An Analysis of the Rivero Modern Dance Technique

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AN ANALYSIS
OF
THE RIVERO MODERN DANCE TECHNIQUE

BY
GENE CUMBERBATCH-LYNCH

A THESIS SUBMITTED TO THE DEPARTMENT OF DANCE
STATE UNIVERSITY OF NEW YORK
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IN PARTIAL FULFILLMENT OF THE REQUIREMENTS FOR
THE DEGREE OF MASTER OF FINE ARTS IN DANCE

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Gene Cumberbatch-Lynch

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OF
THE RIVERO MODERN DANCE TECHNIQUE
BY
GENE CUMBERBATCH-LYNCH

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To Eduardo

Plate i  Eduardo Rivero

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Plate ii  From left – Avice Warren, Gene Cumberbatch-Lynch and Maia Sarkis
Plate iii  Euridece Spinola
ABSTRACT

The Rivero Modern Dance Technique, which incorporated elements of the Graham Technique to serve as a model, developed out of Afro-Cuban folk forms. It is not widely known outside of Cuba. This study proposes to analyze this technique and to show its uniqueness in style and form.
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INTRODUCTION

The Eduardo Rivero Modern Dance Technique evolved out of Afro-Cuban dance forms. Rivero borrowed heavily from both African and Cuban sources for support of his work. In the examination of the Rivero Technique, I found that Rivero's inspiration came from his knowledge of Cuban dance and his ancestral Yoruba background. With traditional Cuban movements, he fused classical ballet and Graham technique, thus achieving a technique of excellence for Cuban modern dance enthusiasts.

Because of the history of Caribbean people, which will be discussed in a later section of this paper, and their cultural ties with Africa, Rivero's technique is relevant as a form of training and development. It serves not only as a systematic means of developing the body in dance, but it also conveys a style and aesthetic that reflect the performing qualities peculiar to Cuban people and their culture during the resurgence of modern dance.

Because the Rivero Technique is not widely known outside the Caribbean, it is my intention to bring it to a wider dance audience in America. This technique is suitable for any level of dance class. The simplicity of the form allows the dancer's body to be readily molded and shaped to suit the technique. The dancer can move from level to level with little difficulty because the technique is based on Afro-Caribbean principles of movement. These principles, which will be described in more detail later, are blended with the carefully analyzed and codified movement
vocabularies of ballet and modern dance. The effect of the Graham Technique, like that of Afro-Cuban dance forms, is obvious in the Rivero Technique. A portion of this project will look at the principles and style of the Graham Technique to show how Rivero incorporated these elements to form his technique. Similarities between Rivero and Graham Techniques will be examined in order to identify and illustrate their commonalities, especially those that exist within American modern dance.

I will also review the link between ancestral Yoruba (the origins of the Yoruba culture in Cuba) and the indigenous Yoruba/Cuban infusions into the Rivero Technique through the dance Sulkari. This dance, originally choreographed by Rivero for the National Modern Dance Company of Cuba, quite exquisitely exemplifies Rivero’s unique style and technique.

The basis of my examination of the Rivero Technique is to continue further exploration into this dance form. This investigation will assist in my goal of developing my own dance technique at a later time, as a separate project. This study proposes to analyze the Rivero Technique and to show its uniqueness in style and form. I was trained personally by Rivero to teach his technique, and am therefore using this study of the Rivero Technique because it is my area of specialty. I am one of the few individuals outside of Cuba with the ability to do so. Since little research has been conducted into this area, this paper provides the opportunity for me to do an in-depth study of the technique.
CHAPTER 1

EDUARDO RIVERO

Eduardo Rivero Walker was born in Havana, Cuba in October 1936. His father was Cuban and his mother was Jamaican, of African ancestry. It was his Jamaican grandmother and grandfather, Mr. & Mrs. Walker, who had immigrated to Cuba and brought his mother then 15 years old with them. His grandfather was a farmer and worked on one of the plantations in Cuba. It was here his mother eventually met, fell in love with and married his father José Ramon Rivero.

The youngest of five children, and the only boy in his family, Eduardo jokingly recalls how his parents and sisters nicknamed him ‘baby’ because he was the youngest and smallest of the siblings. Eduardo as a young boy grew up with Jamaicans living in a Jamaican community in Havana and surrounded by the Jamaican food, customs and dialect. However this was not to be his native tongue as he discovered on entering school for the first time that Spanish was the language of his Cuban heritage. This was his first encounter with the language barrier, which he went on to master.

Rivero’s interest in dance began as a teenager. “I was dancing from my mother’s womb. My mother used to say, ‘my goodness this baby is going to be a dancer or boxer’.” (Eduardo Rivero, interview by author, tape recording. Santiago de Cuba July 2000.) Professionally Eduardo began studying ballet at the Havana Conservatory from 1953 - 1959. This was where poor black people studied dance during this period. Ballet at that time was the only accepted form of training for
dancers, as modern dance was not taught. The crème de la crème of the society in dance was the Ballet Alicia Alonzo. Cuba’s Prima Ballerina Alicia Alonzo ran this school and here, only the privileged upper class attended.

Eduardo was quick to point out that this was not a reflection on the part of the Alonzo School or the character of Alonzo, as she performed for both the rich and the poor. However, her school was held in high esteem and was of high standard, so only wealthy families could afford to send their children. The Ballet Alicia Alonzo went on to become the National Ballet of Cuba.

Encouraged by his friends at ballet school, Eduardo auditioned when they advertised for dancers for the National Modern Dance Company in 1959, and was accepted by teacher/choreographer Ramiro Guerra. Hence Rivero’s study of the Graham Technique began in 1959 at the formation of the National Modern Dance Company of Cuba, (see appendix 4) and the triumph of the revolution of Cuban exile, Fidel Castro. Rivero was one of the first generation of dancers trained by his mentor and teacher Ramiro Guerra (see appendix 5). Guerra, prior to the Cuban revolution, had studied in the USA under the guidance of Martha Graham (see chapter 2). It was here that he became familiar with her technique. He also studied with Anna Sokolow and José Limón (see appendix 5), but it was the Graham Technique, which dominated his teaching skills. In speaking with Eduardo he pointed out “in the early beginnings of the modern company, we were trained primarily in the structured Graham Technique. Since we were not influenced by other pure styles of modern dance this made it possible for the adapting and transforming of the Graham Technique.”
Guerra at the inception of the company must have seen the need for a cultural renaissance in the dance forms of Cuba; a cultural change coming out of Cuba’s specific historical experience. However, though Guerra was responsible for the formation of the National Modern Company, he also proved to be the catalyst for the Rivero Technique. Rivero, a founding member of the National Modern Dance Company, would eventually follow his own pathway to create the Cuban Modern Technique.

It is important to note that the National Modern Dance Company of Cuba was born at a very important time in the history of Cuba. It was a time of revolution, a time when the Castro government was putting strategies in place to transform traditional culture, encouraging Cubans to seek their own identity. The revolution in modern dance was therefore occurring simultaneously with this cultural transformation.

An important person who played a pivotal role in the Cuban modern dance revolution was Elaina Noriega. She was an excellent pedagogue and dancer in her youth. This pioneer in the development of the first generation of Mexican modern dance came to Cuba from Mexico and lived there for 12 - 14 years. In the early years of modern dance development in Cuba there was a strong Mexican-Cuban connection through Noriega, who must be viewed as one of the pioneers in the development of Cuban modern dance. Her expertise in dance was in pedagogy, and
she was responsible for putting the structure in place for the teaching of technique classes. This structure (see Table 1 and 2) is what she left with the Cuban Company and which Eduardo employed for his technique. She taught Cunningham and remounted choreographies of Anna Sokolow (see appendix 5) on the Cuban Company. Guerra also trained with Noriega and was influenced by her teaching.

Others who played an important part in the early development of Cuban modern dance were Manuel Hiram and Lorna Burdsal. Hiram was a modern dancer from Mexico. He taught, choreographed and performed with the Ballet Nacional de Mexico, which toured Cuba. It was there he parted with his company. After his company returned to Mexico, he stayed on in Cuba with the National Modern Company where he taught a combination of different styles in technique. According to Eduardo, Hiram still lives in Mexico.

American dancer Burdsal traveled to Cuba at the beginning of the Cuban Revolution in 1959. It was there she joined her husband who was Cuban and became a performing member and teacher of the Cuban National Modern Company. Burdsal, who had trained with Graham in the US, and was very versed in this style of teaching taught the Graham technique to the Company. She and Guerra exposed the Cubans daily to a steady diet of Graham Technique. This was to become the building block of the Cuban technique.

Noriega came to Cuba in 1964. Up to that point the teachers of the company, Guerra, Hiram and Burdsal did not follow a structured course of teaching. Noriega saw a need for such a structure, and with this vision, she formulated one which the
teachers could follow as guidelines for the teaching of all company classes.

Company classes included elements of Graham, Sokolow, Limón, Cunningham and Mexican modern dance that were taught by Harriet Francis. Francis, an African American, had lived in Mexico for many years. Eduardo pointed out that "there was no structured Mexican technique as such, but Francis taught Pedagogy, Methodology and other related dance subjects." (Eduardo Rivero, interview by author, tape recording. Santiago de Cuba August 2000)

It is here that one must question why the Cubans found it necessary to develop their own technique; and, more importantly, what was it about the Graham Technique that made them eventually, and quite willingly depart from it? Does the answer lie in the fact that America at that time was at war with the Castro regime? Did America in its quest to squash Castro’s communist policies by imposing strict sanctions on the Cuban population deter them from associating with anything American? Did Castro’s revolutionary goals play a major part in this cultural change?

