



PRIMAL DANCE

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Primal Dance is a deep method of self-discovery and integral development through expressive movement, conscious breathing, dynamic imagery, chants, ethnic and contemporary music. It integrates the main energies of our seven chakras described by the ancient Yoga with the modern techniques of Transpersonal and Integral Psychologies. This practice does not require any previous dancing experience, since it is not related to choreographic or complex movements but simply, to rediscovering, harmonizing, integrating and freeing our internal energies through simple and spontaneous movements.

Its great transformational power together with the quick settlement of the processes it awakens and the personal integrative experience it offers, have led it to be practiced in countries all over the world with verifiable outcomes. People of different ages and conditions, ranging from kindergarten children to young healthy adults, have given reports on its practice. Even patients in intensive care practice it as a meditation without external movements.

BASIC PRINCIPLES OF PRIMAL DANCE

Primal Dance is a system designed to awaken and attune our healing and creative energies, from the molecular level in the deepest of our biological being to the complete transcendence and vice versa. It is not concerned with learning but with remembering and recognizing what belongs to our original, primordial nature. This remembering and recognizing of what naturally belongs to us, is generated through the interaction and development of our consciousness, sensitivity, breathing, expressive movements and chanting. This conscious process is inspired through the use of ethnic, contemporary and transcendental music. Its practice is based on the discovery of the original, archetypical or primal movements, postures, sounds and images, which activate our internal energies, leaving these energies to our conscience disposal. This method, adapted for twenty first century occidentals, allows us with only one daily practice to access deep sources of inspiration and potential, by surging through all of the energy centers and awakening their capacities.

As human beings we have an enormous potential for development and transformation that constitutes our original, primal nature. Normally, only a small percentage of this potential is recognized and updated. But through contact with Life's Original Source, new opportunities arise to integrate this potential and to develop ourselves and our infinite possibilities.

When we talk about Life's Original Source, what we consider Primal, we are not stating a biologicistic approach. This Primal Source constitutes the Ultimate Reality from which everything emerges and it becomes evident both in the material and biological realms as well as the mental

and social ones. In the same way, it is important to mention that unlike other methods which draw heavily on experience, when we make reference to the Primal Source, we are not dealing with retro-romantic approaches, that make it necessary to go back to an ideal past time when we lived in complete union with the wholeness. The Primal Source does not belong to a nostalgically idealized past, but it constitutes our here-and-now original basic nature. It is not something we used to have or a place where we once dwelled but now is lost. It is What we are and fail to recognize, what ancient traditions have called Tao, Sunya, Rigpa, Holy Spirit, etc.

Both, the ancient spiritual traditions as well as the modern Transpersonal and Integral Psychologies (on which Primal Dance is based) state that the whole universe can be understood as a web of three realms or dimensions which are fundamental to existence: gross, subtle and causal (or very subtle), which correspond with our three basic states of consciousness and bodies. There exist two other states of consciousness, the witness and the non-dual but for this analysis we will consider only three. Without going into details, some people prefer to talk about matter, energy and conscience. This is not a mystic or esoteric point of view. Nowadays, more and more physicists, including Nobel Prize winners like David Bohm, consider conscience as one of the elements that constitute the Universe, if not its essence.

From this perspective, any authentic meditative practice, that is what Primal Dance intends to be, goes beyond any symbols, images, chants or any other cultural elements allowing conscious access to the causal level, to the dimension of pure conscience; the unmanifested. By doing this, a good meditation practice benefits all the other levels:

physical, biological, energetic and mental, since they are all manifestations of the unique and fundamental conscience.

The model of Primal Dance states that the most direct way to access the subtle level is by being completely aware of the physical level, that is to say, by grounding ourselves in the here-and-now bodymind level. Once the physical conscience is updated, the subtle level spontaneously starts to open, together with the perception of the chakras and nadis or meridians in all of their different expressions. It proves to be easier to move from this subtle conscience to the causal and then to the non-dual, though the practitioner needs to have perseverance and commitment.

The body / gross level is the dimension where one perceives changes in time and space. This is the dimension of impermanence, of the temporary, and of everything that will someday vanish. It is the level of complex, compound elements and therefore, of what will separate into parts. That is why, this is also the level of anguish, of existential fear.

The causal level, which includes and is manifested at the gross level, is the dimension of the pure, unmanifested Self, the eternal now. It is the level we access when we sleep without dreaming. It is the Primal Source, the place where all elements originate and from which we get the deepest rest, renewal and vitality. This realm is not in any place out of this world. It is the omnipresent ground of all that exists.

The essence of Primal Dance is to give access to this transcendent-immanent dimension through the primal or archetypal movements, postures, images and sounds, the conscious breathing and the encounter with others inside the infinite space and the silence of the meditative attitude.

When considering that the primal movements, images and sounds could be called archetypal, it is very important to note that this is not applicable when this idea of archetypal is constrained to that which is genetically received, as part of humanity's collective unconscious. This pre-personal concept, though fundamental to the understanding of an important part of the unconscious, is not enough to cover the authentically trans-personal dimension, that we call the Primal, as the original source of everything. Although the access to full realization of this principle can also be based on potentialities and genetically inherited information, it cannot be limited to, nor explained by them.

In every Primal Dance session, there is a moment which might last seconds, minutes or even more, where without any effort or internal fight, our mind suddenly calms down and we feel deliciously thrown into the internal infinite area of silence and quietness. This is meditation in its purest form. Though we might not turn to any religious images or practices in the denominational sense, we respect the personal beliefs of each participant. In this meditation we awaken and harmonize our deepest energies.

Most of our life is absorbed by the needs of the physical and mental levels. When we cannot distinguish between what is important and what is urgent, our mind turns everyday events into worries, anguish, nostalgia and apprehension. The notion of time starts to set its usual trap. The longing for past, or past unresolved pains; the future we either fear or look forward to get in the way and start to create disruptive images and feelings. Compulsively, we start to involve ourselves in what upsets us, without understanding that the best way to solve problems is to stop creating them. The most effective way to do this is to stop and rest in other dimensions of existence.

