bernardelle.

## MUSIC

Regular exercise music:

- Title: Blue lotus
- Artist: Erik Berglund
- Duration: 5,15
- Collection: IBF 17-06

It can be replaced by other music that is appropriate - that does not have singing.

Music for a transcendent version:

- Title: Gloryanna (Hymn a la Femme)
- Artist: Vangelis
- Duration: 4,36
- Collection: BA 10-01

Music for a transcendent version:

- Title: Ave Maria
- Artist: Aaron Neville
- Duration: 4,49
- Collection: BA29-11

Music for a transcendent version:

- Title: A gift of a Thistle
- Artist: James Horner
- Album: Braveheart
- Duration: 4,49
- Collection: DC 05-01

Music for encounters with embrace:

- Title: Someone to watch over me
- Artist: Araken Peixoto
- Duration: 4,30
- Collection: IBF 12-16

Music for encounters with embrace:

- Title: Eu se que vou te amar
- Artist: Maria Creuza - De Moraes - Toquinho
- Duration: 3,38
- Collection: IBF 12-01

Music for light activation:

- - Title: Mania de voce
- - Artist: Emilio Santiago
- Duration: 4,43
- Collection: IBF 14-09

Music for the celebration circle with intensity:

- Title: Canto della terra
- Artist: Sarah Brightman
- Album: Symphony
- Duration: 4,00
- Collection: DC 05-02

## INFINITE CIRCLE

### Summary

A dance of connection with oneself, with other people and with the totality

### Line of experience

Transcendence

### Objectives

- Encourage the integration of identity.
- To strengthen the three connected levels

### Existential projection

In Biodanza we propose three levels of connection to integrate our identity:

- Connection with oneself
- Connection with others
- Connection with the totality (nature, the Cosmos)

These three types of connection are essential for our existence and no one is more important than another. This exercise is a way to integrate the three connections into one dance.

### Description

The dance begins standing, with the hands on our affective centre, the heart, with eyes closed, in attitude of recollection and in connection with one's innermost self. Slowly the arms are removed from the chest, the eyes are opened and they look at their companions with arms directed towards the others, in a posture of connection. Then the arms are raised towards the infinite, as if wishing to touch the sky with their hands and be in connection with the totality. In a continuum, one returns to the position of connection with oneself. The exercise continues in this circular manner moving through each of the three types of connection.

### Semantic linguistic field

Totality, connection, connection, infinity.

### Right moment on the curve-session

Phase IV - Cholinergic (downward part of the curve).

### Suggestions and advice

The whole group can be placed in a circle.

### Level

Groups of Deepening and Radicalization of Experiences. Schools.

### Authors of the dance

Verónica Toro and Raúl Terrén.



## MUSIC

- Title: Sacrifice
- Artist: Lisa Gerrard & Pieter Bourke
- Album: Duality
- Duration: 6,20
- Collection: BA 29-01

## CONNECTION WITH THE ANCESTORS

### Summary

Dance of connection with the ancestors

### Line of experience

Transcendence

### Objectives

- Inspire connecting with gratitude to the ancestors
- To strengthen the line of transcendence

### Existential projection

To honour our ancestors thanks to whom we are alive here and now. From our parents to the first human beings we have a relationship that we can extend to animals, nature and the cosmos. We are literally children of the stars. The calcium in our bones and the iron in our blood are remnants of the stars.

### Description

The dance begins in a position of intimacy, evoking in us the memories and presence of our ancestors. We continue in a dance with sensitive gestures of opening of chest and arms, raising them to infinity with a slight movement towards back, since we're diving into the memory of time.

### Semantic linguistic field

Ancestors, thank you, time, cosmos, honour.

### Right moment in the curve-session

Phase IV - Cholinergic (downward part of the curve).

### Level

Groups of Deepening and Radicalization of Experiences. Schools.

### Authors of the dance

Verónica Toro and Raúl Terrén.