It is submitted that one of the reasons for the evolution of the Cuban Technique was that Cuba, at the beginning of the revolution, was undergoing a cultural transformation. Julie Marie Bunck said, “In 1959 Cuba’s revolutionary leader, Fidel Castro, and his comrade from Argentina, Ernesta “Che” Guevara, moved swiftly to create different political and economic institutions. Indeed, change became the revolution’s overarching theme.” She went on to say, “Although many of their initial efforts were directed towards changing pre-revolutionary institutions, the communist leaders viewed cultural change as the most important goal of the
revolution." (Bunck 1994: p.2)

It is further submitted that the Cubans resisted the Graham Technique in protest of America’s stance against Castro and Cuba. This was a time of suffering for the Cuban people. Castro’s popularity was at its height; America was seen as the enemy. “Castro garnered support and enthusiasm for his revolutionary movement by effectively exploiting the historic strand of anti-American attitudes within Cuban society.” (Bunck 1994: p.4) The Cubans in their search for a dance form representative of the Cuban culture looked deeply into their own history. They found the solution in their ancestral Yoruba background.

Eduardo began choreographing in 1970. His first choreography was Okantomi. It was his interest in choreography that sparked a new challenge for him. On reflection, he said, “I did not merely want to imitate or copy from my teachers,” (Eduardo Rivero, interview by author, tape recording. Santiago de Cuba, July - August 2000.) He wanted more. He wanted to be innovative, to move beyond the barriers of what he had already learned, to find his own individual style as a teacher and choreographer. It was this thirst for new knowledge that sent him on a search of study, according to him, “within the deep and profound roots of my Afro-Cuban culture” (Eduardo Rivero, interview by author, tape recording. Santiago de Cuba, August 2000). He believes that technique is the way and not the end. He uses his technique as a way of incorporating all kinds of movement from within his African roots.

He is adamant when he says, “I did not reject or forget what I studied as I am
very appreciative of having the opportunity to study with my teachers.” (Eduardo Rivero, interview by author, tape recording. Santiago de Cuba, August 2000). It is possible that Eduardo must have had an awareness that something vital was missing from the foreign techniques he was exposed to on a daily basis. Perhaps the Caribbean man in him wanted to identify with something that was more suitable, something that sought to express a national identity of a people, and something that was the people. He found it in his ancestral African heritage and his second choreography *Sulkari* choreographed in 1971 (see plate 1).

When Eduardo choreographed *Okantomi* and *Sulkari* he had to study movements that were unknown to him, which was not part of his regular training. He went to the people of the streets to learn Afro-Cuban movements. From the *Santeria* religion he learned of the dances of Arara from Dahomey. These dances are very rich in movement especially of the shoulder and neck and rippling movements of the spine. Eduardo studied all of these elements of Afro-Cuban dances and incorporated them into his technique, and way of teaching. This was done within the structure of the class as structured by Noriega, which Eduardo followed consistently as he adapted his technique to suit it. It was his third choreography *Okansi* along with *Okantomi* and *Sulkari* that provided the basic vocabulary for his work, incorporating what he had previously learned from Noriega and Guerra with what he had learnt when he developed his technique in Afro-Cuban dance forms. In all of his exercises including the breathing, stretching, warming up and barre there are elements of African dance.
Plate 1. *Sulkari* with Primera Bailarina Yumilia Prevals (female) and Primer Balarin Renaldo Hernandez Jiménez (male) of the Compania de la danza del Caribe
Eduardo studied African culture and African movements. He wanted to find out what was the link from Africa to Cuba. This he found not within the period of slavery from Africa to the Caribbean, but within that era before slavery in the Caribbean when African civilizations flourished in splendor, and were rich in mythology and folklore. He studied how the people must have walked and moved from looking at the sculptures, carvings and masks to create his unique technique.

Eduardo is currently the Artistic Director of Compania de la danza del Caribe (The Caribbean Dance Company) situated in Santiago de Cuba. His Company was officially launched in 1988. They perform throughout Cuba and tour internationally. He is married to Xiomara Oliva Bauza and is the father of Luis Eduardo Rivero Oliva, Cassandra Rivero Oliva and Kenia Rivero Oliva.
CHAPTER 2
INFLUENCES ON THE RIVERO TECHNIQUE

**Martha Graham**

One of the greatest American innovators, choreographers, and stimulators of modern dance was Martha Graham. She was born in Allegheny, Pennsylvania in 1894. Attracted to the lure of dance, it was in 1916 at age 20, that she enrolled at the Denishawn School (see appendix 5) to begin her dance training. This association lasted until 1927 when she left to develop her own teaching methods.

Graham developed a theory of movement, based on the contraction and release of the torso i.e., the changes, which take place in the body upon exhalation (contraction) and inhalation (release) of air. Marian Horosko assistant to Graham in her early development of the technique explains:

Martha, seated in this first sitting position, demonstrated the movements and made us aware of the body movement inherent in the contraction and release. We soon became aware of the skeletal and muscular movement involved. We found that upon the exhalation of breath, the skeleton or bones of the body moved: the pelvic bone tipped forward, the cartilage of the spine allowed the spine to stretch and curved backward, and the shoulders moved forward, always retaining the alignment of the shoulder over the hip, while never lowering the level of the seated position. When the breath was inhaled, the skeleton resumed its original position moving to that position in the same order as in the contraction: hip: spine: shoulders. The muscles moved with the skeleton. When the breath is out of the torso, the back muscles stretch and the front muscles shorten. The muscles return to their original position upon the release. This is the anatomical movement of the contraction and release. The anatomical count for this was hip (1); spine (2); shoulders (3). This count was constant. (Horosko 1991, 38).

Martha Graham was a legend in her time and a powerful force in helping bring recognition to modern dance in America. She was a determined and dedicated
artist who opposed anyone who stood in the way of her creating the perfect dancing body, the body trained with her technique and style. Her movements were strong and expressive, and she had the personality to match. According to Merle Armitage:

When the definite history of the dance comes to be written it will become evident that no other dancer has yet touched the borders to which she has extended the compass of movement. Not only in a technical sense, though here too she has proved the body capable of a phenomenal range, but also especially in the field of creative expressional movements she has made an incomparable contribution.

(Armitage 1937, 21)

Graham incorporated into her technique elements of oriental dancing. It was these features that helped shape her technique, as they were not found in western dance forms at that time. And concurrently, African dance shared these same qualities. Eduardo Rivero recognized and took advantage of these two styles to bridge his technique to Graham's.

Graham incorporated the oriental use of the foot, the shifting and sliding to the earth, and the curling of the toes to act as a hinge when balancing. For the most part, she did not utilize the traditional steps and techniques of ballet, such as the straight long leg, the pointed toe, the static hip, and the relaxed hand, this, most probably the result of the superiority conflict between ballet and modern dance during the early development of her technique. Graham stressed continuous unfolding movement from the solar plexus as in oriental dancing and added spiral contractions with resistance, which are characteristics of eastern dance movement.

Graham created many movements that she referred to as falls and recoveries. She emphasized, "these falls must never be done unless you are prepared for them
and have done them a great, great many times," (Horosko 1991, p.144). These movements took the dancer to the floor, and then brought them back from the ground. She discovered a whole new technique of balancing on bent knees, with the thigh as a hinge, the spine cantilevered and suspended backward in counter-balance. In Horosko's explanation of Graham's knee exercises she said:

Graham had a great deal to say about work on the knees. She constantly emphasized that the leg muscle surrounding the knee must be strong enough to take the weight of the bones of the knee: "The muscle of the leg must be strong, and these exercises have nothing to do with the knee themselves."

Involved in the safety of performing exercises on the knee is the manner in which attention is paid to their execution: "In all exercises on the knees, whether a dancer does just one or 150, the execution must be exactly the same each time."

"The body has a lovely animal logic. It is the duty, the joy, and the desire of each generation of dancers to discover more deeply all of its meanings." (Horosko 1991: p. 146)

Graham introduced turns with a changing and swinging body axis. At the age of 95, Graham was still rehearsing, traveling, and creating new dances for her company prior to her death in 1991.

Commonalties

The exercises which Eduardo incorporated from the Graham Technique are the floor exercises, e.g. pliés (center), and sitting on the floor in 4th position, and the oriental positions (yoga positions) see Plate 2 (a) and (b). With these elements of Graham he incorporated Afro-Cuban movements of the hips and the ripples. The African influence on the Graham Technique is also evident in the Rivero Technique
Plate 2. Figures (a) and (b) showing oriental position.
through the contraction-release principle, but more importantly it is the Afro-Cuban
dance form that dominates, as immortalized in his creation of *Sulkari*. The use of the
contraction/release principle (see *Sulkari* plate 3) is interwoven throughout this work.
The flatfooted contact with the ground on bent knees Graham utilized, is also a
typical African Yoruba motif seen in sculpture. The hold of the back in a spiral twist
above a firm pelvis, the powerful contractions and the kneeling and sitting positions
form the African link that binds Graham technique and African movement.

African sculpture is usually depicted in a seated position, kneeling, or
standing. The seated figures are portrayed with their legs crossed, or resting their
hands upon their knees (see appendix 6; plates 19 & 20). Kneeling usually expresses
the repose posture of women but it can occasionally denote reverence and devotion
(see plate 21; appendix 6). In a standing position flat-footed contact with the ground
and feet in 2nd position parallel are typical of African sculpture (see appendix 6; plate
22). In *Sulkari*, this is seen clearly as the males and females go through their paces
(see plate 5). Esther A. Dagan states, “Dancing gestures characteristic of African
dances are a frequent phenomenon in the sculpture of human figures. The gestures,
particularly of bending knees and/or elbows are the essential body positions of many
African dances.” (Dagan 1997, 123)

The Graham Technique, by which Rivero was inspired, was also to be the
base from which his technique was evolved. He included the use of the ground in his
exercises, making the use of the floor a great part of the technique, e.g., in his floor
exercises contact with the floor is always evident (see Appendix 1 exercises 12-13).
Plate 3. Sulkari showing the use of the contraction-release principle
Plate 4. Sulkari- dancer kneeling expressing reverence and devotion
The pelvic contractions, the thrusting of the pelvis forward and spiral twist, a change of the back around its axis, as used in the Graham Technique is a key component in Rivero Technique. The contractions became the base from which the ripples in the lower back in the Rivero’s work begin. In most of Rivero’s floor exercises and center work, these contractions are very prevalent, along with the spiral twists.

