

# BAZAMAT

## AI-ANDALUS PROJECT

MADRID  
**MAY**2  
2026 & 3

**NESMA**  
Academy

Dear friend,

*It is with great joy that I present the third edition of the Al-Andalus Choreographic Project—an artistic and educational journey that continues to grow thanks to the dedication of its participating dancers and the wonderful response from audiences in previous editions.*

*Following the success of the first two editions, I am pleased to announce this new chapter of the project, dedicated to the work Bazamat (“footprints” in Arabic).*

*The title refers to the traces left by Al-Andalus, which still resonate in Spanish culture and throughout many Arab countries. It also speaks to the personal footprints that each of us leaves behind when we embark on, create, and build something meaningful together.*

*Bazamat premiered in France in December 2022. Later, in 2024, it was chosen as the central work for the first edition of the Al-Andalus Choreographic Project, culminating in a moving restaging in Madrid and marking the beginning of this new phase of collective creation.*

*This third edition revives the piece with fresh energy and a new generation of dancers ready to embark on this artistic journey.*

*The project will culminate in two performances on May 2 and 3, 2026, at the Teatro Paco Rabal in Madrid, accompanied by live music and a professional artistic team.*

*It is intended for advanced and professional-level dancers who wish to immerse themselves in a demanding yet deeply enriching creative process—one that combines training, cultural memory, and collective stage creation.*

*If you dream of being part of a project with soul, with history, and with vision, I warmly invite you to join the Al-Andalus Project in this new adventure.*

*With affection and gratitude,  
Nesma*



# *Introduction*

## **Andalusi Dance and Muwashahat**

The moaxaja, internationally known by its Arabic transcription muwashah, is a poetic form that emerged in Al-Andalus in the 10th century. Originally conceived to be sung, it gradually spread throughout the Arab world, adapting and evolving in unique ways across different regions.

In countries such as Morocco, music and songs based on this structure have been passed down orally, preserved to this day, and are considered a valuable cultural heritage that represents the legacy of Al-Andalus. However, in many other places, these forms were lost over time, giving rise to more modern interpretations.

From a musical standpoint, the term muwashahat refers to a vocal form within the classical Arab tradition of the Eastern Mediterranean, especially in Syria, Egypt, and Lebanon. It was in 1979 that the renowned Egyptian choreographer Mahmoud Reda first presented a performance with choreographies based on Egyptian moaxajas, giving muwashahat dance a distinct place in the scenic repertoire of oriental dance.

It is important to highlight that the muwashahat dance style is not bound by strict rules or fixed forms. Over the years, Nesma has developed her own choreographic language within this style, drawing from both living traditions and historical sources—notably music and poetry, but also habits, customs, clothing, painting, and architecture.

It is worth noting that although the term “Andalusi” is sometimes used to describe this style, the intention is not to recreate an original repertoire, but rather to draw inspiration from that cultural legacy to build a contemporary artistic language.

Since the founding of her company in 1998, Nesma has dedicated a core part of her artistic and research work to developing a dance style inspired by the Andalusi heritage. This original language fuses elements from various folk traditions, oriental dance, Spanish dance, Mediterranean dances, and a wide range of creative influences.

Along this exciting path of artistic exploration, Nesma has created acclaimed productions such as *From the Nile to the Guadalquivir* (2003), *Dreams of Al-Andalus* (2008), *Muwashahat* (2017), *Bazamat* (2022), as well as numerous choreographies she has shared through her teaching since 1998.



## Synopsis of Bazamat, the Performance

**“Would the legacy of Al-Andalus live on in me?”**

Through her performances, Nesma reclaims the influence and far-reaching impact of the Arab-Andalusian civilization on our history and customs—like a forgotten link in our Iberian, Mediterranean, and European culture.

In Bazamat, Nesma explores the forgotten traces of a distant past that she nonetheless perceives as a fundamental part of her own essence. She feels, in both body and soul, that she was born to dance this music, to play with these rhythms, to sing these poems.

