

DANCES OF VENEZUELA

Collected and Compiled by Ronnie and Stu Lipner

In collaboration with: Prof. L. F. Romon Y. Rivera

Director: Folklore Institute, Caracas, Venezuela

Co-Ordination: Hamilton Wright Organization

FOLKWAY RECORDS FM 884A



El Mare Mare

El Mampulorio

El Carite

La Sirena

La Burriquita

El Sebucan

El Chiriguare

El Robalo

Joropo

Merengue

Chimi Chimitos

El Pajaro Guarandol



Cover design by Ronald Clyne

M
1687
V4
D173
1958

MUSIC LP

DANCES OF VENEZUELA

EL MARE MARE	LA BURRIQUITA	JOROPO
EL CARITE	EL SEBUCAN	MERENGUE
EL MAMPULORIO	EL CHIRIGUARE	CHIMI CHIMITOS
LA SIRENA	EL ROBALO	EL PAJARO GUARANDOL

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FOLK DANCES OF VENEZUELA

The folk Dances of Venezuela contain the most original elements found in the whole dance field. Here is something that can be enjoyed by all. By carefully reading the instructions and making the various implements pictured, the dancer is exposed to countless hours of pleasure never before enjoyed.

The Selections, with the exception of the Joropo, and Merengue have been carefully selected by Prof. L. F. Ramon Y Rivera, Director, Folklore Institute, Caracas, Venezuela. The Joropo and Merengue are part of the Tape Collection of Ronnie and Stu Lipner.

This Recording was made in collaboration with Prof. L. F. Ramon Y Rivera, Caracas, and The Hamilton Wright Organization, Caracas, Venezuela. Production Supervision, Moses Asch. Dance instructions compiled and Edited by Ronnie and Stu Lipner.

Grateful appreciations is made to Mr. A. Figureroa, and Mr. S. Puerto for their assistance in the translations.

The Typical instruments heard are the Cuatro, a four string Guitar like instrument, The Maracas, The Small Harp, and the Tambora, (Drums). The selections are arranged by professional artists under the supervision of Prof Ramon Y Rivera.

SIDE I, Band 1: EL MAREMARE

El Mare-Mare is performed by groups of 5 couples. Four steps are used and are described below.

- A - Flexing R ft, jump onto L.
Lowering R ft, jump onto R ft, lifting L.
Arms swing freely during step. There are 2 jumps per measure.
- B - Standing in a line with arms extended to touch the backs of neighbor, with hands resting on the shoulders.
1 - Starting with R ft, move fwd toward center with 3 steps and stamp L ft.
2 - Moving backward, take 3 steps starting with R ft and stamp L ft. Bend fwd while moving fwd, bwd when moving back.
- C - In same position as B.
1 - Step R ft to side.
2 - Step L ft, joining R. Continue stepping this way, 2 steps per measure.
- D - Is basically the same as #3, but movements continue in a circular pattern, and then separating into 2 groups of 5 people, (Mixed). This figure comes just before the lead off.

It should be noted, that in the sequence of figures, all the figures except the lead in, and lead out, use Step B. Timing is important from a standpoint of better presentation. It is also suggested that the dancers watch their spacing throughout.



EL CARITE



SIDE I, Band 2: EL CARITE

A dance for 14 people. 5 couples make up the main group. 3 carry the Boat, and one is the Fish. 3 Steps are used in El Carite.

STEP 1:

