

José N'dongala Kizombalove Methodology – teachers course
Kizomba teachers course

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Teachers Course

KIZOMBA TEACHERS COURSE

José N'dongala Kizombalove Methodology



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Syllabus « José N'dongala Kizombalove Methodology » teachers course
by José Garcia N'dongala.

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President Zouk Style vzw/asbl (Kizombalove Academy)



“Vision without action is a daydream. Action without vision is a nightmare”

Japanese proverb

“Do not dance because you feel like it. Dance because the music wants you to dance”

Kizombalove proverb

Kizombalove, where sensuality comes from...

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PREFACE

After years of research and practical experience, I am proud and thankful to God to have finally gathered all the information to start this exciting project to teach you part of my own culture: this is my passion for Kizomba and to instruct you in my own dance style and teaching methodology Kizombalove.

Being Angolan, I have loved our dance culture since my early childhood and I have always had a special interest in our traditional dance called Semba. At all times it has been my aim to share the secrets of Kizomba as music and as a dance genre.

Dancing Semba and later Kizomba from my early years on, followed by years of research on the topic and further practical experience has enabled me to discover its mysteries and to teach and promote my culture through my own teaching methodology and dance style Kizombalove. I will unfold it to you step by step during the teaching programme: “Jose N'dongala Kizombalove Methodology” (JN-KIZOMBALOVE METHODOLOGY).

I am by far not the only one teaching people how to dance Kizomba, but I truly believe that the JN-KIZOMBALOVE METHODOLOGY is a unique approach which enables you to firstly understand the emergence of Kizomba as a music genre, then as a dance genre and finally enables you to dance and teach it in a way that makes it accessible to everybody. I am very thankful to have followed my training at the several music academies which helped me considerably to share my knowledge during this project.

I am convinced that it is important to understand that not every person who knows how to dance Kizomba is also capable to teach it to others. Following hundreds of bootcamps, workshops and dance classes will never lead you to become also a (Kizomba) dance teacher. In our days and time, we need to be instructed in all kinds of disciplines in order to teach it to others properly.

It was not easy to find sufficient reliable information. Angolan's literary roots are in the oral tradition and they were put into written form only during the 19th century by very few people. Post-independence literature has been limited by censorship and ongoing political strife. That's one of the reasons why it is very difficult to find enough

accredited information about Angolan dance and music culture (Semba and Kizomba). Therefore, it is my great pleasure to write for all those who are hungering to know more and especially for the future Kizomba generation.

At this point I would like to thank all our partners in the Benelux and abroad for their continued support and especially Morry Krispijn also who realized the emergency of starting with the JN-KIZOMBALOVE METHODOLOGY in the Netherlands in order to build a sound structure within the country to develop a high level of Kizomba teachers and dancers.

I am truly thankful to my Angolan teacher Kota Riquito who taught me all about the Kizomba culture and passed on me his never ending passion which still lives in me today. Many thanks to my family and friends and especially my zafladinjte Theresa my wife for supporting me until today. A big thank you also to doctor Ann Trappers for her valuable support. Finally, I would also like to thank all the team members of the Kizombalove academy for their continuing support, professionalism and passion for kizomba.

I am convinced that you have made a good choice to join me today during this exciting journey to discover the sensual dancing secrets of Kizomba by putting into practice the JN-KIZOMBALOVE METHODOLOGY.

1 INTRODUCTION

I am thankful to God to have been the first official promoter of Kizomba in Belgium. I established well structured Kizomba classes and events with the support of the Flemish community commission as well as various other partners. It was not an easy task and is surely the result of a systematic development. Today the popularity of Kizomba is growing more than ever and I am proud to have paved the way for the future generation. It is my pleasure to have contributed to the evolution and quality of Kizomba in Europe and the US.

The purpose of this training is to spread the knowledge of Kizomba to the public with a special emphasis on Kizombalove.

The training method "**José N'dongala Kizombalove Methodology**" is available in the following 5 levels:

- 1. Foundation course - Learning the basic structures**
- 2. Intermediate course - In-depth study**
- 3. Advanced course - Complex structures and improvisation**
- 4. Teachers course - First step to mastery**
- 5. Professional course - Mastery in practice**

The training method "**José N'dongala Kizombalove Methodology**" combines 9 different aspects which are referred to as **dimensions**:

- 1) Musicality**
- 2) Technique**
- 3) Style**
- 4) Figures**
- 5) Combination of the figures**
- 6) Improvisation**

7) Creativity

8) Theatrical expression

9) Choreography

I invite you now to let the « **José N'dongala Kizombalove Methodology** » unfold before your eyes as you slowly come to embrace the secrets of its 9 dimensions, a wonderful journey into one of the world's most sensual dances.

The 9 dimensions of the José N'dongala Kizombalove Methodology are classified into three groups, according to their characteristics and logic in the learning process.

The first group of three dimensions called ***Orelha dos Kotas*** (ear of the elderly) provide the Kizombalover with the notion of deep and attentive listening to the music first, enjoying it and taking it in as a part of him/herself. Then to walk by starting with the right foot (the left foot for the cavalier) at a pace dictated by the music.

The second group of three dimensions - called ***Disbundar*** (to have fun) provide the Kizombalover with a considerable baggage of figures enabling him to inspire and motivate others to discover the joie de vivre that Kizombalove brings.

The third group of three dimensions – called ***Tipo um Mwangolé*** (like an Angolan) enable the Kizombalover to be on stage and to perform the Kizombalove in all its richness, beauty and irresistible sensuality.

Kizombalove can be danced by anyone by respecting its basic structure which means dancing it in a style called “square dancing”. It can also be danced without taking into account the basic structure. This enables the Kizombalover to choose his mode of expression on the dance floor. Square dancing is considered the classic style, while square dancing all along the dance floor at different angles is considered freestyle. Nothing prevents the Kizombalover from mixing both styles which enables the dancer to have a unique style. Some Kizombalovers prefer the classic style and others the freestyle. The choice is therefore yours. With regard to the Kizombalove Methodology, I recommend you to first start with the classic style and only afterwards to move to the freestyle.

Another very special way of dancing Kizomba is the Devagarinho. Devagarinho is a new dance style developed by José N'dongala. Devagarinho is a smooth and

romantic way of dancing Kizomba. Devagarinho is a Portuguese word meaning “nice and slow”.

Dancing Devagarinho helps the couple to be in complete harmony with the music and enables them to express the music easily with their body movements. Devagarinho is danced to music such as: Kizomba, Zouk, Ghetto Zouk, Cabo Zouk and Zouklove.

Kizombalove allows a lot of room for improvisation, which enables the Kizombalover to dance freely on the dance floor. Although some basic structures may be codified, this does not prevent the Kizombalover from dancing while following the emotion and the passion coming from the heart of the cavalier. On the feminine side, it is important to note that learning Kizombalove brings out every woman's natural beauty and sensuality through the dance. Sensual and romantic movements allow a woman to learn to be attentive to her body. Kizombalove is what helps a woman magnifying that grace within her.

You must bear in mind that the Kizombalove is danced with passion. The greater your passion the better your body movements will express the tunes felt by your heart. Dance with passion and you will tell the difference.

2 DANCE AND MUSIC

This chapter elaborates on music and dance as a human phenomenon and as existing elements in every culture and society.

2.1 Dancing a human phenomenon¹

„Dance is a transient mode of expression, performed in a given form and style by the human body moving in space (Joann Kealiinohomoku)”

More than ever, dancing belongs to the most popular and fashionable leisure activities of our times. The example of the trendy Latin culture, music and dance especially in the Western world has caused a real hype among people of all ages, colours and backgrounds to spend their free time on the dance floor. Thanks to its growing popularity, exotic Latin Dance styles such as Salsa, Bachata and Merengue have travelled the world and today can be found in almost every major city throughout Europe, America and Asia.

Dancing is innate to humans - it is “in our blood” and something all humans have in common. A baby already starts reacting to the various sounds in its surroundings such as human voice, toys and others. When exposed to music it will start to move in its own way without being asked to do so. Such an inherent reaction cannot be learned but is the natural basic on which humans build, learn and develop a sort of dancing depending on which culture they grow up. Perhaps it is the oldest, yet the most incompletely preserved of the arts (Burke, 2006).

Dance arose from the same impulses that gave birth to music, while dance is often, although not invariably, accompanied by music, it is unclear which came first (Crabb 2004). Yet, from the very earliest relics we find examples of the link made by humans between music and the body (Davidson, 2001).

¹ Ruess, T. Kizombalove dancing workshops Brussels, Belgium - introducing a creative tourism initiative, 2009, p.11

2.2 The beginning²

It is improbable that any human society has denied itself the appeal and pleasure of dancing. Like cave painting, it is estimated that the first purpose of dance is connected to rituals - appeasing a nature spirit or accompanying a rite of passage. Wendy Burke (2006) explains how the study of the most primitive peoples has shown that men and women have always danced. She argues that in most ancient civilizations, dancing before the god is an important element in temple ritual. Moreover, dances in primitive cultures all had as their subject matter the changes experienced by people throughout their lives, changes that occurred as people grew from childhood to old age, those they experienced as the seasons moved from winter to summer and back again, changes that came about as tribes won their wars or suffered defeats.

Originally rhythmic sound accompaniment was provided by the dancers themselves. Eventually a separate rhythmic accompaniment evolved, probably played on animal skins stretched over wooden frames and made into drums or similar instruments. Later, melodies were added; these might have imitated birdcalls or other sounds of nature, or they might have been a vocal expression of the dancers 'or musicians' state of mind. The rhythmic beat, however, was the most important element. This pulsation let all the dancers keep time together and it helped them to remember their movements too. By controlling the rhythm, the leader of a communal dance could regulate the pace of the movement (Burke, 2006).

Throughout the centuries and civilisations people have continued dancing for varied reasons: What started out as a ritual has become a recreational diversion, an entertainment, a pleasing form of exercise, a physical or psychological therapy, or simply an expression of something that cannot find voice in words (Crabb, 2004).

It is important to realize that the meanings and functions of dance have been constituted differently at distinct moments in history. As a matter of course histories of dance have likewise been structured around distinctive conceptions of dance, reflecting in both their organization and choice of subject matter specific notions of the meaning of dance (Foster, 2001).

² Ruess, T. Kizombalove dancing workshops Brussels, Belgium - introducing a creative tourism initiative, 2009, p.11

2.3 The body in movement³

Foster (2001) explains that dance provides a rare opportunity to experience one's body as both functional and symbolic. While dancing, the individual is embroiled in his body as the creative producer of 'ideas', as a medium for communicating ideas, and as the disciplined executant of those ideas. Ideas generated by the dancing body can include images of physical identity, such as a body's characteristic postures, stances, or gestures, or they might include physical representations of thoughts, feelings, moods, intuitions, or impulses. Ideas issuing from the dancing body also consist in pronouncements about its nature — its shapes, its differentiation of body parts or regions, its rhythms, and its tensile qualities of motion — as it negotiates its surroundings and the force of gravity, and as it encounters other bodies. Through the articulation of these ideas, dance both reproduces and generates key cultural values (Foster, 2001).

Bodies engaged in dancing typically learn a dance — the movement patterns known as the choreography — and they also learn to perform the dance, according to the criteria of proper performance of the movement patterns. Both the dance's choreography and performance resonate strongly with more general cultural concerns. Through the process of learning to dance, the body is made over into the kind of medium of expression required for a given dance form. The dancer extends and alters the body's physical capacities, and, also, the dancer develops a new symbolic conception of body, of what and how it means. Thus, dance provides a vision of what it is to be a body for those who watch it, and an experience of being a body for those who do it (Foster 2001).

³ Ruess, T. Kizombalove dancing workshops Brussels, Belgium - introducing a creative tourism initiative, 2009, p.12

2.4 Musical perception and response⁴

Certainly, there are different views with regard to music, but one reality cannot be ignored: music has a great effect on our emotions. According to Davidson (2001), it is evident that the body has an integral role in specifying the key components of music itself. By listening and responding to music, profound effects on human physical and emotional states occur. Observation and reporting have indicated that from very early childhood music causes bodily movements linked to the experience of emotion: the key changes in tonal music are often associated with 'shivers down the spine' or 'goose bumps', reflecting psychological states such as excitement, joy, or sadness. From the earliest exposure to musical stimuli, it appears that our responses are rooted in bodily sensation.

⁴ Ruess, T. Kizombalove dancing workshops Brussels, Belgium - introducing a creative tourism initiative, 2009, p.13

3 THE INFLUENCE OF ANGOLAN MUSIC⁵

Angolan music has a fascinating as much as turbulent history linked to the country's past.