Some time ago we understood that when an illness is manifested on the physical level, it is the result of a long process that manifests first in the energetic level. We have also understood that it is much more effective to strike a balance in that level instead of later treating a serious illness.

In the same way, we understand that access to the causal level puts us in contact with the most powerful source of healing, energy and creativity imaginable. This we call the Primal Source.

The methods that allow access to this source are the most direct ways to recover our physical, emotional and mental balance.

The work of the Japanese photographer Masary Emoto shows how the frozen water crystals change dramatically when different types of music or prayers are directed toward them. This reinforces the hypothesis that states that Primal Dance acts directly on our molecular level with a revitalizing and regenerating effect.

Taking into account Rupert Schelldrake's contributions, we could say that Primal Dance unfolds a morphogenetic field, which stimulates favorable transformation on many levels and aspects of life.

THE PRIMAL SOURCE

Throughout the centuries, humanity has created infinite concepts and images to try to transmit this dimension of reality. Of course, no concept can ever express it. Only hints can be given for the searchers to recognize it. We cannot say that the following are synonyms, but we can appreciate shades of what we believe the Primal Source to be in Lao Tse's Tao (mother of all things), Buda's Sunya, Emptiness, in Tibetan Budism's Rigpa, the Great Spirit of the American natives or the Holy Spirit of Christianity.

The Primal Source is the origin, the road, the end and the essential nature of everything. It is Pure Self without attributes, absolute consciousness. It constitutes What we are in our deepest self.

The Primal Source is this dimension, which we have access to each night when we sleep without dreaming, when we truly rest. Though, in most cases, we access the Primal Source unconsciously. A few minutes in this state of mental stillness and absorption in the principle provides more cellular, mental and existential renewal and relief than hours of rest and relaxation or food can provide.

ORIGINS OF PRIMAL DANCE

Primal Dance has been influenced by many great teachers I had the privilege to meet. Many of them, like Viktor Frankl, Stanley Kripner, David Spangler or Steve Andreas are not easily recognizable in the dance. But there they are, in one way or another. Some others, like Stan Grof - whose presence has been transcendental in my life - Rolando Toro and his Biodance, or the Gymnastics of the energy centers of Susana Milderman can be intensely perceived in

our classes. While in most of its theoretical background, Primal Dance is a tribute to the work of Ken Wilber.

But Primal Dance started to develop early in my childhood, in contact with the popular music and dances of my country. Among the ones I have always enjoyed, I was captivated by the “candombe” (afro-southamerican music) and the “malambo”, a powerful male dance I enjoyed dancing in my schools festivals where I was always selected to perform. These dances, primal in nature and both based on percussion, taught me that rhythm comes from the earth.

The argentine “zamba”, a very romantic dance, showed me the grace and beauty of the female-male encounter.

My father, an accomplished tango dancer, showed me with his dance that sensuality is a game that pleases the heart and soul. He had the habit of taking me to meetings and music shows every week; a heritage I will always be grateful for.

My mother and sisters introduced me to traditional Spanish dance. From my Spanish grandparents I inherited devotion to bagpipes, and from my Italian grandfather, I received the happiness of the tarantella, and a love for passionate songs.

As a child, my poet sister Sonia introduced me to the world of Yoga and Mysticism. Through them the conscience of my body and its infinite dimensions started to change forever. Finally as a teenager, I had the wonderful opportunity to meet Master Tsun Kuen Ma and to start an excellent and intense training in Tai Chi Chuan; the energetic dimensions of movement I still practice.

This entire rich genetic and cultural heritage, of which I thank my ancestors and life for, was activated by frequent trips. In Findhorn, Scotland, I discovered sacred circular dances. In Esalen, California, came American native music. In Spain, I was aroused by flamenco. In Brazil and the Caribbean, I understood the meaning of sensuality. Rock

and roll concerts showed me that Western culture is still alive ... then finally, Eastern dances actually lit the spark in me.

Primal Dance began to take its actual form when I got in contact with Tantra. In a very deep non-ordinary state of consciousness, the sacred secret of Shiva's dance, Nataraj, was revealed to me. In fact, at the very beginning, I named it Tantric Dance, but unfortunately most people in the West cannot distinguish Tantra from Kamasutra therefore the dance was renamed.

The belief that Tantra is a system to develop sexual skills is widespread in Western civilization. Nothing is farther from the truth than this. The word Tantra comes from Sanskrit and it refers to the act of weaving. Tantra makes reference to the basic warp of the universe, its essential ground. The similarities between Tantra and Modern Physics are astonishing, with the difference being that the 3000 years old Tantra's aim is not limited to the physical world. The aim far from sexual skill is to reach a complete union with the cosmos in an experiential and vital way. Sexuality is only a means to the end, not an end in itself.

Primal Dance looks for ways to reach those levels of consciousness where this truth is revealed in a tangible, uncompromising way.

The study and exploration of non-ordinary states of consciousness was also an essential element in this search. But Primal Dance intends to go beyond the mere occasional access to these states. For this, we provide a systematic theoretical background and practices and exercises aimed at harmonizing and stabilizing our consciousness in these superior levels of existence.

Primal Dance could be very well defined as a method of expanding the consciousness in a systematic, natural and risk-free way, and which, at the same time, helps us to stay there in our everyday life.

Honoring its origins, Primal Dance is celebration, joy, magic, and human warmth. It is like going back home, to the source, the origin of everything, which is the only place where we can be healed, renewed and reborn. There, existence is revealed from its deep and always mysterious sense. It is where we can be what we truly are.

AIMS OF PRIMAL DANCE

More than achieving objectives, Primal Dance allows the unfolding of qualities that can be atrophied during our growth. This unfolding has different levels.