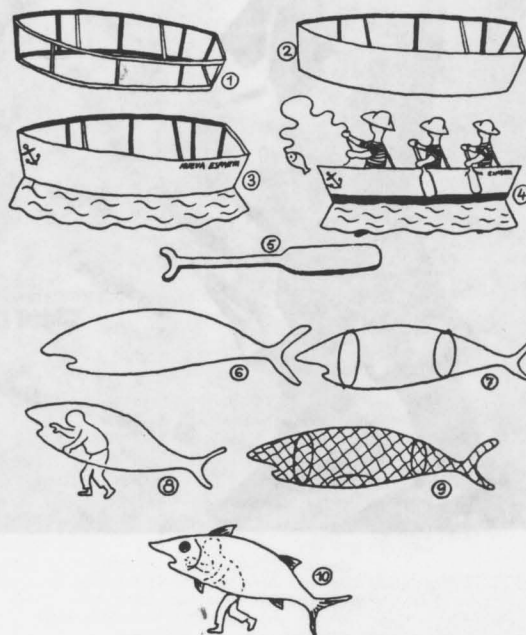
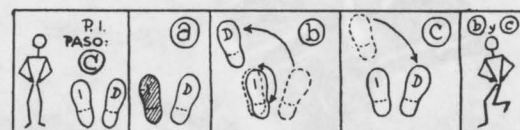
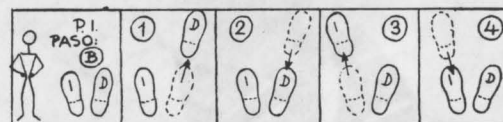
- a - Step R ft sl. fwd.
- b - Step L near R.
- c - Step R slightly fwd, swaying arms to music. 1 Meas.
Repeat starting with L ft and as many times as indicated.

STEP 2:

- a - Hop L and extend R ft slightly fwd. Bring R back to place. 1 Meas.
- b - Hop R and extend L ft slightly fwd. Bring L back to place. 1 Meas.

STEP 3:

- a - Weight on L, stamp R across and in front of L.
- b - Bring R ft back to place. 1 Meas.
- c - Repeat, starting with L ft. (Weight on R etc.)

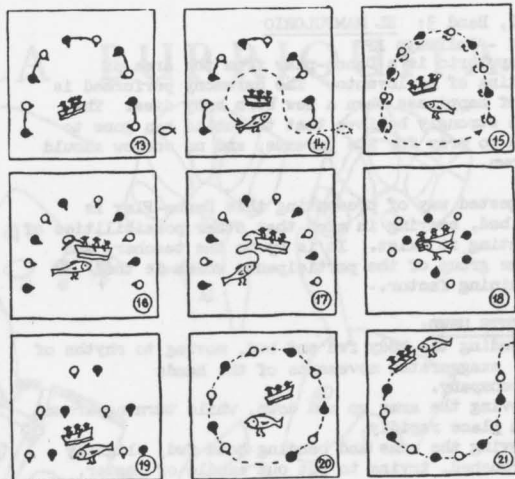


EL MAREMARE

THE DANCE:

Two lines of 5 persons, M on one side, W on the other. For lead in and lead out, Step A is used. No introduction music is used.

- 1 - Lines of M and W cross over at meeting, W passing in front of M. Line up at opposite sides, facing each other, hands on each others shoulders. (Takes a full 16 measures of music.)
- 2 - Using Step B, lines approach each other 4 Meas.
- 3 - Lines retreat from each other (Step B) 4 Meas.
- 4 - Lines advance with zig-zagging, turning around in place, re-placing hands on each other's shoulders. (See illustration)
- 5 - First two people in each line break off from rest, and face 4 in line. (Heads) 3rd person in each line move forward, so as to bring line facing front, (each 3 people in line facing front), then proceed to back joining the 4 already in line, to form a semi-circle, hands on shoulders 4 Meas.
- 6 - Move toward center with Step B. 4 Meas.
- 7 - Move away from center with Step B. 4 Meas.
- 8 - Two lines separate, first in each line lead down center still with arms in shoulder position, M turning to L, W to R come back up in 2 lines again facing each other. 8 Meas.
- 9 - Dancers #2, 3, 4 and 5 turn to face dancer 1, (M to R, W to L), with rest of line following the #1 dancer, they approach each other, and march down the middle. (Step B) 8 Meas.
- 10 - Placing hands on each other's shoulders, first couple, turns to L, second couple to R, third to L, fourth to R. Fifth Couple STAND IN PLACE. As other 4 couples form, 5th couple, wheel in place. End up 5 couples, arms on partners shoulders, as couples. 8 Meas.
- 11 - Couples move toward center. 4 Meas.
- 12 - Couples move away from center. 4 Meas.
- 13 - Couples quickly come together to form a closed circle, arms on each other's shoulders, and circle to the R, quickly using Step C. 8 Meas.
- 14 - Circle of 10 breaks into 2 lines of 5 people, backing away from each other, forming two lines, then lead off, the two lines cross over to each other's place and exits from the dance area. It is done with hands along the waist, and using Step A. There is no cross over in the lead off, lines simply move off the floor.



