

La Nana (Zamba)
El Escondido
El Cuando
El Palito
La Chacarera Doble
El Costeno (Gato
de dos giros)
El Triunfo
Pala Pala
La Lorencita
El Remedio
Gato Correntino
La Firmeza
Malambos
Cueca

ARGENTINE DANCES

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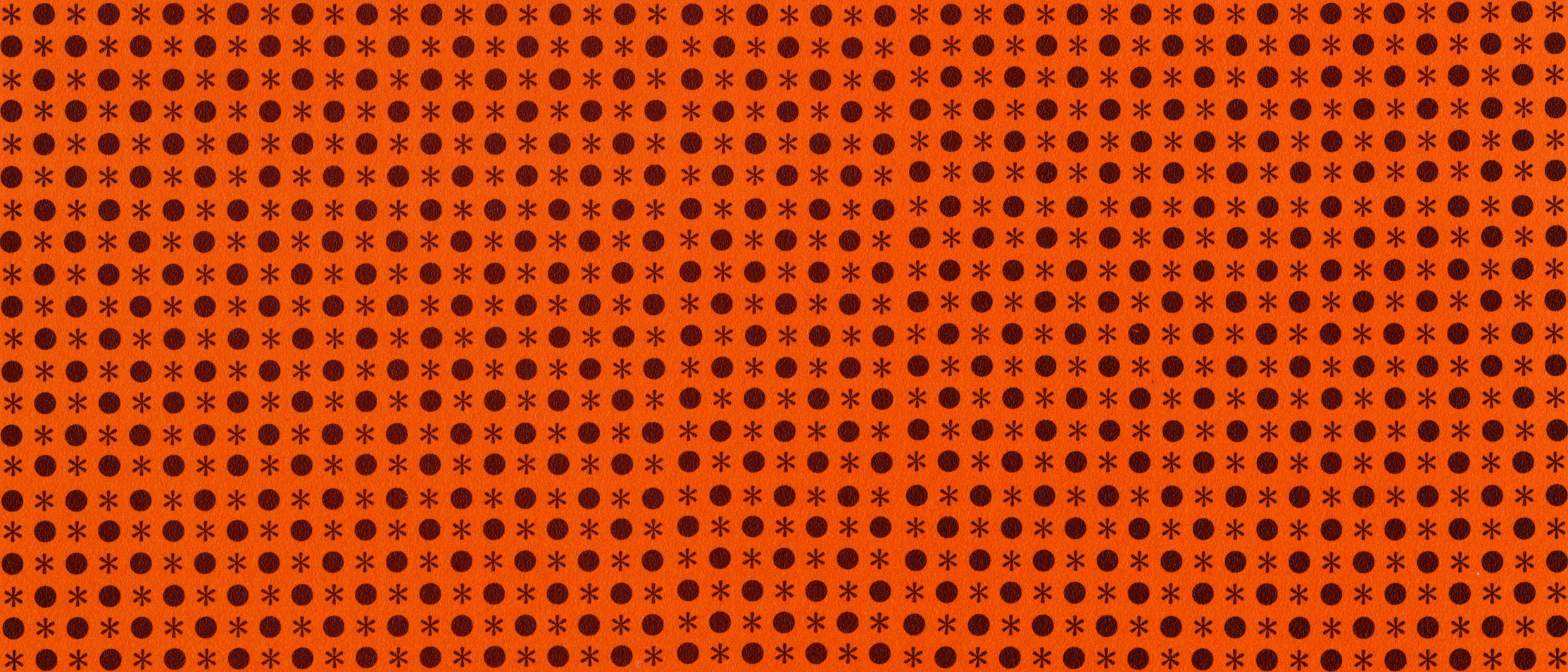
ARGENTINE DANCES

VOLUME TWO FOLKWAYS RECORDS FW 8842
By Los Hermanos "Abalos"



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Dance Notes and Descriptions compiled and edited by Ronnie and Stu Lipner



Cover design by Ronald Clyne

TRADITIONAL DANCES OF ARGENTINA,

VOLUME 2.