### MUSIC

- Title: Hine e hine
- Performer: Kiri Te Kanawa
- Author: it is a traditional Maori song.
- Album: Maori songs
- Duration: 4,39
- Collection: BA 36-01

# MOON DANCE

## Summary

Create a dance in connection with the moon

## Main line of vivencia

Transcendence

## Objectives

- Strengthen the connection to life
- Recognize the sacredness and majesty of the moon

## Existential projection

The moon takes and immerses us into the depths of emotion. It is linked to serenity and a great capacity for introspection. There is no room for superficiality in the depths of the lunar world. Connecting with lunar energy allows us to conquer things beyond our established boundaries. It links us to the hidden, the dreams, the fantasies, the mystery and secrets. It's entering a primordial energy. The moon connects us to transformation, adapting to change, nutrition, fertility and renewal. The moon was considered to be the bearer of magical and mysterious powers and revered as a goddess in many cultures. The magnetic powers of the moon rule over the waters of the planet, our internal water and the cycles of life. It exerts a remarkable influence on the growth of plants, animals, and even humans. That's why forever and ever, our grandmother, mother and sister Luna will be linked to the woman, our connection to our Yin side, the female world, the Soul.

## Description

The dance begins standing in intimacy, eyes closed, with Yin movements, subtle, slow, changing and mysterious. It's a fluid, inward dance to oneself.

## Linguistic semantic field

Moon, venerate, mysterious, sacredness, majesty, subtle, nourishment, renewal.

## Right moment in the curve-session

Phase II - Adrenergic. When the curve begins to descend.

## Level

Groups of Deepening and Radicalization of Experiences. Schools.

## Authors of the dance

Verónica Toro and Raúl Terrén.

## MUSIC

- Title: Red song
- Artist: Jocelyn Pook
- Duration: 4,11
- Collection: BA 49-01

# DANCING TO THE STARS

## Summary

Individual dance of connection with the stars

## Main line of vivencia

Transcendence

## Objectives

- Promotes the perception of connection with the universe
- Facilitates the integration of ecstasy and enstasy

## Existential projection

Perceiving that we are connected to the universe and that we are ourselves a star. It's a connection to a presence in the profound world as a luminous being.

## Description

The hands begin in connection with the affective centre – heart, then open progressively towards the cosmos. One lets oneself be lost in this cosmic immensity, in the limitless. It is an expansive dance, in deep connection with our presence in the here and now of life.

We honour the stars. Music makes it easy for us to perceive moments of ecstasy and intasis.

## Semantic linguistic field

Stars, universe, cosmos, immensity, connection, expansion, ascent, ecstasy, entasis.

## Right moment in the curve-session

Phase IV - Cholinergic. Ascending part of the curve.

## Level

Groups of Deepening and Radicalization of Experiences. Schools

## Authors of the dance

Rolando Toro Acuña.

## MUSIC

- Title: Mythodea Movement IX
- Artist: Vangelis
- Duration: 5,05
- Collection: BA 57-12

# SUN DANCE

## Summary

Deploy a dance of connection with the sun

## Main line of vivencia

Transcendence

## Objectives

- Strengthen the connection to life
- Recognize the sacredness and majesty of the sun
- To deepen the line of transcendence

## Existential projection

This dance leads us to an attitude of veneration for everything around us. Veneration of the sun leads us to a recognition of the divine in nature. It is a symbol of illumination, clarity, light, warmth, the day, manifestation and abundance. This star represents the vital force, rationality and creativity that nourishes all life. Without it, living beings would perish. An expansive energy of love for life.

## Description

Standing up, with our hands in the affective centre, we open our eyes little by little and start dance in an upward motion, opening the chest and arms, in a posture of gratitude. At times we can kneel down maintaining a posture of veneration to our star that gives us life.

## Semantic linguistic field

Sun, veneration, sacredness, majesty, enlightenment, divine.

## Right moment in the curve-session

Phase II - Adrenergic. When the curve begins to descend.

## Level

Groups of Deepening and Radicalization of Experiences. Schools.

## Authors of the dance

Verónica Toro and Raúl Terrén.

## Music

- Title: Le ali della felicità
- Artist: Paolo Buonvino
- Duration: 3,41
- Collection: BA 46-01

# DANCE OF THE WIND

## Summary

Developing a dance of connection with the wind

## Line of experience

Transcendence

## Objectives

- Reinforce the connection with the totality
- To strengthen the line of transcendence

## Existential projection

In the east (Tibet, China, Japan), there are pylons in the cities and towns, upright masts reaching towards the heavens to which people tie silk cloth on which they write prayers, poems and letters to people who are no longer here. These are meaningful words, dreams and wishes. Chinese people write on little pieces of wood that hang from the windows of the house, a word: love, peace, harmony, richness; the idea is the same, to let the wind blow the poetry, and in the same way as tea diffuses into water, the air is filled with this colour and flood the space with that essence. We are also a force of nature, and as mortal beings, let us leave inscribed in the winds our most significant parts, our beauty, our essence, and will forever be captured in the wind.