Rivero, like Graham, also developed a whole range of movements that takes place while balancing on bent knees. He utilized many African-derived motifs. Examples are visibly seen in the arched back with transference of weight from two legs to one while on demi-pointe, the rippling of the back and the spiral twist of the back while balancing. In Sulkari, balancing on bent knees is evident throughout the dance. It occurs while flatfooted, on demi-pointe and with turns. This relates to the natural bend in African dance, which will be discussed in a later chapter.

Breathing, another important feature in the Graham Technique is equally important in the Rivero Technique. The use of the breath assists in the flow of movement and, if done correctly, can make an exercise look smooth and effortless. As the body expands on each breath filling the lungs with air, one can sense the lengthening of the body. It feels as if the rib cage has parted, floated away from the center of the body, thus allowing the connection from the head to the pelvis to be visualized. With each exhalation the body slowly relaxes and one can sense the rib cage getting smaller as if sinking towards the earth returning to normal. This rhythmical exchange of breath revitalizes the internal organs, thus energizing the body. Breathing also builds strength and increases the lung capacity. Breathing is
consistent throughout the Rivero Technique, as this is the focal point of the exercises and of the African-Yoruba aesthetic expressed in Yoruba Sculpture. This is demonstrated by the fullness of the cheeks, exaggerated in the sculpture (see appendix 6; plate 23) and portrayed in Sulakari (see plate 5). The similarities of the two techniques are easily perceived. Even though Rivero experimented with the indigenous dance forms of Cuba, and incorporated these elements into a form that is truly Caribbean, the strong Graham Technique, which served as a model, is consistent and can be detected throughout Rivero’s movement vocabulary.

Similarities of the Rivero Technique and the Graham technique are:

- The contraction/release principle (the thrusting of the pelvis forward and backward.)

- Spirals (a three-dimensional curve moving around a central axis) happen around the upper part of the body.

- The spiral and cross sit which is a preparation for falling to the floor.

The similarities of the Rivero Technique and American dance do not end with the Graham Technique. Another important aspect to this link is the Yoruba retention that is still found in African dance in the USA. Various dance companies such as Chuck Davis Afro/American Dance Ensemble, Charles Moore Dance Company, Garth Fagan Dance and others, have been drawing on these sources for choreography.

**Ballet**

Rivero unlike Graham did not abandon the traditional steps and techniques of ballet. He included in his barre exercises elements such as the five basic positions - the essential body positions in classical ballet. He went further to incorporate these
Plate 5. Sulkari showing fullness of cheeks
elements into the style he wanted by adding the arched or hyper-extended back, the strong flexed hand, the flexed foot, and the contraction-release principle, inspired by African-Yoruba sculpture. An example of the two techniques is listed below in Table 1 showing their differences.

Table 1. Comparison of the Rivero Technique and ballet.

<table>
<thead>
<tr>
<th>Characteristics</th>
<th>Ballet</th>
<th>Rivero</th>
</tr>
</thead>
<tbody>
<tr>
<td>Body stance</td>
<td>Straight body, straight long leg, pointed toe, straight back, relaxed hand</td>
<td>Slightly forward, bent joint on flex knees, flexed foot, arched back, flexed hand</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Movement Emphasis</th>
<th>Ballet</th>
<th>Rivero</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ballet</td>
<td>Rounded, elongated, linear, mainly vertical, tending to aim upward and outward, with well controlled mobility.</td>
<td>Combination of angular, linear and rounded, horizontal, tending to aim downward and inward. In natural harmony with each dancer’s physical ability.</td>
</tr>
</tbody>
</table>
CHAPTER 3
THE YORUBA-CUBAN CONNECTION:
ANCESTRAL INFLUENCES

The Yoruba is a major African Tribe. Together with their sub-tribes, they live in the southwestern district of Nigeria, and extend far into Dahomey, Togo, and Ghana. From as early as the sixteenth century, slaves captured from the Yoruba tribes were transported to Cuba and forced to work on the sugar, tobacco, and coffee plantations. The slave ships were laden with human cargo. Men, women and children brought not only forced labor to Cuba, but also the customs and culture of the peoples from Africa. Yorubas' in Cuba assume the name of Lucumis, unlike those of Brazil who are called Nagos.

One such group carried to Cuba was the Oyo. John Mason wrote:

In Cuba, the Oyo who were brought to Cuba in large numbers from the mid-eighteen hundreds on, were a dominant Yoruba ethnic group. They were responsible for reconstructing, continuing, and dominating many of the practiced cultural/ritual traditions maintained by Africans there. (Mason: 1993 p.31)

Other tribes from the Yoruba nation included the Lukumi, Soninke, Malinke, and the Bambara. They were part of a group commonly known as Mandingoes or Maude-speaking. They all belonged to the ancient West African kingdoms of Ghana, Songhai, and Mali. Oyo can be located twenty-five miles south of the Niger.

These highly talented people, responsive to the influence of the more advanced cultures of the Mediterranean and Orient, were aware of the heritage of a great past. They were inspired by rich mythology and produced an art of great
splendor and vitality, which is still evident today. This art, typically African, makes use of gay colors and rich beaded ornaments, and combines human beings and animals into groups of figures. Notable physical features of these people are full lips - cut short vertically at the corners of the mouth, large, oval eyes and eyebrows and lashes indicated by means of fine strokes. The teeth are usually shown and the breast sometimes heavy and pendulous.

The Yoruba people are of particular importance to us in the Caribbean not only because they are one of the largest and most important ethnic groups in Africa, but also because of the striking Yoruba retentions in the diaspora. Of all the African religions that have been preserved in Cuba and the Caribbean, it is the Yoruba that takes dominance over the others. They have remained most faithful to their ancestral traditions by preserving their religious rituals and practices in Cuba as Santeria, in Brazil as Candombles, and Trinidad as Shango. The strong influence of the Yoruba culture dominates the different African cultures, which are found in these various regions.

Rivero, greatly influenced by the movements of the Yoruba people, created Sulkari. Sulkari is a dance of exaltation, a celebration of fecundity and fertility, which through man-woman relation, immortalizes the life of man. The dance form of this work has its origin in the African sculptural arts, with elements of Afro-Cuban, Yoruba and Arara dance incorporated into Rivero’s own technique of modern dance. Rivero choreographed Sulkari for the National Dance Theatre Company of Jamaica in 1980. One of the featured dancers of this work was this writer.
In looking at *Sulkari*, this writer can see the connection between Ancestral Yoruba and the Yoruba people of Cuba. The whole production of *Sulkari* vibrates with strong African motifs. *Sulkari* has precise positions and lines in the body, lines which come from African sculpture. They are also manifest in Afro-Cuban dance, namely the bended knee generally and the arched-back. According to Rivero:

The bended knee is the same as in African sculpture. The strength in the face, in the eyes and the lips and cheeks are very strong expressions of African culture and what we called the phenomenon of the possession. In Cuba this is very strong in the Afro-Cuban culture of Yoruba rituals. Observation made in respect of these rituals reveal a living sculpture, with strength in the face, and the expression of these people. That is a great strength for when you see a Yoruba sculpture or carving you are seeing a Yoruba possessed person. And that strength that you see in the culture and that you see in the possessed person, that is inside of *Sulkari*. *Sulkari* as an art form that goes on stage the dancer cannot be unconscious, i.e. be possessed, and come out of themselves on stage. The dancer must have the same strength of the sculpture and the possessed person, but very controlled, extremely controlled. And that is the strength of *Sulkari*. That is why in my class we used so much the breathing, and all these elements, which we find in African dance and African retentions in Cuba. (Eduardo Rivero, interview by author, tape recording. Santiago de Cuba, August 2000)

Rivero isolated body parts such as the hip, spine, shoulders and neck, and enlarged the movements. These are particularly important parts of the body of the African man or woman, because they express the way they walk, stand and move.

The arched back, which is stretched beyond its normal capacity in the Rivero Technique (see plate 7), is typical among black people especially so for women. This stems from the practice of carrying heavy objects on the head. The head remains in a constantly upright position so as not to upset the objects carried. To compensate for the strain on the back it is hyper-extended. This practice strengthens the muscles of
Plate 6. Arched or Hyper-extended back of the Rivero Technique
the neck and back. This contributes towards the custom of the stiff torso, with the head carried as an extension of the back. This develops a marked flexibility in the pelvic region. These and many other occupational patterns of movement are reflected in the basic body positions, which recur in many forms of Caribbean/African dance. Rivero extracted all the African components and movement necessary to arrive at his technique.

In Cuba, African music is used in dance classes to get the specific style of the technique. Contractions are done to the pulse of African music. Religious connotations play an important part as well.
CHAPTER 4
ANALYSIS OF THE RIVERO TECHNIQUE

Cuban Modern dance technique is based on scientific principles that have been investigated throughout the years. It is the result of arduous study of the universal modern dance technique, with the application of earthy African movements. This technique is further sustained with elements that are linked and defined thus constituting the whole structure. See Structure I and Structure II as documented by Rivero in the Tables 2 and 3 following.

Table 2. Structure 1 of the Rivero Technique

<table>
<thead>
<tr>
<th></th>
<th>FINAL CENTER</th>
<th>5 mins</th>
</tr>
</thead>
<tbody>
<tr>
<td>F</td>
<td>Development of small exercises; rhythmically strong and final concentration</td>
<td></td>
</tr>
<tr>
<td>E</td>
<td>SPACE</td>
<td>25 mins</td>
</tr>
<tr>
<td></td>
<td>Progressions diagonals</td>
<td></td>
</tr>
<tr>
<td>D</td>
<td>CENTER</td>
<td>25 mins</td>
</tr>
<tr>
<td>C</td>
<td>BARRÉ</td>
<td>25 mins</td>
</tr>
<tr>
<td>B</td>
<td>STRETCHING &amp; WARMING UP</td>
<td>20 mins</td>
</tr>
<tr>
<td>A</td>
<td>ALIGNMENT OF BODY PARTS BREATHING - INDIVIDUALLY &amp; COLLECTIVELY</td>
<td>5 mins</td>
</tr>
</tbody>
</table>

Total Time 1hr.45mins
Parallel line (blue) represents the daily life of a dancer in class and (red) his continuing life as a dancer.