The elegance and refinement of the dance echo the music and the pure poetic beauty of Arab-Andalusian art—often intimate and dreamlike. Even when celebrating joy and brimming with energy, the movement never loses that gentleness which is the hallmark of her choreographic language. And curiously, this is far from flamenco—that beloved cousin with such distinct traits—with which she still enjoys playfully interacting.

**Footprints.** A footprint evokes the presence of a living being in motion. Only something that moves leaves a mark, traces a path, leaves behind signs of that journey. In doing so, it travels emotionally through time, unfolding an experience: a past, an eternal present, and an uncertain future. A footprint speaks of an emotional path carved by a living being crossing distances. It is a vestige of the past brought into the present—past turned into matter, projected into the future.

Past, present, and future merge in a performance rich in imagery and emotion that persistently returns to this idea: the step of a living being who travels, a living being who dances.



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# 1. The Project

## 1.1 What is the Al-Andalus Project – Bazamat 2026?

Created and directed by Nesma, the Al-Andalus Choreographic Project is an international artistic and educational initiative that combines high-level training with stage production. Through a theatrical and collaborative approach, the project offers a deep immersion into the world of oriental dance from a contemporary perspective, inspired by the cultural legacy of Al-Andalus.

The project integrates technical classes, choreographic work, and theoretical sessions that provide context and depth to the learning process. In addition, it offers participants the opportunity to work with live music as part of the stage development.

The 2026 edition of the project is titled Bazamat, an Arabic term meaning “footprints.” This choreographic creation explores the Andalusí cultural memory through the stage language developed by Nesma over her renowned career in neo-Andalusí dance.

## 1.2 Project Objectives

### *Comprehensive training*

To offer a complete educational experience in oriental dance that combines technical and choreographic work with theoretical knowledge on music, cultural context, and key concepts essential for a conscious and well-grounded performance.

### *Creative development*

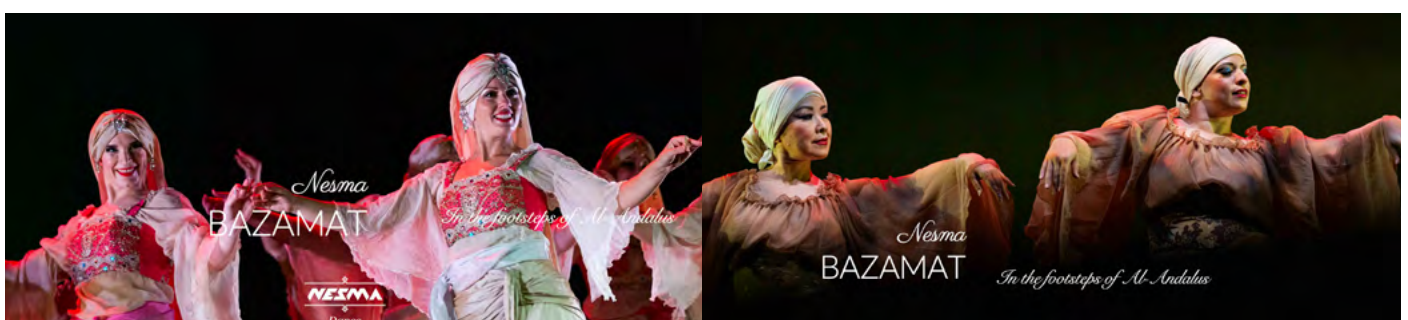
To actively involve participants in the preparation and performance of a stage production, helping them understand how an artistic project is organized and inspiring them to develop their own creative work in the future.

### *Formative stage experience*

To provide the opportunity to participate in a high-quality performance, with live music and professional costuming, allowing dancers to experience an environment close to that of professional performing arts.

### *Promotion of oriental dance*

To contribute to the dissemination and appreciation of oriental dance as an art form, through quality productions that connect with audiences and elevate its cultural perception.



### 1.3 Participant Profile

The Al-Andalus Choreographic Project is intended for advanced or professional-level oriental dance performers who wish to take part in a high-level international stage experience, within a quality artistic environment that includes live music and teamwork.

Previous stage experience in dance is required, along with strong choreographic memory, adaptability to different styles, commitment to the artistic process, and a willingness to prepare using online tools—particularly for learning choreographies.