AS PLAYED BY "THE ABALOS BROTHERS"

Compiled and Edited by Ronnie & Stu Lipner
Production Supervision -- Moses Asch.

ABOUT "LOS HERMANOS ABALOS"

The past century witnessed the arrival, adoption, exaltment, decay & abandonment of a magnificent cycle of semi-grave and playful dances. The generations of this time, drunk on their beauty, were filled on their grace and excelled on their practice.

These were artistic dances and the music was artistic music. America has never seen deeper or richer expressions. At first generations of collectors stirred the interest of the city, created an atmosphere of comprehension and moved the feelings of those who had no roots, and made public among the non believers. Now, the second generation has arrived and we have "The Abalos Brothers" with us.

In the past 20 years, they have been chiefly responsible for the re-birth of the Folk Dance in Argentina's people. Through the black clouds of political strife, their star shone the

brightest in the vast metropolis of Buenos Aires, where people needing something to take their minds off the troubles of every-day living, turned to their traditional dances, and found "LIFE" again.

Carlos Vega, Argentina's great writer of Folklore Music & Dances said of The Abalos Brothers after they made their initial appearance in Buenos Aires in the music magazine, "Poliphony", "The Abalos Brothers are all artists before anything else, great artists. All are musicians, very fine musicians. They all play with true grace and distinction the dances of the traditional repertoire. We can resume all this in one single phrase; "THEY HAVE TALENT".

By special arrangement, Folkways Records present 14 Popular Dances and Melodies from the repertoire of The Abalos Bros.



PRODUCTION SUPERVISION: MOSES ASCH
DANCE NOTES AND DESCRIPTIONS:

BY RONNIE & STU LIPNER

Argentina has a rich and varied repertoire of Folk Dances which were the result of the blending of two distinct streams of culture. First came the serious and somber dances of the Altiplano Indians which came to Argentina from the North. Then came the Spaniards, who brought with them the colorful and animated rhythms of the Flamenco, the fandango and the bolero. Later, immigrations brought European court dances, and all these elements blended together, the criollo (Native) made his own.

In general it is only through the efforts of musicologists and folklore groups that we can become acquainted with these dances, which are charming and remarkably agile. Many of them still persist in the remote country districts, and at present, there is a strong revival in the cities.

It should be stated that the dances listed in this record, are just a handful of the many more that exist. Many combine features of one with the other. To dance "Argentinian", is to learn a new and enjoyable experience. As more people are exposed to its captivating rhythms and movements they will hardly agree with the rest who have been conquered by them, by saying, "Where have these been all this time", "Beautiful, Different, Enjoyable & Interesting."

FUNDAMENTALS

BASIC WALTZ STEP

Both partners always start with the L ft, bring R next to L, step L next to R. Now, start with the R ft. Step R ft. fwd, step L next to R, step R next to L. (2 basic waltz steps described). The first step is always to move forward, the next two steps of the measure is done in place.

SNAPPING OF THE FINGERS:

As you perform the basic waltz step, the fingers are snapped in this manner. As you step fwd with the L ft, snap the finger of the Right Hand, then as you do the 2 next steps in place, snap the fingers 3 TIMES MORE, (Left-Right-Left). There are 4 snaps for every 3 steps (basic) taken, and the snapping is ALWAYS started with the Right Hand First.

BASIC ZAPATEO (TAP DANCE)

This step is performed by the MEN ONLY, the women NEVER do it, and this is one rule that is very thoroughly followed.

- 1 - Step L in place
- 2 - Brush R heel slightly fwd.
- 3 - Step R in place. (Ball)
- 4 - Step L in place. (Weight)
- 5 - Brush R heel slightly fwd. &

- 1 - Step R ft in place (Whoel)
- 2 - Brush L heel slightly fwd
- 3 - Step L in place (Ball)
- 4 - Step R in place (Weight)
- 5 - Brush L heel slightly fwd, &

Repeat #1 above. (Step L in place)

In order to create a "drill saying" for practice, we have found the following useful. "BREAD-- A-- BAS-- KET-- OF-- BREAD." Now let us apply this saying to the steps.