The Koisan⁶ and Vata⁷ people are known to have populated the region that is today Angola. They were characterized by a language with click sounds. Later they were followed by the group of Bantu people and in 1482 European influence began by the Portuguese explorer Diego Cão⁸ who first travelled to Kongo⁹ and then further south to the Angolan region. Slavery dominated the native population and in 1575 the explorer Paulo Dias de Novais arrived in the region, founding today's capital city Luanda which was the miserable exit for slaves to America.

Unfortunately, no written records of the rich musical heritage of that time are known. But with slavery big parts of the musical culture were taken overseas.

The Dutch reached the region in 1641 and powerful families such as the Van-Dunem and Vieira Dias distinguished themselves in their musical influence. In the 17th century, paintings from Giovanni Antonio Cavazzi da Montecuccolo illustrate traditional music instruments such as the dikanza, ngoma, marimba, kisanji and clochas that can still be found in Angola today.

Not only has Angolan music historically influenced Latin America and the Caribbean, but is starting to capture the Western world with its unique musical culture.

⁵ See also <http://www.angolaembassy.hu/index.php?p=music#cr>

⁶ Khoisan (also spelled Khoesaa, Khoesan or Khoe-San) is a unifying name for two ethnic groups of Southern Africa, who share physical and putative linguistic characteristics distinct from the Bantu majority of the region. See <http://en.wikipedia.org/wiki/Khoisan>

⁷ The *Vatwa people* are a Southwest African people. They are concentrated in Angola, primarily in its northeastern regions. See YAKAN, M. J. Almanac of African Peoples & Nations, p. 688.

⁸ Diogo Cão was a Portuguese explorer and one of the major navigators of the times of discovery. He made two voyages sailing along the west coast of Africa to Namibia in the 1480s.

⁹ The region formerly referred to as the "Congo" consists of the modern republics of Congo (Kinshasa) and Congo (Brazzaville), which are separated by the Congo River. The area falls into two major geographic divisions: the northern half is an equatorial rainforest inhabited by peoples who hunt, farm, and fish; the southern half is a savanna. It is in the villages of this southern region that the most highly developed political, social, and artistic culture has evolved. In general, the styles of the two nations can be characterized as a combination of symbolism and realism. See <http://www.britannica.com/EBchecked/topic/757032/African-art/57147/Congo-Kinshasa-and-Congo-Brazzaville>

4 HISTORY OF SEMBA

Semba (masemba in plural) is a traditional music¹⁰ genre and dance genre from Angola that became popular in the 50's. It is the product of an evolution as it was influenced by different ethno linguistic groups from Angola¹¹ as well as several different African rhythms. In the context of dancing, the word Semba means “the body of the man that comes in contact with the body of the woman at the level of the belly button”.

In one of the national Angolan languages called Kimbundu¹², Semba can also have the meaning of “Umbigada”. Umbigada describes also a dance movement when the contact between the two bodies is provoked by the man who suddenly takes the woman on the hip and brings her towards his belly button. The Umbigada movement is exactly what is still done today in the traditional dance from Angola called Rebita and other African dances.

¹⁰ Traditional music can be considered to have links with the distant past, transmitted orally from one generation to the next, as part of popular customs. This had a strong influence on popular music which grew up around the city of Luanda. The word "folklore" is often used to define this. The word is English in origin (1846), the result of joining the words "folk" (people) and "lore"(science). Folk-lore: the science of a people, the science of traditions, of a country's popular arts. By extension (1877), folklore: traditions; songs; national and local popular legends. As time went by, folklore took on a new meaning, one which we find in "good" dictionaries: "picturesque aspect but without importance, or without profound significance" and the colloquial expression: "it's folklore, it's not important". It was the latter meaning of the word which took hold in Africa. Thus, we can deduce that the word "folklores" was used to describe certain art forms which to Europeans, were associated typically with common people, as opposed to “high culture”.

¹¹ The largest ethno linguistic group in Angola has distinct cultural profiles as well as different political loyalties. Most numerous are the Ovimbundu, who are located in the central and southern areas and speak Umbundu. The Mbundu are concentrated in the capital, Luanda, and in the central and northern areas and speak Kimbundu. The Bakongo speak variants of the Kikongo language and also live in the north, spanning the borders with Congo and the Congo Republic. Other important groups include the Lundu, Chokwe, and Nganguela peoples, whose settlements are in the east. A small but important minority of mystic's (Portuguese – Africans) live in larger cities, especially Luanda. See <http://www.angolaembassy.hu/index.php?lang=en>
Before 1975, Angola had one of the largest white minorities in Africa, many of whom had never seen Portugal, but most left at the threat of independence. See <http://www.angola.org/index.php?page=culture>

¹² North Mbundu, or *Kimbundu*, one of two Bantu languages called Mbundu (see Umbundu) is one of the most widely spoken Bantu languages in Angola, concentrated in the north-west of the country, notably in the Luanda Province, the Bengo Province, the Malanje Province and the Cuanza Norte Province. It is spoken by the Ambundu (Ambundu is the short form for Akwa Mbundu and 'Akwa' means 'from', or 'of', or more originally 'originally from' and 'belonging to'. In Kimbundu language the particle Akwa is shortened into simply A, so that instead of Akwa Mbundu it becomes Ambundu; similarly the term Akwa Ngola becomes Angola, then Angola; Ngola was title for kings in Northern Angolan kingdom in the past, before the Portuguese invasion. See http://en.wikipedia.org/wiki/North_Mbundu_language

4.1 Semba – music genre

Semba is the predecessor of a variety of music styles originated from Angola of which three of the most famous are Samba (from Brazil)¹³, Kizomba (from Angola) and Kuduro.

During the 17th century, slavery exported the musical culture of Angola to both North and South America. The sea voyages of the seventeenth century set up an exchange between people from the Iberian peninsula and the Amerindians, which gave rise to new rhythm.¹⁴ The Angolan musicians had a common will to live and they absorbed different foreign influences which were Angolan rhythms and dances which slaves had taken away with them, later returning in a modified version and thus influencing Angolan singers who sought their identity in them.¹⁵

The cultural origins of Angola are tied to the traditions of the central Bantu people and the ancient kingdom of Kongo. Therefore, Semba music has been much influenced by their tradition. Furthermore, Kazukuta and Kabetule rhythms strongly influenced Semba music as well. We can say that semba is an alteration of the Kazukuta rhythm.

It is important to understand the lyrics of Semba music. They deal with stories regarding day-to-day life, social events and activities. Often, the message of Semba was also about the freedom of Angola. This was especially relevant during the Angolan War of 1961–1975. Semba lyrics often contained messages of freedom to open the eyes of the people. Traditionally, Semba songs are sung in Kimbundu but

¹³ Antonio de Assis Junior (1877-1960) "was the first president of the African National League in 1930". He published a wonderful Kimbundu-Portuguese dictionary, which also contained proverbs. Voto Neves "used to be the treasurer of Luanda Municipal Council." He played guitar and sang African and Portuguese songs. He could read music and even taught it. He developed his own opinions on the subject "he explained the similarity, at least in the sweet melody, between Brazilian and Angolan music, saying that music from Baía itself had African roots" "Liceu"(1919-1994) defended the same theory some years later.

¹⁴ The meeting in Brazil between the Portuguese and black people and a part of Amerindian culture with the Angolan rhythm, semba, led to samba, a controversial word. Semba and masemba are one and the same. Semba is singular. The prefix "ma" in masemba, indicates the plural. Samba is directly linked to masemba and semba. Samba is not what the Brazilians think, a piece of folklore to which they attributed this name. Samba is the infinitive of kuzamba (to pray). It was natural, as I have already said that as opposed to what Camara Cascudo claims, in those big isolated plantations with the master tucked away in his big house with his family, at night, outside in the yard, the slaves should gather around and ask God to take them back to their homeland. So they used the term semba which they confused with samba, which was to pray, beg and plead with God, in the form of ethnic dance and music, as was common in all primitive peoples. The plantation owners thought it was some kind of social activity and not a religious one. This was how a religious act came to be associated with a festive one. This is what took place. See <http://www.angolaembassy.hu/index.php?p=dance#cr>

¹⁵ Examples include the Tango, Samba, Blues and jazz... There was talk of Tango in Argentina as far back as 1864. In Bantu, it is written "tangu", which in Kimbundu means "branch". It comes from the milonga rhythm, but there are no documents to prove whether or not there was a rhythm in Angola with this name. When one hears the milonga rhythm in Argentina, we recognize a link to kaduke/semba in Angola. Milonga is the plural of Mulonga, which Cordeiro da Matta defines as: crime; mystery; offence; resentment. Assis Junior attributes it the meanings of contentions; problems; quarrels; disagreements.

also in other national languages such as Umbundo and Kikongo. Other than in Kizomba, Portuguese is not used in traditional Semba music production. However, some young Angolan singers started using Portuguese in modern Semba songs as well.

Barceló de Carvalho, the Angolan singer known as Bonga¹⁶, is one of the most successful Angolan artists to popularize Semba music internationally. The band Ngola Ritmos also contributed enormously to the spreading of Semba music. This band has done much to maintain our Angolan culture and identity. Other icons include Liceu Vieira Dias, Domingos Van-Dúnem, Mário da Silva Araújo, Manuel dos Passos and Nino Ndongo.

I believe that traditional music such as Semba will continue being an important part of Angolan history as it contains information about the country's past.

Music is maybe the purest of all arts which enables us to pass on the strongest and purest emotions.

¹⁶ In 1972, while in Holland, Bonga launched his first album, entitled *Angola 72*.
[A warrant from Angola to arrest him was issued because of his anti-colonial and politically charged album. During this period he adopted the African name, Bonga kwenda, which means, “he who is ahead and in constant movement”.](#)

4.2 Semba – dance genre

In the beginning¹⁷, Semba was also called dança de roda (circle dance), lundu¹⁸, batucada¹⁹, varina and several other names especially when we talk about Semba for carnival (single dance).

Initially, Semba was a single dance in which the man danced in front of a woman. The man would then put his hand on the woman's hips and would bring her with a sudden movement to him which would provoke a choc (Semba).

Moreover, also Kabetule, Kazukuta and Bungula steps were used while dancing Semba.

Today, Semba has evolved into a couple dance with large steps on a fast beat. The steps can be very acrobatic. There is a lot of room for improvisation. Semba movements are similar to Milonga steps.²⁰

In Angola's capital Luanda, many Semba competitions are organised in order to continue promoting the culture and to give the opportunity to young people to enjoy great moments. Afternoons called "Tarde de Semba" are frequently organised in the "Centro Cultural e Recreativos" such as, Gajajeira, Kilamba, Kubita, Agostinho Neto, Mãe Preta, Kadama, Cha de Caxinde and others, offering Semba demonstrations, competitions, a lot of social dancing and live music.

I would like to finish this chapter by mentioning what Dr. Francisco Lisboa Santos, the former cultural advisor of the Angolan Embassy in Belgium once told me during a conversation at his office. He said Angolan young people should never forget their culture and they have to keep on promoting and writing it. His saying really motivated

¹⁷ Semba, popularly known as Varina, originated from the old-established families of the coast (Isle of Luanda, Samba large and small, Cacuaco, Mussulo, Barra do Kwanza ...), century-long bonded to living with the sea, or with cultural groups of the same origin but who settled in muceque, and who are culturally linked to the traditions of the sea people. See MACEDO, J. Carnaval da Victoria 1985. Entre a tradição e a modernidade, p.37.

¹⁸ The Lundu is a dance-song with its origins in the African Bantu people. The dance spread across various regions in central Africa, Angola and Cape Verde. It became more prominent after it was brought to Brazil by Angolan slaves during the 18th century. See [http://en.wikipedia.org/wiki/Lundu_\(dance\)](http://en.wikipedia.org/wiki/Lundu_(dance))

¹⁹ A meeting of black people to come together to sing and dance. They made a circle and danced in this formation.

²⁰ There are similarities between Semba and Milonga (also Tango), as Angolan slaves were brought to South America bringing along with them Angolan culture and also Angolan dance culture.

me to keep on reading, learning and writing about our beautiful Semba and Kizomba culture.