The project is especially geared toward dancers with an open-minded attitude, artistic sensitivity, and enthusiasm for being part of a diverse international team, with the desire to engage in a collective initiative that goes beyond technical training.

### 1.4 Commitment

This commitment applies exclusively to participants involved in the stage performance of the Al-Andalus Choreographic Project.

Taking part in this production requires active engagement in the learning process, personal preparation, and collaborative work that sustains the project.

Each participant is expected to take responsibility for studying and memorizing the choreographies as an essential complement to the classes. Likewise, participants must follow work instructions consistently, meet all deadlines (such as video submissions), and maintain an open attitude toward corrections and continuous learning.

This commitment also includes openness toward the group: the ability to adapt, show mutual respect, collaborate with people from different backgrounds, styles, and dance experiences, and the willingness to be part of a shared artistic process, where the collective effort takes precedence over individual expectations.

Those who are unable to follow this dynamic will not be able to take part in the stage performance, although they may still continue in the training program..



## 1.5 Language

The project is conducted entirely in English, including both practical and theoretical classes as well as all official communication (documents, emails, and announcements). Therefore, each participant must ensure they have sufficient comprehension to follow the content and actively participate in all activities.

In the exceptional case that all participants are fluent in Spanish, it may be possible to conduct some sessions in that language, provided it does not affect group dynamics or the coherence of the international program.

## 1.6 Show Information

The performance for the 2026 edition of the Al-Andalus Choreographic Project will take place on May 2 and 3, 2026, at the Teatro Paco Rabal in Madrid. The show will feature live music, an international cast of dancers, and the participation of professional musicians.

The piece, titled Bazamat (Arabic for “footprints”), is an original choreographic creation by Nesma, who also serves as the project’s artistic director. Through a contemporary stage approach, the show offers an emotional and imaginary journey through the cultural memory of Al-Andalus (see section 1.1 – Artistic Vision and Essence of the Show).

This performance is the culmination of a process that includes training, choreographic and technical study, theoretical learning, and teamwork. Its presentation is an essential part of the artistic experience offered by the project.

- Venue: Teatro Paco Rabal
- Address: Calle Felipe de Diego, 13 – 28018 Madrid (Metro: Portazgo, Line 1)

## 1.7 Project Phases

The Al-Andalus Choreographic Project unfolds in three distinct phases that define the full process of training, preparation, and performance.

### *Phase 1 – Technical, Choreographic, and Theoretical Training*

In this initial phase, participants receive technical, choreographic, and theoretical instruction through regular classes and video-based learning. Training is organized into groups with different schedules according to start dates and availability (see section 2.1 – Groups, Schedules, and Dates).

It is also possible to complete this phase through video learning and collective support sessions.

- Dates: From September/October or December 2025 (depending on the group) to April 2026
- Contact Hours: 40 hours of practical training + 10 hours of theory + video access
- Format: Online, in-person, video-based, or hybrid





## Methodology – Modality 1 (Groups 1–4)

- **A Progressive and continuous learning:** Throughout the course, choreographies are taught progressively and revisited in later classes for refinement and improvement.
- **Mandatory video submissions:** Each choreography must be submitted via video approximately one month after it is taught. Deadlines will be available from the start of the course on the calendar, allowing each student to plan their study time in advance.  
Submitting a correctly executed video for each choreography is a mandatory condition in order to perform it on stage. Participants will only be allowed to take part in the choreographies for which they have submitted an approved video.  
In addition, to access extra choreographies in video format, all previous video assignments must have been submitted.
- **Corrections:** These are provided during class. Participants are required to keep their camera on during online sessions to allow for follow-up and real-time corrections.
- **Privacy:** Recordings available on the platform will only show Nesma teaching, with background footage of in-person students if applicable. In-person participants must authorize their appearance in these videos. Online students will never appear in the recordings.
- **Attendance commitment:** Regular attendance is mandatory, whether online or in person. A maximum of 25% absences is allowed—this corresponds to up to 5 sessions for weekly groups or 1.5 weekends for weekend-format groups.