## Description

Deep connection with our essence of being - radiating that beauty in a dance of harmony and expansion. The dance is with the eyes closed, the movements are fluid and light, moments of surrender (entrega) to the wind, opening movements. Dancing upwards.

## Semantic linguistic field

Wind, lightness, fluidity, delivery, beauty, message.

## Right moment in the curve-session

Phase IV - Cholinergic. Downhill part of the curve.

## Level

Groups of Deepening and Radicalization of Experiences. Schools.

## Author of the dance

Alejandro Balbi Toro.

## MUSIC

- Title: Happiness Is
- Artist: Yungchen Lhamo
- Duration: 5,06
- Collection: BA 54-11 / HLB 20-11

# DANCE OF SHARED ABUNDANCE

## Summary

Experience the abundance that emanates from the act of living and sharing it with others.

## Main line of vivencia

Transcendence - Affectivity

## Objectives

- Encourage the perception of the abundance of being alive.
- To rescue the value of "sharing" over "having".
- Making life sacred.

## Existential projection

We live in a culture that prioritizes "having" over other values. That is why people spend most of their valuable life time accumulating money and material goods.

This is how the idea of Abundance is usually related to the idea of having many things, but having is an illusion. We say "my" house, "my" car, because we develop an attachment for those assets that often represent achievements, but the reality is that we are only the caretakers of these thing for the duration of our life.

When we leave this world, we don't take any of those things with us. In the moments when this illusion vanishes people can clearly see the most essential thing they did have in life: meaningful moments with loved ones, moments of shared happiness, moments where life is shared with other people.

Abundance emanates from the act of living, or rather, from the act of sharing life with other beings. That's why this dance is performed in a group, because if it's just for me, not like Alejandro Jodorowsky declares "Abundance, I want nothing for myself other than everything." The most valuable thing we have is life, and in that, the universe is fair.

When we do this dance, in a way, we are making "cosmic politics".

## Description

The dance consists of two moments. In the first moment, we will dance with ourselves seeking to open the perception to the abundance of living in the here and now. Watch in amazement the movement of our hands, touching our body, everything accounts for the miracle of existence. In a second moment, when the music indicates it (approximately in the minute 1:10/1:20), let's share that miracle with the rest of the group. To do so, we are going to progressively move closer, look at each other in the eye, making us accomplices of this unique and abundant present. At the same time, we will make the gesture of "sharing life".

Starting from our affective centre, we will open our arms, directing the energy freely towards whoever is in front of us. Then we begin to spread that energy with the whole group, with all of humanity. Some people give and others receive, without needing to give back. We are sharing, no

debts are generated. We trust that what we gave will be multiplied in others, going from the idea of having for myself alone to the possibility of sharing with all beings.

### **Semantic linguistic field**

Abundance - Having vs. Sharing - Living - Giving - Receiving -

### **Right moment on the curve-session**

Phase II - Adrenergic. At the peak of the curve.

### **Suggestions and caution**

The music should be cut at 4:11 or suggest a hug.

It is good to place a dance before it that helps to open the perception to the miracle of living.

### **Level**

Orientation groups with more than three months of experience. Groups of Deepening and Radicalization of Experiences. Schools.

### **Authors of the dance**

Ricardo Spreafico and Cony Bisio.

### **MUSIC**

- Title: "Bethoven's 5 Secrets"
- Artist: The Piano Guys
- Duration: 5.09 (can be shortened to 4.11)
- Collection: BA 74-07



## DANCE OF GREATNESS

### Summary

Develop a pulsating dance, connecting with inner and outer greatness.

### Main line of vivencia

Transcendence

### Objectives

- To promote the perception of inner and outer greatness
- Reinforce the connection with oneself
- To inspire the perception of the sacredness of life

### Existential projection

Greatness surrounds us; the perfection of a flower, subtle and strong colours, the emerald, the rock, the sun, the forests. The connection with inner and outer greatness leads us to value ourselves and feel a unique being, irreplaceable and also sacred. The greatness of being yourself, with this body, with that appearance, with that unique colour of eyes. On the external plane it allows us to perceive the sacredness of life. Finding our self in deep connection with our being, with gratitude and awakening our inner beauty. Perceiving our self as a unique and irreplaceable being. Feeling the epiphany.