People	Language
Bakongo	Kikongo
Mbundu (or Ambundu)	Kimbundu
Donga	Xindonga
Nhaneka-Humbe	Lunhaneka
Ovimbundu	Umbundu
Herero	Tchiherero
Lunda-Tchokwe	Tutchokwe
Ovambo	Ambo
Ganguela	Tchiganguela

Figure 1: The nine different Bantu people from Angola

5 HISTORY OF KIZOMBA

Kizomba is the result of an evolution. It describes both, a music style and a dance style. Kizomba is an Angolan word which means “party” in the Kimbundu language. Kimbundu²¹ is one of the most widely spoken languages in Angola within the ethnic group called Bantu. The Angolan expression Kizombadas in the 50's referred to a big party, but there was no link with the dance nor with the music as we know it today. Traditional dances like Semba, Kabetula²², Kasukuta²³, Maringa, Caduque, Rebita, Cidralia²⁴, Dizanda²⁵, were predominant at that time. The majority of these dances are primarily carnival dances. In Luanda, the Angolan capital, you can see almost all of these dances one by one during the „Carnaval da Victoria“. This carnival and the carnival from Lobito from the province of Benguela made these dances popular in the whole nation and are promoting the Angolan culture until today²⁶.

Apart from Angola, Kizomba dance and music is also performed in other lusophone countries (Portuguese speaking countries) such as Cape Verde, Guinea-Bissau, Mozambique, Equatorial Guinea, São Tomé and Príncipe, East Timor, Brazil and the territory of Macau. Yet, its popularity is also growing rapidly in the Western world and nowadays Kizomba can be found also in Portugal²⁷, UK, France, Belgium, Spain, The Netherlands, Luxemburg, USA as well as in some Eastern European countries such as Poland, Bulgaria, Czech Republic and Serbia. Undeniable, Kizomba is on

²¹ People who speak Kimbundu are called „Mbundu or Ambundu people“. Mbundu people are subdivided into eleven different ethnic groups each having its own dialect. This ethnic group can be found in the provinces of Luanda, Bengo, Malanje, Kuanza Norte and also in some parts of Uíge and in Kuanza Sul. There are eleven Kimbundu dialects spoken by these ethnic groups: Ngola, Dembo, Jinga, Bongo, Bângala, Songo, Ibaco, Luanda, Quibala, Libolo, and Quissama.

²² Kabetula is the second most notorious dance from Luanda's Carnival, the implementation of which is due to the migration of native populations of some of the provinces of Bengo, for economic reasons. In Angola, the Kabetula is primarily represented in Kilamba Kiaxi because most of the residents of this municipality are coming from the province of Bengo. See MACEDO, J. Carnaval da Victoria 1985. Entre a tradição e a modernidade, p.38.

²³ Kasukuta is a very old carnival dance and music from the Angolan province called Luanda, capital of Angola. The group „Kabokomeu“ from the municipality of Luanda have more than 55 years of existence. They are very popular and have helped popularise this dance and music in Luanda. See MACEDO, J. Carnaval da Victoria 1985. Entre a tradição e a modernidade.

²⁴ The characteristic of this dance is to be followed by slow wooings.

²⁵ Dizanda is a carnival dance and represents a fast circle dance, followed by slight inflections.

See MACEDO, J. Carnaval da Victoria 1985. Entre a tradição e a modernidade, p.47.

²⁶ Although the carnival in Angola conserved and popularised the culture, it was prohibited in February 1961 by the Portuguese authorities when the war for the freedom Angola started. Later on a carnival group called „Escola do Semba“ was created. This group was guided by José Oliveira Fontes Pereira. He made songs and trained the group to perform during the next upcoming carnival. See MACEDO, J. Carnaval da Victoria 1985. Entre a tradição e a modernidade.

²⁷ Kizomba arrived in Portugal thanks to Angolan emigrants who left Angola due to the civil war (from 1975-2002) and brought the culture of Kizomba and Semba to Portugal.

the rise to conquer the world as a romantic music that catches the ear and as an incomparably sensual dance that captivates the soul.

5.1 Kizomba – music genre

Kizomba music was born in Angola (in Luanda) in the 80's following the influences of traditional Semba music (the predecessor of Samba from Brazil) and Zouk music from the groupe Kassav from the French Caribbean Island Guadeloupe. On this basis, Kizomba music emerged as a more modern music genre with a sensual touch mixed with African rhythm. Unlike Semba, Kizomba music is characterised by a slower and usually very romantic rhythm.

Given that Angola is a former Portuguese colony, Portuguese is the principal language spoken in Angola and thus, also most Kizomba songs are sung in Portuguese. However, Kizomba songs of the very beginning were song in Kimbundu and in other National languages of Angola.

Famous Angolan Kizomba singers include Bonga (Semba, traditional music), André Mingas (traditional music), Liceu Vieira Dias, Neide Van-Dúnem (Semba, traditional music), Don Kikas (Semba, Kizomba), Calo Pascoal (Kizomba), Heavy C. (Semba, Kizomba), Puto Portugues (Semba), Maya Cool (Kizomba, Semba), Matias Damasio (Kizomba, Semba), Rei Helder (Semba), and Irmãos Verdades (Kizomba).

Today however, Cape Verdean singers have gained a wide popularity with many famous Kizomba compilations, including singers such as Suzanna Lubrano, Johnny Ramos, Nelson Freitas. As a matter of course, a lot of people are confused about the origins of Kizomba music and wrongly believe it comes from Cape Verde because of their important role in Kizomba music production today. Typical music styles from Cape Verde are Funana, Morna, Coladeira and Batuque. Thanks to the Zouk music from Guadeloupe and the strong influence of Kizomba (from Angolan), Cape Verdian singers could also develop their own version of Zouk (mixing it with Coladeira) known as Cola-dance, Cabo-love, Cola-zouk, Cabo-swing and Ghetto Zouk.

Moreover, every lusophone country has developed its own Kizomba music flavour.

5.2 Kizomba – dance genre

From my point of view what people call Kizomba today is an evolution of the traditional dance Semba. It is evident that Kizomba dance as we know it today evolved after the vogue of Kizomba music.

Since the 50's, Angolan people used to dance Semba (I will give more details in the next chapter number 3). This tradition remained unchanged even when the groupe Kassav from the French Caribbean Island Guadeloupe came to perform Zouk music in Angola in the 80's.

Angolans simply danced their traditional Semba movements also to the Zouk music. Parallel to that, another special way of dancing called Brucha Brucha (men dancing with men) evolved. Brucha Brucha was a mix of Semba with other African dances and was sometimes danced on Zouk music from Kassav too.

In the 90's when the actual Kizomba music got more and more popular, also Kizomba dance started receiving more and more credit and began to take the form it has today. What happened is that Angolan Semba dancers started to adapt their Semba steps according to the tempo and flavour of the Kizomba beats. Technically speaking, Semba danced in a slow way to Kizomba music is the basis of the Kizomba dance we know today. Angolan Semba dancers love their Kizomba music and when Kizomba music is played they often danced and still do dance Semba on the tempo of the Kizomba music they are listening to. We can say that at the beginning of its development, Kizomba was dancing Semba at a slower tempo according to the beat of the Kizomba music. This was the origin and is partially true until today – what makes the difference now is that with time certain typical Kizomba movements have been developed which are explicitly danced to Kizomba music and not necessarily to Semba music.

It is important to underline that in Angola we do not really make a big difference between Kizomba the dance and Semba. But we do make a big difference between Kizomba music and Semba music.

Angolan Kizomba competitions are mostly danced to Semba music as they still believe that Kizomba is nothing else than dancing Semba at the tempo of the Kizomba song they are listening to. Certain even believe that their Kizomba competition should be called Semba competition. Only Angolans from my generation (1970's onwards☺) will still be able to remember these truths as so far there is not sufficient scientific information yet, nor widely acknowledged research about the development of Semba and Kizomba.

Due to the Cuban presence in Angola during the civil war (1975 – 2002), their overall culture and especially dance culture strongly influenced Kizomba. Hence, Cuban elements can be found in the Kizomba dance. Milonga and Tango were also much appreciated in Angola as a result of globalization. Both dances equally influenced Kizomba dance as we know it today. Some people even describe Kizomba as “African Tango”.

One of the most famous Angolan Semba and Kizomba dancers is Mateus Pele do Sangado. He is our Kota “big brother” and we have a lot of respect for him and his great talent and imagination. He has inspired a lot of young capable dancers in Angola and especially in the capital Luanda.

I would like to finish this chapter with the following reflection:

There is a considerable difference between Kizomba "the music" and Kizomba "the dance»: Kizomba "the dance from Angola" has NO Zouk influences. Kizomba "the music" has Zouk influences from Guadeloupe and Martinique. So when you hear that Kizomba has Zouk influences, always bear in mind that it refers to Kizomba "the music" and NOT to "the dance".

6 WHAT IS KIZOMBALOVE

Kizomba is a music and dance genre born in Angola in the 80's following the influences of Semba and Zouk.

Kizombalove is the dance style developed, promoted and taught by José N'dongala. It is danced on Kizomba music and contains, among others, Milonga²⁸ and Tango elements. Most dancers and amateurs of Kizombalove already consider this new dance style to be the latest trend on Latin and Caribbean dance floors. It is very sensual and perfectly suited for couples as an alternative to the classics of Tango.

Dancing Kizomba, often implies playing on the off-beat and using syncopation²⁹ steps which is also the case in Devagarinho³⁰. Moreover, Kizomba movements are always executed in an 8-beat fashion.

Kizombalove dance style can be danced either in a «square» or in a «free style». The major difference between the «square style» and the «free style» is the ending position of each figure.

In the «square style», the ending position of each figure is equal to the starting position. As such, each figure ends with the directing partner facing the public, whether the latter is real or simply fictitious.

Conversely, the «free style» allows the execution of any figure with an ending position which is independent of the public.

Next to this outline, it is important to note that square dancing obviously allows for combinations of figures or repetitions of the same figure. In such cases, the main

²⁸ Milonga can refer to an Argentine, Uruguayan, and Southern Brazilian form of music which preceded the tango and the dance form which accompanies it, or to the term for places or events where the tango or *Milonga* are danced. See <http://en.wikipedia.org/wiki/Milonga>

²⁹ syncopation includes a variety of rhythms which are in some way unexpected in that they deviate from the strict succession of regularly spaced strong and weak but also powerful beats in a meter (pulse). These include a stress on a normally unstressed beat or a rest where one would normally be stressed. "If a part of the measure that is usually unstressed is accented, the rhythm is considered to be syncopated. See <http://en.wikipedia.org/wiki/Syncopation>

³⁰ Devagarinho is a new dance style developed by José N'dongala from Angola. Devagarinho is a smooth and romantic way of dancing Kizomba. Devagarinho is a Portuguese word meaning 'nice and slow'.

principle still applies: the dancers shall always have an ending position which is equal to the start position.

While dancing Kizombalove the upper parts of the body of the couples are joined and there is sometimes contact at the level of the hips. The guidance is given by the man with his right hand and with the upper torso. The hips do forward, backward and circle movements. The woman can close her eyes while dancing if she feels like it. The man looks at her right shoulder and she also looks at his right shoulder. The woman may not anticipate her movements but rather she needs to feel the guidance given with the man's right hand and the torso (the upper body). Her left hand is on his shoulder or his neck. Her head can also lean against the head of the man. All the steps are mostly done on the flat foot.

Kizombalove, besides being a dance style it's also a teaching methodology developed by José N'dongala himself. The “José N'dongala Kizombalove methodology” is already used by various Kizomba dancers and teachers because of its unique technique, structure and approach.

7 KIZOMBA AND ITS EXPANSION IN BRUSSELS AND ABROAD³¹

Kizomba is currently offered in a lot of countries in Europe and Africa, especially in Angola it's country of origin. Drawing on the management tool of the product life cycle (PLC) as described by Masterson and Pickton (2004), this model helps to understand in general how a product is performing in the real world, how it has performed in the past and how one might anticipate it to perform in the future. The product live cycle illustrates how products move through a series of 4 stages, starting with the introduction phase, followed by the growth and maturity phase and ending with the decline phase. See figure below:

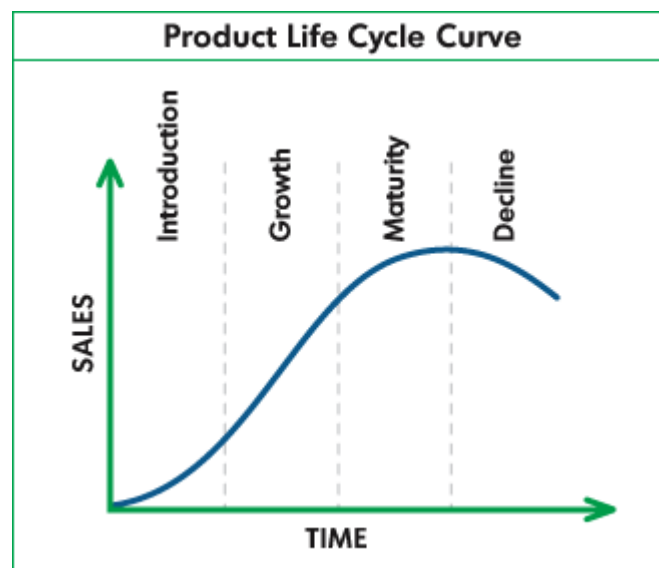


Figure 2: The product life cyle by Masterson and Pickson (2004)

Against this background Kizombalove can be clearly attributed to the PLC's respective Growth phase. As Masterson and Pickton (2004) explain, creating awareness and making an effort to educate potential customers about the product is the most important action to undertake during the introduction phase". Acknowledging that we are at this point in the growth phase, it's important to keep paving the way for the future Kizomba generation.