On the psychological level, Primal Dance facilitates grounding, contact with reality, the discovery of our own basic genetic and biological identity and the capacity to discriminate and state limits, both, internal and external, both to ourselves and to others.

On the emotional level, it helps to unblock problems in expression and sexuality, diet and stress.

On the affective level, Primal Dance helps to connect to the natural needs of intimacy, contact, warmth, communication and exchange of attention.

On the mental level, it stimulates creativity and intelligence to be able to live life to its fullest.

All this is not reached from a mere conceptual level, but on a molecular one. The paradoxical transformation into what we really are comes from inside of us.

In summary, we can state that by helping us to access our genetic heritage and harmonize our energies, Primal Dance benefits our body and our emotional and relational health. But the ultimate goal of Primal Dance is to open the doors to our essential nature, our true self, our cosmic roots beyond any temporary state. Above all, we do not intend to achieve this by denying life, but actually by accepting our being and the world as they are.

ADVANCED PRACTICE

In the more advanced stages, Primal Dance becomes a real meditation in which we vividly experience the dissolution of the music / dancer duality. There is a moment during the dance when we stop listening to the music as something alien to us, and we become music. We become manifested universal vibration. Music starts to sound inside us and vice versa. We become the music's instrument, and it dances inside of us. Then ecstasy is natural consequence.

Here we start to understand the fundamental principle of Primal Dance and to realize that, in Primal Dance as well as in the essential aspects of life, it is not a question of learning but of recognizing what we already know and what we already are.

We remember what the Primal, Original, Tao, is. We realize that the primal is not biological. It is our cosmic essence.

We are stardust before being living beings... we are cosmic vibrations even before being stars... and we are oozing emptiness even before vibration.

With this awareness, Primal Dance becomes meditation, a creativity beyond biological or social conditioning, stereotypes, or mechanisms.

Then, there are no models to repeat, nor steps to follow. "Truth is a land of no roads", said Krishnamurti. Life is a dance without choreography, we sing.

Here we are ecstatic, we are one with the universal dance ... Nataraj ...and it is here where Shakti and Shiva ...Yin and Yang ... dance inside of us.

When the dualism disappears, it is the music that dances itself through our bodies. It is the universal vibration

that listens to itself through the music. It is God-Goddess who finds him-herself in the universal vibration.

By living this transrational experience, the Kosmos itself is complemented in us, free from the dissociating view that only sees loose parts where there is unity, flow and endless harmony. By opening ourselves to this dimension, we do not reach ecstasy, we are ecstasy.

Some years ago, while I was presenting Primal Dance in a congress, a man with a very sad face told me: "... you talk about ecstasy... and etymologically, that means to be out of ourselves ... therefore ... you promote alienation..." I felt compassion for that man, who reflected in his face, the dullness of the state of conscience and the lack of vitality, which are characteristics of our culture. Ecstasy is not alienation; it is not being outside ourselves. Ecstasy is to dance beyond our stereotyped character, our rigid patterns, and our mechanical movements. Ecstasy is, as its meaning suggests, to be outside but not outside our real selves. It is to be outside of the artificial that is in us. We could perfectly talk about "enstasy".

Paradoxically, to find ourselves, we need to go out, but out of our own noise, our internal agitation, and there is no better way to quiet the mind than getting our body to move.

BODYMIND, DANCE AND HUMAN POTENTIAL.

All through its history, humanity has created maps or metaphors to represent this potential. Taking into account our work, which is the awakening of these potentialities from the primal end of our being, through a deep organismic conscience, in intimate relation with the body, we could have resorted to an anatomical, physical or biological model. However, we consider that the richest model, due to its evocative and descriptive power, is that of traditional oriental medicine, which we use as an empirical discipline of bodywork, without any religious implications.

Eastern healing arts consider the Universe as a holonomic system of intricately interwoven conscience, energy and matter.

The same principle applies to understanding the human being, which is also considered a system of conscience, energy and matter in continuous interchange with the next system, the environment. This cyclic movement continues until the "Kosmos". As stated by Wilber this is the name used by the Greeks, before scientific materialism turned it into "cosmos" i.e. mere matter without sense or aim. This Kosmos is in turn a global, conscious and transfinite net that contains it all.

This conscience, expressed as an all-nurturing energy, runs along an enormous net of channels or nadis intertwined in numerous points (as demonstrated by Chinese Medicine). These points constitute energy centers (chakras in Sanskrit), seven of which are located all along the spine.

Surprisingly enough, Occidental medicine has proven that each energy center coincides with a nervous plexus, which at the same time innervates a portion of the body, an internal secreting gland, and a group of organs, muscles, joints and bones. Moreover, each energy center and each part of the body sustains a set of psychosocial functions

and spiritual potentialities. We are made up and molecularly renewed by cosmic energies that pass through our bodies. All living forms are nourishing, in one way or another, by the sun.

The aim of Primal Dance, therefore, is to activate and harmonize these energies by working on the energy centers and on the bio-psychosocial and transcendental functions that derive from them, through the integration of music, chants, images and movements.

BASIC ATTITUDE OF PRIMAL DANCE

SHAKTI AND SHIVA: Ecstatic Meditation

As a meditative practice, Primal Dance includes and transcends personal aims such as healing or personal development, and tries to access the transpersonal levels of existence.

To make this possible, we need to develop a basic meditative attitude.

In this model, this attitude develops by integrating the male and female principles, the maternal and paternal face of God-Goddess. This dynamic of integrating principles is present in many traditions, such as Yin and Yang in the Chinese culture. Perhaps the richest and most beautiful view is that of the tantric tradition, in the union of Shakti and Shiva. According to this tradition, Shakti embodies the female principle, which is a sleeping energy in the base of the spine. While the male principle, Shiva goes down from the crown chakra to meet his beloved one in a cosmic

embrace. The union of both principles awakens energy and conscience.

This idea, beyond any symbols, is an excellent metaphor of what happens in our energetic body when internal work activates the sleeping Kundalini energy.