### Description

It is a pulsating dance, oscillating between inner and outer greatness. Standing, with semi-bent knees, make inward and expansive movements towards outside, letting the music clearly mark these two instances We feel in connection with our self and the totality. This oscillation is carried out with the whole body, at moments bringing the hands to the affective centre and in others opening the arms in an upward gesture.

### Semantic linguistic field

Connection, greatness, pulsation, sacredness.

### Right moment on the curve-session

Phase IV - Cholinergic.

### Level

Groups of Deepening and Radicalization of Experiences. Schools.

### Authors of the dance

Verónica Toro and Raúl Terrén.

### MUSIC

- Title: Straight Away to Orion
- Artist: Kitaro
- Duration: 7,52
- Collection: BA 33-11

## DANCE OF MYSTERY

### Summary

Developing a dance evoking the mystery of living

### Line of experience

Transcendence

### Objectives

- Enhance the line of transcendence
- Induce the experience of submerging oneself in the unknown

### Existential projection

The word mystery poetically alludes to the greatness of the human experience that is still unknown. To dance the mystery is to enter the labyrinth of life without trying to decipher or explain it, but live it.

### Description

With eyes closed, the dancer enters into a formless movement, a subtle creativity, light, with no beginning and no end. The whole body is wrapped in a dance that evokes the mystery of living. Rounded, fluid movements, with different shapes.

### Semantic linguistic field

Mystery, grandeur, dance, experience, subtle, light, unknown.

### Right moment in the curve-session

Phase IV - Cholinergic. Downhill part of the curve.

### Level

Groups of Deepening and Radicalization of Experiences. Schools.

### Authors of the dance

Verónica Toro and Raúl Terrén.

### MUSIC

- Title: Nacre et Velours
- Artist: Laurent Dury
- Duration: 4,34
- Collection: BA 49-02

## DANCE OF HAPPY MEMORIES

### Summary

Individual dance evoking beautiful moments lived

### Main line of vivencia

Transcendence

### Objective

- To facilitate the evocation and preservation of happy memories

### Existential projection

Reconnecting with the wonderful by remembering happy episodes we have lived in the past. For example, a first love, important moments with the family.

Note: Generally, people keep bad memories more easily than good ones.

### Description

Close your eyes, enter into the music and connect with beautiful memories then do a symbolic circle of protection of the memory(s) with the arms starting from below to join hands above head. It is important to keep circulating this beautiful story within.

Should sad or painful memories arise during the dance, we do our best to come back and reconnect again with the good memory. Everyone has good memories. If a person says they don't, tell them to find little memories anyway, you have to go and look for them. It is important keep them in memory, not forget them and bring them to the present. Recalling various memories during the dance.

### Semantic linguistic field

Happy memories, wonder, beauty, circle of protection.

### Right moment in the curve-session

Phase IV - Cholinergic. Downhill part of the curve.

### Level

Orientation groups with more than six months of experience. Groups of Deepening and Radicalization of Experiences. Schools.

### Authors of the dance

Verónica Toro and Raúl Terrén.

### MUSIC

- Title: Ask The Mountains
- Artist: Vangelis
- Album: Vocal Stina Nordenstam
- Duration: 5,44
- Collection: BA 10-02

## SPIRAL DANCE

### Summary

It's a dance with many upward spirals

### Main line of vivencia

Transcendence

### Objective

- Facilitate the connection with our ability to evolve into the light part of existence

### Existential projection

We live in a permanent evolution, this dance is always directed towards the light, looking to the evolution and the luminous side of existence. As if in an upwards spiral, the dance is connecting us so we can evolve. Sometimes you can feel that this life is about to decay, in those moments we can connect with this force of evolution represented by this upward spiral.

The spiral is a great strategy for the evolution of life.

### Description

We begin to dance to the music and little by little we looked for a movement that turn on itself in a circle with the intention of going up. In that rotation, the arms alternately rise to form an ascending helix. The movement is always continuous, it's about giving more shape to this spiral that makes us go up.

### Semantic linguistic field

Spiral, evolution, ascension, light, rise.

### Right moment in the curve-session

Phase IV - Cholinergic. Downhill part of the curve.

### Level

Groups of Deepening and Radicalization of Experiences. Schools.

### Author of the dance

Sanclair Lemos.