BREAD	A	BAS	KET	OF	BREAD
Step L	Brush R	Step R	Step L	Brush R	Brush R
in place	Heel	in place	in place	heel fwd	heel fwd

A	BAS	ETC.
Brush L	Step L	
heel	in place	

It is suggested that you use this saying to practice the steps. Due to the 2-3 tempo of the music, keep in mind one important thing, that the first step always acts as a rest step. There is a tendency to rush through the tapping to keep up with the music, this will only confuse and get you off the beat. The drum beat is the key, by listening to it carefully you will get the feel of the rhythm.

TO FINISH ZAPATEO STEPS

After you have performed the basic "Zapateo" six times, do this;

- 1 - Step L ft in place (Rest)
- 2 - Quickly step on R heel, and quickly step on R ft in place, then step l in place.
- 3 - Step R toe slightly in back of L.
- 4 - Step L in place.
- 5 - Brush R heel slightly fwd, then step R in place, wait 2 quick counts.

The finishing step must always be done while the man is performing his "Zapateo." Bear in mind that the above described steps constitute the fundamentals, there are hundreds of variations, which the Argentinian prides himself on mastering. Eight measures of music makes up Zapateo done 6 times, plus the finishing.

ZARANDEO, WOMAN'S SHOW OFF

While the man is performing his "Zapateo", woman does this step. Holding her skirt in her R hand, so that petticoat shows a little, she dances 2 basic waltzes in place, then using 6 more basic steps, in a horseshoe pattern, she approaches the man closely, looks at his tapping feet, (Slightly impressed) and quickly dances back to her place in a circular fashion, never turning her back to him.

This figure has many variations, the idea being, that since the man is showing off his manliness, she is not to be ignored, and will approach and flirt with him, but at the same time won't make herself easy to get.

The "Zapateo" & "Zarandeo" occur at the same time, unless otherwise stated. Sometimes they occur alternately and at other times, have variations of the two.

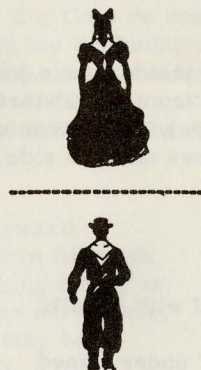
WAVING OF THE HANDKERCHIEF

Several of the dances in this record are performed with handkerchiefs. Both Men and Women use it basically in the same way. It is held between the second and third fingers. Allowed to rest on the outside of the hand. To wave it, both partners swing their Right Hands up in FRONT of the body, (never out) swing the hand over the head, and with a twirling motion, twirl the handkerchief in a Counter-clockwise direction, (ONLY), wrist is the key part of hand that moves. This will take practice. Handkerchief is brought down following same path taken while bringing it up. Again, here, we find many variations which will be noted in the dance descriptions. Practice movements of handkerchief frequently to achieve a relaxed, and enjoyable style.

BASIC FIGURES

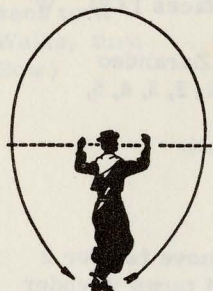
STARTING POSITION

Partners stand 8 to 10 feet apart from each other. They are relaxed, and are waiting for introduction to dance to end. Hands are resting along the side.



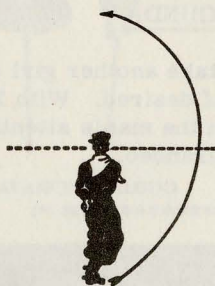
WHOLE CIRCLE (VUELTA ROTUNDA)

Partners circle each other, snapping fingers, (or otherwise stated) in a complete 360 degree circle. Man's part is shown, Woman does exactly the same from her position.



HALF CIRCLE (MEDIA VUELTA)

Partners circle each other, snapping fingers in a 180 degree half circle. Man's part is shown, Woman does exactly the same.



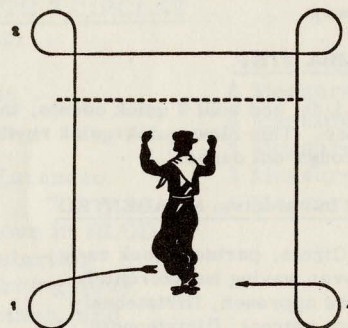
GIRO (SMALL CIRCLE IN PLACE)

Each dancer turns to his or her Left in a small circle in place. Most of the time to the Left. Other times will be noted in dance directions.