Table 3. Structure 2 of the Rivero Technique

**STRUCTURE II**

<p>| | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>F</strong></td>
<td><strong>FINAL CENTRE</strong> (return to center) Development of small exercises; rhythmically strong and final concentration</td>
<td>5 mins</td>
</tr>
<tr>
<td><strong>E</strong></td>
<td><strong>SPACE</strong> Progressions, diagonals, circles; use of general space</td>
<td>25 mins</td>
</tr>
<tr>
<td><strong>D</strong></td>
<td><strong>CENTER</strong> Preparation for jumps/leaps Exercises from the barre done in the center</td>
<td>30 mins</td>
</tr>
<tr>
<td><strong>C</strong></td>
<td><strong>FLOOR</strong>  - Fall &amp; recovery to and from the floor  - Development of exercises on the floor  - Warming up and placing of points of posture of the floor  - Going down and coming up to and from the floor</td>
<td>25 mins</td>
</tr>
<tr>
<td><strong>B</strong></td>
<td><strong>Stretching and warming up</strong></td>
<td>15 mins</td>
</tr>
<tr>
<td><strong>A</strong></td>
<td><strong>Alignment of body points</strong> Breathing - individually and collectively</td>
<td>5 mins</td>
</tr>
</tbody>
</table>

Total time 1hr.45mins

Parallel line (blue) represents the daily life of a dancer in class and (red) his continuing life as a dancer.

**Advice for Teachers**

1. These are two basic structures that all teachers must know and master, but
according to his/her experience and knowledge of these structures he/she can develop other structures e.g. unification of both of them, or he/she she can simplify or widen each.

2. Specially the teacher must constantly maintain vigilance on the structure of the class. He/she must have the discipline not to vary from these structures, so as to gain security and mastery, which will be felt in classes whether with students or professional dancers. (Eduardo Rivero, interview by author, written documentation. Santiago de Cuba, August 2000)

Alignment

The essential body position for a dance is the basic body posture from which the dance movement begins and develops. Rivero stresses that there are primary and secondary anatomical points on which the technique is based (see appendix 3). Rivero likes his students to stand with their body slightly leaning forward with the weight over the toes. This causes the alignment of the body to shift forward with the weight of the body taken off the heels and placed towards the front of the foot. Weight is shifted from off the ankles and the body is lifted in preparation for the first exercise. The shoulders, hips, and ankles are all in alignment, connected by the plumb line, which runs vertically, down the length of the body.

The benefit of this standing position is that the dancer does not have to shift his/her weight forward to relevé, or make adjustments to his/her heels, as is the case when a dancer is standing with the weight on the heels. The sensation felt with the weight on the heels is the motion of rocking forward and backward. In the
contraction-release principle of the Rivero Technique the shoulders always maintain the alignment of the body over the hip see plate 7.

**Exercises - Center**

The center work included complementary and compatible modern and Afro-Cuban vocabulary. This consisted of isolation of the hip, rib cage, and shoulder (see exercises 55 a-c) that include:

- Movements beginning from the hip
- A stretched spine
- A long arch of the lower back
- Flexible movements of the torso

In plate 8 the basic positions from which the Rivero Technique evolved are demonstrated.

a. First position parallel. Sculptured African earth-centered stance. Note natural bend of the knees and elbows and hyper-extension of lumbar spine, which is stretched way beyond its normal arch as in African sculpture (see appendix 6; plate 24). Head is erect and maintains alignment over shoulders and hips. The body is fully supported on the flat surface of the foot.

b. Left foot step forward, but weight is not transferred and is supported on both feet: causes foot at back to flex.

c. Body remains in the same position as (b) with a spiral twist of the back.
Plate 7. Contraction-release principle of the Rivero Technique showing alignment of shoulders over hips.
Plate 8. Basic positions from which Rivero Technique evolved
d. Change in alignment as upper body leans forward. Weight is transferred to the front leg (see plate 8; p.33).

Exercises - Floor

The floor work, which was strongly influenced by the Graham technique, but later incorporated aspects of Cuban dance, stresses a distinctive way of releasing energy. Various body positions common to Cuban modern dance were applied in the floor exercises. These allow for movements of the rib cage to be more flexible, and the hip less stable than when used in the Graham Technique, permitting movement in all directions. Exercise 13 (appendix I) is illustrated in the following plate 9 a-g.

Plate 9 a and b Floor exercise

(a)  

(b)
Plate 9 c, d, e and f  Floor exercises

(c)  
(d)

(e)  
(f)

Figure g same as figure a
Exercises - Barre

The barre work which emphasized traditional ballet vocabulary was developed further by the addition of the arched or hyper-extended back, the strong flexed hand, the flexed foot and the contraction-release principle, inspired by African sculpture and culture. For comparison purposes an examination of the two styles is warranted.

In ballet the five feet positions and the point-stand on a toe serving as the balance base to carry the weight of the whole body are not natural and are not in harmony with the dancer's natural physical ability. They are forced by long and painful training. Consequently, there are major limitations: the repertoire of movement vocabulary is extremely limited, although aesthetically graceful and highly refined. In addition, as a result of constant elimination during the training process, the number of dancers who qualify to perform on stage is small and virtuoso dancers are rare.

In African dance the natural bends of all the body joints is the key principle governing the essential body position, rather than well-defined positions. In the Rivero Technique the natural bend is incorporated into the positions of the feet and arms. In a parallel position this allows the dancer to physically stand in a comfortable position that is natural for the body (see plate 10). There is less stress in the hip joints for manipulating movements and it inhibits the wear and tear of the muscles in that area of the body, unlike the ballet dancer who strives for the perfect turned-out position. The degree of each of the joint bends depends on the natural physical ability
Plate 10. Natural parallel position of the Rivero Technique
of each individual dancer. Thus, the essential body position in African dance emerges in endless variations. The common principle of all variations is the natural bend. The advantages of this principle is that the natural bend provides the dancer with freedom in his choice of movement, drawn from a large repertoire of natural movement vocabulary with unlimited options for variation, combination and improvisation.

In the Rivero Technique the natural bends, particularly of the elbows and knees is seen throughout (see plate 11). They are usually portrayed in the sculpture, paintings, and dances of Africa, which were a source of inspiration for Rivero. Esther A. Dagan notes “the natural bends as the essence of the African dance has unquestionably existed in Africa since time immemorial. Unknown prehistoric artists throughout Africa and over the ages captured those dance bends and froze them in time by engraving them on thousands of rocks and painting them in many caves” (Dagan 1997, p. 105). The natural bend of the body as seen in African dance can then be looked upon as a catalyst for movement and one of the dominating forces in the Rivero Technique.

Table 4 lists the similarities of the natural bend of the human body in relation to the Rivero Technique. Rivero’s use of the natural bend is identical to that seen in African dance. Table 5 lists the natural bend of the body in the Rivero Technique. It shows how Rivero manipulated the natural bend in isolation of the various body parts to create unique body positions common in his technique.
Plate 11. Natural bend of the elbows and knees in the Rivero Technique
Table 4. Comparison of the natural bend in African dance and the Rivero Technique

Natural bend of the body in African dance and the Rivero Technique.

<table>
<thead>
<tr>
<th>African Dance</th>
<th>Rivero Technique</th>
</tr>
</thead>
<tbody>
<tr>
<td>Basic body position</td>
<td>Basic body position</td>
</tr>
<tr>
<td>Provides natural movement</td>
<td>Provides natural movement</td>
</tr>
<tr>
<td>Provides freedom in choice of movement</td>
<td>Provides freedom in movement</td>
</tr>
<tr>
<td>Provides for variation in movement</td>
<td>Provides for variation in movement</td>
</tr>
<tr>
<td>Provides for flexibility of joints</td>
<td>Provides for flexibility of joints</td>
</tr>
<tr>
<td>Provides for isolation of body parts</td>
<td>Provides for isolation of body parts</td>
</tr>
<tr>
<td>Allows dancer to perform up to his or her ability</td>
<td>Allows dancer to perform up to his or her ability</td>
</tr>
</tbody>
</table>

Table 5. Natural bend in dance in the Rivero Technique

Natural bend of the body in the Rivero Technique

**The head bend:** head bends mostly downward or sideways during exercises-center Standing, or downward or upward during floor exercises (see Plate 12).

**The elbow bend:** elbow bends in various positions or when coordinated with shoulders (see plate 13).

**The torso bend:** torso bends forward, sideways and backwards at various angles (see Plate 14).

**The pelvic bend:** pelvic bends forward and backward as in the contraction-release principle or sideways as in the hip thrust (see Plate 15).

**The knee bend:** knee bends to various levels on demi-plié, full-plié or on demi-pointe (see Plate 16).

**The foot bend:** Feet are flex in first or second positions (see Plate 17).
Plate 12. Natural bend of the head in the Rivero Technique
Plate 13. Natural bend of the elbow in the Rivero Technique
Plate 15. Natural bend of the pelvis in the Rivero Technique
Plate 16. Natural bend of the knee in the Rivero Technique
Plate 17. Natural bend of the feet in the Rivero Technique
**Progression**

Progression combined kinetic-axial movement from Cuban dance idioms, ballet and American modern dance. This enables the dancers to develop a sense of polyrhythmic movements within their kinesphere see exercises 16-25 appendix 1.

**Style and Uniqueness**

Rivero, in order to translate his vocabulary of dance to a Cuban style and technique, studied the way the Cubans walk, stand and move, to develop his technique. This is based on movements of the hip, spine, shoulders and neck, in order to develop the rippling of the back. Ripples were not always part of Cuban modern dance. This was Eduardo's own personal style and development. The ripples begin at the base of the spine, travel up the spine, right up to the back of the head. The rippling back or body waves give the Rivero Technique a unique style that is quite distinct from other dance techniques. It is usually executed in a vertical position and is uncommon in the Graham Technique. This unique style can also be identified by rippling movements of the arms. The rippling of the back and arms capture the flow of the sea, rivers, and the mountains of the Caribbean.