### MUSIC

- Title: Pilgrimage Of Lost Children
- Artists: Lisa Gerrard and Pieter Bourke
- Duration: 3,48
- Collection: BA 33-02 / HLB 15-03

## DANCE ONE'S OWN EXISTENCE

### Summary

Dancing in appreciation of one's own existence

### Line of experience

Transcendence

### Objectives

- Stimulate the connection with the feeling of gratitude to life
- Encourage the link with poetry and the beauty of one's own existence

### Existential projection

Connecting from intimacy with gratitude to life, to all that it has given us and to possibilities of greatness; appreciate the miracle and beauty of being alive, sensitive, gentle and powerful.

### Description

An individual dance that begins in a position of intimacy, with the hands on the heart. Slowly the hands are removed from the heart and an upward dance is created, fluid, with minimal displacement. The music and dance gently pulsate inward and outward in appreciation. At times eyes closed and at times eyes open.

### Semantic linguistic field

Gratitude, transcendence, enlightenment, life, greatness.

### Right moment in the curve-session

Phase IV - Cholinergic.

### Level

Orientation groups. Groups of Deepening and Radicalization of Experiences. Schools.

### Author of the dance

Rolando Toro Acuña.

### MUSIC

- Title: Apo Stigmi Se Stigmi
- Artist: Evanthia Reboutsika
- Album: Asteri Ki I Efhi
- Duration: 4,45
- Collection: BA 66-04

## SUFI DANCE (Dervish Whirling)

### Summary

We turn individually connecting heaven and earth

### Main line of vivencia

Transcendence

### Objectives

- Encourage the transcendent connection in a link of earth and sky
- To inspire a change of consciousness
- Facilitate the transition to the "here and now"

### Existential projection

We are an antenna that connects cosmic energy to the earth. This is inspired by the dance of the Whirling Dervishes in Sufism, the mystical branch of Islam. For us in Biodanza, this dance is an opportunity to enter the vortex of existence with confidence in life, and be able to return to the here and now.

### Description

Circles of four or five people are made, one in the centre and the rest around. You start with a standing position, with eyes open, one arm towards the ground and the other towards the sky. When the music starts, you take the beat and dance whirling around your own axis without moving, keeping the head looking straight ahead. Turning left or right is a choice of the person who dances (whatever is best for them), which arm goes up and which is downward is also your choice. Make the whirling very progressive. Move at the speed you feel comfortable. Slow down before stopping.

A variation is described in the "Music" section.

### Semantic linguistic field

Turn, sky, earth, "vertigo of existence", give, here and now, confidence.

### Right moment in the curve-session

Phase IV - Cholinergic. Downhill part of the curve.

### Level

Groups of Deepening and Radicalization of Experiences. Schools with more than one year of experience.

### Author of the dance

Rolando Toro Araneda (Verónica Toro and Raúl Terrén's variation)

## MUSIC

This is the music that Rolando Toro Araneda proposed and it is softer, it moves progressively and stops by slowly reducing the speed.

- Title: Whisper in a hurricane
- Artist: Heart Beat
- Duration: 4,10
- Collection: BA09-01

The following music is used in a variation proposed by Verónica Toro and Raúl Terrén. It goes at the speed you are comfortable with and when the music stops, you stop immediately. Normally, you can walk right away and you don't become unbalanced. Anyway, our partners are there to look after us during the dance and especially when the music ends and we try to walk.

- Title: Moxica And The Horse [Part]
- Artist: Vangelis
- Duration: 4,12
- Collection: BA 09-02

## FROM CHAOS TO EROS

### Summary

Dance in chaos and then emerge with the help of love.

### Line of vivencia

Transcendence - Vitality.

### Objectives

- Strengthen the capacity to surrender to various life situations including conflicts.
- To promote trust of the help of other people through their love.
- Strengthen resilience.

### Existential projection

That in the beginning it was Chaos and later an organizing energy emerges that was Eros. We can associate Eros with the connecting energy that allows the creation of matter from elementary particles to life itself. Eros is the attractor within Chaos which brings order.

### Description

Half of the group dances with the support of the other half. Those accompanying sit on the ground in as wide a circle as possible and those who dance pass to the centre. We begin the dance by giving ourselves over to the music that induces an experience of disorganization and lack of control of our movements.

We enter the chaos by letting ourselves fall to the ground, continuing the dance until we run out of strength and come to a stop. The music then invites us to look inside ourselves for an attractor to that energy of life that we all require to emerge from difficult situations. Little by little we start the movement, crawling, then on all fours, and in order to get up we help ourselves with the hands of our companions, who will meanwhile have stood up in the circle around us.