Considering the evolution Kizomba has made in the past years in Belgium and abroad, I'm convinced that its popularity will be growing even faster in the near future.

³¹ Ruess, T. Kizombalove dancing workshops Brussels, Belgium - introducing a creative tourism initiative, 2009.

8 KIZOMBA VERSUS ZOUK

Actually, the difference between Kizomba and Zouk music is very minor and therefore it is not so easy to notice by beginners. Before going into details however, I would first like to start this chapter with a brief outline of Zouk music.

8.1 Zouk music

Zouk is of meaning of party or festival in Antillean Creole.

Highly danced and performed in the Caribbean islands of Guadeloupe and Martinique, Dominica and Saint Lucia, zouk is also a very popular dance and music in the French Antilles (also known as the French West Indies). Being a mix of African, North American, and Caribbean, African, and North American music styles, Zouk is generally sung in French Antillean Creole and is characterized by electronically synthesized sounds and percussion instruments.

When referring to parties, zouk is also a label for the various types of Caribbean music played and is often referred as *mizik zouk*. It must be noted that *mizik zouk* (zouk) also includes other trends, such as Konpa³² and cadence an Haitian musical style, or *cadence-beguine*, from Martinique and Guadeloupe, and *cadence-lypso*, a mix of Haitian cadence and Trinidadian calypso that became very popular in Dominica a little bit after the in the 70's.

One of the first most popular groups to be created (in 1979) and still very well famed today is the group Kassav, led by its bass player Pierre-Edouard Décimus and guitarist Jacob Desvarieux. They mixed various styles of *mizik zouk* with contemporary urban music though markets all its rythms as being regular zouk. Thanks to their success (in 1984) with the song “zouk la se sel medicamen nou ni”, which means, Zouk Is the Only Medicine We Have , it is no surprise that their style is indeed what may be considered zouk today.

³² Is a musical genre from Haiti which gave birth to music in many countries from the Caribbean such as the French Antilles of Guadeloupe, Martinique and the Lesser Antilles (Dominica, Nassau bahamas Grenada, St. Lucia)

Zouk music arrived in Angola in the 80's. At that time Angolan musicians got the inspiration to start with their own zouk version.

Zouk Arrived in Angola thanks to the group Kassav (from Guadeloupe) and at that time semba was the predominant music and dance.

Zouk music was very much appreciated by the Angolan people and its musicians. Its influence was such that people started calling semba, "Kizomba" because of the great influence of zouk at that time. In this period, in Angola, zouk also started losing its originality and got mixed with other Angolan music to the point that it came to be called "semba-zouk". This name could not last in Angola though, and it was finally called kizomba, receiving the flavour it still has today.

8.2 Differences

At a first glance, both music genres are quite similar because technically speaking, both music genres have the same basic rhythm often played by the bass drum and the bass guitar.

Therefore, the composer determines to either give a zouk or kizomba feeling to a song by playing on the orchestration³³, the language used³⁴, the accents, the lyrics and the harmony. Zouk, being from the French Antilles, is generally song in Antillean Creolo and Kizomba is generally song in the traditional Angolan languages such as Kimbundu³⁵, Creolo from Cape Verde and Portugees.

So to speak, Kizomba is the Zouk from Angola with a special Angolan flavour. Angolan musicians got the inspiration from the Zouk music but they brought their own version which they call Kizomba. Moreover, some Kizomba songs have also Semba influences.

³³ The arrangement or composition of music for instruments, especially those found in an orchestra. See <http://www.britannica.com/EBchecked/topic/431276/orchestration>

³⁴ Technically speaking it not easy to distinguish between a Kizomba and Zouk instrumental song. One should know the sound in advance or be a specialist.

³⁵ Other tradional Angolan languages include Kimbundu, Umbundu, Kikongo.

8.3 Verse-Chorus form

The verse-chorus form is the most common form of popular music³⁶ in our day and time. Kizomba and Zouk songs follow the same pattern as a verse-chorus song but the structure can vary according to the way you arrange the lyrics in the song.

This is an example layout of a Kizomba and Zouk verse-chorus:

- Introduction: it indicates the atmosphere and the character and is generally instrumental but in some songs it can contain lyrics too.
- Verse: relates the story of the song.
- Chorus: the unforgettable part of the song, also called the song's hook.
- Verse: additional verse to continue the story.
- Chorus: to emphasise the hook.
- Bridge: depending on the composer this can be lyrical or instrumental.
- Chorus: Repeating the chorus to fade or to stop at the "I" chord.

Figure 3: The layout of Kizomba and Zouk verse-chorus is the following.

Many Kizomba and Zouk songs follow this basic structure. However, they can sound very different from each other because of the lyrics or the way the verse-chorus form is applied.

Yet, the verse-chorus form does not determine if it is a Zouk or Kizomba song. As I have mentioned before, both music genres usually have the same basic rhythm

³⁶ Popular music, any commercially oriented music principally intended to be received and appreciated by a wide audience, generally in literate, technologically advanced societies dominated by urban culture. Unlike traditional folk music, popular music is written by known individuals, usually professionals, and does not evolve through the process of oral transmission. Historically, popular music was any nonfolk form that acquired mass popularity—from the songs of the medieval minstrels and troubadours to those elements of fine-art music originally intended for a small, elite audience but that became widely popular. Although popular music sometimes is known as pop music the two terms are not interchangeable. Popular music is a generic term for music of all ages that appeals to popular tastes, whereas pop music usually refers to a specific musical genre. See <http://www.britannica.com/EBchecked/topic/470261/popular-music>

played by the drum (and the bass guitar). Moreover, in Zouk music it happens that the beats are more dominant than in Kizomba music.

- Do you know any differences between Kizomba and Zouk music?



Figure 4: Couple dancing Kizomba

9 KEY DIFFERENCES BETWEEN KIZOMBA AND SALSA

It is electrifying to notice the differences between both music and dance genres.

9.1 Kizomba music versus Salsa music

In Salsa music, the rhythm is the dominant element that determines the character of a song. Often, there are many overlaid rhythmic patterns playing at the same time. Therefore, the rhythm in a Salsa song is more important than the melody and it has sometimes special rhythm patterns such as contratiempo (off beat), syncopation³⁷, tumbao and also the clave rhythm. Rhythms such as clave³⁸ and tumbao are usually very difficult to hear for beginners (even for improvers) because it is overwhelmed by many other instruments.

Have a look at the below selection of instruments and the rhythm they can play in a Salsa song:

Write down the name of the rhythm each instrument can play

- **Conga:** _____
- **Piano:** _____
- **Cowbell:** Cowbell rhythm
- **The clave:** 2-3; 3-2 clave rhythm
- **The guiro:** _____
- **The trumpet::** _____
- **Timbales:** _____

Other than in Salsa, Kizomba music has generally one dominant rhythm giving energy and power to the song. Therefore, it is usually very easy to detect this single dominant rhythm while listening to Kizomba music. However, it is the melody that is the dominant element that determines the character a Kizomba song. For this reason you might find that Kizomba music is not always as rhythmic as Salsa music. (Yet, please be informed that Semba music on the contrary is fast, rhythmic and energetic).

³⁷ More details about contratiempo and syncopation will be seen during the – José N'dongala Kizombalove Methodology intermediate course.

³⁸ The clave rhythm is often played very softly and is not symmetric in the measure.

Salsa music generally has a faster tempo than Kizomba music. Salsa music has a tempo between _____BPM. Kizomba music has a tempo between _____BPM.

It is important to note that a drum set, bass guitar, electric guitar, synthesizer and vocals will not really be enough to make a proper rhythmic Salsa song. A Salsa expert will find that something is missing to convey the full Salsa feeling with its overlaid different rhythms mentioned above.

However, it will be enough to make a Kizomba song and to dance on it romantically.

9.2 Kizomba dance genre versus Salsa dance genre

Before explaining the difference between both dances genres, I would first like to consider some different Salsa styles with you:

- 1) The “On 1 style”
- 2) The “On 2 style”
 - A) The classic style
 - B) The modern “on 2 style” (New York style)
- 3) The clave timing

Let us first start with the “On 1 style”:

1) The “On 1 style”

1 2 3 (4) – 5 6 7 (8)

We get the following rhythm:

1 single beat, 2 single beat, 3 two beats (3 & 4)

5 single beat, 6 single beat, 7 two beats (7 & 8)

or

1 quick 2 quick, 3 slow (3 & 4)

5 quick, 6 quick, 7 slow (7 & 8)

Let us now examine the “On 2 style – classic style”:

2) The “On 2 style”

A) The classic style

2 3 4 (5) – 6 7 8 (1)

The “On 2 – classic style” implies the same foot positioning as the “On 1 style”. Both styles are very similar and the ending position of the feet is the same. I call this ending position – “the stand position”.

Let us now examine together the “On 2 – modern style” (New York style):

B) The “On 2 modern style”

1 2 3 (4) – 5 6 7 (8)

You also break “on 2”, but it is actually still quite different from the “On 2 classic style” with regard to the ending position of the feet. I call this ending position – “the walking position”.

Just for your information, you also have the “On 3 style” in Salsa, but I don’t think this is necessary to discuss it at this point.

All these different styles and ways of dancing on Salsa music are for sure enriching and interesting to know, but for beginners it can sometimes also lead to confusion and make understanding difficult. Instead of enjoying their movements, a lot of beginners focus their mind on finding out whether they are dancing “on 1”, “on 2” or “on 3”...

In Kizomba you only have one way of dancing to the beat which you can enjoy with everybody in the whole world without knowing which style he or she dances. Isn’t that wonderful? Moreover, in Salsa you also have the “clave timing” which makes things more complex for beginners and even for some improvers.



Figure 5: Couple dancing Kizomba

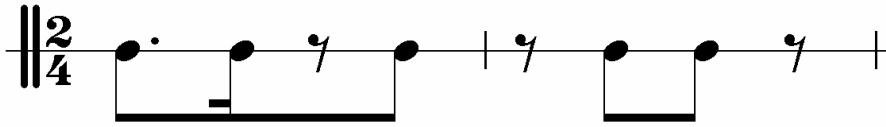
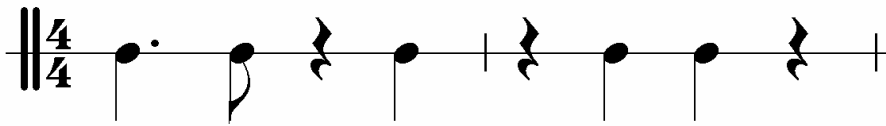
3) The clave timing

The clave is one of the principal Salsa rhythms and instruments. When you follow the clave rhythm and try to dance according to it, you will be dancing probably “on 2” as the clave gives you an “on 2” feeling. The clave is not so easy for beginners.

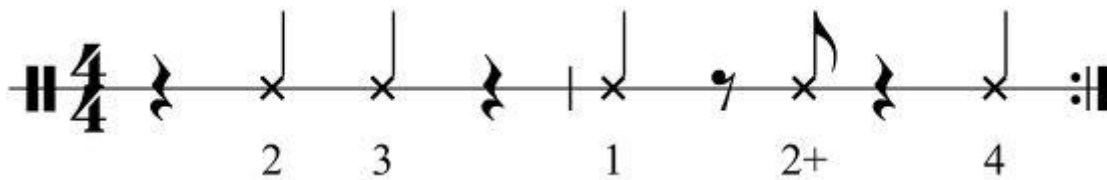
The most common claves are:

A) 3-2 Clave





B) 2-3 Clave



Dancing Salsa is a matter of dancing on the different rhythms you hear. Dancing Kizombalove it is a matter of feeling the music as a whole and letting the music guide your soul and body so you can become one with your dancing partner.