We can perceive the female principle in creation, in nature, in the flow of existence, in life with all its colors, and we honor it in devotional experiences, in trance, ecstasy and in the celebration of life.

We encourage our practitioners to develop the capacity to surrender, to immerse themselves in the flow of life, to lose themselves in the Whole, to dilute in Shakti's sweetness.

In our seminars, Shakti appears in ecstatic, joyful, mystic and devotional dances, in all forms of human encounters, like celebrations, hugs, caresses and glances that meet and merge.

To be able to experience Shakti, our practitioners need to learn to lose themselves in her ocean of love, to abandon ego limits until they are immersed in devotional joy, both, when they meet their classmates, as well as in their opening to the Divine, both of which go hand in hand.

In this aspect, Primal Dance is similar to many other systems that emphasize the necessity of experience, of giving in to emotion, affection and joy.

However, this is only part of the story, since together with this opening to the female principle; we foster the development of a similar attitude towards the male principle, Shiva, the Yang.

Traditionally this principle, more than being embraced in a joyful surrender to the flow of life, is realized in the encounter with the original emptiness, the Unmanifested Source, with the impartial observation of reality from the point of view of the transpersonal witness.

While honoring the female principle leads us to ecstasy, honoring the male one leads us to silent meditation.

Due to genetic, psychological and cultural elements, most human beings develop an unbalanced disposition for one of them. This may cause serious problems.

This may get even worse, if distorted manifestations of the principles are developed.

A dissociated and exacerbated female principle might easily result in extreme romanticism or a tendency to get lost in emotional relationships without the capacity to keep healthy limits. Addictions, promiscuity, exacerbated experientialism, hyper dependence on others, emotional instability, etc. are other expressions of a dissociated female principle.

On the other hand, a dissociated and exacerbated male principle might lead to a distant, cold attitude, hyperrational and non-affectivity. This can be accompanied by a difficulty in starting and maintaining relationships, a difficulty in enjoying life or to being happy. With this dissociated male principle the acceptance of the mystery of existence becomes inaccessible. Life limits itself to its rational aspect and transrationality becomes very difficult to be reached.

Along with the same genetic, psychological and cultural reasons, which determine these unbalanced tendencies, most people join groups - or choose methods for personal development - which have been designed by people with

the same imbalances. This not only increases the dissociation but also deteriorates the personality even more. Groups that emphasize the most developed sides in ourselves make us feel “comfortable”, because there are no challenges; nothing leads us to tread into unknown or painful areas. Everything takes place inside the “comfort zone”, but true transformation never takes place there.

Romantic people love experiential workshops, where everything takes place through the body and the emotions. They desperately need contact; they need to touch and be touched, they need to feel and to give in; they need to satisfy an unquenchable thirst. Their true challenge, which is to face loneliness and to develop a calm and meditative point of view out of silence and quietness, is never met. Everything that is considered “intellectual” is rejected and aggressively disqualified. Only the dimension of the emotions is real to them, and those who do not share their viewpoint are pseudo intellectuals with no knowledge of “real life”.

Rationalist people, on the other hand, love courses where everything is centered on sitting on a chair for hours while somebody explains life to them. However, no movement takes place in their emotions, their bodies or with their fellows. Everything affective or related to the emotions is rejected and aggressively disqualified. Those who do not share their viewpoint are primitive mammals without any wit.

From all this it can be concluded that, the best that can happen to us in a seminar is to feel a bit uncomfortable, and to be able to perceive that we are getting into a space where some parts of our structure are being challenged.

This dissociation between the female and the male principles and between romanticism and rationalism seems

to be so contradictory and irreconcilable, when in fact it is paradoxical. This is completely different. If we do not realize the nature of paradoxes, problems become dilemmas, and within that structure, integration is impossible.

If we looked for only one metaphor, in this case a biologic one to illustrate the manifestation of these principles, we could look at the fertilization of the ovum and the spermatozoon.

Following the ovum's impulse, those who are inspired by the female principle seem to feel that divinity is found in a passive attitude. For them, the divine is essentially something coming to us, and like the ovum, they wait for it. This impulse can be followed in an integrated-healthy or a dissociated-pathological way. In the healthy one, we can find capacity of wait, patience and contain. Need to belong, to surrender to pleasure and be able to merge. On the other hand we find undifferentiation, addiction and hyper dependence, to name a few examples.

Following the spermatozoon's impulse, those who feel inspired by the male principle seem to feel that Divinity is found in the future, upwards and forwards. For them, the divine is something essentially transcendent and like the spermatozoon, they long for and hope to reach it and realize it. The impulse is to search for it in an upward, energetic, lonely and at times ascetic search. Again, this impulse can be followed in an integrated-healthy or a dissociated-pathological way. It is expressed in the ability to follow a discipline, reaching a goal and keeping on track, or through stiffness, authoritarianism, competition and aggravated individualism.

Fertilization occurs through the integration of the ovum and the spermatozoon. This only happens when both of

them die to their previous identities. In the same way enlightenment only takes place by the integration of the Yin and Yang principles, when the old personality dies. To watch a film of the fertilized ovum taking shelter in the womb, merging into the bigger universe to which it belongs is an overwhelming experience. One feels tempted to speculate about how this memory is molecularly recorded, waiting to be updated either in a healthy or a pathological way. In adult life new inner structures are required to transform this biologic memories into mind, soul and spirit actualization, transcending and integrating these biologic ground and embracing our true spiritual nature.

GET IN AND GET OUT, OBSERVE AND EMBRACE

In the practice of Primal Dance, we strongly emphasize the need to heal this dissociation, which carries so much suffering, by providing our practitioners with a theoretical as well as a practical background to develop a basic attitude. It is called get in and get out, observe and embrace.

All along the session, we invite the participants to fully get into the experience of each chakra, to dance it fully, to surrender to its influence, to unconditionally accept anything that might appear in the conscience and to express it freely. However, when the music for that chakra is over, we invite people to impartially observe the experience irrespective of its content or intensity, to leave this stage, embrace it and go on to the next chakra.