They are the manifestation of Eros as the divinity of love that together with the primordial Eros of the life that beats within us, form the two manifestations of Eros, both essential attractors to get out of chaotic situations.

Once on our feet we walk more and more firmly, independently and triumphantly. We can also dance in celebration of life. We close within an embracing container.

### Semantic linguistic field

Eros, Chaos, primordial, forces, surrender.

### Right moment in the curve-session

Phase II - Adrenergic.



### **Suggestions and advice**

It is necessary to show the whole dance (and not just a part of it). It is a very deflagrating dance so it is important to perform it with prepared groups and that they can embrace and contain these emotions.

It can also be done for a single person (or a few people in sub-groups of at least 8 people) as a challenge. In that case the person who will dance can be chosen by the facilitator (we can invite those who feel that at the time the dance is appropriate for them and that they have a satisfactory degree of personal integration).

### **Level**

Experienced Radicalization Groups. Schools with more than 1 year of experience.

### **Authors of the dance**

Raúl Terrén and Verónica Toro.

### **MUSIC**

- Title: 12 - Mother Africa Reprise
- Composer: Hans Zimmer
- Album: The power of one
- Duration: 8,05
- Collection: BA 25-04

## INTERNAL EXPANSION

### Summary

Performing a dance that slowly takes up as much space as our body can occupy

### Main line of vivencia

Transcendence

### Objectives

- Reinforce the integration of identity.
- Enhance self-esteem.
- Fostering intimacy and listening to one self.

### Existential projection

The experiences of our life are imprinted on our bodies in different forms, some limiting the expression and development of our movements, that affects our daily vital expression. When the body gets smaller and smaller, because of a force that we push inwards without realizing it, we take up less space than we really are. So the muscles exist with less sensitivity (this is very visible in the posture of the retracted shoulders and the head towards down among other shrinking parts of the body). We can say that we don't occupy all the space our body is able to. This attitude manifests unconsciously and sustains itself over time for various reasons (fear of expressing oneself, shame, shyness, distrust, stress) and also affects the tone and volume of voice.

Human beings have the possibility to see themselves, to observe their behaviour and try to understand them. In this way we can make conscious this action of retraction that is unconscious. There is an internal force that calls us to fully express our self and the identity that exists in every cell of our body.

### Description

The proposal consists of awakening the dance from the inside of the body to the outside, expanding the Self from within (we can imagine the bones, the muscles, the blood running through the veins, the skin to the tips of the hairs) to the edge of personal space (kinesphere). That vital space that we are corresponds to us by the mere fact of our existence and can be inhabited fully and expanded to the maximum without fear. This dance has a first phase of expansion where we begin to feel the space the body occupies. A second phase where we awaken the integration of the three centres and a third phase in which the voice that is born from our core and travels through the three centres until it emerges powerfully and deeply as a symbol of unification. Helped by musical stimulation. Dancing the expansion of our being from the inside out, the full body, the three centres in integration and to channel the voice of our identity.

### Linguistic semantic field

Expansion, intimacy, occupation, trust, valor, potential, voice.

### Right moment on the curve-session

Phase IV - Cholinergic. Downhill part of the curve.

**Level**

Groups of Deepening and Radicalization of Experiences. Schools.

**Authors of the dance**

Rodrigo O. Garcia and Hannah Szmukler.

**MUSIC**

- Title: Find Our Way Home
- Artist: Message To Bears
- Album: Departures
- Duration: 05,51
- Collection: BA71-14

## COSMIC AFFILIATION

### Summary

Individual dance of connection with our star origin

### Main line of vivencia

Transcendence

### Objectives

- To intensify the experience of greatness
- Stimulate the perception of being part of the whole

### Existential projection

We are children of the stars, the calcium in our bones and the iron in our blood come from second-generation stars. We literally have a cosmic affiliation. It's important to be able to feel the greatness of being made up of the same atoms of the origin of the universe. We are children of the stars, born to shine.

### Description

The individual dance begins with a deep connection with oneself, from which very slowly the arms and the head are gently raised towards the infinite. We are entering an experience of expansion of our identity and of feeling part of the totality.

### Semantic linguistic field

Stars, cosmic affiliation, greatness, wholeness.

### Right moment in the curve-session

Phase IV - Cholinergic. Preferably at the end on the upward side of the curve, but can also be done at the beginning on the downstream side.