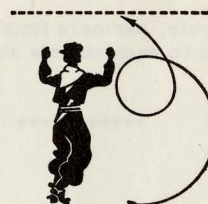
FOUR CORNERS (CUARTO ESQUINAS)

From his or her starting position, each dancer inscribes a square, turning at each of the four corners. (As shown above). The man's part is shown, the Woman does exactly the same from her position. This figure takes 16 full measures of music. Dances in which it is used; Escondido, La Arunguita.



FINAL CIRCLE (GIRO FINAL)

Ninety five per cent of the Argentinian Dances end with this figure. It is the only time in which partners actually touch each other. Each dancer turns to his and her Left, moving toward the center, and at the last beat in music, place hands on each other's shoulders. (Or if more familiar with each other, can embrace). This figure takes 3 full measures, (Turning) and 1 beat. Dance is terminated in the center.



STYLING

The start of a dance is called out as is the ending. After an introduction, the musicians shout, "ADENTRO", which means, start the dance. Many figures that make up the dance are also called out. Just before the last figure is performed, the musicians cry out, "SE ACABA", finish the dance. After dance is completed, the cry is "Y SE VA LA SEGUNDA", let the second go. The introduction is played again, "Adentro" is called, and dancers perform the dance again. Some dances are performed 3 times instead of 2. (Bailecito, La Arunguita,) Call for third time is, "Y SE VA LA TERCERITA).

When doing his "Zapateo", Man's arms are along his side, Woman flicks her skirt. Snapping of the fingers occur during all figures, unless noted otherwise.

ZAPATEO



ZARANDEO



LA ZAMBA

Side 1, Band 1

A flirtatious dance using the handkerchief as the instrument of flirtation. A lot of lead-way is given in the performance, especially when partners approach each other, and move away.

BASIC ZAMBA STEP

Step fwd on L ft, and hold 2 quick counts, then take 2 quick steps in place. This Slow-quick-quick rhythm remains constant through-out dance.

The Dance, Introduction & "ADENTRO"

- | | |
|---|------------|
| 1 - Whole Circle, partners look each other over waving handkerchiefs. | 8 Measures |
| 2 - Partners approach, flirtateously | 2 Measures |
| 3 - Partners retreat, flirtateously | 2 Measures |
| 4 - Half Circle, with feeling | 4 Measures |
| 5 - Partners approach, flirtateously | 2 Measures |
| 6 - Partners retreat, eyeing each other | 2 Measures |
| 7 - Partners approach each other, more feeling | 2 Measures |
| 8 - Partners retreat, eyeing each other | 2 Measures |
| 9 - Half Circle, with flirtatious movements | 4 Measures |
| 10 - Partners advance, handkerchiefs waving | 2 Measures |
| 11 - Partners retreat, handkerchiefs waving | 2 Measures |

SE ACABA

- 12 - Final Half Circle, partners finish in Center, hands on each other's shoulders & 1 Beat. 3 Measures

DANCE CHOREOGRAPHS

ESCONDIDO

(Side 1, Band 2)

Introduction and then ADENTRO:

- | | |
|---|-------------|
| 1 - Four Corner Figure | 16 Measures |
| 2 - Whole Circle | 8 Measures |
| 3 - Man's Zapateo, Woman Hides her face and claps hands to music. | 8 Measures |
| 4 - Whole Circle | 8 Measures |
| 5 - Woman's Zarandeo, while Man hides his face & Claps his hands to music | 8 Measures |

SE ACABA

- | | |
|-----------------|------------|
| 6 - Half Circle | 4 Measures |
| 7 - Giro Final | 3 Measures |
| | & 1 Beat |

Call for second time is sounded, introduction is played, Adentro is called, dance is started again. Second time, Woman does her Zarandeo first, while Man hides his face. (#3) In (#5) Man does his Zapateo, Woman hides her face.