Rivero when teaching mostly works standing with parallel feet, a sculptured African earth-centered stance (see appendix 6; Plate 25). This causes the accentuation of the extended hip more so than turned out first position. This also provides a solid, balanced base for the dancer to stand on. This allows the dancer to be able to balance and be more in control of his movements than he would be in
relevé. The mobility and freeness of the pelvic girdle depends on how widely spread apart the feet are standing in first to fourth position (see plate 18).

The powerful contractions in the Rivero Technique are associated with life, as life begins in the pelvis. These contractions are an important feature of the Graham Technique, which binds the two techniques together. The influence of the Graham Technique can be attributed to the fact that Rivero extracted elements from the Graham Technique, which is related to African dance. Miss Graham, however, did not invent the contraction-release principle she is so famous for. The contraction-release principle has been associated with African dance for centuries.

One of the main features of the Rivero Technique, which holds the exercises together, is the breathing process. This causes the body to tense and relax with each inhalation and exhalation of breath. Lightness and buoyancy are achieved in this rhythmical exchange of breathing, as the dancer’s body remains firm but flexible. The combined elements of weight and time are evident in the rhythm.

The dancer, who never seems to look tired in Rivero’s class, goes through these paces, whether the movement is sudden or sustained, light or staccato, with grace and ease assisted by the breathing process. Breathing, which is organic and natural to the cycle of life, develops strength and stamina. Repetition of the class daily reinforces the exercises mentally and physically.
Plate 18. Feet spread widely apart in fourth position in the Rivero Technique.
The Rivero Technique began to evolve at a time when Cubans were searching for a cultural identity. It was a time of revolution for the Cuban people, Fidel Castro’s government was at the height of popularity, and in a search for a national identity he encouraged Cubans to do the same, ‘to seek their own identity.’ Rivero obviously took him at his word.

Eduardo’s dance career began at a time when a cultural transformation was taking place in Cuba. Growing up in a Jamaican community in Havana and exposed from birth to a mixture of Afro-Cuban culture and that of Jamaica, he was already indoctrinated into his African roots. His Spanish background did not seem to play an important part in his early development as young boy and he appeared to relate more to his African heritage.

As a young dancer he hungered for knowledge of his historical past. Surrounded by Yoruba culture, he searched for a link to his African roots and found it in the Afro-Cuban dance forms of Cuba. Eduardo’s interest in Yoruba culture began at an early age as he was exposed to it through the way of life of a people, and their rituals. The majority of slaves were from the Yoruba tribe. They brought with them their culture. What remained among the Cubans after emancipation, was the religion and that linked with the Catholic religion, created something distinctly Cuban. The mixing of the two religions is called Santeria. Eduardo was always interested in what he saw taking place at these rituals and it was his love of dance.
that later became the catalyst for the merging of his ancestral heritage into the formation of his technique.

Eduardo in his search for a dance form more related to his Afro-Cuban background did not want to copy from his teachers and carry on with their style of teaching. He wanted to move beyond the confines of being labeled a Graham of ballet dancer which is why he found it necessary to develop a technique more suited for the Cuban modern dance community, and a dance form representative of the Cuban people.

The Rivero Technique has become an integral part of the cultural landscape of Cuba. It has achieved a cohesive mixture of Cuban folklore and the contemporary Graham Technique and Ballet. The Rivero Technique is earthy and its earth-centered movements are distinguishable from that of European dance. The undulating ripples in the Technique allow for isolations of different parts of the body, in much the same way as they do in African dance.

The African sculptures Eduardo studied to help create his technique came from various pieces of art. His interest was very much in the strength of the people, which was captured in the craftsmanship. As African sculpture captures the soul of a people, Eduardo was able to look beyond the wood to see the inner strength of a race brought alive through the carvings especially the eyes, nose, cheeks, neck, back and feet. He paid close attention to the elements of the bended knee as it related to African dance and to the finer details of the width of the feet as portrayed in a parallel second position. He saw the exhibition of the strength of that position with
feet spreaded flat on the ground supporting the weight of the body. He also noticed how the natural curve of the spine was shown hyper-extended way beyond its normal arch.

Eduardo was fortunate to be associated with the development of Cuban dance at a time when there was a revolution in dance taking place. A time when a nation was searching for a cultural and social identity. His knowledge of Afro-Cuban dances and his research into his ancestral roots, led him to the creation of Sulkari, which he used as a vehicle for creating his technique. Although the Graham Technique laid the foundation for the Rivero Technique, the Rivero Technique is distinctly Cuban and stands on its own apart and separate from that of the Graham Technique.

The structure of the Rivero Technique allows it as a suitable dance technique for the training of modern dancers. The strong mixture of the Afro-Cuban dance forms, the Graham Technique and ballet, shows that the technique share a common bond through this fusion with other dance forms, and thus can be used as training for the dance community worldwide.

The Rivero Technique has begun to break down barriers, unearthing itself from the confines of Cuba, to the rest of the Caribbean and South America, to Europe and now the USA. The writer believes the Rivero Technique is very relevant as a form of training and development of the body. It is as suitable as any of the existing techniques taught in North America for the training of dancers. At a beginner’s level, this technique is very comfortable to use when starting a dance
career, and can be applied to any stage of dance. This writer looks forward to the
day when the Rivero Technique is taught extensively in the USA.
APPENDIX 1

The Rivero Technique - Syllabus
THE RIVERO TECHNIQUE

No. 1 (a) Breathing lifting chest inhaling and exhaling on counts of 8's-4's-2's 1's,
Repeating twice in each set.

(b) Breathing lifting chest and taking shoulders back inhaling and exhaling on
Counts of 8's-4's-2's-1's, twice in each set.

(c) Breathing as in 1 (a) with three levels of relevé, using arms in open 1st,
first level, 2nd, second level, and 5th position V shape third level.

No. 2. Beginning with feet in 2nd position parallel:
Arch back pushing hands backwards with a demi-plié inhaling simultaneously.
Contract deeply bringing in hands to wrap the body as you exhale.
As you inhale release contraction with relevé taking hands to 5th position (V shape); finish by lowering heels and bringing hands down as you exhale. This is done on counts of 8's-4's-2's-1, repeating twice in each set.

No. 3 Beginning with feet in 2nd position parallel hands held above head palms facing inwards.
Shift weight from right to left as you push hip simultaneously reaching towards the ceiling stretching torso alternating hands.
On flat feet clasp hands overhead pushing hands backwards simultaneously
with high contraction and pushing head towards chest.

Maintaining the above position arch back with a demi-plié.

Continuing the exercise release hands still in the arched position then contract into a deep plié.

Straighten the legs and return to standing position by rolling upwards.

Exercise is done on counts of 8’s, 4’s, 2’s, and 4 1’s twice in each set.

No 4 Transition into sitting position for high contractions and release on counts of 8’s, 4’s, 2’s and 4 1’s.

In this exercise sit on the floor with knees bent with elbows raised. Repeat exercise twice in each set.

No. 5 Still sitting on floor, legs stretched forward, toes pointed, hands held above head palms forward.

Reaching forward with a straight back alternating hands on stretch getting as close to the legs as possible (maintaining the straight back).

Contract bringing head close to thighs as you pull elbows back and as high as possible with flexed wrist and ankles.

Release forward with a straight back, arms overhead, feet pointed, returning to starting position. This exercise is done on counts of 8’s, 4’s, 2’s, and 4 1’s.

Repeat exercise twice in each set.
No 6. Sitting - In first position turned out, pull feet up, heels touching toes on the floor, arms slightly behind resting on the fingers. Contract raising pelvis off the ground over the heels. Holding position, arch the back to sit high on sitting bones. 
Repeat exercise on counts of 8's, 4's, 2's, and 4 1's in each set.

No. 7 Repeating exercise 6, with right foot in front of left (Yoga position) on counts of 8's, and 4's alternating twice.

No. 8 Sitting as in exercise 7.
Place the front foot on the walk and the back foot pointed.
Contract pelvis pushing it upward off the floor as high as possible keeping both feet on the floor. Arch back to return to sitting position, on counts of 8's and 4's. Repeat twice.

No. 9 Same as in exercise No. 8 with extension of back foot.

No. 10 Starting in same position as No. 6, pushing leg forward on a count of 3, point on 4, flex on 5, increase turnout on 6 still flexing, return feet to starting position on counts 7 and 8; continue exercise into 2nd position using same counts.
No. 11 Same as exercise No. 10 with a change of the back.

No. 12 Sitting with feet extended in front parallel, hands touching floor spiral around to the back, sitting in 4th position use arms and extend back leg to return to original position. Exercise is done alternating both sides on counts of 8’s, 4’s, 2’s, and 4 1’s.

No. 13 (a) Sitting facing front with knees bent in 2nd position, both soles of the feet on the floor, arms extended to sides, (b) Spiral around to the back sitting in 4th position, (c) Back leg remains in same position as dancer reverses spiral bringing the body around to face front with the head looking over the left shoulder as the right arm half circles backward and the right arm half circles forward; front leg is placed in a turned in position with knees flex, sole of the foot is on the floor with knee facing ceiling and both cheeks on the floor, (d) Reversing arms extend front leg with foot pointed and curved body forward to lie on leg, (e) Reversing arms return to position (b), (f) Spiral to the back moving front leg to 4th position as back leg extends, left hand reaches forward and right is placed on the ground at the side of the body, (g) Circle left hand backwards while turning body to face front to return to starting position. Exercise is done on counts of 8’s, 4’s, 2’s, and 4 1’s.

Change the back to sit in 4th position (see ex. 13) diagonally.
Rise to a kneeling position on the right leg bringing left leg to front, with arms in opposition.
Relevé, with arm rising to 5th position (V shape).
Return to kneeling position
Back into 4th position sitting with extended back leg. Stretch arm to return to starting position (see ex. 12b). Exercise is done on counts of 12 and 6, alternating both sides.

No 15. Same as No. 14 with a full turn on the relevé.

NOTE: All exercises are done with breathing as in ex. No. 1.

Progression

No. 16 Tendu leg (parallel) to front lifting chest, arching back, taking arms to 5th position (V shape) simultaneously, breathing in for counts of 3 as you travel forward release tension out of body letting hands drop to side. Repeat exercise from the beginning as you move across the floor alternating legs.