## Modality 2 – Learn at Your Own Pace with Videos and Group Support I

This modality is designed for dancers who are more autonomous and unable to commit to a fixed weekly schedule. Learning is done entirely through recorded videos, complemented by monthly group support sessions.

- **Format: Self-paced learning through videos**
- **Recorded classes: Access to explanatory videos for each choreography**
- **Mandatory video submissions:** Each choreography will have a submission deadline. Participation in the final show is only permitted if the corresponding video has been submitted and properly executed.

### Methodology – Modality 2 (Group 5)

- **Independent learning with monthly support:** Participants learn the choreographies with the help of explanatory videos, which will be progressively uploaded to the platform.
- **Group support sessions:** One support session will be organized per month between December and April. These are not learning classes, but rather sessions for correction, guidance, and answering questions.
- **Absences and follow-up:** Attendance at support sessions is not mandatory but highly recommended. If a participant cannot attend, they must notify the team in advance. Absentees will have access to the session recording, which will also include their individual corrections.
- **Mandatory video submissions:** Each participant must submit their videos by the assigned deadlines. Corrections and feedback will only be provided to those who have submitted the required videos. These sessions are not choreography classes, but support meetings focused on reviewing submitted videos.





## 2. Educational Content

### 2.1 Choreographic Content of the Program

#### 2.1.1 Planned Choreographies

Participants will be divided into several groups based on availability (see section 2.1 – Groups and Schedules). Each group will work on a shared repertoire of choreographies.

The core repertoire includes:

- 1 or 2 choreographies of classical oriental music (Samai or traditional piece). Approximate duration: 6–10 minutes. Depending on the group, the participant's level, or the complexity of the choreography, dancers may perform the full piece or only a selected segment.
- 2 muwashahat, each with a distinct rhythmic, melodic, and stylistic foundation.
- 1 group choreography for the show's opening or finale.
- Directed transitions and improvisations.

In addition, the following optional choreographies will be offered in video format to participants who have successfully completed the core repertoire:

- 1 classical oriental choreography (full or partial, depending on the piece and dancer's level)
- 1 muwashah

These additional choreographies will be taught exclusively through recorded videos. To perform them on stage, participants must submit a video demonstrating proper execution.



### 2.1.2 Flexibility of Participation

#### a) Stage performance:

All choreographies taught during the course are designed to be performed on stage. However, if a participant is unable to complete the learning process for a specific choreography—whether due to difficulty, missed deadlines, insufficient technical mastery, or personal choice—she may perform only the choreographies she has studied and submitted appropriately.

#### b) Optional choreographies:

These pieces offer an opportunity for dancers who show notable progress. They are learned exclusively through recorded videos. While all participants may access them, only those who have successfully completed the core repertoire and submitted a proper performance video may include them in the show.

#### c) Development opportunities:

Depending on each dancer's progress and demonstrated level, the artistic direction may propose additional opportunities, such as:

- Changing groups
- Dancing in more choreographies
- Performing a more complex section
- Participating in a solo

These decisions are made solely by the artistic team and always with the dancer's consent.

### 2.1.3 Choreography Assignment

Choreographies are not chosen freely. Each participant will be assigned a specific set of pieces at the beginning of the course, based on the group to which she belongs.

These assignments may be adjusted throughout the project based on:

- Individual progress
- Group dynamics
- Stage needs and overall artistic coherence

Any changes will be communicated in advance, always seeking a balance between personal growth and collective results.



## 2.2 Improvisation Classes

Throughout the course, part of certain practical sessions will be dedicated to developing improvisational skills, particularly over a taqsim. The goal is to incorporate these improvisational moments into selected sections of the final stage performance.

## 2.3 Theoretical Content of the Program

The program includes a total of 10 hours of theoretical classes, delivered in five online sessions, aimed at improving musical and scenic understanding of the show's repertoire from a dance-oriented perspective.

The content is specifically designed for dancers, with a clear and accessible approach that combines explanations, musical examples, and practical analysis.