EL PALITO

This dance can be danced with 1 man and 1 woman, 1 man and 2 women, or 1 woman for the first time, and 2 women for second.

FORMATION

W on right of M, inside Hands joined. All facing a common front. All start on outside ft. (M's L, W's R.) With 2 Women, M is in center, with women on each side of him.

DANCE

- | | |
|---|-------------|
| 1 - All move fwd with 4 waltz Steps | 4 Measures |
| 2 - Man turns W under joined hands, and faces RLOD. W. too | 1 Measure |
| 3 - Zapateo & Zarandeo | 6 Measures |
| 4 - In New direction, hands joined, (M's L, W's R) move fwd with 4 waltzes. | 4 Measures |
| 5 - Man turns W under joined hands and faces LOD. W. too | 1 Measure |
| 6 - Zapateo & Zarandeo | 6 Measures |
| 7 - Repeat #s 1; 2, 3, 4, 5, & 6 again. | 22 Measures |
| 8 - Whole Circle | 8 Measures |

SE ACABA

- 9 - Partners move fwd for 2 waltzes, M turns W under joined hands, (Still faces LOD) and both bow to finish. 4 Measures & 2 Beats

Y SE VA LA SEGUNDA

Here, Man can take another girl and dance with 2 women, if desired. With 2 women, they flirt to gain the man's attention while dancing their Zarandeo.



EL CUANDO

SIDE I, Band 3:

Introduction & Adentro

This is a combination dance. The combination being a minuet, and Gato de dos giros. In the slow parts in the beginning and end of dance, the movements take 6 counts for 2 measures. Dancers line up all facing a common front. W to the right of M. inside hands joined. (M's R & W's L)

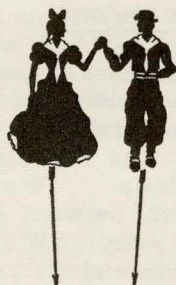
- 1 - Advance forward 2 Measures
Dancers move fwd with 4 slow walking steps, on the 5th, face each other, and on the 6th, bow. Face RLOD.
- 2 - Advance in RLOD 2 Measures
Four walking steps, turn, and bow (6 counts) Face LOD again.
- 3 - Inscribing a right angle, partners move. 2 Measures
W moves fwd, M faces R, and crosses to W place. (4 Walks, turn to face, & Bow)

- 4 - M walks fwd, W crosses after facing R, inscribing another R angle. 2 Measures
This time take only 5 counts. (4 walks, and bow on 5th)

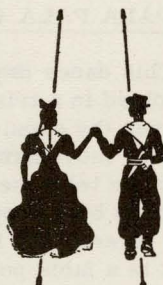
NOW, GATO WITH 2 CIRCLES (Music speeds up)

- 5 - Whole Circle 8 Measures
- 6 - Giro to L 4 Measures
- 7 - Giro to R 4 Measures
- 8 - Zapateo & Zarandeo 8 Measures
- 9 - Half Circle 4 Measures
- 10 - Partners move in RLOD, to original starting position, turning away from each other, and assuming starting pos. 4 Measures
- 11 - Repeat #1 2 Measures
- 12 - Repeat #2, but this time, bow at 4th walk, turn to face front, and bow toward front of dance area, for finish. This bow is done with a flourish. 2 Measures plus 2 Counts