### Suggestions and advice

It is advisable to perform this dance after a group seed dance, where everyone is standing together and already grown up (developed).

### Level

Groups of Deepening and Radicalization of Experiences. Schools.

### Authors of the dance

Raúl Terrén and Verónica Toro

### MUSIC

- Title: Fly away
- Performer: Capo Productions
- Composer: Frederic Legault-Capozio
- Album: Fly Away
- Duration: 4,14
- Collection: BA 76-14

## INNER CALL

### Summary

From the position of the seed, rise up calling yourself by your name

### Main line of vivencia

Transcendence

### Objectives

- Build self-esteem
- Facilitate the person's connection with him or herself

### Existential projection

The purpose of this exercise is to rediscover our deep identity. It is a dance that strengthens self-esteem. It allows us to connect with ourselves, with our beauty, with our values and at the same time it is uplifting.

### Description

The dance begins in a seed position and the person begins to call themselves by name very slowly. It is a call to oneself, visceral, deep, and authentic. From this call, the person begins to develop, open up and continue to be gently called. Little by little, they reveal themselves, feeling the joy of living, of being, and of accepting who they are. Accepting their presence in the world as a unique and distinct being.

### Semantic linguistic field

Calling, name, deep identity, rising, developing, acceptance,

### Right moment on the curve-session

Phase IV - Cholinergic

### Level

Groups of Deepening and Radicalization of Experiences. Schools with more than one year of experience.

### Authors of the dance

Verónica Toro and Raúl Terrén

### MUSIC

- Title: Naked Spirit (featuring Djivan Gasparyan)
- Artist: Sainkho Namtchylak
- Album: Naked Spirit
- Duration: 4,40
- Collection: BA 29-03

## FLUIDITY CIRCLE WITH SINGING

### Summary

Fluidity circle while holding hands accompanying the music

### Main line of vivencia

Transcendence

### Objectives

- Facilitate group connection and bonding
- To strengthen the feeling of belonging to humanity
- Connect with musicality
- To encourage the expression of the voice

### Existential projection

Connection with the harmony of expression and the feeling of unity.

### Description

We form a circle by holding hands in a sensitive way. Let the distance between people allow us to move our arms slightly (a little less than a meter approximately between person and person). The circle does not move round, it stays in one place. Relaxed posture with gently closed eyes, slightly curved knees, and mouth half open. As the music starts we move our arms very smoothly and with fluidity according to how we are inspired by the music and the movements of the hands and arms of the people on both sides. The whole circle is inspiring each other. Little by little we begin singing with harmony and gentleness (with aaaa sound, that the air comes out from the bottom of the lungs or abdominal); singing to the melody of the music and maintaining a group unity (same volume).

### Linguistic semantic field

Fluidity, edge, connection, union, sensitivity.

### Right moment in the curve-session

Phase IV - Cholinergic. When the curve is descending immediately after the Phase III of Transition.

### Suggestions and caution

In advanced groups, the group often continues to sing even if the music has Finished.

### Level

Orientation groups with more than three months of experience. Groups of Deepening and Radicalization of Experiences. Schools.

### Author of the dance

Rolando Toro Acuña

## MUSIC

- Title: Earth born
- Artist: Kitaro
- Album: Silver cloud
- Duration: 2,35
- Collection: IBF 11-06

## CIRCLE OF ACKNOWLEDGEMENT

### Summary

Communicate your own values.

### Main line of vivencia

Transcendence.

### Objectives

- Reinforce the identity
- Encourage a positive self-image
- Strengthen self-esteem.
- Stimulate confidence.

### Existential projection

Reinforce their identity and their presence in the world because all people are wounded through disqualification. Strengthen self-esteem. This nourishes identity and makes it public. Not only do our companions hear their virtues, qualities and beauties. It is the whole universe that conspires with what I am by reaffirming my presence in life every minute.

### Description

Groups of 5 are formed (there can be more). One person stands in the middle and connects with their eyes closed in a posture of intimacy with their values, their inner beauty. Choose 3, 4 or 5 (maximum) of our virtues, attributes, qualities or beauties. Then open your eyes, connect with your companions and express all these virtues one by one. These are related to self-esteem. I'm sensitive, I'm intense, I'm generous. If the person can't talk, leave the central place to someone else and return to the circle.

### Semantic linguistic field

Qualification, virtue, interior, value, acceptance.

### Right moment on the curve

Phase IV - Cholinergic.