Some theoreticians or facilitators who strongly identify with either the male or female principle might find this way of working rather violent.

Romantics will surely say that when a process unfolds, it has to be continued until it finishes. Following this principle, I have observed people getting into areas of pain, crying for hours, repeating the same experiences over and over, year after year, without any resulting transformation.

Rationalists, on the other hand, will say that being moved is always dangerous in itself, and that seminars should take place without the unfolding of any processes. Since they are afraid and dissociated from their internal dynamics, they see all people as potentially psychotic.

However, when this attitude of getting in and getting out, observing and embracing is the result of a systematic, deliberate process, it provides participants with a deep awareness of the possibility of getting into an experience, living it to its fullest, going through it, learning from it,

getting out, embracing it and integrating it into the natural flow of their life as another element of development.

In summary, during our practice, participants get in and out of all kinds of experiences. They passionately live and impartially observe them, without stopping their dance, because life does not stop. This basic attitude, this passionate equanimity as described by Treya Wilber, this dance between Shakti and Shiva, St. Theresa and Buda, Yin and Yang, Mother and Father, mind and heart, Goddess and God, is the fertile land within which the whole transformational power of Primal Dance unfolds.

THE PRACTICE OF PRIMAL DANCE

What does a Primal Dance session look like?

There are two basic session formats.

The first one is the one we use with big groups, in congresses or introductory classes. And it is the same one we use in our daily practice at home. It is a standard version on CDs with Primal Dance sets that either we provide, or which each person can design.

This session starts with an initial meditation in which a mystical music invites us to go deep into ourselves and to observe our here and now.

Then we stand up and hyperventilate during one minute to activate our energy.

Later on, the music guides us through a journey touching each energy center or chakra. These are awakened through the different primal postures, movements, images and sounds following the seven basic principles, which will be described later on.

Through this, we awaken what we have called the “seven basic capacities of fully alive people”, which are psychological versions of the functions traditionally associated to the seven chakras or energy centers.

The other format is the one we follow in our regular courses.

It is not something standard, but a deeper immersion into the experience of each chakra in all of its dimensions, physical, mental and spiritual.

In these sessions many exercises are performed both individually, in pairs and in groups. These are adjusted to the time and needs of each group.

The Primal Dance sessions are characterized by its experiential, emotional and affective intensity, as well as by the profound experiential character with which we access the transcendental. On the other hand, the reading material especially selected and taught provides a framework for integrating the experiences.

PRACTICING PRIMAL DANCE

The practice of Primal Dance is based on the discovery of the original, archetypal and primal movements, images and sounds which activate each center and which direct their energy to our conscience disposal. This happens by following seven basic principles. This method, adapted for occidentals of the twenty first century, lets us access the deepest sources of potential and inspiration in only minutes by going through all the energy centers and awakening their capacities in a simple daily practice.

Primal Dance is grounded in three basic elements:

- 1.- The primal postures, movements, images and sounds
- 2.- The seven basic principles for the practice of Primal Dance
- 3.- The seven basic capacities of fully alive people

1. PRIMAL POSTURES, MOVEMENTS, IMAGES AND SOUNDS

The basic primal postures, movements, images and sounds at the causal state are quietness, emptiness and silence. From this dimension they manifest on the others in an infinite range of expressions down to the gross one, where they start to evolve again in subtler manifestations.

The primal postures, movements, images and sounds are bio-psycho-socio-spiritual matrixes of archetypal nature, which incarnate kosmic principles, expressing them on the human level.

These movements, images and sounds are based on transcendental principles. They develop in all human beings in all cultures and are updated in daily life through actions, which are full of vital, emotional, affective, sociocultural and transcendental meaning. They summarize the archetypal in terms of spiritual elements manifested on the subtle and gross levels, and of what has been stored all along the human evolution in our collective unconscious. Due to this double meaning, its ultimate origin is not biologic but kosmic. This needs to be understood, since if Primal Dance does not allow us to access these kosmic principles, then instead of a transcendental practice, it becomes mere exercise or just a temporary entertainment.

As we have mentioned before, the primal movements, images and sounds are embodiments of kosmic principles, and they are reflected in bio-psycho-cultural behaviors and gestures. All of them are full of meaning, and immediately awaken expanded states of consciousness in us.

They are the movements, sounds and images of the triumphant warrior, the embrace of a mother's arms, the lover's whispers, the kneeling in front of the Divine, the prayers and mantras, the rising up from the ashes, the hands salute in Namasté, the sacred chants, the Tankas, the offering hands, the sacred objects, the imploring eyes, the Indian wails, etc.

We could then deduce that when we talk about primal music or primal art in general, we are referring to all those elements whose roots are deep in the human soul, and

which express the purest and most original wishes, dreams, fears, joy, passions and devotions of humanity.

Depending on the Chakra we wish to focus on, we will find primal music in the Burundi drums, the malambo and the candombe from “Rio de la Plata”, in the Brazilian samba, the Caribbean or Polynesian music, the flamenco, the litanies, in some forms of rock n’ roll, some arias, in Italian passionate songs, in sacred chants, in the ragas, in Gregorian music, in mantras, etc.

All the elements mentioned above, by being systematically integrated, increase their influence and develop an enormous transformational power.

The archetypal movements, activated by conscious breathing, ethnic music, group meetings and permanent meditation, allow immediate access to the Primal Source. We are able to perceive in minutes, what previously took years of practice. Of course, to be able to go in and out of these states at will requires systematic, responsible and constant practice. If not, they turn into isolated experiences devoid of transformational power. Unfortunately, many techniques cannot transcend this emotional experiential level, which might be intense, passionate, entertaining, but which does not transform us.

So as to allow the integration and development of these elements and their transformational power, it is necessary to develop a basic attitude, integrating female and male principles, toward an observation of the seven basic principles.