THE DANCE:

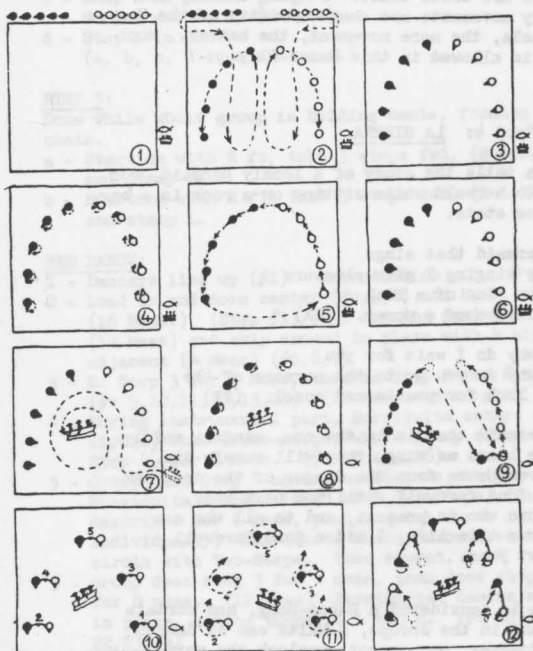
- 1 - Main Group line up and lead in according to diagram, using a light running step, forming a semi-circle. 16 Meas.
- 2 - Using Step #1, turns to R, and inscribed a full circle around the dance area, ending in semi-circle. #s 4, 5, 6. 16 Meas.
- 3 - Group does Step 2 for 16 measures, while fisherman enter dance area, and do movements of a fishing boat. 16 Meas.
- 4 - Boys face to L, girls face to R, coupling off, first couple move to position, second, third, fourth, fifth, etc. (SEE ILLUSTRATION #9) Using Step 1, forming a semi-circle. 16 Meas.
- 5 - Number 2 and 4 couples whirl in place, when finished, #s 1 & 3 whirl in place, and when they finish, #5 couple whirl in place. Fisherman continue movements of fishing boat. Number 11. 16 Meas.
- 6 - Group does Step 3 for 16 Measures. 16 Meas.
- 7 - Group does Step 1 for 16 Measures, while Carite comes in dance area. Fisherman and Carite, go through their actions, while group does the step around them both. 16 Meas.
- 8 - While Group does Step 3 with hands on hips, Fisherman and Carite, continue their movements, with finally the Carite being caught. Number 17. 16 Meas.
- 9 - Fisherman bring fish to side of boat, group breaks formation, and rushes to boat and back to place, in formation indicated. (8 Meas), then circle around Carite and Fisherman for 8 more measures, using Step #1.
- 10 - Group then leads off, with fisherman and Carite following, using either a light running step or Step #1.

SUPPLEMENTARY NOTES

The people who play the Fisherman and Carite are given much leadway in their parts. The group should watch their timing during the figures.

The illustrations should be consulted as to costumes, and how to make the necessary implements for the successful presentation of the dance.

EL CARITE



EL MAMPULORIO



SIDE I, Band 3: EL MAMPULORIO

Record - Folkways LP

El Mampulorio is a Dance-play from the area of Mirandina of Barlovento. The ceremony performed is that of happiness when a new born baby dies. The people strongly believe that the child has gone to heaven to pray for its parents, and no sorrow should be shown.

A suggested way of presenting this Dance-Play is described, bearing in mind that other possibilities of presenting it exist. It is up to the teacher, and the age group of the participants which is the determining factor.

MOVEMENTS USED:

- Bending the body fwd and bwd, moving to rhythm of music, exaggerated movements of the hands accompany.
- Moving the arms up and down, while turning around in place rapidly.
- Moving the arms and bending head fwd, slightly crouched, trying to put out candle of leader.
- Stretching the arms out, either pointing to the various objects, or containing them in hands. Comical ways of this movement will enhance enjoyment. Use it in the singing part, Rose, Cigar, etc.
- Moving the body up and down, putting arms up, as body comes back to position. Like you were picking up water with your hands, and putting it over your head.