In all the different Salsa styles which we examined, you need two measures (8 beats) to execute the basic step. This is the same for Kizomba as you also need two measures (8 beats) to execute one figure or the basic step.

Salsa dancing is a rhythm affair. It is all about knowing how to dance to the different rhythms played by the instruments. The impact of the instrument in Salsa music will often influence the Salsera/Salsero on their style of dancing. Therefore, you should first develop a good sense of Salsa rhythm before you will be able to dance properly. Expressing the melody in Salsa is often only possible for the advanced dancers. In Kizomba it is all about the melody which you can express in several ways while dancing.

It is not necessary to develop a focused sense of rhythm like in Salsa - you should just walk and follow the melody and the beats with your whole body, head, feet and hips. You do your breaks when you feel it according to the music. If you understand the lyrics you can also express the lyrics the way you feel it.

In Salsa the dancing couples are used to doing shines³⁹ while dancing. You don't have this in Kizomba as the attitude is to form one body from the beginning of the song until the end. It happens though, that while dancing Kizomba we do a couple of feet movements from Bungula⁴⁰ or Kuduro just to make fun.

Dancing Kizomba is a matter of emotional involment

In Salsa hearing the breaks⁴¹ and the accents⁴² while dancing is very important for the body movements and the shines.

- Which other key differences do you know between Kizomba and Salsa?

³⁹ Footwork that the dancer executes on his own, without a partner.

⁴⁰ Bungula is an Angolan dance which emeged before Kuduro. This dance has mouvements from Kabetula and Kazukuta. In Kuduro one can also find mouvements used in Bungula.

⁴¹ Break is a pause or an emphatic change in the rhythm thus involving a break or dramatic change in the mouvement of the music. While dancing it can help you to change your dancing attitude especially when the break comes at the frist beat of the music.

⁴² Accent is an emphasised phrase in the music. It's a note played louder or longer. This is interesting to enrich your body mouvements while dancing.

- Which are the common pitfalls for Salseros and Salseras while dancing Kizomba?

- Which are the common pitfalls for Bachateros and Bachateras while dancing Kizomba?

- Which are the common pitfalls for Tangeros and Tangeras while dancing Kizomba?

This image shows a blank sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

Never be satisfied with where you are – keep on learning

EXERCISES

1) Hearing the breaks

This image shows a blank sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

2) Hearing the accents

This image shows a blank sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

3) Fill in the box below by writing an existent rhythm or by writing your own rhythm

Instruments	Beats							
	1	2	3	4	5	6	7	8
3-2 Clave								
2-3 Clave								
Bongo								
Cow bell								
Conga								
Timbale								
Guirö								
Trumpet								

Figure 6: Overview of Salsa instruments and their corresponding rhythm

4) Practice the conga rhythm with your hands. Pay special attention to the beats:
„4 & 6“ and „8 & 2“

5) Practice the 2-3 clave with your hands

6) Practice the 3-2 clave with your hands

This image shows a single sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

10 THE 9 DIMENSIONS OF THE JOSE NDONGALA KIZOMBALOVE METHODOLOGY

SIMPLE – STRUCTURED - EFFECTIVE

Just as an olive tree continues to bear fruit to a very old age, you too can faithfully produce fruit day after day. Every age is a wonderful opportunity to first learn and then to teach.

JN-KIZOMBALOVE METHODOLOGY is the methodology I started developing in the year 2000. This methodology has 9 dimensions which will help you to become a well-equipped Kizomba dancer and teacher.

The 9 dimensions of the José N'dongala Kizombalove Methodology are classified into three groups, according to their characteristics and logic in the learning process.

The first group of three dimensions called *Orelha dos Kotas* (ear of the elderly) provide the Kizombalover with the notion of deep and attentive listening to the music first, enjoying it and taking it in as a part of him/herself. Then to walk by starting with the right foot (the left foot for the cavalier) at a pace dictated by the music.

- 1) Musicality
- 2) Technique
- 3) Style

- 4) Figures
- 5) Combination of the figures
- 6) Improvisation

- 7) Creativity
- 8) Theatrical expression
- 9) Choreography



Figure 7: Couple dancing Kizomba

As the secrets of each dimension unfold to you, you will discover many ways to apply the JN-KIZOMBALOVE METHODOLOGY whether you wish to:

- Teach it to others
- Improve your hidden dancing and teaching skills
- Drive change in your dancing
- Improve your psychometric skills
- Get better results for yourself
- Perform without fear
- Create a unique communication and harmony with your dance partner

During the foundation training you will learn 5 out of the 9 dimensions. You will discover the secrets of the other dimensions as of the advanced course.

You have mastered teaching when you can teach until there are no questions left.
(Vitctor Paul Wierwille)

You can become so acclimatized to error that you think it is truth.
(Victor Paul Wierwille)

Becoming skilful in dancing and teaching Kizomba is the highest mountain I want you to reach with the Kizombalove Methodology.

10.1 Musicality

The focus of this dimension is that you learn the basic elements of music and to develop your music skills so you can hear the different sounds and rhythms Kizomba music can have.

We will analyze on the following elements:

- Tempo (Bpm)
- Pitch
- Measure/Bar
- 4/4 Bar
- To beat time
- Clapping the beats
- Finding the first beat
- Strong and weak beats
- Lyrics

- Melody (voice/instrument)
- Rhythm
- Harmony
- Anacrusis
- Music Phrase
- Riff
- Motif
- Rhythmic cadence
- Contratiempo – off beat
- Timing
- Clave
- Syncopation

Act as though it were impossible to fail
(Dorothy Abrams)

What will you learn during this dimension?

- Sharpen your ears
- How to use different elements of the music in your Kizombalove partnering
- Increase your understanding of the basic music structure
- Develop exceptional musicality skills

- **Tempo (BPM)**

- **Pitch**

- **Measure/Bar**

- **4/4 Bar**

- **To beat time**

To beat time can be important for the following:

- **Clapping the beats**

- **Finding the first beat**

A) How can you find the first beat?

B) Why is the first beat so important?

This image shows a blank sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

- **Strong and weak beats**

- **Lyrics**

- **Melody/voice/instrument**

- **Rhythm**

True desire is a mind-set that is preceded by a proper decision
(Victor Paul Wierwille)

Music Notation RHYTHM

whole note

whole rest

half note

quarter note

meter

barline

measure

half rest

quarter rest

16th rest

16th note

sixteenth note

treble clef

8th triplet

tie

dotted quarter

dotted eighth

dotted half

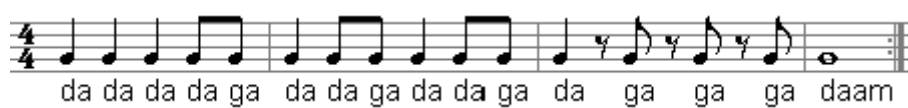
16th triplet

quarter triplet

new meter

Exercises

Rhythm language

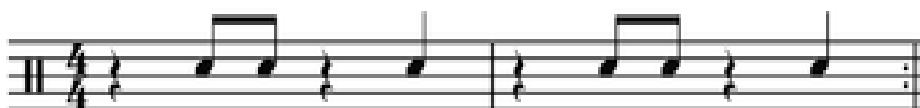


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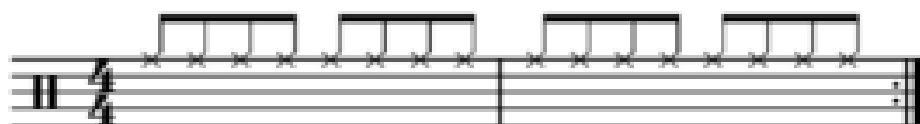
A)



B)



C)



D)



E)



⁴⁴ http://www.worldjazz.ch/rhythm_training.htm



F) Syncopations




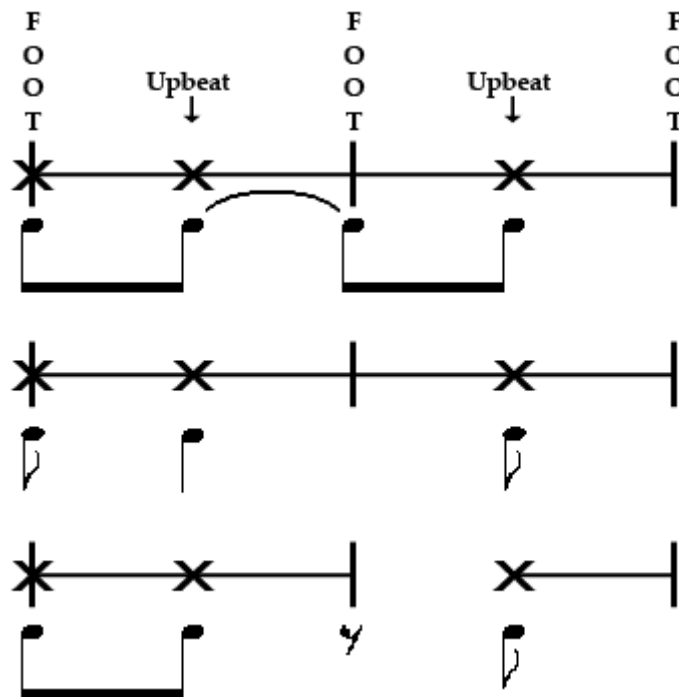
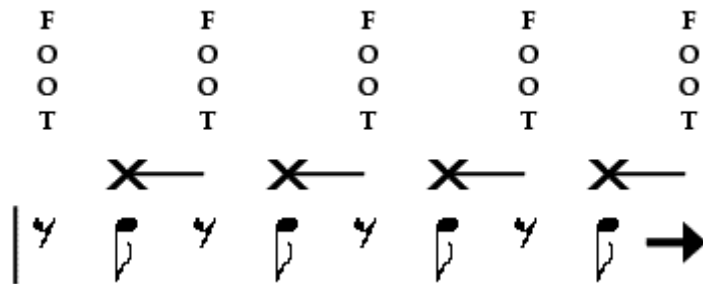
Name	Symbols	Duration
<i>Two eighth notes tied to two eighth notes</i>		<i>½ beat, one beat, ½ beat</i>
<i>One eighth note, one quarter note, one eighth note</i>		<i>½ beat, one beat, ½ beat</i>
<i>two eighth notes, one eighth note rest, one eighth note</i>		<i>½ beat, ½ beat, ½ beat, ½ beat</i>

Figure 8 (figure F to untill figure N comes from: <http://www.daniellaberge.net/music/rhythm/exercises/2-4.html>)

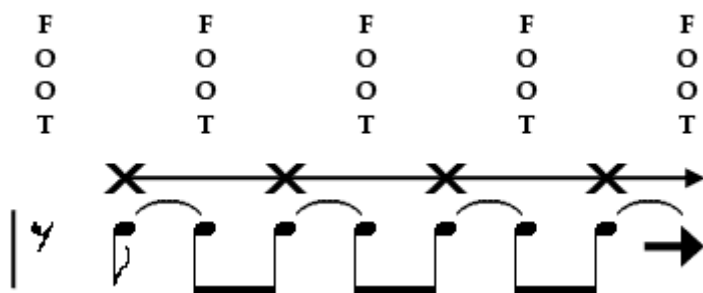
G) Syncopations



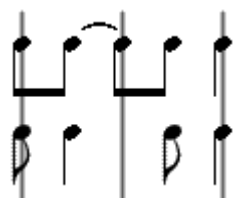
H) Syncopations



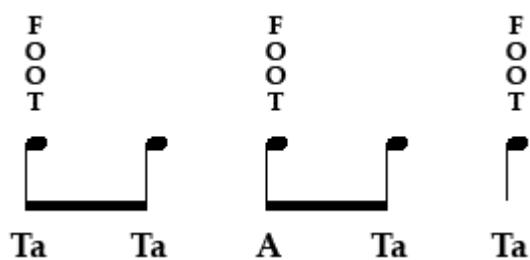
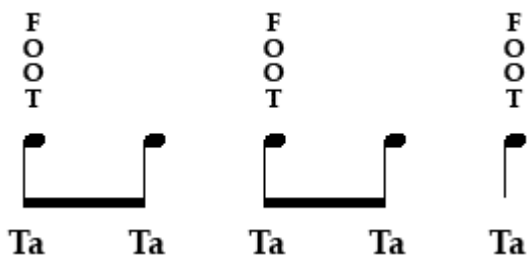
I) Syncopations

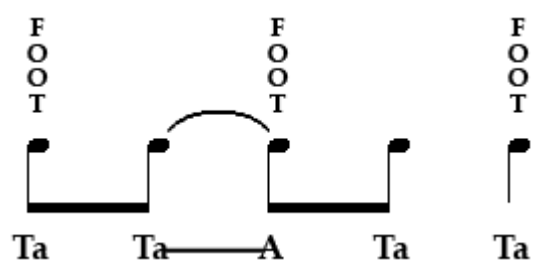


J) Separated and grouped syncopated note.