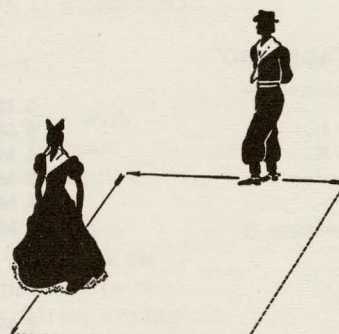
Y SE VA LA SEGUNDA



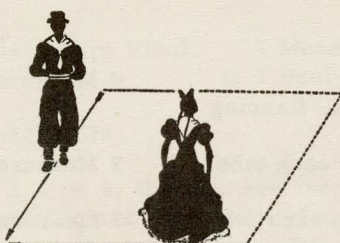
1) AVANCE Y SALUDO
1er Saludo



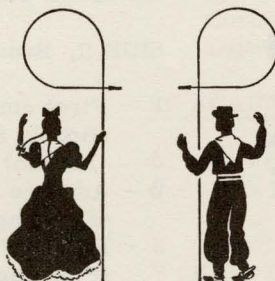
2) REGRESO Y SALUDO
2o. Saludo



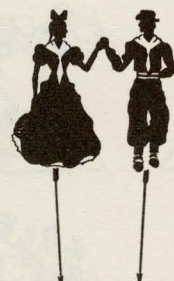
3) CAMBIO DE SECTOR
3er Saludo



4) UBICACION SECTOR
4o. Saludo



10) REGRESO



11) AVANCE
1er Saludo



12) REGRESO
2o. Saludo

CHACARERA DOBLE

SIDE I, Band 5:

Introduction & ADENTRO

- | | |
|-----------------------------|------------|
| 1 - Advance twd each other | 2 Measures |
| 2 - Retreat from each other | 2 Measures |
| 3 - Advance twd each other | 2 Measures |
| 4 - Retreat from each other | 2 Measures |
| 5 - Giro to L. | 4 Measures |
| 6 - Whole Circle | 8 Measures |
| 7 - Zapateo & Zarandeo | 8 Measures |
| 8 - Giro to L. | 4 Measures |
| 9 - Whole Circle | 8 Measures |
| 10 - Zapateo & Zarandeo | 8 Measures |

SE ACABA

- | | |
|---|---------------------|
| 11 - Half Circle | 4 Measures |
| 12 - Giro to L. | 4 Measures |
| 13 - Giro to R, ending in center, with R hand on each other's shoulder. | 3 Measures & 1 Beat |

Y SE VA LA SEGUNDA.

Introduction & ADENTRO:

GATO DE DOS GIROS: (EL COSTENO)

SIDE I, Band 6:

Introduction, then "ADENTRO"

- | | |
|-------------------------|------------|
| 1 - Whole Circle | 8 Measures |
| 2 - Giro in place to L. | 4 Measures |
| 3 - Giro in place to R. | 4 Measures |
| 4 - Zapateo & Zarandeo | 8 Measures |
| 5 - Half Circle | 4 Measures |
| 6 - Zapateo & Zarandeo | 8 Measures |

SE ACABA

- | | |
|----------------|----------------------|
| 7 - Giro Final | 3 Measures & 1 Beat. |
|----------------|----------------------|



EL TRIUNFO

SIDE I, Band 7:

INTRODUCTION & ADENTRO

- | | |
|---|------------|
| 1 - First corner | 4 Measures |
| 2 - Advance twd each other | 2 Measures |
| 3 - Zapateo & Zarandeo
(Backing away from each other) | 6 Measures |
| 4 - Second Corner | 4 Measures |
| 5 - Advance twd each other | 2 Measures |
| 6 - Zapateo & Zarandeo
(Backing away from each other) | 6 Measures |
| 7 - Third Corner | 4 Measures |
| 8 - Advance twd each other | 2 Measures |
| 9 - Zapateo & Zarandeo
(Backing away from each other) | 6 Measures |
| 10 - Fourth Corner | 4 Measures |
| 11 - Advance twd each other | 2 Measures |
| 12 - Zapateo & Zarandeo
(Backing away from each other) | 6 Measures |

SE ACABA

- | | |
|------------------|--------------------|
| 13 - Half Circle | 3 Measures |
| 14 - Giro Final | 1 Measure & 1 Beat |

Dance finishes with partners in center.

Y SE VA LA SEGUNDA.

INTRODUCTION & ADENTRO:

PALA PALA (DANCE OF THE CROWS)

This dance is performed with ponchos folded in a triangular shape and worn over the shoulders, as to imitate the wing movements of the crows. The dance tells the story of a big fiesta given by a happy Crow couple who owned a tavern, and had a successful year. It is a fable popular in the province of Santiago del Estero. Dancers hold ends of Poncho, and flap their arms, and move in a bobbly manner, so as to imitate the crows walking, and flapping.