FORMATION:

For 6 people, 3 couples, 6 Boys, or 6 Girls, whichever is best. Each one carries one of the following objects. A Lit Candle, A Rose, A Cigar, A Drum, A Guitar, A Maraca, or Maracas. Drum and Guitar may be made from cardboard, and or used in the center of dancing area. Person with lit candle is designated the leader.

THE DANCE:

Below is translation of the lyrics, in which dancers present their objects, according to the order.

I offer the dead
That are in heaven.
Here is the candle
The Mampulorio
Here is the Rose
The Mampulorio
Here is the Cigar
The Mampulorio
Here is the Drum
The Mampulorio
Here is the Guitar
The Mampulorio
Here is the Maracas
The Mampulorio
Oh the chicken went out to the street,
I pray to God nobody nobody meets with him
Here is the candle
The Mampulorio, etc., etc.

Solista: Por las animas benditas
que estan en el Purgatorio.

Aqui sta la vela.

Coro: Del mampulorio.

Solista: Aqui sta la rosa.

Coro: Del mampulorio.

Solista: Aqui sta el cigarro.

Coro: Del mampulorio.

Solista: Aqui sta la tambora.

Coro: Del mampulorio.

Solista: Aqui sta la guitarra.

Coro: Del mampulorio.

Solista: Aqui sta la maraca.

Coro: Del mampulorio.

Solista: Ay mi pollito salio a la calle
y le ruigo a Dios que nadie lo halle.
Aqui sta la vela.

Coro: Del mampulorio.

EL MAREMARE



EL MAMPULORIO

- Group enters, with a light running step keeping in time to music, and all trying to blow out leaders Lit Candle, form semi-circle around leader, whose exaggerated movements with start the acting out of pageant. (8 Meas.) plus 4 meas. for presentation.
- As lyrics are being sung each person with their respective objects show them in front, while they are not being sung, they dance in place using any one of the described body movements, either as a group, or singly, leader should make every attempt to keep candle lit at all times. Each item to present takes 2 full measures of music, all together 12 measures of music are used.
- Introduction to presentation is sung again, (4 meas.), then presentation is repeated again (12 Meas.)
- Entire dance sequence is then presented. Group moves around in a circle, (small) for 12 measures. (Interlude, plus 4 measures presentation introduction.) Then entire dance is repeated again.
- At the very end, the words, "The Mampulorio" are heard for the last time, couples should shake hands, or join hands as a unit, and raise them high over their heads.

During the presentation, leader should move around freely, to show Lit Candle, and others in the group should try to put flame out.

Another suggested way for presentation, is to have all objects placed, in a straw hat, at first, then taken out to be shown the second time, one such person is designated to carry the hat around for the group. Some of the costumes that would be appropriate for this dance are shown below. Jumping around, and very heavy body movements are characteristic of the Negros in Venezuela, the more movement, the better. Much lead-way is allowed in this Dance-Play.

SIDE I, Band 4: LA SIRENA

La Sirena tells the story of a lonely Mermaid, who laments to herself while sitting on a rock in a bay. The Lyrics state:

I am a Mermaid that sings
And by my singing I give pleasure
I have the fins of a fish
And the figure of a woman. (2X)

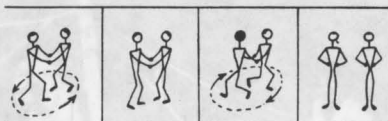
Sailor, why do I wait for you
Sailor, why do you go to the corners of the
earth to look for pearls and coral. (2X)

I am a Mermain that is in the sea, singing softly
If anyone hears me sing, they will surely die.
Who can rescue me from the danger of the deep sea.
I give a fond farewell until the next year,
To everyone who is present, and to all who are
absent from this life, I bid a fond farewell
until next year.

La sirena is considered a Dance-Song, and certain steps found in the Joropo, & Waltz can be danced to it. However, one cannot overlook the very interesting lyrics.



STEP # 2



MOVEMENTS IN STEP 3

STEP # 4



LA BURRIQUITA



SIDE I, Band 5: LA BURRIQUITA

A dance for 11 people, (5 couples, plus the one selected to dance The Burriquita.) The accompanying diagrams tell how the apparatus is constructed. Five steps are used during the dance.

