



Kizomba

Brief History

Kizomba music was born in Angola in the beginning of the 1980's following the influences of traditional Angolan Semba & authentic Zouk. It has emerged as a more modern music genre with a sensual touch mixed with African rhythm. Kizomba music is characterized by a slower and usually very romantic rhythm. Portuguese is the principal language spoken in Angola and therefore most Kizomba songs are sung in Portuguese.

Kizomba the dance is simply Semba danced to the rhythm of Kizomba music. The dance is known to be slow and flowing with movements that require a lot of flexibility in the knees for the frequent up and down motion of the dance, the lower body & hip movements. The upper body moves independently of the hips incorporating rib cage & middle body isolations to create a sensual 'figure 8' movement that is constantly flowing.

Kizomba has been present in the UK for about 20 years with Afro-Portuguese parties organised as early as 1991 in various venues around London, but only started crossing over to the public in 2006 when it was showcased in club Scala Latina. The word Kizomba means celebration or party!

Characteristics and Technique

Tempo:	80-120 beats per minute
Rhythm:	1,2&, 3,4&
Time signature:	4/4

Kizomba has a simple 4/4 rhythm. The footwork is based on Afro, which means it is danced with slightly bent knees and loose hips throughout. The posture is unlike a ballroom frame, the dancer should lean slightly forward taking more weight onto the balls of the feet to create a light stepping action.

One of Kizomba's main characteristics, is its moderate tempo. The dance does not require the speed or energetic footwork associated with Salsa or Samba, but what it may lack in speed, Kizomba makes up for in styling and sensuality!

The hip action is emphasised, with the hips constantly moving in a 'figure 8' pattern. The hip action is achieved by taking pressure onto the ball of the stepping foot with the knee flexed, moving the hip horizontally and diagonally forwards to complete one half of the '8'. You then replace the weight back onto the supporting leg, moving the hip horizontally and diagonally backwards to complete the other half of the '8'.

Keep the shoulder line level and do not pitch or sway the entire body.

Due to its moderate pace, Kizomba should be used as a warm-up or cool down routine for the purposes of teaching a successful SOSA Dance Fitness class.

Begin with a proud elegant posture, with your shoulders back & chest lifted to an upright position. Lean slightly forward taking more weight onto the balls of the feet, your knees should be soft and arms should be held naturally by your side. Keep the shoulder line level and do not pitch or sway the entire body.

Time Step

Foot Position	Footwork	Body Movement/ Amount of Turn	Rhythm	Beat value
Slow transfer of weight to RF Slow transfer of weight to LF	Ball flat Ball flat	Slightly delayed hip action throughout	Slow Slow	1,2 3,4
Notes Body wave action is incorporated with a sharp hip flick on 2				

Basic Two Step

Foot Position	Footwork	Body Movement/ Amount of Turn	Rhythm	Beat value
RF side Tap LF to RF transfer part weight Replace full weight to RF LF side Tap RF to LF transfer part weight Replace full weight to LF	Ball flat Ball Flat Ball flat Ball Ball flat	Kizomba 'figure 8' hip action and body action is used throughout	Slow Quick (1/2 beat) Quick (1/2 beat) Slow Quick (1/2 beat) Quick (1/2 beat)	1 2 & 3 4 &
Notes This can also be danced in a forward and backward direction				

Basic Four Step

Foot Position	Footwork	Body Movement/ Amount of Turn	Rhythm	Beat value
RF side LF close to RF RF side Tap LF to RF transfer part weight Replace full weight to RF LF side RF close to LF LF side Tap RF to LF transfer part weight Replace full weight to LF	Ball flat Ball flat Ball flat Ball Flat Ball flat Ball flat Ball flat Ball Flat	Kizomba 'figure 8' hip action and body action is used throughout	Slow Slow Slow Quick (1/2 beat) Quick (1/2 beat) Slow Slow Slow Quick (1/2 beat) Quick (1/2 beat)	1 2 3 4 & 5 6 7 8 &
Notes To advance, add an anti-clockwise backwards hip rotation when travelling to the right, and a clockwise backwards hip rotation when travelling to the left				

Forward & Backward Walks

Foot Position	Footwork	Body Movement/ Amount of Turn	Rhythm	Beat value
RF back	Ball flat	Kizomba 'figure 8' hip action and body action is used throughout	Slow	1
LF back	Ball flat		Slow	2
RF back	Ball flat		Slow	3
Tap LF to RF transfer part weight	Ball		Quick (1/2 beat)	4
Replace full weight to RF	Flat		Quick (1/2 beat)	&
LF forward	Ball flat		Slow	5
RF forward	Ball flat		Slow	6
LF forward	Ball flat		Slow	7
Tap RF to LF transfer part weight	Ball		Quick (1/2 beat)	8
Replace full weight to LF	Flat		Quick (1/2 beat)	&

Side Lunge

Foot Position	Footwork	Body Movement/ Amount of Turn	Rhythm	Beat value
Preceded by 2 Backward Walks	Ball flat IET Flat	Kizomba 'figure 8' hip action and body action is used throughout	Slow	3
RF back, knee flexed taking full weight			Quick (1/2 beat)	4
Point LF to side, lateral stretch to L			Quick (1/2 beat)	&
Replace full weight to RF				
Preceded by 2 Forward Walks	Ball flat IET Flat		Slow	7
LF forward, knee flexed taking full weight			Quick (1/2 beat)	8
Point RF to side, lateral stretch to R		Quick (1/2 beat)	&	
Replace full weight to LF				

Open Turn

Foot Position	Footwork	Body Movement/ Amount of Turn	Rhythm	Beat value
Open Turn to R (can also be danced to L)	Ball flat	1 full turn to R is made over steps 1-3	Slow	1
RF side, commence to turn R	Ball flat		Slow	2
LF side, continue to turn R	Ball flat		Slow	3
RF side, continue to turn R	Ball		Quick (1/2 beat)	4
Tap LF to RF transfer part weight	Flat		Quick (1/2 beat)	&
Replace full weight to RF				

Forward Swivel

Foot Position	Footwork	Body Movement/ Amount of Turn	Rhythm	Beat value
RF forward cross in front of LF LF forward cross in front of RF RF forward cross in front of LF LF forward cross in front of RF	Ball Ball Ball Ball flat	Swivel action is used throughout, knees should be lifted to hip level	Slow Slow Slow Slow	1 2 3 4

Forward Swivels with Cross Chasse

Foot Position	Footwork	Body Movement/ Amount of Turn	Rhythm	Beat value
RF forward cross in front of LF LF forward cross in front of RF RF forward cross in front of LF LF small step to side behind RF RF forward cross in front of RF	Ball Ball Ball Ball Ball flat	Swivel action is used throughout, knees should be lifted to hip level	Slow Slow Quick Quick Slow	1 2 3 & 4

Rock Steps with Syncopated Double Chasse

Foot Position	Footwork	Body Movement/ Amount of Turn	Rhythm	Beat value
RF forward Replace weight to LF RF back Replace weight to LF RF small step to side LF almost closed to RF RF small step to side LF almost closed to RF RF small step to side LF almost closed to RF RF small step to side	Ball flat Ball flat Ball flat Ball flat Ball flat Ball flat Ball flat Ball flat Ball flat Ball flat Ball flat	Slightly delayed hip action throughout syncopated section	Slow Slow Slow Slow Quick Quick Quick Quick Quick Quick	1 2 3 4 5 & 6 & 7 & 8