The sessions will cover:

- Introduction to musical genres and forms, with application to classical Arabic repertoire
- Study of the muwashah: origins, musical structure, and main rhythmic patterns used
- Practical analysis of key pieces in the show: structure, rhythmic patterns, style, context, and composers
- Exploration of the relationship between music, dance, stage expression, and costuming, highlighting how these elements are integrated into each choreography

These classes are optional, not mandatory, and will be recorded and made available until the completion of the project.





# 3. Organization

## Groups, Schedules, and Dates

### 3.1 Group Distribution and Practical Classes

#### Group 1 – Practical Classes

Modality 1 – Weekends, in person or online

##### Schedule:

- ♪ Saturdays: 16:00–20:00 CET
- ♪ Sundays: 11:00–15:00 CET

##### Dates:

- ♪ November 15–16, 2025
- ♪ December 13–14, 2025
- ♪ January 17–18, 2026
- ♪ February 21–22, 2026
- ♪ March 21–22, 2026

#### Group 2 - Practical Classes

Modality 1 – In person or online

##### Schedule:

- ♪ Tuesdays: 10:00–12:00 CET

##### Dates:

- ♪ September 30, 2025
- ♪ October 7, 14, 21, 2025
- ♪ November 4, 11, 18, 2025
- ♪ December 2, 9, 16, 2025
- ♪ January 13, 20, 27, 2026
- ♪ February 17, 24, 2026
- ♪ March 3, 17, 24, 2026
- ♪ April 7, 14, 2026



### Group 3 – Practical Classes

Modality 1 – In person or online

#### Schedule:

♪ Tuesdays: 18:00–20:00 CET

#### Dates:

- ♪ September 30, 2025
- ♪ October 7, 14, 21, 2025
- ♪ November 4, 11, 18, 2025
- ♪ December 2, 9, 16, 2025
- ♪ January 13, 20, 27, 2026
- ♪ February 17, 24, 2026
- ♪ March 3, 17, 24, 2026
- ♪ April 7, 14, 2026

### Group 4 – Practical Classes

Modality 1 – In person or online

#### Schedule:

♪ Wednesdays: 19:00–21:00 CET

#### Dates:

- ♪ October 1, 8, 15, 22, 2025
- ♪ November 5, 12, 19, 2025
- ♪ December 3, 10, 17, 2025
- ♪ January 14, 21, 28, 2026
- ♪ February 18, 25, 2026
- ♪ March 4, 18, 25, 2026
- ♪ April 8, 15, 2026

### Group 5 – Support Sessions

Modality 2: Self-paced video learning with monthly online support

#### Schedule:

Sundays: 17:00–19:00 CET

#### Dates:

- ♪ December 14, 2025
- ♪ January 18, 2026
- ♪ February 22, 2026
- ♪ March 22, 2026
- ♪ April 12, 2026

## 3.2 Theoretical Classes – Schedule

Theoretical Classes – Online (Common to all groups)

### Schedule:

♪ 17:00–19:00 CET

### Dates:

♪ October 5, 2025  
 ♪ November 9, 2025  
 ♪ November 30, 2025  
 ♪ December 28, 2025  
 ♪ January 25, 2026

## 3.3 In-Person Preparation Week in Madrid

**General dates:** April 25 to May 1, 2026

**Locations:** Nesma Academy (rehearsals) and Teatro Paco Rabal (performance)

### Class schedule – April 25 to 29:

<i>Group</i>	<i>Class Time</i>
♪ Group 1	10:00–16:00
♪ Group 2	10:00–16:00
♪ Group 3	15:00–21:00
♪ Group 4	15:00–21:00
♪ Group 5	Will be assigned to Group 1, 2, 3, or 4 depending on choreography

### April 30 and May 1 – General Rehearsals with Live Music

- Schedule to be defined based on group progress. Full availability is required.
- Locations: Nesma Academy and Teatro Paco Rabal

### May 2 – First Performance Day

- Schedule: 10:00–14:00 and 16:00 until end of the show
- Requirement: Full-day availability

### May 3 – Second Performance

- Schedule: From 16:00 until the end of the show

**Important Note:** All participants must arrive on April 25 at the scheduled time assigned to their group. Timetables may be adjusted as needed for rehearsals, costume fittings, or general organization.