PRACTICING PRIMAL DANCE

The practice of Primal Dance is based on the discovery of the original, archetypal and primal movements, images and sounds which activate each center and which direct their energy to our conscience disposal. This happens by following seven basic principles. This method, adapted for occidentals of the twenty first century, lets us access the deepest sources of potential and inspiration in only minutes by going through all the energy centers and awakening their capacities in a simple daily practice.

Primal Dance is grounded in three basic elements:

- 1.- The primal postures, movements, images and sounds
- 2.- The seven basic principles for the practice of Primal Dance
- 3.- The seven basic capacities of fully alive people

1. PRIMAL POSTURES, MOVEMENTS, IMAGES AND SOUNDS

The basic primal postures, movements, images and sounds at the causal state are quietness, emptiness and silence. From this dimension they manifest on the others in an infinite range of expressions down to the gross one, where they start to evolve again in subtler manifestations.

The primal postures, movements, images and sounds are bio-psycho-socio-spiritual matrixes of archetypal nature, which incarnate kosmic principles, expressing them on the human level.

These movements, images and sounds are based on transcendental principles. They develop in all human beings in all cultures and are updated in daily life through actions, which are full of vital, emotional, affective, sociocultural and transcendental meaning. They summarize the archetypal in terms of spiritual elements manifested on the subtle and gross levels, and of what has been stored all along the human evolution in our collective unconscious. Due to this double meaning, its ultimate origin is not biologic but kosmic. This needs to be understood, since if Primal Dance does not allow us to access these kosmic principles, then instead of a transcendental practice, it becomes mere exercise or just a temporary entertainment.

As we have mentioned before, the primal movements, images and sounds are embodiments of kosmic principles, and they are reflected in bio-psycho-cultural behaviors and gestures. All of them are full of meaning, and immediately awaken expanded states of consciousness in us.

They are the movements, sounds and images of the triumphant warrior, the embrace of a mother's arms, the lover's whispers, the kneeling in front of the Divine, the prayers and mantras, the rising up from the ashes, the hands salute in Namasté, the sacred chants, the Tankas, the offering hands, the sacred objects, the imploring eyes, the Indian wails, etc.

We could then deduce that when we talk about primal music or primal art in general, we are referring to all those elements whose roots are deep in the human soul, and which express the purest and most original wishes, dreams, fears, joy, passions and devotions of humanity.

Depending on the Chakra we wish to focus on, we will find primal music in the Burundì drums, the malambo and the candombe from “Rio de la Plata”, in the Brazilian samba, the Caribbean or Polynesian music, the flamenco, the litanies, in some forms of rock n’ roll, some arias, in Italian passionate songs, in sacred chants, in the ragas, in Gregorian music, in mantras, etc.

All the elements mentioned above, by being systematically integrated, increase their influence and develop an enormous transformational power.

The archetypal movements, activated by conscious breathing, ethnic music, group meetings and permanent meditation, allow immediate access to the Primal Source. We are able to perceive in minutes, what previously took years of practice. Of course, to be able to go in and out of these states at will requires systematic, responsible and constant practice. If not, they turn into isolated experiences devoid of transformational power. Unfortunately, many techniques cannot transcend this emotional experiential level, which might be intense, passionate, entertaining, but which does not transform us.

So as to allow the integration and development of these elements and their transformational power, it is necessary to develop a basic attitude, integrating female and male principles, toward an observation of the seven basic principles.

THE SEVEN BASIC PRINCIPLES FOR THE PRACTICE OF PRIMAL DANCE

The following seven principles guide the practice so as to achieve the quickest results in the least possible time. They are attitudes, dispositions and empirical elements that need to be taken into account during the dance.

1 Conscience, sensitization and surrender

During the practice, it is essential to develop a meditative attitude of silence and self-observation, without criticizing or judging anything, which emerges from the conscience. Any other previous meditative practice is useful, and ranges from the “awareness” of Gestalt, to Zen techniques, Vipassana or Ignatian exercises. The dance can be done with eyes closed, if you dance alone or open, if you dance in groups. Primal Dance does not, necessarily have any aesthetic aim; therefore, it is very important not to judge the movements or chants. Here, dancing is only about perception and expression. However, it is important to open up to the possibility of spontaneously connecting and expressing our original beauty. All living beings are beautiful, and the expression of this beauty cannot be learned. The proof of this is, for example, to watch a tree that has not been pruned, a cat walking or a baby sleeping. By applying this principle we may integrate the male and female principles already described, opening our conscience to the subtle, causal and non-dual states.

2 Breathing

If possible, even in the most intense moments of the dance, breathing should be conscious, deep, complete and abdominal. Many people have found it useful to hyperventilate for a minute before starting, so as to activate the energy even more. To do this, we advise dancers to stand with the hands on both knees and to intensify breathing for a minute, making it as deep and fast as possible.

After a minute, breathing should be conscious, deep and gentle for the rest of the session.

3 Expressive movement

The basic instruction on Primal Dance is to allow the free and spontaneous expression of everything that comes out. Awareness, sensitiveness, surrender and breathing open an inner space to a deeper and subtler perception of our own processes. This turns out to be a factor of self-discovery.

Free expression reinforces these dynamics, providing relief for emotions and feelings.

It is fundamental not to be attached to aesthetic or intellectual appraisal, and simply give the body all the possible freedom of movement.

Taking into account that this dance can be carried out without interacting with other people, it is much more useful to exaggerate the movements, so as to achieve a catharsis, and not to repress it.

4 Sonorization and singing

Within the infinite expressive possibilities we have, sounds and chants have a special meaning.

It is important to express ourselves with sounds that have emotional meaning, such as sighs, exclamations, and

moans. This helps to alleviate emotions and feelings often times repressed for years.

Sighs, exclamations, groans, crying, laughing and shouting are called primal sounds.

It is profoundly healing to consciously recognize them and liberate them openly. Something similar occurs with Primal Singing. All through the session, but especially in the throat chakra, we favor the total liberation of the voice, without any musical claims, simply liberating and recycling energy, with no attempt to sing beautifully.

