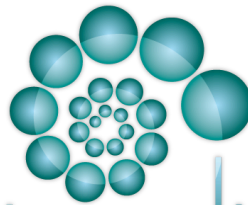




ESCUELA DE PSICOLOGÍA
TRANSPERSONAL - INTEGRAL

Argentina • Chile • Colombia • Ecuador • México • Perú • Uruguay • España • USA



Primordial

Desarrollo Humano Integral
Escuela de Coaching y Consultoría

Prímal Dance

The way of Ecstasy

Daniel Taroppio

Copyright by Daniel Taroppio

Primal Dance

Primal dance is a system created to awaken and attune our healing and creative energies, from molecular level in the deepest of our biological being to complete transcendence. It is not concerned with learning but with remembering and recognizing what belongs to our original, primary nature. This remembering of what naturally belongs to us, is generated through the interaction and development of our sensitivity, our forms of expression and the enormous inspirational power of ethnic and transcendental music. Its practice is based on the discovery of the original, archetypical movements, which activate our internal energies, leaving these energies to the conscience disposal. This method, adapted to us, the twenty first century occidentals, allows us to access deep sources of inspiration and potential in only minutes, going through all the energy centers and awakening its capacities in only one daily practice.

As human beings we have an enormous development and transformation potential which constitutes our original, primal nature. In everyday life, only a small percentage of this potential is recognized and updated. Through contact with life's original source, new opportunities arise to integrate this potential and to develop ourselves in our infinite possibilities.

All through its history, humanity has created maps or metaphors to represent this potential. Taking into account our work - i.e. awakening these potentialities from the organismic end of our being in intimate relation with our 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 take as an empirical discipline of bodywork, without any religious implications.

Oriental healing arts consider the Universe as a holonomic system of conscience-energy-matter indissolubly interwoven. The same principle applies to understanding the human being, also considered a system of conscience-energy-matter in continuous interchange with the next system, the environment. This cyclic movement continuous until the "Kosmos", which in turn is considered as a global, conscious transfinite net that contains it all.

This all nurturing energy runs along an enormous net of channels, intertwined in numerous points, constituting 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 secretion gland, and a group of organs, muscles, articulations and bones. Moreover, each energy center and each part of the body comprises a number of psychosocial functions and spiritual potentialities. That

is to say, then, that our body is crossed over by cosmic energies which constitute us and molecularly renew us.

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

The practice of primal dance

The practice of Primal Dance is based on the discovery of the original, archetypical and primal movements which activate each center and which put their energy to the conscience disposal. This method, adapted to us, occidentals of the twenty first century, let us access the deepest sources of potential and inspiration in minutes, going through all the energy centers and awakening their capacities in one daily practice.

Basic principles

The practice of Primal Dance is based on six fundamental principles:

- I. **Conscience and sensitization**: all along 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, from the “realizing” of Gestalt, to Zen techniques, Vipassana or Ignatian exercises. The dance can be done with eyes closed or open, as it emerges. It does not have, necessarily, any esthetic aim, therefore, it is very important not to judge the movements or chants. Here, dancing is only about perceiving and expressing.
- II. **Breathing**: if possible, even in the most intense moments of the dance, breathing should be 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.
- III. **Expressive movement**: the basic instruction in Primal Dance is to allow the free expression of everything, which comes out spontaneously. Conscience, Sensitization and Breathing open the inner space to a deeper and subtler perception of our own processes, turning out to be a factor of self-discovery. Free expression reinforces these dynamics, providing relief to emotions and feelings. It is fundamental not to be attached to esthetic or intellectual appraisal, and simply provide the body with all the freedom of movement possible. 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 do a catharsis, rather than repress them.

- IV. **Sonorization and singing:** (chanting) within the infinite expressive possibilities we have, sounds and chants have a special meaning. It is important to express ourselves with sounds which have emotional meaning, like sighs, exclamations, and moans. This helps to alleviate emotions and feelings many times repressed for years. Crying, laughing, shouting, everything is healthy when it is openly liberated.

The same happens with singing. All through the session, but especially in center number five, we favor the total liberation of the voice, without any musical claims, simply liberating and recycling energy, and not “singing well”.