## 4. Costume

### 4.1 Costume Loan

The costumes for the show will be provided on loan by the organization.

All costumes are the exclusive property of the organization and are provided strictly for use during rehearsals and performances of the project. Ownership is not transferred under any circumstances. Each dancer will receive the necessary costume items, which must be returned in good condition after the final performance.

Costumes are strictly limited to the project setting. They must remain on-site at either the rehearsal studio or the theater. The organization will handle transportation between these locations. Participants are not allowed to remove costumes from these designated spaces.

### 4.2 Included and Excluded Items

#### Included:

All costumes and accessories (except footwear) will be supplied by the project.

#### Not included:

Participants must bring their own:

- Specific shoes for the performance
- Nude-colored tank leotard
- Nude-colored bra
- Hair accessories required for the designated hairstyle

### 4.3 Costume Information

Detailed costume information—including exact specifications for shoes, leotards, hairstyle, and other requirements—will be communicated to all participants once the project begins.

### 4.4 Available Sizes

El vestuario está disponible en un rango de tallas europeas de la **36 a la 44**.

**No se ofrecerán tallas especiales.**



## 5. Certificate and Photos

### 5.1 Certificate of Participation

All participants who successfully complete the Al-Andalus Project program and take part in the final performance will receive an official certificate. This diploma certifies their participation and recognizes their training in dance as well as their contribution to the show.

### 5.2 Audiovisual Material: Photos and Videos

Official photos and videos will be taken during the performances as part of the project's artistic documentation. This material will be published through the project's official channels, reflecting the collective stage experience. Images may include group shots and, when possible, individual moments depending on each performance.

No personalized reports will be produced, and individual appearance is not guaranteed.

The use of this material is strictly limited to the project's promotional context and may not be used for personal self-promotion.

The following is strictly prohibited:

- Taking or publishing photos or videos during classes, rehearsals, music sessions, or performances
- Photographing or recording the costumes in any setting, including backstage
- Sharing unofficial images of the project on social media or personal platforms

Participants may only share official material released by the organization, and must always credit the full name of the project, the show title, and its artistic direction.

**Note:** *There will be designated moments during the program—especially for group photos—where authorized photos may be taken for participants' memories and appropriate dissemination.*



## ***6. Registration Options***

The Al-Andalus Project offers three participation options tailored to different levels of commitment, availability, and personal goals.

All options include access to the Nesma Academy platform and recorded materials until the end of the program.

### **6.1 Full Program with Performance**

Designed for: Dancers seeking a comprehensive experience that combines both theoretical and practical training with participation in a stage production.

Includes:

- 40 hours of practical classes (in-person, online, or recorded, depending on the chosen modality)
- 10 hours of theoretical classes
- Access to the intensive preparation week in Madrid (April 25 to May 1, 2026), with 6 hours of daily classes, rehearsals, and stage work
- Rehearsals with and without live music
- Participation in two performances at Teatro Paco Rabal in Madrid (May 2 and 3, 2026)
- Use of professional costumes provided by the organization
- Certificate of training and stage participation
- Full access to all program videos until its completion

### **6.2 Training Program without Performance**

Designed for: Dancers who wish to complete the full training process but cannot or prefer not to take part in the final performance due to personal, logistical, or stage experience reasons.

Includes:

- 36 hours of practical classes from September to March (in-person, online, or recorded)
- 10 hours of theoretical classes
- Full access to all program videos until completion
- Certificate of training
- Two audience tickets for the performances on May 2 and 3, 2026

No include:

- On-site preparation week in Madrid
- Participation in the stage performance or use of performance costumes
- Group 5 support classes (Modality 2)



### 6.3 Observer Program – Theory Classes Only

Designed for: Individuals interested exclusively in the theoretical content of the project, whether for personal enrichment or professional development..