STEP 1:

Is a two step, (Step-Close-Step) and represents 1 measure of music. It is started with the R ft.

STEP 2:

Couples facing, hands join in front, with R hips adjacent, skip around in place, then turn to L hips being adjacent, then skip around in place.

STEP 3:

- a - Step R ft to side and clap hands over head, (No Weight)
- b - Step R next to L. (Weight)
- c - Step L ft to side and clap hands over head, (No Weight)
- d - Step L ft next to R. (Weight)
- (a, b, c, d equals 2 meas.)

STEP 4:

- a - Step R across L, (Weight)
- b - Step R in place.
- c - Step L across R, (Weight)
- d - Step L in place.
- (a, b, c, d equals 2 meas.)

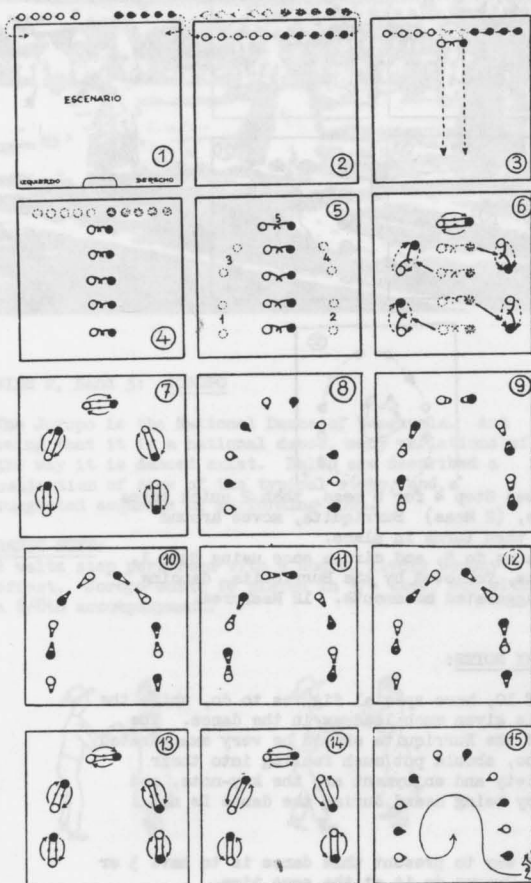
STEP 5:

Done while whole group is holding hands, forming a chain.

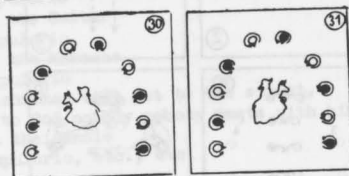
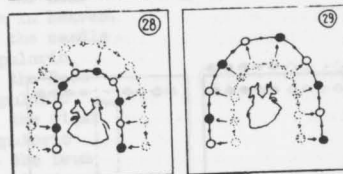
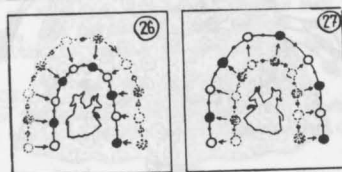
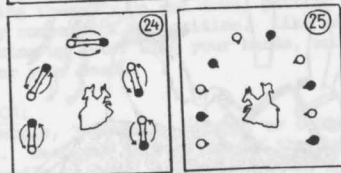
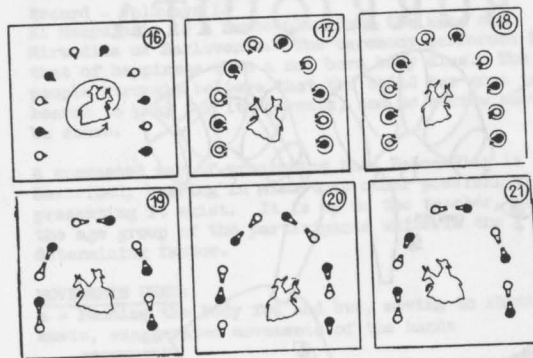
- a - Starting with R ft, take 3 steps fwd, (R-L-R) and stamp L.
- b - Starting with R ft, take 3 steps bwd, (R-L-R) and stamp L.