No. 17 On count 1, lunge to right side, body facing front with right leg turned out in demi-plié, left leg straight and turned in, toes pointed, arms in a V shape, body tilt to the right, on counts 2 and 3 travel to opposite direction and repeat
exercise from count 1. Breathing as in ex. No. 16 and alternating sides as you travel forward.

No. 18 Lunge forward, body facing front, back leg stretch and turned out, arms in 5th position V shape. Travel forward as in exercise above.

No. 19 (a) On count 1, releve on right leg, pulling left leg into retiré (parallel) position. Simultaneously contract bringing arms to 1st position chest high, continue traveling forward in demi-plié on counts 2 and 3. On count 1, repeat releve on left leg pulling right leg up into retiré (parallel), while arching back and opening arms to second position. Repeat sequence as in (a).

No. 20 Same as exercise No.19 with a turn on the second relevé.

No. 21 Facing front standing in 1st position, contract with a demi-plié and release into a lunge right foot front, turned out, and in a demi-plié, with arms back and pulled back from elbows and back leg stretch with foot turned out and pointed. Alternate legs with lunges while traveling forward, keeping back leg on floor at all times.
No. 22 Same as in No. 21 with a change of back in opposition to leg.

No. 23 Development of exercise No. 17: on count 1, lunge to right side, body facing front, right leg in demi-plié, left leg straight and turned in with toes pointed, arms reaching up into a V shape, body tilt to the right, on counts 2 and 3 travel to opposite direction, still on left side on count 1 step onto a relevé with left leg turned out, right leg in attitude, with body inclining sideward away from attitude, arms in 2nd position; continue on counts 2 and 3 to right side to repeat exercise.

No. 24 Same as in exercise No. 23 with a turn on the relevé with attitude leg.

No. 25 Begin by jumping bringing one leg to retiré (parallel). Travel across floor by jumping after two counts alternating legs.

**Warm Down**

No. 26 Standing in 1st position turned out, use demi-plié (on the odd counts) to turn in and turn out legs to second position, and to return to 1st position turned out. Exercise is done on counts of eight breathing out on demi-plié and breathing in on straight legs. Variation on this exercise can be done by turning the head from right to left side on the demi-plié.
No. 27 Standing in 1st position turned out arms in bras-bras (at side of body). Lift hands to first position (chest high), open to second position, carry to 5th position, return to 1st position, open to 2nd, and back to bras-bras. Exercise is done with the aid of breathing either using both hands together, or right and left separately, or alternating right and left hand with one hand beginning on the set of counts before the other. Exercise is done on counts of 4’s, 2’s, and 4 1’s.

No.28 Jumps in 1st, 2nd, and 4th positions, alternating legs on each count in 4th position. Exercise is done on counts of 8’s and 4’s. Counts for men are usually slower than the women.

No.29 Jumps in 1st position on counts of 4 (4 sets of 4’s): on the 4th count heels are pulled upwards under the buttocks, knees turned out to the side, for the first three sets. The last set (the 4th set) is done with feet pulled upwards (as on count 4), percussively on count 1 and 2 and 3 and 4.
SOME OF THE FOLLOWING EXERCISES ARE EXTENSIONS OF THE
PREVIOUS ONES, AND CAN BE USED FOR A MORE ADVANCED CLASS
The following exercises are suited for an advanced class.

No. 30 Same as exercise No. 1 (a, b, and c).

No. 31 Same as No. 2.

No. 32 Same as No. 3 up to (d). From deep plié sit on the floor (e) push feet forward to flex position, while hands are reaching to clasp overhead (f) twist upper torso towards the right side and contracting over bring right knee towards the forehead (g) release contraction (increasing the twist in torso) bringing knee back down to floor, (h) chest is turned to face front while the arms open to second position, (I) flexing knees upwards to chest using hands for support push forward onto feet (see beginning of ex. No. 33), uncurling upwards to standing position with arms continuing up to 5th position to begin exercise again. Exercise is done on counts of 8’s, 4’s, 2’s, and 4 1’s, and finishes on the floor.

No. 33 Beginning where ex. No. 32 finishes, flexing knees upwards towards chest using hands for support push forward onto feet demi-plié turned in: (a) push hip towards right side extending left leg, while stretching the torso and reaching with arms and torso in direction of extended leg, while stretching the torso and reaching with arms and torso in direction of extended leg, while straightening supporting leg simultaneously, (b) left leg crosses in front as you
contract to the floor simultaneously pulling arms down elbows bent, palms facing in to sit on floor.  (c) Simultaneously release legs to the side stretched and pointed, as you rest on the right forearm, palm down fingers wide and away from body, torso lifted, head looking over right shoulder, and left arm stretched away from head.  (d) Contract rolling on to back knees bent with heels on floor ankles flexed elbows stretched hands cupped head back (simultaneously).  (e) Pull heels towards buttocks placing feet flat on floor holding ankles push pelvis upwards, release hands around to clasp behind head.  (f) Contract pulling pelvis back to floor releasing arms holding contraction as in (d).  (g) Return to position (c and b) into starting position to continue on other side. Exercise is done on counts of 8’s, 4’s, 2’s, and 4 1’s twice in each set, and finishes on the floor.

No. 34  Same as exercise No. 6.

No. 35 Same as exercise No.7.

No. 36  Same as exercise No. 8.

No. 37 Same as exercise No. 9.

No. 38 Same as exercise No.13.
No. 39 Same as exercise No.14.

No. 40 Same as exercise No.15.

No. 41 Continuation of exercise No.15 up to (d). (e) As you sit contract into 4th position stretching front leg off the floor (turned out). (f) Lower leg as you stretch forward with arms in opposition to leg simultaneously increasing stretch between the legs. (g) Contract bringing feet together toes pointed off floor with a twist of the back with knees and hands in opposition palm facing up. Exercise finishes here. This is done on counts of 16 and 8 alternating each side.

No. 42 Continuing from exercise 41. (a) Extend right leg from knee alternating with left leg (b) change to the other side and repeat. Exercise is done on counts of 8’s, 4’s, 2’s, and 4 1’s, twice.

No. 43 Same as exercise No.5 up to (c). (d) Continue into contraction flexing feet cupping hands (e) release contraction to lie flat on the floor pointing feet, hands at sides of body (f) Hands travel along floor to a V shape over head (g) use hands to push upper half of the body off the floor, simultaneously arching with head back, hands following through to 5th position to start again. Exercise is done on counts of 8’s, 4’s, 2’s, and 4 1’s, twice.
No. 44 On all fours contract deeply pulling head in to look at pelvis. (b) Release contraction from small of the back slowly up spine releasing head last. Exercise is done on counts of 8’s, 4’s, 2’s, and 8 1’s, twice.

No. 45 From exercise No.44 sit back on the heels, ankles stretched and hands released by the side. (a) Lift body slightly off heels pushing hip to one side, return to center then shift to other side. (c) Continue into contraction and releasing of pelvis making ripples travel up spine. (d) Push hip forward as you circle arms over head (opposite direction to hip), and fall to floor resting on forearm with torso lifted. (e) Pull knees in and return to sitting position as you circle arms over head to contract forward lifting body off heels, arms stretching to a V, and return to sit on heels. Alternate sides on counts of 8’s.

No. 46 Continuing from exercise 45. (f) Contract pelvis rising off heels as arms circle forward and up, torso releases into arch as arms complete circle to catch body as it falls forward with arch still in back and feet coming off floor. (g) Push back onto heels opening knees, feet staying together as body weight shifts, torso moves through a slight contraction to lie back over heels, arms stretched into V shape on floor. (h) Knees pull together to help torso arch to rise, start circling arms as in (a) to repeat exercise.
**Progressions.**

No. 47 Combinations of exercises 16-20.

No. 48 Tendu walks in parallel with torso twist in opposition, arms held above head in open 5th position.

No. 49 Same as exercise No. 25, also done with both legs bent.

**Warm Down**

No. 50 Same as exercises 26-29.
VARIATIONS ON EXERCISES
(Center Standing)

No. 51 Same as in exercise 1 (a, b, and c).

No. 52 Same as in exercise No.2.

No. 53 Still standing in 2nd position parallel. (a) Clasp hands behind back palms facing outwards just under buttocks. (b) Take high contraction bringing shoulders forward. (c) Release into a demi-plié as the back arches, pulling arms away from body as high as possible. Exercise is done on counts of 8’s, 4’s, 2’s, and 4 1’s, repeating twice.

No.54 Same as No. 3.

No.55 a Keeping hips firmly forward push rib cage over to the side of body letting arm travel upward shoulder high reaching over as far as the body will allow head inclining over extended arm. Return to upright position on same counts and repeat on other side. Exercise is done on counts of 8’s, 4’s, 2’s, and 8 1’s, repeating twice.

No. 55 b Continuation of No. 55 a. On pushing rib cage over to one side of the body, plié at the same time with outside leg stretching away from body in opposition to where the arm is reaching; before alternating each side, the body must
return to a demi-plié (on both legs) with a contraction and hands held in 1st position.

No. 55c Continuation from 55 b. (a) Step on leg that is extended to straighten the body facing the diagonal with one leg crossed at the back with the upper part of the body in a spiral with head looking over shoulder facing the corner. (b) Plié slowly on the front leg while reaching away from the body with the back leg straight toes on the floor, while both hands are reaching upwards to a 5th position, elbows straight, palms facing forward, stretching the body in the opposite direction. (c) Contract slowly pulling arm fisted into the body, bending the back leg, coming slightly out of the plié on the front leg. (d) Release contraction sharply straightening back leg, with both hands horizontal front and back of palms facing downwards. (e) Contract in sharply pulling arm back into the body at the same time bending back leg. (f) Brush leg at the back quickly upwards bringing body to face front with hands in 2nd position palms still facing downwards to close in 2nd position parallel, hands returning to side of body.

P.S. Exercise 55c is only done after A and B have been linked together as one exercise. A and b are done alternating both sides on counts of 8's, 4's, 2's, and 1's. Parts A and B of exercise 55c are only done on counts of 8's. Part C is alternated depending on which side part A begins.