5 Focusing

To each energy center there is a corresponding portion of body and a basic capacity or potential that needs awakening.

It is important to focus the conscience on each corresponding portion of the body, on its functions and specific emotions, as well as on the information of images, sounds, sensations and memories which appears in the conscience related to this area and to its corresponding meanings.

We trust that each chakra has all the necessary information to update its capacities, and by focusing we are allowed to access this information.

Each chakra has more information than all the yoga books written so far. In each of them, there is a sleeping teacher.

6 Integration

Although it is important to focus on each part of the body and each specific topic, this does not imply forgetting the rest of the body.

Through the body integration, energy expands throughout the body, allowing an integral expression that includes the four limbs, the chest and the face. The more the different

parts of our body are integrated into the dance, the better are the results. More and more inner spaces can be opened to exploration and transformation.

7 Active imagination:

Many people point out that the practice of Primal Dance awakens deep visionary or healing experiences. Similar to the oneiric experience, when both molecular and transpersonal memories are activated, the practice of the dance can provide messages and clues to endure existential situations, awaken or deepen creativity and to reach psychological or transcendental insights. All this is produced in the infinitely creative unconscious. We advise the dancers to develop an open and active disposition towards all the material that emerges from the conscience. The integration of this imagery with the dance makes it even more intense, creative and transforming.

3. THE SEVEN BASIC CAPACITIES OF FULLY ALIVE PEOPLE

Based on clinical experience and trying to organize what is usually required in therapy or personal development work, we found out a series of abilities that people considered being essential goals. Later, we discovered that these goals were not about abilities to acquire but basic capacities or potentials to unfold. All healthy people have these capacities but they have forgotten or atrophied them, even before these capacities could actually emerge.

When trying to organize these requirements we discovered that they were all related to seven basic topics. By reorganizing them, we actually updated the traditional model of Yoga's seven chakras, from a contemporary point of view and in terms of bio-psycho-socio-spiritual capacities.

These seven basic capacities will be described in the next section. They are:

Base / Root Chakra: capacity for basic-confidence

Sacral Chakra: capacity for joy

Navel/Solar Plexus Chakra: capacity for sensitivity and personal power

Heart Chakra: capacity for affection

Throat Chakra: capacity for creative intelligence

Brow / Third Eye Chakra: capacity for intuition

Crown Chakra: capacity for transcendence

During each practice, taking into account its primal qualities an especially selected set of music guides us to the awareness of each chakra and its specific functions. The primal postures, movements, images and sounds, thus allow us to mobilize blocked energies in each chakra. The silent meditations at the beginning and at the end help us

perceive the integration of all these capacities in our original self. At the end we experience a deep sense of integration, well being and lucidity of conscience.

GUIDE TO FOLLOW A PRIMAL DANCE CD

INSTRUCTIONS TO DEVELOP A PRIMAL DANCE SESSION

The primal movements, postures, images and sounds and the basic capacities of each energy center

Always consult your doctor before any physical activity

Dance guidelines are general. The most important thing is your own creativity and self-discovery. The different rhythms will allow you to move from chaotic and cathartic dances, to deeply subtle and harmonizing ones.

Track 1: Initial meditation: it is advisable to adopt a comfortable posture, either sitting in a meditative position on the floor, sitting on a chair or lying on the floor. The spine has to be straight and breathing must be deep and abdominal. It is necessary to sense the present body-mind-spirit state and to observe our life's present conditions, without any attachment or displeasure, but only perceiving "what it is, as it is".

The primal sounds here are: silence, sacred chants, mantras, sacred syllables, etc.

When the meditation music ends, it might be useful to pause a minute to do a soft hyperventilation (increasing the pace and intensity of the breath) before starting. This activates the circulation of energy even more. People with health problems such as heart disease, glaucoma, epilepsy or high blood pressure should not hyperventilate.

Track 2: Chakra 1 or Base / Root Chakra: Self-confidence

This chakra governs the perineum, the legs and feet. It connects us to the earth with primary energy. It gives us a sense of reality, permanence and grounding. It allows us to discriminate, set limits and protect ourselves. It connects us to a cellular primal sensation of self-confidence and trust in life as a whole.

Primal Movements and dance

Starting from a crouched down position similar to that of warrior, with feet apart and well connected to the ground. Legs are slightly bent, and arms slightly up parallel to the ground. Palms are parallel to the ground or the fists can be closed.

The dance is carried out by firmly stamping the feet on the ground, spreading the movement to the whole body. The arms move energetically, the face looks threatening and we produce strong, defying sounds like in a war dance.

We connect to the earth element.

The primal sounds here are: grunts, threatening shouts, war chants, etc.

Track 3: Chakra 2 or Sacral Chakra: Joy

It is the center that governs the pelvis. It is related to Caribbean, Polynesian and Oriental dances that awaken the gracefulness, freshness and perception of the playful aspects of life. Blockages in this center generate jealousy and envy when you perceive somebody who experiences joy.

Primal Movements and dance

Start from a relaxed position, with the neck and shoulders relaxed. Eyes can be closed. The mouth hangs slightly opened. The arms and hands are relaxed but never limp. They are integrated into the movement.

Breathing is deep and effortless.

The dance is carried out through undulating, winding movements, full of cadence, basically from the pelvis.

Liberating soft, deep sounds is inspiring and very healthy.

Like in all of the chakras, visualizations may help to deepen the experience. In this one, we connect to the freshness of the water.

The primal sounds here are: sighs, whispers, moans, murmurs, etc.

Track 4: Chakra 3 or Navel / Solar Plexus Chakra: capacity for sensitivity and personal power.

This center is located in the area of the solar plexus, in the pit of the stomach.

It is intimately related to the emotions. When this center is not working properly, it may cause general confusion. Emotions blur reasoning or a cold dispassionate life evolves where emotions are eliminated.