### Suggestions and advice

Sometimes, it happens that the person in the middle doesn't find anything nice to say about themselves and they cry a lot. It's a very important exercise to connect with the acceptance of their own beauty.

### Level

Orientation groups with more than six months of experience. Groups of Deepening and Radicalization of Experiences. Schools.



### **Authors of the dance**

Verónica Toro and Raúl Terrén

### **MUSIC**

- Title: Spiritual
- Artist: Charlie Haden and Pat Metheny
- Album: Beyond the Missouri Sky
- Duration: 08,23
- Collection: BA 61-07 and HLB 23-19

## HEAL OUR LINEAGE

### Summary

Individual dance that stimulates the selection of the messages of our ancestors so that we allow only the transmission of these that seem consistent with our values.

### Main line of vivencia

Transcendence - Vitality.

### Objectives

- To help us free ourselves from unwanted patterns induced by our ancestors.
- To strengthen the intention to leave a positive mark on humanity.

### Existential projection

Each of us brings stories from the past, messages from our ancestors that can either be good or not so good. There are legacies that we don't want to pass on to our children or nephews and nieces, and also other beings that accompany us in life: students, employees, people we care for and who receive the message of life through us. It is our challenge to be able to heal our lineage, to know how to filter the messages that were given to us, to choose which of them will be passed on to future generations and also generate new messages to leave to humanity.

### Description

The dance begins in an intimate position, then the hands come out from the middle of the chest, by expanding the movement and opening the eyes. It is a dance of gestural intensity, with different movements on the three levels of the dance: high, medium and low. In several moments we hold the hands to the chest, our affective centre, with the intention of being in the present here and now, releasing into the future that loving energy of healing to our lineage. According to the music, there will be moments of closed eyes and moments of eyes open when the music invites expansion.

### Semantic linguistic field

Message, healing, lineage, heritage, humanity.

### Right moment in the curve-session

Phase II - Adrenergic. When the curve begins to descend.

### Level

Groups of Deepening and Radicalization of Experiences. Schools.

### Authors of the dance

Verónica Toro and Alejandro Balbi Toro.

## MUSIC

- Title: London + Solomon Vandi (use the two themes in a row).
- Composer: James Newton Howard
- Album: Blood diamond

Note: there is an edited version with the two songs together available in the Buenos Aires 76 collection (use it in that case until time 05,20). BA 76-02

## **REVERENCE FOR HUMANITY**

### **(Variation: VENERATION OF THE FEMININE AND MASCULINE)**

#### **Summary**

A reverence for humanity.

#### **Main line of vivencia**

Transcendence - Affectivity.

#### **Objectives**

- To encourage the veneration of humanity.
- To encourage reconciliation with humanity.

#### **Existential projection**

Connection with the sacredness of the human being.

#### **Description**

"Veneration of humanity"

The group is divided into two rows, facing each other, looking at each other from a minimum distance of 4 meters. The people from one side (line) move slowly toward the other, stopping to look at those in the other row (humanity as a whole), they bow until they are on their knees with one of them resting on the floor and head slightly directed towards the ground. They get up to their feet and return to their place. Then they change. The people in the other row venerate the first ones with the same sequence.

The group that receives the bow stands with open eyes, with a receptive attitude.

#### **Description of the variation**

"Veneration of the feminine and masculine"

The goal is to venerate and reconcile the feminine and the masculine. The dynamic is the same but forming the rows, with one of men and another of women. Men venerate women first and then the roles are reversed.

#### **Semantic linguistic field**

Respect, infinite love, veneration, reconciliation with the gender (in the case of the variant).

#### **Right moment in the curve-session**

Phase II - Adrenergic. When the curve begins to descend.

#### **Level**

Orientation groups with more than three months of experience. Groups of Deepening and Radicalization of Experiences. Schools.

#### **Author of the dance**

Rolando Toro Acuña.

## MUSIC

Both pieces of music can be used to venerate mankind. As the first is the longer one it can be used for the demonstration and for the first group and the second for the second group.

Use this for the version of veneration men to women.

- Title: The secret wedding
- Artist: James Horner
- Album: Braveheart
- Duration: 6.37 (can be shortened)
- Collection: BA 61-11

Use this in the case of the version for women to veneration men.

- Title: For the love of a princess
- Artist: James Horner
- Album: Braveheart
- Duration: 4.11 (can be shortened)
- Collection: BA 61-10



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