K) How to perform syncopation





L) Syncopations



M) Syncopations



N) Syncopations



It takes time for someone to grow into becoming a committed and well-trained Kizomba teacher. It just doesn't happen overnight or by following a couple of Kizomba workshops. It takes committed and professional instruction. That's why there are high schools and universities so people can get good and proper education.
(JN-KIZOMBALOVE METHODOLOGY)

- **Harmony**

- **Anacrusis**

- **Musical Phrase**

How can you find the beginning of a musical phrase?

- **Riff**

- **Motif**

A) Melodic motif

B) Rhythmic motif

- **Rhythmic cadence**

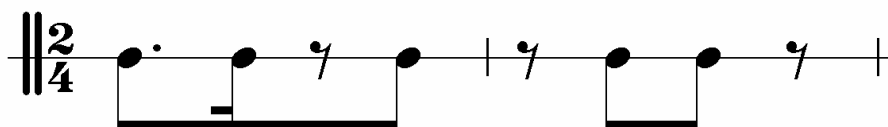
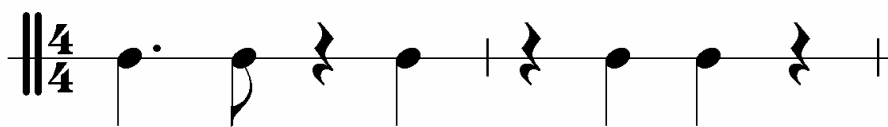
- **Contratiempo - off beat**

- **Timing**

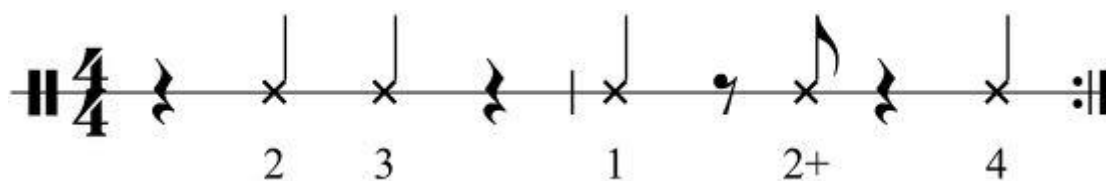
- **Clave**

A) 3-2 Clave





B) 2-3 Clave



- Syncopation

Life without aspiration has no inspiration
(Victor Paul Wierwille)



Figure 9: Couple dancing Kizomba

The future of the – José N'dongala Kizombalove Methodology – is in your hand

10.2 Technique

The focus of this dimension is that you learn and develop the necessary skills to execute the dancing steps effectively. You will also learn how to execute the steps without forcing your dance partner.

Mastering the technique of something helps you to understand, analyse and improve it when necessary.
(JN-KIZOMBALOVE METHODOLOGY)

How?

When?

Why?

If you were a robot that had been programmed to dance to a music, the correct terminology in this context would be “technology” and not technique. When it’s about industry it’s more appropriate to say “technology” rather than technique. When it’s

about sport or art “technique” is a more suitable term to use. In all art and science, mastering and improving the technique/technology has always been vital and crucial.

When you buy something with a good and solid technology (technique), you can be pretty sure that it will last. This leads me to an example I would like to share with you. It's an example I've experienced when I moved from Brussels to Antwerp.

In October 2011 my wife and I moved from the centre of Brussels to the outskirts of Antwerp. In our new house we had a dishwasher which had only functioned for about 4 years. I could only use it one time and the second time I wanted to use it, it didn't work anymore. Fortunately, I could immediately replace it with a German one we had kept for a long time in the cellar. This German dishwasher had already been used for more than 20 years and it still functions today without any problems. This is a wonderful example to illustrate that strong and good technology (technique) always last. It's trustworthy!

I'm sure you would like to have the latest iPhone or iPod to appreciate the high technology of it, wouldn't you? In our fast growing society high technology devices have contributed much to improve our life standard. Likewise, mastering the dimension technique will help you to improve your Kizomba skills in a fast way.

I would not like to fly on a plane with poor technology, neither would you! This is the reason why in the JN-KIZOMBALOVE METHODOLOGY, technique is a *vital* dimension.

In this dimension you will learn the technique and correct execution of the following elements:

- Basic steps
- Body isolation (the pelvis/the hips)
- Walking
- Foot positioning while dancing
- Combination left and right leg
- Transition closed holding – open holding
- Left hand implication

- Right hand implication
- Turn pattern system
- Ability to follow
- Ability to guide
- The flow
- Breaks with left leg
- Connection
- Lock step
- Cha cha cha

It is the right application of the “JN-KIZOMBALOVE METHODOLOGY” that promotes the quality of your kizomba dancing and it's the quality of your kizomba dancing that gets people's attention and inspires them.

- Basic steps

- Body isolation (the pelvis/the hips)

- Walking

This element deserves a particular explanation. Walking is movement, it is life. Walking is a pure natural movement. As simple as it may sound, this is really the fundamental basis of Kizomba. It is the foundation of every figure, with the feet allowing the Kizombalover to move him/herself across the dance floor. Your way of walking reveals your style and your feelings while you dance. It's a must to have a good technique and to convey the music's emotion, rhythm and character while you are dancing.

In Kizomba, one moves one foot after the other. The body weight is placed on one foot, and then transmitted to the other foot in order to move freely in the following movement.

- Foot positioning while dancing

- Combination left and right leg

- Transition closed holding – open holding

- Left hand implication

- Right hand implication

- Turn pattern system

- Ability to follow

- The flow

- Breaks with left leg

- Connection

The man conveys a message and the woman receives it, decodes it and sends a response to the man, creating a connection that allows them become one body. The upper body (torso) is the point of connection between the two bodies.

- Lock step

- Cha cha cha

10.3 Style

The focus of this dimension is on the way you should execute the movements, holding and dance structure. The elements below are important for the dimension style:

- The closed holding
- The open holding
- The left hand implication
- The right hand implication
- The dance flow
- The connection with your partner
- The head position
- The hip movement
- Body isolation (the pelvis/the hips/the material)
- The dance structure

- The closed holding

- The open holding

- The left hand implication

- The right hand implication

- The dance flow

- The connection with your partner

- The head position

- The hip movement

- Body isolation (the pelvis/the hips/the material)

- The dance structure

10.4 Figures

These four pillars are vital for the execution of a figure:

- Technical applicability
- Harmony with the music
- The dance structure
- Elegance

Before starting to analyse the four pillars of the dimension “figures” it is important to first develop a genuine dance attitude as detailed below:

How to develop a genuine dance attitude

- 1) Listen first to the music before you start dancing
- 2) Consider the tempo of the music by marking the beats with your leg before you start dancing
- 3) Start dancing with the basic steps
- 4) Start dancing on the first beat
- 5) Consider the musical phrases while dancing
- 6) Don't dwell on the figure you have to do but let the music guide you

Always keep in mind that dance is an art which requires undeniable physical skills. Likewise, because dance is a practical activity, it needs much exercise and practice in order to understand and master its finest subtleties.

(JN-KIZOMBALOVE METHODOLOGY)

- Technical applicability

- Harmony with the music

- The dance structure

- Elegance

Below, write the names of the figures you've learned during this training.

[illegible]

There are nine basic ways of doing the „break on 3“

- 1) Line step forward
- 2) Line step backward
- 3) Triangle step forward
- 4) Triangle step sideward with twist
- 5) Triangle step forward with change direction
- 6) Triangle step sideward with change direction
- 7) Quarter turn (anti clockwise)
- 8) Quarter turn (clockwise)
- 9) Half circle

10.5 Combination of the figures

In this dimension the following elements are vital:

- Harmony
- The flow
- The dance structure

- Harmony

- The flow

- The dance structure

A success is anyone who is doing deliberately a pre-determined job,
because that's what he decided to do – deliberately
(Earl Nightingale)

What you are doing today will determine your tomorrow
(Victor Paul Wierwille)

10.6 Improvisation

You will learn this dimension during the advanced course. We will focus on the following elements:

- Improvisation table
 - Kizombalove square dance structure
 - Combination of the figures
 - Devagarinho
 - Crossroads
 - Music interpretation
-
- Improvisation table

- Kizombalove square dance structure

- Combination of the figures

- Devagarinho

- Crossroads

- Music interpretation

10.7 Creativity

Innovation is the key to success in this dimension. You will explore and learn all its secrets during the teacher's course.

This image shows a single sheet of white paper with horizontal blue or grey ruling lines. The lines are evenly spaced and run across the width of the page. There are approximately 20 lines visible. The paper has a slight shadow on the right side, suggesting it's resting on a surface.

10.8 Theatrical expression

The focus of this dimension is that you develop the right attitude and the necessary skills to have a positive mind-set while you are either on scene or simply in front of a group. Keep in mind that developing a CLT-attitude (CLT: come, learn & teach) is the right mind-set you should have to become a good Kizomba teacher. A strong and positive attitude is in the centre of this dimension. You will fully explore this dimension during the teacher's course.

10.9 Choreography

You will fully explore this dimension during the teacher's course.

[illegible]

11 APPENDIX

1 Classical music – a pivotal point in music history⁴⁵

This chapter examines classical music and dance, as they are the basis of a lot of modern music and dance styles such as the ballroom dances Waltz, Bolero, Tango and others.

Contemporary music and dance live from the heritage of the past. That is why I choose to provide further insight into the subject of classical music, as the latter plays such a pivotal role in the world's music history. Originally composed between 1750 and 1820, classical music has known an immense success during various decades; still has it today and will continue having it in the future. The role of classical music is of critical importance to the development of music as a means of true artistic expression. Thus, classical music developed with the single aim: to be listened to. Listened to, that is, rather than heard as part of some other activity, such as social or religious. Is characterized by its timeless body and can be described as a “red thread” running through many modern forms of music development. Its impact was so immense that classical music elements prevail even in the emergence of standard ballroom dances, including tango, which the writer will develop later in detail. The classical period in music history provided a greater emphasis on simplicity. According to Phillips (2008), the texture of classical music is characterized by emotional restraint, the dominance of melodies with accompaniment and clear structures and forms underlying the music. Rather than the heavy, formal music of the past, classical was intended to be tuneful and elegant. During the classical period instrumental music was more common than vocal music. Forms such as sonata, symphony, minuet and string quartet were developed and the piano became the most popular keyboard instrument. Other main characteristics of classical music are its melody with short and clearly defined musical phrases and two or more contrasting themes. Overall, its melody shows a strong emphasis on grace and beauty. With regard to rhythm, classical music can be characterized as very defined and regular. The Classical era was marked by profound social developments which also had a significant impact on musical life and musical composition (Sadie, 2002). Conventionally, the majority of composers used to work for the royalty or nobility of

⁴⁵ Ruess, T. Kizombalove dancing workshops Brussels, Belgium - introducing a creative tourism initiative, 2009, p.14

the time. Nevertheless public concerts were becoming more popular during this time, and concert halls and opera houses were attended in all major cities. Traditionally, classical music was the music of the social upper class and has never been as popular with the working class society. That is why classical music has often been perceived as opulent and was often associated with elitism. There was a general belief in the superiority of upper class culture and thus, also classical music was thought as superior over popular music.

2 Classical music and its enduring relevance⁴⁶

A long time after its genesis, classical music has a lasting value until today. For some people it is the mother of all music genres. Classical music seems to have a timeless body and constantly appears in pop culture, forming background music for television programs and advertisements and also plays an important role in the movie industry. Film music in particular requires much original music and employs many composers educated in the classical traditions. Kramer (2007) suggests that the cinema is the locale where classical music today, if only in bits and pieces, finds its largest audience. Good examples for this are for instance the movies “Jurassic Park” and “Harry Potter” which were a huge success in our times and are highly influenced by classical music. Also, particular pieces of classical music are associated with major events and all kinds of ceremonies such as weddings, commemorations, birthdays and funerals for instance. Moreover, classical music still lives in sport arenas, restaurants, beauty centres, waiting rooms and elevators – almost everywhere music is played. As a matter of course most people in the Western World listen rather regularly and often unknowingly to classical music. Kramer (2007) points out the values of classical music and describes it as a living museum, living precisely because it is a kind of museum and, like a museum, a place that exhibits new works as well as old. I further argue that for most of the nineteenth century, classical music gave most of its listeners what felt like open access to the life of feeling. For part of the twentieth century, it continued to do so to ever-widening audiences created by the development of radio and sound recording. I state further that the real question about classical music today is not whether it rewards out attention, but how it does. Accordingly, I argue further that enduring relevance of classical music can be

⁴⁶ Ruess, T. Kizombalove dancing workshops Brussels, Belgium - introducing a creative tourism initiative, 2009, p.15

attributed to the wider power of resonance of its sound, thought, feeling, belief and value. This view goes along with Iannucci (2006) who describes the fact of listening to classical music as a journey and not a state. If we consider how classical music influenced modern music, it becomes obvious that many artists of our century appreciate the power of classical music. A great number of them started their appreciation of music by playing an instrument and combine classical instruments into their current music. Almost every serious musician has learned and performed some form of classical music. Moreover, the structure, chord progressions, tonality and orchestration in many pieces of modern music show the lasting influence of classical music. Thus it becomes clear that classical music has contributed considerably to the development of a great number of music that is played today. It is still alive in many other genres of music that came after it. Among them there is ballroom music and especially tango.