Popular language talks about “bees in the stomach”, vividly expressing the emotions that are related to this center.

When working properly, the emotional side is integrated into an enriched life giving off warmth and personal power.

Primal movements and dance:

These depend on the Primal Dance set being used. Due to the nature of this chakra, one can work by either opening and harmonizing one’s emotional side or by developing one’s personal power.

If the music of the set is soft one is advised to dance lying on the floor, using soft movements that start from the abdomen. The dancers stretch and flow opening and closing the whole body from there.

While dancing, it is advisable to moan, groan, murmur, yawn or produce any other sound or chant which relaxes us and allows us to unravel the tangles of life associated with this center. This disentangling is like fire that connects us with our personal power and warms up everything around us.

When the music is powerful, we suggest standing up, crouching, with all awareness concentrated in the abdomen, in the Hara or Tan Tien. This area must be toned up, strengthening the back.

It is advisable to liberate sounds and powerful affirmative movements, as an expression of our strong internal fire. In this chakra we imitate a forceful flame going up.

The focus here is not the earth, as in root chakra, but the expansion of the fire element from the center of the body.

The primal sounds are: whispers, murmurs, moans, yawns, or depending on the set, sounds of expansion of personal power and self-affirmation.

Track 5: Chakra 4 or Heart Chakra: capacity for affection

This energy center opens up in the chest area and the heart. It is associated with affection, to the deep bonds. Phrases like “broken heart” make reference to the intensity of the feelings born here.

When this center is working properly, unselfish love, vocation of service and surrender are awakened in us. The capacity to «love till it hurts» that Mother Teresa talked about, is born.

Primal movements and dance

If we are lying on the floor, we can start dancing without getting up yet. Only by raising the arms and closing the eyes, like a child asking to be lifted, our heart will softly start to open.

Then we incorporate slowly and the dance starts from the heart, in an intimate and self-appreciating attitude. We open our arms widely to the front, to our fellows or upward toward the transcendent then closing and opening again in soft cyclic movements.

The head may move backwards and forwards accompanying the arms. We liberate sighs, moans or sing litanies that alleviate the sorrows of the heart or liberate our voice, in the celebration of the miracle of love.

In this center we connect to the air element, which when we breath out, liberates us and when we breath in, nurtures us.

The primal sounds are: deep soothing sighs, cries of pain or happiness, litanies and chants of love and devotion.

Track 6: Chakra 5 or Throat Chakra: capacity for creative intelligence

This center opens in the throat area.

It is located between the head and the rest of the body and it is in charge of the voice and of directing the delicate movements of the hands while writing and doing art work. It is considered the organizer and integrator of the passionate, the emotional, the affective and the rational.

When the emotional life is in harmony, creative intelligence flourishes naturally as we see in children. Creativity develops and it is integrated to personality.

Primal movements and dance

It is based on singing as the center of expressiveness and on creative of movement.

We let us create unfamiliar movements and liberate our voice in all its capacity and strength.

The quality of the singing as well as the modulation of our voice is not taken into account here. The loudness of the audio equipment helps us to camouflage our voice to completely liberate it.

The voice of tenors and sopranos and the contact with the space element inspire us to fill the environment with our liberated voice.

Track 7: Chakra 6 or Brow / Third Eye Chakra: capacity of intuition

This chakra opens between the eyes, traditionally symbolized by “the third eye”. It is related to the awakening of intuition, the “de profundis” vision and the apprehension of the sacred and transcendental in the simplicity of everyday life.

Harmonizing this center helps lessen the fear of the unknown, stimulating the respect and the desire to explore the mysteries of life.

Primal movements and dance

The intuitive dance of this center is done very slowly, flowing, with movements like those of Tai Chi, with eyes closed.

It can be accompanied by visualizations of walking in a cave, a wood or a very thick jungle, on the clouds, on the bottom of the sea or in a mysterious dessert.

During these subtle, slow and sinuous movements, the mind opens to perceive inner spaces, observing in their depth the hidden message in our everyday situations.

In view of the fact that it is in this center that the expressivity of all the other centers is organized, the primal sounds here are all the ones previously mentioned plus

those that we can discover from our own creativity. Here we connect with the light element.

Track 8: Chakra 7 or Crown Chakra: capacity of transcendence

This center opens above the crown and points upwards. Here we receive transcendental energy, Divine inspiration and Grace. Beyond having a theistic vision or not, all cultures have always accepted the presence of “the Superior”, what can be called on to inspire our everyday life. We may call it God, Great Spirit, Cosmic Conscience, Great Mother, Tao or Emptiness. The important thing is to recognize that something transcends us and that at the same time we are part of that Wholeness and we contact the thought element.

Here the dance turns into quietness. We can sit down again in meditation position, on a chair or simply lie down. The spine has to be erect and breathing must be deep. Calmly, we open our sensitivity to this new state that the dance has provided us with. We go through our body, our mind and our daily life from a transcendent and unattached, non-discriminatory vision. We open up to the messages that this new stage has inspired us with and thank life for this healing and transforming experience.

The primal sounds here are as in the initial meditation, silence, sacred chants, mantras, sacred syllables, etc. The basic attitude is one of thankfulness for this experience.

Primal Dance™

**Personal Development System of the
South American School of Transpersonal Psychology**

ACADEMIC FOUNDATION FOR INTEGRAL STUDIES

Due to the activating and transformational power of this technique, it is highly recommended to read this manual thoroughly so as to take advantage of the technique and lessen all risks during its practice.

This manual includes both, practical descriptions and philosophic principles that are fundamental in order to understand, deepen and integrate the experiences that might unfold from this practice.

Notes: the training of accredited Primal Dance Facilitators is a thorough process that takes four years. This training empowers the graduates to face a wide range of deep personal processes that this particular method may awaken.

The practice of Primal Dance without the supervision of a trained facilitator is your own responsibility.

Always consult your doctor before any physical activity



Primal dance®

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