SIDE II, Band 1:

- | | |
|---|------------|
| 1 - First corner
(Bobbly Style, flapping Poncho) | 4 Measures |
| 2 - Advance twd each other,
(Flapping) | 2 Measures |
| 3 - Retreat from each other
(Flapping) | 2 Measures |
| 4 - Second Corner | 4 Measures |
| 5 - Repeat #s 2 & 3 again | 4 Measures |
| 6 - Third Corner | 4 Measures |

- | | |
|---------------------------|------------|
| 7 - Repeat #s 2 & 3 again | 4 Measures |
| 8 - Fourth Corner | 4 Measures |
| 9 - Repeat #s 2 & 3 again | 4 Measures |

SE ACABA

- | | |
|-----------------|------------------------|
| 10 - Giro Final | 3 Measures
& 1 Beat |
|-----------------|------------------------|

Dancers finish with ponchos wrapped around each other. (Imitating birds embracing with their wings).

Y SE VA LA SEGUNDA.

INTRODUCTION & ADENTRO.

Introduction & ADENTRO

Introduction & ADENTRO

Basic movement is a bobbly walk, swaying and swaggering. Ponchos are flapped continuously, and with vigor. Key note is Fun & Fancy Free.

LA LORENCITA

SIDE II, Band 2:

INTRODUCTION & ADENTRO:

- | | |
|---|-------------|
| 1 - Four Corners | 16 Measures |
| 2 - A La Lorencita
(partners face with L
shoulders, and bow) | 2 Measures |
| 3 - A La Chiquitita
(partners face with R
shoulders, and bow) | 2 Measures |
| 4 - A La Pobrecita
(M honors W) | 2 Measures |
| 5 - A La Muy Bonita
(M honors W again
with more effort) | 2 Measures |
| 6 - First Corner | 4 Measures |
| 7 - Second Corner | 4 Measures |
| 8 - Repeat #s. 2, 3, 4, & 5 | 8 Measures |

SE ACABA

- | | |
|-------------------------------|------------------------|
| 9 - Half Circle & Giro Final. | 7 Measures
& 1 Beat |
|-------------------------------|------------------------|

Y SE VA LA SEGUNDA:

In numbers 2, 3, 4, & 5, the man acknowledges the beauty, grace and charm of his partner. M's part is exaggerated, W's subdued a bit.

EL REMEDIO

SIDE II, Band 3:

Dance with handkerchiefs, and wave continually with vigor until final half circle and giro.

INTRODUCTION & ADENTRO:

- | | |
|------------------------|-------------|
| 1 - Four Corners | 16 Measures |
| 2 - Whole Circle | 8 Measures |
| 3 - Zapateo & Zarandeo | 8 Measures |
| 4 - Whole Circle | 8 Measures |
| 5 - Zapateo & Zarandeo | 8 Measures |

SE ACABA:

Dancers place handkerchiefs on L shoulder, and with snapping the fingers,

- | | |
|-----------------|------------------------|
| 6 - Half Circle | 4 Measures |
| 7 - Giro Final | 3 Measures
& 1 Beat |

Y SE VA LA SEGUNDA.

INTRODUCTION & ADENTRO:

EL GATO CORRENTINO

SIDE II, Band 4:

INTRODUCTION & ADENTRO

- | | |
|---|-------------|
| 1 - First Corner | 4 Measures |
| 2 - Giro
(Man finish giro with
back to W, Woman
does Giro in Regular
way.) | 4 Measures |
| 3 - Zapateo & Zarandeo
(Man taps with back to
partner, peeking to see
her. Girl flirts, trying
to attract Man.) | 6 Measures |
| 4 - Repeat #s 1, 2 & 3 three
times more.
Second, Third & Fourth
Corner, Giro, and
Zapateo & Zarandeo | 42 Measures |

SE ACABA

- | | |
|-----------------|------------------------|
| 5 - Half Circle | 4 Measures |
| 6 - Giro Final | 3 Measures
& 1 Beat |

Y SE VA LA SEGUNDA

INTRODUCTION & ADENTRO

LA FIRMEZA

SIDE II, Band 5:

Bearing a resemblance to the American Square Dance, La Firmeza ranks as one of the most popular of the Argentine Folk Dances. The movements are called out by the musicians, and the dancers must do what they are told to.