- V. **Focalization:** to each energy center corresponds a portion of body and a basic capacity or potential, which needs awakening (this is explained later on). It is important then to focus the conscience on each corresponding portion of the body, on its functions and specific emotions as well as on all the information, which appears in the conscience (images, sounds, sensations, memories) in relation to this area and its meanings.
- VI. **Integration:** although it is important to focalize each part of the body and each specific topic, this does not imply forgetting the rest of the body. From this focalization the energy is allowed to expand through the body, allowing an integral expression, which includes the four limbs, the chest and the face. The more the limbs are integrated into the dance, the better the results obtained. More inner spaces will be opened to exploration and transformation.

GUIDE TO FOLLOW THE CD, THE PRIMAL MOVEMENTS AND THE BASIC CAPACITIES OF EACH ENERGY CENTER.

Track 1: Initial meditation: it is advisable to adopt a comfortable posture, either in meditation position on the floor, 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 fly over our life's present conditions, without attachment or displeasure, only perceiving “what it is, as it is”.

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

Always consult your doctor before any physical activity.

The guidelines to dance are general. The fundamental aspect 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 2: the base chakra.

This chakra governs the perineum, the legs and feet. It connects us with the earth, with primary energy. It gives us grounding, sense of reality and permanence. 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.

DANCE: starting from a crouched down position similar to that of warrior, feet apart well connected to the ground, legs slightly bent, arms slightly up (parallel to the ground) palms parallel to the ground or closed fists.

The dance is carried out stamping the feet on the ground firmly, 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.

Track 3: The Sacral Chakra: Joy

It is the center that governs the pelvis. It is related to Caribbean, Polynesian and Oriental dances, which awaken the grace, freshness and perception of the playful aspects of life. The blockades of this center generate jealousy and envy when you perceive somebody who enjoys it.

DANCE: we start from a relaxed position, neck and shoulders lax, eyes closed (not necessarily), half-open mouth. The arms and hands are relaxed but never fall lax, they are integrated into the movement. Breathing is deep and effortless. The dance is carried out through undulating, winding movements, full of cadence, basically through the pelvis.

Liberating soft, deep sounds is not only inspiring but also very healthy. Like in all other centers, visualizations help to deepen the experience. In this one, we connect to the freshness of water.

Track 4: The Solar Plexus Chakra: 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 emotional realm. When this center is not working properly, it may generate a confusing life, where emotions blur reasoning or a cold, dispassionate life where emotions have been eliminated. Popular language talks about "bees in the stomach", vividly expressing the emotions, which are related to this center. When working properly, the emotive side is integrated to and enriches life, it gives it warmth and personal power.

DANCE: it is advisable to do this dance lying on the floor, with soft movements which start from the abdomen, opening and closing the whole body from there. We stretch and flow. 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 to this center. From this disentangling, the fire element connects us with our personal power.

Track 5: The Heart Chakra: affection.

This center opens to the chest area and the heart. It is associated to affection, to deep bonds, to what we value most in life. Phrases like “broken heart” make reference to the intensity of the feelings born here.

When this center is working properly, unselfish love, service vocation and surrender awaken in us, the capacity to “love till it hurts” that Mother Teresa talked about.

DANCE: if we are lying on the floor, we can start dancing without getting up yet. Only lifting raising the arms and closing the eyes, like a child asking to be lifted, our heart will start to open softly. 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, (our fellows)or upward, closing again softly in cyclic movements. We liberate sighs, moans or sing litanies which alleviate the sorrows if the heart or liberate our voice, celebrating the miracle of love. In this center we connect to the air, which when we breath in, it nurtures us and when we breath out, it liberates us.

Track 6: The Throat Chakra: creative intelligence.

This center opens in the throat area. As it is located between the head and the rest of the body and it is in charge of phonation and of directing the delicate movements of the hands (writing and 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 harmonious, creative intelligence flourishes naturally, (as we see in children) creativity develops and is integrated to personality.

DANCE: it is based on singing as the axe of expressiveness and creativity of movement. We create movements, unknown, integrative and complete in themselves and liberate the 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 “tenors” and the “sopranos” and the contact with the element “space” inspire us to “fill in” the environment with our liberated voice.

Track 7: The Third Eye Chakra: intuition.

This center opens between the eyes, traditionally symbolized by “the mind’s 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.

DANCE: the intuitive dance of this center is done with closed eyes very slowly, flowing, with movements like those of Tai Chi. 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 the perception of new inner spaces, observing in its depth, the hidden message of our everyday situation.

Track 8: The Crown Chakra: transcendence.

This center opens above the crown and points upwards. Here we receive transcendental energy, Divine inspiration and Grace. Beyond having a theist vision or not, all cultures have always accepted the presence of "the Superior", what can be invoked to accept 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.

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 impersonal, 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.