Includes:

- 10 hours of theoretical classes
- Access to recordings of all sessions until the end of the program
- Certificate of training
- Two audience tickets for the performances on May 2 and 3, 2026



## 7. *Registration and Admission Process*

- » If you are interested in participating in the project, please fill out the following form, indicating your preferred option, modality, and group. We will then send you all additional information regarding fees and participation conditions.
- » To take part in the performance program, it is necessary to go through an admission process to ensure each dancer meets the requirements of the project. This process may involve submitting performance videos.
- » Once the admission process has been successfully completed, you will receive the registration form by email, which you must complete online.
- » For the training-only and theory programs, no admission process is required.
- » Once we receive your completed registration form, we will send you the payment instructions. You will have 5 calendar days to make the payment, during which your place will be temporarily reserved.
- » Once the payment is received, your place will be officially confirmed, and we will send you the corresponding invoice by email.
- » To comply with current regulations, we will need to collect your full personal information, including a valid ID document (passport or national ID). You will also be required to accept our participation terms and privacy policy.
- » As places are limited, registrations will be processed on a first-come, first-served basis.

**Contact**    **WhatsApp:** [+34607767442](https://wa.me/34607767442)    **Email:** [alandalusproject@nesma.es](mailto:alandalusproject@nesma.es)



### September 2025

Mon	Tue	Wed	Thu	Fri	Sat	Sun
1	2	3	4	5	6	7
8	9	10	11	12	13	14
15	16	17	18	19	20	21
22	23	24	25	26	27	28
29	30	1	2	3	4	5

### October 2025

Mon	Tue	Wed	Thu	Fri	Sat	Sun
29	30	1	2	3	4	5
6	7	8	9	10	11	12
13	14	15	16	17	18	19
20	21	22	23	24	25	26
27	28	29	30	31	1	2

### November 2025

Mon	Tue	Wed	Thu	Fri	Sat	Sun
27	28	29	30	31	1	2
3	4	5	6	7	8	9
10	11	12	13	14	15	16
17	18	19	20	21	22	23
24	25	26	27	28	29	30

### December 2025

Mon	Tue	Wed	Thu	Fri	Sat	Sun
1	2	3	4	5	6	7
8	9	10	11	12	13	14
15	16	17	18	19	20	21
22	23	24	25	26	27	28
29	30	31	1	2	3	4

### January 2026

Mon	Tue	Wed	Thu	Fri	Sat	Sun
29	30	31	1	2	3	4
5	6	7	8	9	10	11
12	13	14	15	16	17	18
19	20	21	22	23	24	25
26	27	28	29	30	31	1

### February 2026

Mon	Tue	Wed	Thu	Fri	Sat	Sun
26	27	28	29	30	31	1
2	3	4	5	6	7	8
9	10	11	12	13	14	15
16	17	18	19	20	21	22
23	24	25	26	27	28	1

### March 2026

Mon	Tue	Wed	Thu	Fri	Sat	Sun
23	24	25	26	27	28	1
2	3	4	5	6	7	8
9	10	11	12	13	14	15
16	17	18	19	20	21	22
23	24	25	26	27	28	29
30	31	1	2	3	4	5

### April 2026

Mon	Tue	Wed	Thu	Fri	Sat	Sun
30	31	1	2	3	4	5
6	7	8	9	10	11	12
13	14	15	16	17	18	19
20	21	22	23	24	25	26
27	28	29	30	1	2	3

### May 2026

Mon	Tue	Wed	Thu	Fri	Sat	Sun
27	28	29	30	1	2	3
4	5	6	7	8	9	10
11	12	13	14	15	16	17
18	19	20	21	22	23	24
25	26	27	28	29	30	31

## Legend

### Online training, in-class activities

- **Group 1:** 1 week-end per month from November to Sat 16h - 20h & Sun 11h - 15h
- **Group 2:** Tuesdays 10h - 12h from September 30 to April 14
- **Group 3:** Tuesdays 18h - 20h from September 30 to April 14
- **Group 4:** Wednesdays 19h - 21h from October 1 to April 15
- **Group 5:** Support Sessions Sundays 17h-19h
- **Theory / All groups:** Lecture classes - Selected Sundays 17h - 19h (Online only)
- **All groups:** Classes, Final Rehearsals & Costumes Fittings in Madrid (In-Class only - 6h per day)
- **Performances:** May 2 & 3