Introduction & ADENTRO

FIGURE	CALL IN SPANISH	DANCERS DO	
1 -	Four Corners	-----	16 Measures
2 -	Daran una Vuelta	Giro to L	
3 -	con su companero		
	con La tras trasera	Partners go	4 Measures
	con la delantera	Back to Back	
		& Face	
4 -	Con ese costado	move to M's R side	
	por el otro lado	& then M's L side.	
		(W's L, & R)	4 Measures
5 -	Con ese Modito	Dance in place &	
	Ponele el codito	touch R elbows with	
		each other	4 Measures
6 -	Ponele el Oido	Partners do a giro	
	Tambien los	touching ear, then	
	sentidos.	nose & eyes.	4 Measures
7 -	Yo te correspondo	Partners dance in	
	con la mano al	place, then move fwd	
	hombro	placing R hands on	
		shoulder.	4 Measures
8 -	Retirate un paso	Partners dance in	
	damele un abrazo	place, then man try	
		to touch girl.	4 Measures
		Girl backs away fast.	
9 -	Otro poquitito	Man throws several	
	y dale un besito	Kisses to W. W acts	
		very shy.	4 Measures
10 -	Ay, no, no, no, no,	Partners do a giro	
	que me da verguenza	to L, shaking R hand	
		four finger. Acting	
		very shy.	4 Measures
11 -	Tapate la cara	Both M & W cover	
	que te doy licencia	their faces and dance	
		a giro to L.	4 Measures

SE ACABA

12 -	Half Circle	4 Measures
13 -	Giro Final	3 Measures
		& 1 Beat

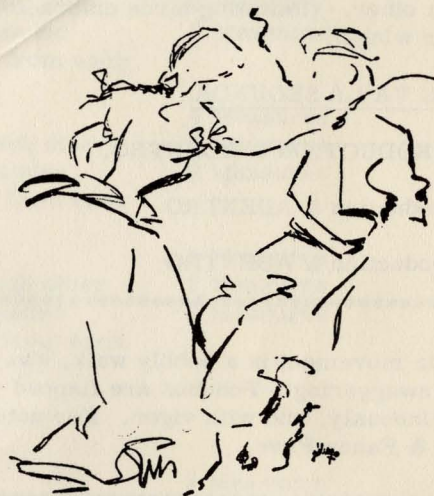
Y SE VA LA SEGUNDA

During dance, partners keep moving, and performing what is being called. The only time partners touch each other is in #4, no other time. Numbers 8, 9, 10 & 11 should be exaggerated slightly to get fullest enjoyment from this dance.

MALAMBO

Side 2, Band 6

This is a virile and spirited dance of dexterity and endurance in its performance and is considered by the Gauchos as proof of manly vigor. It is a tapping dance, which the men perform the basic Zapateo, with all the variations they can put together. The music will provide a good chance to practice the Basic Zapateo as described. It is performed by Men Only, never by Women.



1 -	Whole Circle	8 Measures
2 -	Partners advance toward each other	2 Measures
3 -	Partners retreat from each other	2 Measures
4 -	Half Circle	4 Measures
5 -	Partners Advance (Flirt)	2 Measures
6 -	Partners Retreat (Flirt)	2 Measures
7 -	Partners Advance (Flirt)	2 Measures
8 -	Partners Retreat (Much Flirt)	2 Measures
9 -	Half Circle	4 Measures
10	Partners Advance	2 Measures
11	Partners Retreat	2 Measures

SE ACABA

12 -	Final Half Circle, ending in center, R. hand with handkerchief on each other's L shoulder	3 Measures & 1 Beat.
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Y SE VA LA SEGUNDA

CUECA

SIDE II, Band 7:

Introduction & ADENTRO

The Cueca as performed in Argentina is basically the same as the "Zamba". The differences being in the tempo in the music, and the basic step.

BASIC STEP

A fast waltz step, with a slight bounce. Two of these steps are performed to each measure of music. Handkerchiefs are waved throughout dance with much vigor.