THE DANCE:

- 1 - Dancers line up (#1). Introduction 8 Meas.
- 2 - Lead in and down center (#2,3,4) and back (16 Meas.) (Step #1) away forming semi-circle, (12 Meas) and skip around in place with R hips adjacent (4 Meas) (#5,6,7)
- 3 - Do Step 3 for 4 Meas, then do Step 2 for 8 Meas. (#s 9,10,11,12,13,14) (12 Measures in all)
- 4 - During instrumental part, Burriquita enters semi-circle, with 8 Two-steps, while group does Step 4, for 8 Meas. (#s 15 and 16)
- 5 - Group does Step 4 again for 16 meas, while Burriquita dances around with Two-Steps, (Step 4 described for 6 meas, plus 2 quick turns in place, individually) Burriquita dances around semi-circle with Two-Steps. Then repeat.
- 5 - Group does Step 3 for 4 meas, then does step 2 for 8 meas. (12 Meas) Burriquita, dances around, in place, making turns to L and R. (#s 19,20,21, 22,23,24)
- 6 - Group forms a chain and performs Step 5, for 16 full measures of music. (8 Instrumental and 8 Sung)



LA BURRIQUITA



- 7 - Group does Step 4 for 6 meas, then 2 quick turns in place, (2 Meas) Burriquita, moves around circle, then turns in place.
- 8 - Group faces to R, and circle once using Step 1, and exits, followed by the Burriquita, dancing with exaggerated movements. 12 Measures.

SUPPLEMENTARY NOTES:

The group of 10, have special figures to do, while the Burriquita is given much leadway in the dance. The movements of the Burriquita should be very exaggerated, the group too, should put much feeling into their dance. Gayety and enjoyment are the key-note, and shouts of joy being heard during the dance is not uncommon.

An excellent way to present this dance is to have 3 or 4 Burriquita Groups do it at the same time.



SIDE I, Band 6: EL SEBUCAN

El Sebucan belongs to a group of dances known the world over. That group being Maypole Dances. The dance described below is typical of many parts of Venezuela, and incorporates several steps from these parts.

CONSTRUCTION OF THE SEBUCAN

The pole should be made of light wood, and at least 2 meters in length. The ribbons should be fastened on securely, with strong cord. On the tip, a bunch of flowers is set. The ribbons, numbering 10, should be very colorful, they should be long enough, too.

FORMATION:

A dance for 10 people, (Five couples), plus 2 others who hold the Sebucan in place, while dancers are dancing. Unless otherwise stated, the basic step used is a Two-Step, (Step-Close-Step)

THE DANCE:

- 1 - Entrance, the Two persons, designated to carry Sebucan, enter and place securely on floor. 16 Meas.
- 2 - Dancers enter, single file, if using couples, the lady is in the lead, they circle around the maypole, using a light running, or skipping step. 24 Meas.
- 3 - They stop and each person takes a ribbon, they do 4 skips toward pole, and 4 skips away, each person dances a small circle in place to the L, then a small circle in place to the right, then dance toward the pole with 4 skips then, away. 24 Meas.
- 4 - All dancers holding their ribbons, circle to the r, with 8 Two-steps, turn and then circle to the L with 8 Two-steps, Then do a circle to their L in place, then to their R. 24 Meas.
- 5 - Face partner, skip toward each other, with 4 skipping steps, and skip away with 4 skipping steps. Repeat skipping steps toward and away, holding ribbons. 16 Meas.
- 6 - Using Two-steps, all perform a grand right and left, but without touching hands, instead braid the ribbon, pass partner by R shoulders, the next person by the L shoulders, etc, continuing lifting the ribbons over and under for a full 24 Meas.
- 7 - Dancers skip toward pole, and skip away, turn in place to L turn in place to R, then repeat skipping toward and away from pole. 24 Meas.
- 8 - Dancers reverse directions, then CAREFULLY, start to unwind the braided ribbons, this may be tricky, so watch your directions, and ribbons, at end of un-braiding, all bow to partner and to each other

Band 1: EL CHIRIGUARE

In the town of San Antonio del Golpo, as in nearly all the towns of Sucre State, in the month of December, the people organize carnivals and go through the streets, house to house celebrating the Birth of the Christ-Child. The most popular entertainment created at such carnivals, came to be known by the name "Chiriguare."