3 WHAT IS KUDURO

Kuduro is a music and dance genre originated from Angola in the 1990's. The music is very energetic and has an up-tempo. Kuduro is a word from the Kimbundu language which can be translated as „hard bottom“. Some people consider Kuduro music as the Angolan House or Techno music. However, this is actually not really the case because Kuduro is rather a mix of different rhythms: Kuduro music combines traditional Angolan carnival music, Kabetula, Kasukuta, Semba, Rebita and Kilapanga.

Kuduro is danced individually or in group formation. In Angola it's mostly danced by the young generation. The dance is a mix of steps from, Sungura, Kabetula, Kasukuta, Bungula, Break and Rap. It has also new steps invented by the young people in Angola. Congolese dances have also influenced Kuduro dancing. Kuduro movements are usually fast and often very funny. The funnier your Kuduro movement the better. When Angolan women dance Kuduro, the focus is on moving the hips and the bottom in a very special energetic way which is only possible with a lot of practice. When the hip movements done by the woman are exaggerated the dance can look a bit vulgar in the eye of other cultures. Angolan young men focus on their leg movements accompanied with very funny hand and head moves.

When Kuduro music is played during events or parties, Angolans enjoy doing their most preferred Kuduro steps or simply dancing what we call “dança da família” (family dance). Today, Kuduro is not only played in Angola, but also in Europe and in America. The music is gaining more and more popularity just as it is the case with Kizomba.

4 WHAT IS LAMBADA

Originating from Brazil, Lambada refers both to the rhythm - a fusion of Carimbó and Merengue - and to the dance, which incorporates elements of forró, samba, merengue and Maxixe.⁴⁷ **Lambada** became famous worldwide in the 1980s. However, its biggest success was mostly felt in Latin America and the Caribbean.

As Masterson and Pickton (2004) explain, considering the product life cycle can help to analyse the position of any product or service. In our context the life cycle curve of Lambada.

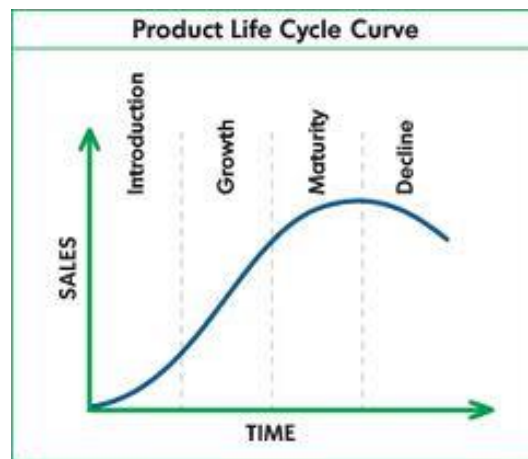


Figure 10 The Product life cycle curve as indicated by Masterson and Pickton (2004).

Lambada grew very fast and knew a short but intense success in the 20th century. Then it experienced a sudden decline starting around the 90's when a problem within the Lambada music industry occurred. Lambada composers were starting to fade away and the music and dance lost its strength, and let down millions of fans all over

⁴⁷ See <http://www.danzalatina.co.nz/lambada-history.html>

the world.⁴⁸ As a result and to save the dance, Lambada dancers started dancing Lambada on other music styles such as Merengue, Soca and Zouk.

At a later stage, new Brazilian dance styles emerged thanks to Lambada such as, “Lambada-Zouk, Lambazouk”, “Zouk and Zouklove”. The latter describe obviously the Brazilian style because Zouk & Zouklove originally refer to the music and dances from Guadeloupe and Martinique. The new Brazilian dance styles can also be danced to other music containing the basic rhythm of Zouk beats.

Today, these dance styles continue to vehicle the image of Lambada with a different approach thanks to the Zouk music from Guadeloupe and Martinique, as well as the Kizomba music from Angola.

In my opinion, a more suitable name could also have been “New Lambada”. In Brazil, depending on the region, different terminology for these difference styles can be found.

5 SYNCOPATION IN MUSIC AND DANCE

5.1 Syncopation in music

When we talk about music, Miles Hoffman explains syncopation as a general term for a disturbance or interruption of the regular flow of rhythm; a placement of rhythmic stresses or accents where they wouldn't normally occur.⁴⁹

The Collins English dictionary describes syncopation as the displacement of the usual rhythmic accent away from a strong beat onto a weak beat.⁵⁰

There are various rhythmic patterns that can be considered syncopation. A good example is in 4/4 time,⁵¹ where the first and third beats are normally stressed. If, instead, the second and fourth beats are stressed and the first and third unstressed, the rhythm is syncopated. Also, if a musician suddenly does not play anything on beat 1, this fact would also be considered as syncopation. Moreover, the stress can also shift by less than a whole beat so that it falls on an off-beat. Finally, playing a note ever-so-slightly before or after a beat is another form of syncopation because this produces an unexpected accent.

⁴⁸ See <http://www.danzalatina.co.nz/lambada-history.html>

⁴⁹ See Hoffman, Miles (1997) “Syncopation” *National Symphony Orchestra*. NPR.

⁵⁰ See Collins English Dictionary – Complete and Unabridged, HarperCollins Publishers 2003

⁵¹ See <http://www.mp3.fm/Syncopation.htm> - Copyright 2005 Music.us Entertainment Network™

5.2 Syncopation in dance

The term syncopation in dancing is used in two senses⁵²:

- The first one matches the musical one: stepping on (or otherwise emphasizing) an unstressed beat.

When dancing to the disparate threads contained within the music, hands, torso, and head can independently move in relation to a thread, creating a fluidly syncopated performance of the music.

“For example in West Coast Swing, the leader might stomp on beat 6 with his right foot (without changing weight). This stomping action can create a powerful accent and makes some noise! This is especially effective if the music is also accenting this beat with a cymbal crash or some other strong accent”⁵³.

Secondly, the word syncopation is often used by dance teachers to mean improvised or rehearsed execution of step patterns that have more rhythmical nuances than "standard" step patterns. It takes advanced dancing skills to dance syncopations in this sense.

5.3 Syncopation in Kizomba dance

Kizomba also contains syncopated movements which the Kizombalove dance style defines as *devagarinho* movements. These *devagarinho* movements consist of several syncopated movements in combination with hip and upper body movements. *Devagarinho* movements allow the Kizomba dancer to achieve maximum control of his/her movements and to avoid monotonous changing from one figure to another. Moreover, they usually give a very sensual touch to your body moves.

Further explanations and practical exercises will be given to you in the advanced and teacher's course.

⁵² See <http://www.mp3.fm/Syncopation.htm> - Copyright 2005 Music.us Entertainment Network™

⁵³ See <http://www.lovemusiclovedance.com/syncopat.htm>

6. STAGEPLAN

Below: stage plan from Suzanna Lubrano during the Kizombalove Summer Festival in Brussels on July 9th 2011.

7. SAMPLE KIZOMBA LEADSHEET

Below : sample kizomba leadsheet from Suzanna Lubrano.

8. KIZOMBA INSTRUMENTS

Below: a selection of instruments often used during Kizomba concerts.



Figure 11 Drum-set⁵⁴

1 Ride Cymbal

2 Floor tom

3 Toms

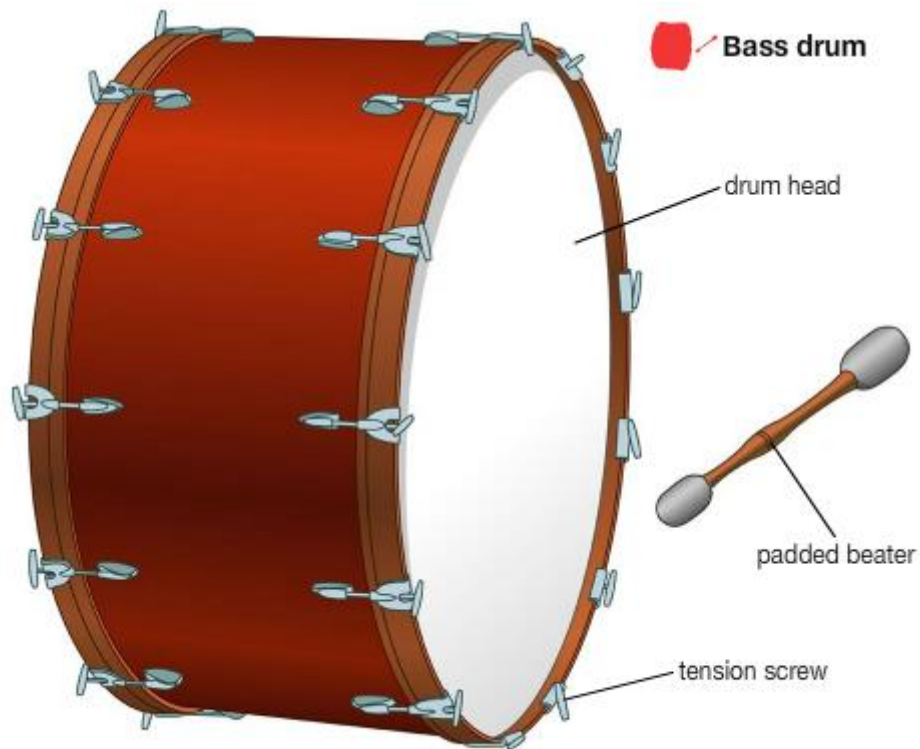
4 Bass drum

5 Snare drum

6 Hi-hat

⁵⁴ See http://en.wikipedia.org/wiki/File:Drum_set.svg

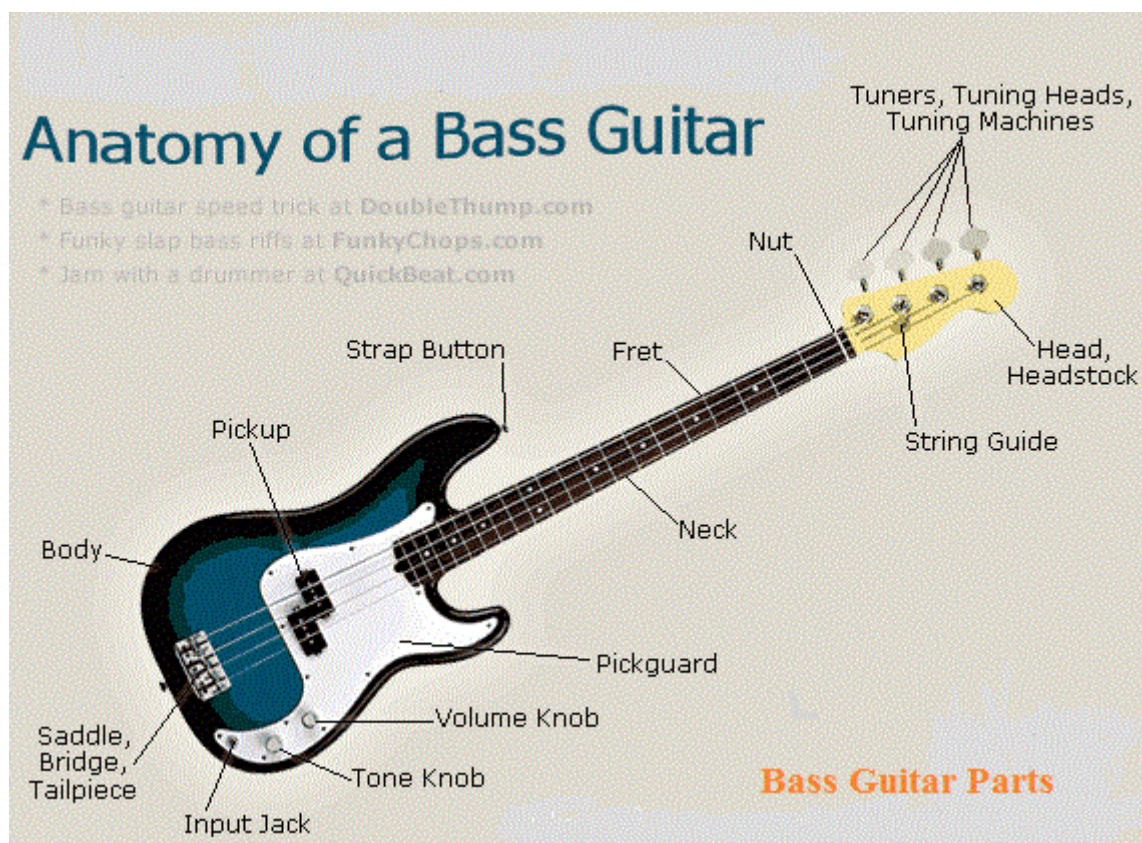
1. Bass drum



© 2010 Encyclopædia Britannica, Inc.

