

# Bi Bihotz


## Choreographic Proposal

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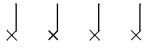
Choreography is not compulsory. This is a proposal of which you can totally or partially get rid; you can also develop or think about another choreography more suitable to the group. It has been designed to develop the music piece rhythmically and work the feeling of the choir.

- The rhythm of the twelve first measures is marked with smoothness by putting the hand on the breast.

- Measure 13. Mark the accents by alternating the feet 

- Measure 17. The first voice remains equal; the second one marks the accents with soft claps to differentiate the 2nd beat.

- Measure 21 al 41: Walk along the stage according to the pace of the rhythm  (each time "dantza" is said

snap the fingers  only for the voices that are pronouncing it) until you form a semicircle that can be composed of several rows, if the choir is numerours) around the youngest person of the choir. The semicircle represents the motherly uterus and the surrounded person the foetus. This may be in a lowered position, placed in a foetal way.

- M. 43. Choir remains static


- M. 44. The surrounded person stands up and alone declaims the text.

- M. 47. This declaimer joins the group and all the team swings from right to left following the rhythm of a minim.

- M. 52. The swing goes on making a continuous and slow gesture as if it were embracing.

- M. 60-61. Raise the arms above the head in the first crotchet and slowly lower them during two measures with a flapping movement of the wrists along the body from top to bottom with the hands without managing to touch it.

- M. 62. Choir remains static .

- M. 64. Bringing two hands towards your heart at the rhythm of 

- M. 65-66. Two arms raised up and towards the right hand side in the first minim; in the second one the same but to the left. Open arms will be offered to the audience in the semibreve

- M. 67. Little by little the group will continue occupying the stage.

- M. 71. The body, completely free, allowing any spontaneous dance, leaving neck and knees free.

- M. 84. The 3rd time, when the piano remains silent, the group stands sideways looking at the audience singing the last sentence whilst all the singers lower their bodies reaching a foetal position.

- Last measure.- Turn your head towards the audience smiling at them. .