No.56 Exercise begins in 1st position turned out, keeping hands at sides. (a) Push
the body off center moving hips from side to side. (b) Continue same movement in a demi-plié. (c) Staying in demi-plié extend one leg to one side passing through 1st position to extend on the other side. Return to upright position to repeat exercise done on counts of 8’s.

No. 57 Still in 1st position, feet turned out hands in 2nd position palms facing forwards.

Twist upper torso to face left diagonal resisting in the hip, right hand bends at elbow bringing the palm in to face chest, left hand stays stretched while head is also facing the diagonal; feet closes sharply on last count to 1st position parallel. (b) Upper torso contracts as feet demi-plié, while palms are turning to face upwards. (c) Staying in demi-plié release contraction sharply pushing hips over to the right, while left leg extends in opposition to hips, feet are still parallel, simultaneously head straightens to bring face forward, and right hand extends to side palm facing up, as left hand goes above head curved. (d) Repeat C on opposite side.

(e) As left leg returns to 1st position parallel, left hand joins the right hand in 2nd position palms facing upwards. (f) Demi-plié bringing hands down to the side of the body in a slight contraction, body straightens as feet turn sharply out still in 1st position and hands return to 2nd position palms facing forward (as in the beginning), to start exercise all over again. Exercise is done alternating sides on counts of 8’s, 4’s, 2’s, and 4 1’s.
No. 58 1st position turned out palms facing upwards. (a) High contraction with hands turning slowly bringing the elbows to face the ceiling. (b) demi-plié releasing contraction into a flat back (tabletop), while hands go to 5th position V shape palms facing the floor. (c) Contract bringing the face to face the pelvis, as arms slowly turn returning elbows to top of hand with palms facing upwards ending in 2nd position. (d) Release contraction back into flat back tabletop, while hands return to 5th position V shape, with palms facing the floor as body straightens upright staying in demi-plié. (e) Right elbow is pulled down to touch the right hip with palms facing upwards as the body follows from the head curving over to the right stretching the left side with left hand straight in the air palm facing outwards. The upper torso remains curved as the legs are straightened, increasing stretch in upper torso. (f) Contract upper torso to bring body around and down to face thighs and feet. (g) Release into a straight back hands into 5th position palms facing forward. (h) Straighten body to face front arms returning to 2nd position palms face upward to begin exercise again. Exercise is done alternating sides on counts of 8’s, 4’s, 2’s, and 4 1’s.

No.59 Standing in 1st position feet parallel hands relax at sides. Tendu right leg slowly with a contraction and release contraction when leg returns to 1st position (2 tendu’s slowly on counts 1-4); increase speed on tendu and contraction and release on counts of 5 and 6; on counts of 7 and 8
contractions/releases turn to ripples as left leg demi-plié while the right leg comes to passé with a flex foot. Return right leg to 1st position as left leg continues the exercises.

No. 60 Standing facing right side of the room feet wide apart turned in, front leg (right leg) bent (demi-plié), back leg also bent, heel off the floor, hands relaxed at sides.

Exercise done on counts of 8’s, 4’s, 2’s, and 8 ½’s. (a) Deep contraction on Counts of 8, (b) release contraction on counts of 8, repeat contractions/releases on counts of 4 and 2. (c) 8 single counts of contracting and releasing, from counts 1–4 contractions and releases are continuous traveling up the spine; on counts of 5 and 6 increase speed on contractions and releases into ripples; on counts of 7 and 8 increase speed on ripples deepening plié in both legs; turn immediately and begin exercise on the other side.

No. 61 Beginning with feet in 1st position turned out and arms held at side. (a) Tendu leg to 2nd position, with arm passing through 1st position to 2nd, (b) place extended leg in 4th position at back with arm in opposition to leg, (c) relevé taking back leg to retiré turned out, joining outstretched arm in 1st position (chest high), (d) lower leg to 1st position turned out with arms to start exercise alternating on other side. Exercise done with ½ turn, full turn, 11/2
turns, 2 turns, 21/2 turns, 3 turns etc., on counts of 2’s and 1’s.

Progression

No. 62  Same as Nos. 16-20.

No. 63  Exercise 20 with a double turn.

No. 64  Exercise No. 24 with a double turn.

No. 65  Same as exercise No. 25.

Warm Down

No. 66  Exercise Nos. 26-29.
Breathing occurs in two phases:

(a) Inhalation (inspiration)

(b) Exhalation (expiration)

Breathing is vital to life. The saying "where there is breath there is life" connotes a truth about our existence that is both everyday and profound. It is the first act performed by the baby when entering the world: Inspiration: - then the loud cry of expiration - life has begun. And through the remainder of life this cycle continues; inspiration/expiration, inspiration/expiration unconsciously and instinctively we maintain life for ourselves.

The breathing cycle allows oxygen to enter our blood stream and harmful Carbon Dioxide (CO₂) to be eliminated. Oxygen is essential for life. Without it no part of our body can function for long. The heart, blood vessels and red blood cells exist primarily to transport CO₂ to all parts of our body.

On inspiration air enters the lungs and CO₂ is carried out of the air and into the red blood cells. Simultaneously CO₂ moves from the blood into the air. With expiration the residue of air with its extra CO₂ is pushed out of the body. The next inspiration begins the whole cycle once more.

At rest about 40% of the volume of blood pumped each minute by the heart goes to the muscles of the body. This can be increased during exercise to over 60% because to work (contract) the muscles must have oxygen. The waste product of
muscular contraction is CO₂ and this is taken away in the blood and eliminated from the body by the lungs. The muscles cannot store CO₂ and so there must be a continuous supply at the start and through muscular action. It is only by breathing that this essential ingredient can be obtained. So we notice the deep inhalation of the worker as he raises his pickaxe before bringing it down into the stony ground; we see the forced exhalation as he pushes the boat out to sea. Inhalation at the start of the movement to provide the energy requirement, exhalation during the energy expenditure. Natural yes, but vital to efficient movement performance.

So also must the regulation of breathing to correspond with required and expended energy become a natural rhythm for the dancer, who demands from his muscles not only strength, but also stamina. His movements are both at a high pitch of energy expenditure and at a continuous sustaining of energy level.

Yet we see the dancer breathing haphazardly, uncontrollably, incorrectly. Breathing control and the appropriate timing of the phases of breathing are as a part of the dancers technical training as are movement co-ordination and muscle stretch.

Prepared by Eduardo Rivero
APPENDIX 3

THE IMPORTANT ANATOMICAL POINTS

There are primary and secondary anatomical points of importance in the dancer's body. The primary points are so called because these are the first body points about whose correct alignment and movements the dancer must be aware. The secondary points are also important, but serve to continue the contribution towards the total look of the dancer.

Primary

1. The Metatarsal Bones.

These are the bones of the foot. They serve in standing. They form the base of the quadrilateral for standing either in the "ready" first position, or in the relevé. They must at all times be firmly planted on the ground. They are the bases for stability.

2. The Pelvic Girdle.

This is the bony ring placed between the trunk and the legs. The girdle consists of two pelvic bones on either side each shaped like a semi-circle. They meet in front at the pubic symphysis (pubic crest). The bones do not touch in the back, but are welded to the bony sacrum in an immoveable joint. The whole girdle moves on the spine at the top of the sacrum and the last lumbar vertebra (L5). It is the Gluteal muscles at the back and the abdominal muscles at the side and front that moves or fixes the pelvic girdle on the spine or legs.
3. The Shoulder Girdle.

This is a ring of bones placed between the neck and the arms. This girdle, unlike the pelvis, consists of moveable bones: moveable both in relation to each other and also in relation to the spine. The shoulder girdle consists of the Scapula and Clavicle on either side, with the clavicles meeting the sternum (breastbone) in the front at a partially moveable joint. At the back the scapula touches neither the spine nor ribs, but are linked to these by muscles. The muscles that fix and move the shoulder girdle are much more complex than at the pelvic girdle and so movement possibilities here are much greater.


It is this that the skull rests, balanced on two saucer shaped depressions on the side of the atlas. Nodding movements of the skull take place at these points, so to be perfectly balanced the head must be tilted neither too far forward nor too far backward.

5. The Promontory of the Forehead.

This is the point between the eyebrows. This point must be directed straight forward. It is this point of the head that is directly connected with the focus of the dancer, and thus with his concentration and his energy.

Secondary

1. The Knee Joints.

Anatomically these are the most complicated joints in the human body, yet they are often the most ignored by the dancer. These joints are important in
considerations of stability, flexibility and fluidity of movement. Without proper attention to their use the line of the legs becomes either restless or weak.

2. The Ischial Tuberosity (The Sitting Bone).

These are important when sitting on the floor. They are the lowermost protrusion of the pelvis and can easily be felt thru the gluteal muscles. When sitting they become as the metatarsals of the foot - i.e. the stability of the dancer. At no point should the dancer roll off these.

3. The Thoracic Cage (The Rib Cage).

The ribs start from the spine and sweep to join the sternum (breastbone) in immovable joints. Seven ribs run individually from spine to sternum, whereas three join together at either side going upward to join the bottom of the sternum as a single joint. They form as they join a close arch by the end of the sternum - the solar plexus.


These are also part of the dancer's anatomical awareness. Their individual mobility and an awareness of how they move in space and in time must be learnt and controlled.

Each of these points has forces, which hold and move them in dynamic relation to each other. It is the crosscurrent of these tensions running through the dancer's body that give expression to the energy value inherent in any movement. And it is by the use and marshalling of these points that the dancer gains his presence.

Prepared by Eduardo Rivero
APPENDIX 4

NOTES AND CRITIQUE ON THE CUBAN NATIONAL MODERN DANCE COMPANY: PROGRAM - CARIFESTA 1976, JAMAICA

The National Modern Dance Company of Cuba was founded in 1959 in the year of the triumph of the Cuban Revolution. In all these years of constant creativity, and development of the highest quality, it has created 77 works that reflect the constant search for expression, based on its own cultural roots.

The company made up of more than seventy members, received public acclaim in several countries, including America, Europe, and Africa, and has participated in the most important dance festivals in the world.