⁵⁵ See <http://www.britannica.com/EBchecked/topic/55429/bass-drum>

2. Bass guitar



56

⁵⁶ See <http://emetals.blogspot.com/2011/04/bass-guitar-and-parts-thereof.html>

3. Electric Guitar



57

4. SYNTHESIZER



⁵⁷ See <http://www.how-to-play-electric-guitar.net/electric-guitar-parts.html>

5. Conga



58

⁵⁸ See <http://www.percussionconga.com/wp-content/uploads/a347e1ec54f3e38.jpg>

6. Bongo



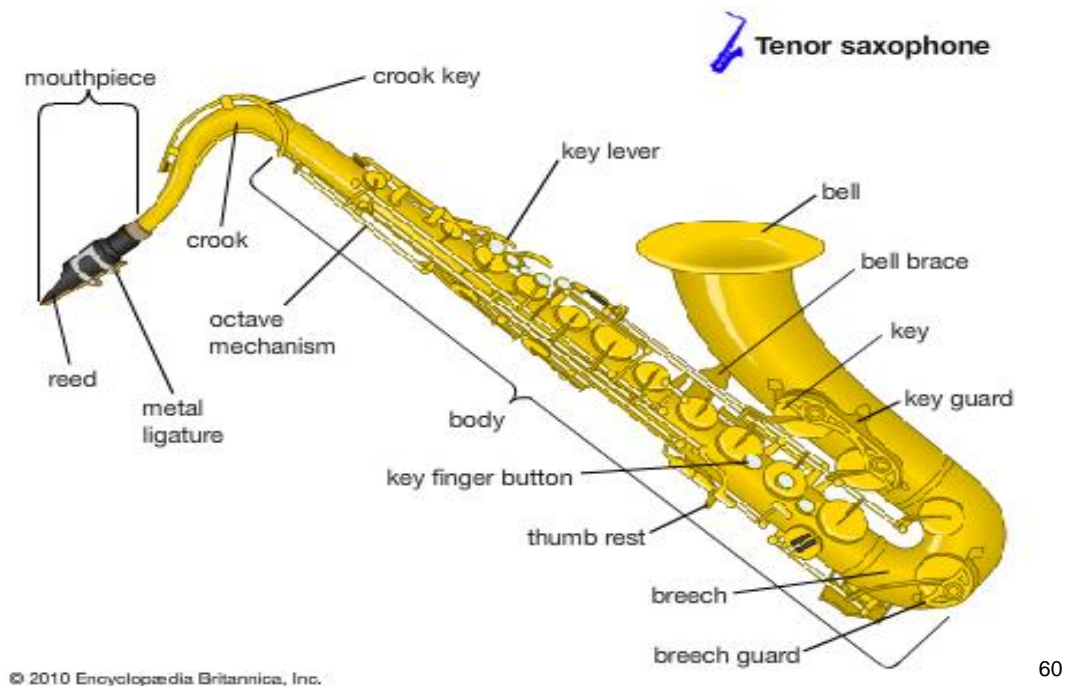
7. Shakuhachi



SHAKUHACHI

⁵⁹ See <http://pianoweb.free.fr/dictionnaire-musique-sh.html>

8. Saxophone



9. Accordion (Rebita, Semba)



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⁶⁰ See <http://www.britannica.com/EBchecked/topic/526085/saxophone>

⁶¹ See <http://pianoweb.free.fr/definition-accordeon.html#accordeon>

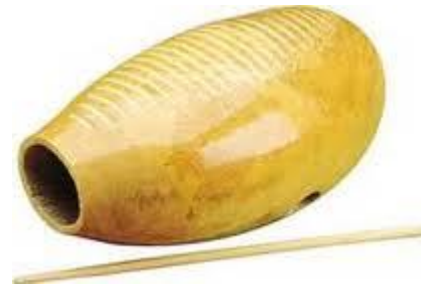
⁶² See <http://pianoweb.free.fr/definition-accordeon.html#accordeon>

10. Dikanza / reco reco (Guiro)

(Semba)



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11) Pioneer Dj - DDJ-S1 (Dj Controller)



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⁶³ Bonga, international Angolan singer holding his famous instrument called Dikanza (reco-reco) in Angola.

See <http://myafricarevealed.com/Bonga.html>

⁶⁴ See <http://hablalasalsa.4umer.com/t74-les-instruments-de-la-musique-cubaine>

⁶⁵ See http://www.eatmybeats.com/Pioneer-DJ--DDJ-S1-Controller-for-Serato-Itch_p_402.htm

11. Cowbell

(Semba, Salsa)



12. Clave

(Salsa)



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⁶⁶ See <http://www.marcdedouvan.com/instru.php?instru=clave>

13. Maracas (Salsa)



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14. Piano

sharp flat Music Notation PITCH

TREBLE CLEF

middle C

STAFF

F	5	F	E	4	E
D	4	D	C	3	C
B	3	B	A	2	A
G	2	G	F	1	F
E	1	E			

lines spaces

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⁶⁷ See <http://hablalasalsa.4umer.com/t74-les-instruments-de-la-musique-cubaine>

⁶⁸ See <http://www.musicchappens.com/webschool/Basics/clefs.htm>

9) ANGOLA

A) Geographical location and general facts

B) General history

- Colonization
- Colonial war and angolan independency
- Civil war
- Political situation
- Presence of Angolan people all over the world

C) Culture

D) Map of Angola

ANGOLA

A) Geographical location and general facts

Angola is a Southern African country, also known as República de Angola in Portuguese, one of the official languages of the country. Other languages include Unbundu, Kibundu and Kikongo. The country of Angola covers 1,246,700 km² for an estimated population of 18,5 million inhabitants.

B) General history

i. Colonization

The Portuguese explorer Paulo Dias de Novais founded Luanda in 1575 as "São Paulo de Loanda", with a hundred families of settlers and four hundred soldiers. With other quests such as this, various settlements of would grow with all sorts of trade (mainly slave trade) to form, in the 16th century, an homogeneous Portuguese-governed land today known as Angola.

ii. Colonial war and Angolan independency

With growing thirst for independence after 5 centuries of Portuguese ruling, Angolan-created rebellion and political blocks started to form, sometimes with support from foreign countries such as the USSR. With the persistent refusal from the Portuguese rulers to leave the reign, the independence demanders began to launch physical and other types of direct attacks, which would ultimately lead to what is today remembered as the Angolan Colonial War. Not coincidentally after Marcelo Caetano's Portugal suffered a coup in 1974, Angola gained its independence on 11 November 1975.

iii. Civil war

The independence of Angola was an unexpected event for both the Portuguese government and the Portuguese citizens living in Angola who were forced out. Faced with a general conflict of interest between these two parties and the Angolan-formed unity, the Portuguese government managed to settle a deal with the country of Angola, with Portugal being the major contributor to create a government in the understandable chaotic situation. All the same, portions of the agreements were only favorable to those who had offered them in, and therefore, none of the global agreement was ever respected by any party. This ultimately led to a civil war which would last from 1975 to 2002.

iv. Political situation

Despite its background, today's political situation of Angola is one which is admired in the African continent, as the native politics managed to create leverage on their available resources and implement an economical growth system based on the learning and education of its own people. Next to this, many countries with liquidities see Angola as a safe investment and grant therefore heavy capitals to the development of the country.

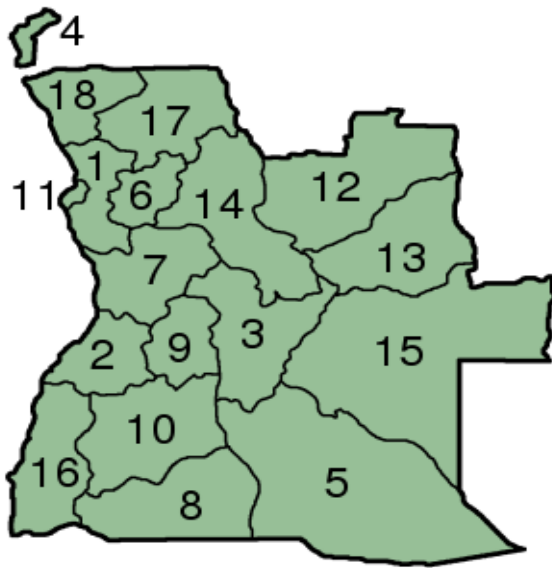
v. Presence of Angolan people all over the world

It must be understood from the elements above that these events in the history of Angola are the major reason why Angolans can be found today in virtually any country of the world. Indeed, with the political situation of the country during a great part of the creation of its history, living in Angola per se was of most unfavorable condition to anyone. Despite the country's amazingly rich soil (diamonds, oil, gold, copper, ...), in order to survive, many fled the country in search for safer opportunities of growth, and survival.

C) Culture

Despite its war history, Angola was able to separate its unpleasant past from the need of sharing culture internally and externally. Among other forms of art, Angolans are very famous and proud of their dances and music (Kabetula, Kasukuta, Maringa, Caduque, Rebita, Semba, Cidralia, Dizanda, Kizomba & Kuduro) which are practiced from a very young age until adulthood, in all classes of society.

D) Map of Angola



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1. Bengo
2. Benguela
3. Bié
4. Cabinda
5. Cuando Cubango
6. Cuanza Norte
7. Cuanza Sul
8. Cunene
9. Huambo

10. Huila
11. Luanda
12. Lunda Norte
13. Lunda Sul
14. Malanje
15. Moxico
16. Namibe
17. Uíge
18. Zaire

These provinces are subdivided into 164 municipalities, taking in 554 communes and 1,671 village settlements. The president of the republic is the head of the state and the provinces are run by governors. The government holds executive power, with the cabinet accountable to the National Assembly. Judicial power is exercised by the courts. Legislative power is entrusted to the 233-member National Assembly, elected for a four-year period.

⁷¹ See <http://en.wikipedia.org/wiki/Angola>

BIOGRAPHY OF JOSE NDONGALA

Jose N' dongala was born in Luanda, Angola and like many others of his compatriots he has an inborn sense of rhythm and dance. As from an early age on, he benefited from private lessons of dances such as Kizomba, Zouk, Tango, Lambada, Salsa, Merengue, Ragga and Hip- Hop.

Already at that time, N' dongala felt the desire to share the pleasure of dance with others and began teaching his friends the dance steps which he had learned. Additionally he deepened his musical knowledge by learning the piano.

His goal is to promote, through dance, the contact between people within the framework of the cultural diversity of our society. He also intends to transmit the true meaning of the expression “the pleasure of the dance” while providing an additional way to keep a healthy life. “Dancing to make music apparent” is his motivation and remains a permanent truth.

He has a great affinity for languages and speaks Dutch, French, Portuguese and Lingala. Furthermore, he is fluent in English and Spanish. Becoming an interpreter, an obvious choice, did not prevail however over his first passion: the dance.

José N'dongala is the person who developed the Kizombalove methodology. He now lives in Antwerp, promoting and teaching Kizomba & Semba in Belgium and abroad. José N'dongala is an international Kizomba promoter and instructor who has been sharing his experience in countries such as Belgium, Angola, France, Portugal, the Netherlands, UK, Luxembourg, Germany, US and others.

He launched the first official and professional “Kizomba teachers course” syllabus in January 2012 in Belgium. It is the first professional “Kizomba teachers training” syllabus on the market. His Kizomba teachers training program is called “José N'dongala Kizombalove Methodology” teachers course. José N'dongala is also the person who officially introduced Kizomba & Semba in Belgium.

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