With the Cuban Institute of Art, and the cinematographic industry, the company has put on film, Okantomi, Sulkari, Cubana Panarama of Music and Dance, and Yoruba Suite (known as story of ballet), works which reflect the constant search for a Cuban dance expression.

The National Dance Company of Cuba distinguishes itself for its expressiveness, imaginative choreography, and lyrical flexibility. It brings together a variety of individual talents, which in their union reflect the new Cuban reality and express as well, the best traditions with the objective of becoming an instrument for the cultural decolonization and contributing to the rediscovery of its own identity.
Critique

The search for the past, the conquest of the present and tied to these two aspects, which intermingle, the affirmation of the right to live and to live fully, is the dominant feature, program of real colors of Cuba, far from inventive exoticism and false illumination.

Newspaper - L’Humanite, France.

The National Dance Company of Cuba, although it has features of others countries, is essentially Cuban. In its search for a form of expression, it has found a way.

Maurice Bejart, Belgium.

The movements of the dancers - rhythmic, sensual - as if they were not controlled, but born out of the influence of the music, their tranquil faces full of concentration, and free of everything which occurs outside of the rhythm and its expressions.

Kicinski, Poland.

One of the most beautiful performances that I have ever seen in all my life.

Antonio Gades, Spain

National Dance Company of Cuba is the most excellent show of
CARIFESTA.

The Star, Jamaica

One of the best companies in the world.

Yuriko, Havana.

To integrate the contemporary techniques of dance, with its own Afro-Hispanic roots, in order to create a new language of movement, capable of expressing the vitality and strength of the revolutionary Cuba of today, is one of the most important tasks of this company, and the surprising physical effort and joy of the young dancers and exciting rhythm of the music, produced an exceedingly moving spectacle, which have succeeded in exciting the public on every occasion.
APPENDIX 5

Ramiro Guerra

Ramiro Guerra is referred to as the father of modern dance in Cuba. He came from a classical background in dance and was a dancer with the ballet company Los Ballet Russe de Monte Carlo del Conde Basil. Nina Burchine was the star dancer and teacher of Guerra. He toured with this company internationally as a young man sometime during the 1940’s. His fascination with dance moved him to seek new insights into dance.

It is conceivable that from his travels he saw a whole new world of dance and he wanted to be a part of it. Guerra's opportunity to expand his knowledge came when he was on tour to the US with the Los Ballet Russe del Monte Carlo. It was here he stayed and began studying with some of the pioneers of American Modern dance such as Doris Humphrey and Martha Graham. His return to Cuba in 1958 - 1959 was integral to the formation of the Cuban National Modern Dance Company.

Anna Sokolow (1910-2000)

New York’s Lower East Side was the birthplace of Anna Sokolow in 1910. It was here she started dancing with Martha Graham and Louis Horst in 1920’s. She went on to become a member of the Graham Company and eventually left to form her own dance company. Throughout the 1930’s and 1940’s, she performed and choreographed solo concerts and ensemble works. Her philosophy as a choreographer led her to create works of dramatic contemporary imagery, showing
both the lyric and stark aspects of human experience.

**José Limón (1908-1972)**

José Limón was born in Culiacan, Mexico. In 1927 he enrolled at UCLA as an art major and moved to New York in 1928 to continue his studies. It was here he saw a performance by the German expressionists Harald Kreutzberz and Yvonne Georgi, which inspired him to become a dancer. Encouraged, Limón enrolled at the dance school of Doris Humphrey and Charles Weidman to begin his training and became a member of their company in 1930. He went on to perform in many of their works during the 1930's and 1940's.

In 1946 Limón formed his own company with Doris Humphrey as Artistic Director and went on to distinguish himself as one of America's outstanding choreographer and dancer. His most notable works include “The Moor’s Pavane” and “The Traitor.”

**DENISHAWN**

**Ruth St. Denis (1877-1968)**

Ruth St. Denis, American dancer and choreographer was born in 1877. She gained fame for her productions of the religious dances of India. She invented little, but brought to the west, poetic and moving examples of a very old art. She reminded people that once, man danced for religious purposes, and that in large sections of the world many still do. These were the first more or less authentic eastern dances the west had seen.

She danced to western pieces, romantically composed under oriental
influence, and performed on western instruments. She was a sensational success and of course, she had many imitators and followers. She also taught with her husband Ted Shawn, and founded a school in Los Angeles, Denishawn, where dancing was practiced in conjunction with related arts and philosophies. According to Baird Hastings in his book to the Denishawn Era, "... this was the first serious school of dance (in the United States) with a curriculum and a standard of achievement."

St. Denis continued to dance until 1966, when a heart condition forced her to restrict her activities. She died in July 1988, less than a month after giving a television interview in Los Angeles.

**Ted Shawn (1891-1972)**

Ted Shawn was born in Kansas City on October 21, 1891. As a young man he attended the University of Colorado to study for the Christian ministry. It was here he fell ill three years later with diphtheria, which gave him the determination to become a dancer after his recovery. In 1912 Shawn formed his own school of dance and a small company, which toured the US. It was in New York he would eventually meet Ruth St. Denis who became his dancing partner and subsequently his wife in 1914. Together they founded the Denishawn schools and the Denishawn dancers.

St. Denis and Shawn attracted students who went on to become great pupils of their school. Martha Graham and Doris Humphrey were two of their well-known students. Boys and girls of education and serious purpose began to study. These were the first American men in this century to interest themselves in any dancing besides tap and ballroom. These were the first girls from 'good families' to study...
professionally.

Denishawn supported itself as a performing company by its school, which set the pattern for all native companies thereafter. It was recognized that a dance theater could not pay for maintenance and production without funding.

**Doris Humphrey (1895-1959)**

Doris Humphrey, who was another great pupil of Ruth St. Denis and Ted Shawn, became one of America’s greatest choreographers. Her impact on American dancing has been felt more through composition and teachings, than through technical developments. Her dance style continued the false Greek expressions of Denishawn; employing floating gestures based on breath control and light, fleet foot movements.

She used levels very much, and danced to music of all kinds, classic, modern, and dramatic and expressive sounds like humming, shouting, and buzzing. She taught the whole of her adult life in influencing and guiding two generations of professional students. For twenty years, she maintained a school and performing company in New York. Her output from 1920 until her death in 1958 was productive, and she was courageous in the use of fresh themes, new untried music, and inventive stage effects. She wrote one of the four great treatises on the subject of dance composition, “The Art of Making Dances,” which was published after her death in 1959.
APPENDIX 6

African Sculpture
Plate 19. African Sculpture-figure sitting with legs crossed

http://wwwzyama.com/kongo/index.htm
Plate 20. African Sculpture – seated figure with hands resting on the knees

http://www.zyama.com/baule/index.htm
Plate 21. African sculpture – kneeling denotes devotion and reverence

http://www.zyama.com/dogon/index.htm
Plate 22. Flat-footed contact with the ground with parallel feet

http://www.zyama.com/dogon/index.htm
Plate 23. African Sculpture – Fullness of cheeks is exaggerated

http://www.zyama.com/suku/index.htm
Plate 24. African sculpture – Lumbar spine stretched way beyond its normal arch

http://www.zyama.com/senufo/index.htm
Plate 25. African sculpture – Parallel position of the feet

http://www.zyama.com/tabwa/index.htm
Plate 26. African sculpture used as the inspiration for *Sulkari*

http://www.zyama.com/luba/index.htm
APPENDIX 7

Video Documentation

Video documentation of excerpts of the Rivero Technique can be found at the Department of Dance, SUNY College at Brockport.
BIOGRAPHY OF (GENE CARSON) GENE CUMBERBATCH-LYNCH

Born in St. Michael, Barbados, Gene's formal study of dance seriously began in 1974 with the Barbados Dance Theatre Company where he distinguished himself in all aspects of this art. Gene became the first male Artistic Director and Principal Choreographer of the Barbados Dance Theatre Company in 1988-1993 an association, which had spanned some 21 years.

As a graduate of the Edna Manley College of the Visual and Performing Arts, he holds a Diploma-Dance in Education. He is also a graduate of the State University of New York, College at Brockport where he completed both his Bachelor and Master of Fine Arts degrees in dance. He has performed and toured with the National Dance Theatre Company of Jamaica as a principal dancer and choreographer.

Internationally Gene has toured Britain, North and South America, and various Caribbean islands with the National Dance Theatre Company of Jamaica and the Barbados Dance Theatre Company. He has conducted workshops around the Caribbean region and South America. His choreographies have been mounted on various dance companies such as the prestigious National Dance Theatre Company of Jamaica, L'Acadco and Movements Dance Companies of Jamaica.

In addition to teaching Caribbean folk and specializing in the Rivero Modern Technique, Gene has studied a wider range of dance forms including, Horton, Graham, Jazz, Ballet (RAD), Dunham, and Limon techniques. As a Caribbean trained dancer and choreographer his experiences have been largely shaped and fashioned by persons and dance institutions within this region, chief of which have been the Barbados Dance Theatre Company and the National Dance Theatre Company of Jamaica. He credits his post-graduate studies in the United States as a means to move beyond these cultural and geographic parameters, and be expose to divers dance forms which exists within the United States and which reflects the cultural and ethnic plurality of that country’s inhabitants.

His choreography is unmistakably vibrant, exciting and innovative. His is a versatility, which allows him to create as easily for the concert stage as for the cabaret audience. He has been gifted with the ability to draw the best from his students. As a result, his workshops are considered unique experiences, ever imparting new insights to dance. He says that his sources of inspiration are as varied as his environment and he especially likes the Caribbean influence on his artistic product. He credits participation in the 1987 American Dance Festival as an International Choreographer representing the Caribbean, one of the highlights of his career.

In September 2000 Gene was re-appointed Artistic Director of the Barbados Dance Theatre Company and currently teaches at the Barbados Community College where he is responsible for setting up the program for an Associate Degree in Dance.
BIBLIOGRAPHY


Mason, John. Four New World Yoruba Rituals. New York: Published by


The Eduardo Rivero Technique, VHS, 28 min., (Barbados: Ronnie Carrington Video Productions with the participation of The Barbados Dance Theatre Company, 1991.)