The Chiriguare is personified by a malignant power who tries to influence the people of the carnival. Curious, the people of the Carnival come forth to see this Chiriguare, but are scared away by his supernatural powers. Soon a wizard enters the scene, and strips the Chiriguare of his mighty power. When this occurs, the Chiriguare falls dead. Soon a "Zamurro", a bird that feeds on dead animals, flies in and pecks at the Chiriguare, until he takes the gut out, and flies away. The Town people, then proceed with their joyous celebrations, unafraid anymore.

The Lyrics State:

Close to the Lagoon, comes the Chiriguare;
With the tail of a burro, carrying cups of blood.
The Neighbors nearby say, that beside these cups of blood,
It has a proud body and beautiful brown.

Bird, Bird, you are so pretty, you will be eaten.
The neighbors sought Machuco, and with his peon
Friends, killed the bird with the stout heart.

Out jumps a Saborico who was hidden, dancing a Joropo.
Bird, Bird, you are so pretty,
You will be eaten, you will be eaten.
You will be eaten, you will be eaten, you will be eaten.

CHOREOGRAPHY

INTRODUCTION:

8 Meas.

- a - Two lines of 10 dancers enter dance area, and dance around using a shuffle step, or light running step. 16 Meas.
- b - Two lines separate, and make way for entrance of "CHIRIGUARE" who dances between the two parallel lines, using Two-steps and Jump Steps, trying to scare the people in the lines. 16 Meas.
- c - Parallel lines come forward toward each other, and back away from each other, using skip steps, while Chiriguare stands at head, moving from side to side. 8 Meas.
- d - Chiriguare dances down between the lines, with much movement as to scare people in line. At that time, a wizard enters the dance area, and both the Chiriguare and the wizard dance around trying to use their powers to subdue the other. Much leadway is given to this part of the dance. 32 Meas.
- e - Finally the wizard succeeds in killing the Chiriguare, and the "Zamurro" enters the dance area, and proceeds to peck at the dead Chiriguare, until he succeeds to pull out his gut. (Ribbon) Upon doing this, the Zamurro dances around showing the gut of the dead Chiriguare to the double row of dancers, who move forward and back with skipping steps. 32 Meas.
- f - Once the Chiriguare's gut is pulled out, the Zamurro, followed by the Wizard, then by the double line of dancers, exit, very joyously, with exaggerated skipping steps. Coda.

Much leadway is given to this pageant, the movements should be very much exaggerated, and sharp. The more emotion given, the better the effect.

- 1 - CHIRIGUARE - can be dressed like the rest of the dancers, but has attached to him a tail of a burro, and carries several cups of a red colored fluid, resembling blood.
- 2 - WIZARD - Costume is similar to the witch-doctor in Chimi-chimitos. (See Illustrations in that dance)
- 3 - ZAMURRO - Carries the frame of the bird, which can be made in the same manner, as for the Pajaro Guarandol, but the feathers should be black. Plus the Zamurro should have a big beak, from which is held the ribbon, representing the gut of the Chiriguare (See Illustrations in Pajaro Guarandol)



The arrangements given are only suggested, any arrangement along similar lines is entirely acceptable. The key note being, the triumph of good over evil, and the eventful fate of the "Chiriguare", which could be made up in any way to simulate an Evil Spirit.

SIDE 2, Band 2: EL ROBALO

The Robalo, according to the information given by Alejo Albornoz Hernandez, is practiced at Family Reunions in Margarita Island.

A Robalo is chosen, and the rest of the family circle around him, jumping, skipping, and dancing around him. Another person from the circle, with a whip, tries to strike the robalo, who dodges around trying to avoid being hit. He also tries to get back to the place in the circle from where the player with the whip came from. If he succeeds, then the person with the whip, then comes the Robalo, and someone else in the circle, comes forth and tries to strike the Robalo. This type of Dance-Game continues for many hours, and everyone seems to get a big enjoyment from it. It should be noted, that the dancers in the circle, dance in place, and sort of mimic each other, by pretending to fight each other. A procession-like formation leads the group in and also leads the group out. Much singing is heard at these affairs.

A Dance-Game like this can be staged without any difficulty, since the basic steps used, are light running steps, Jump Steps, Slide Steps. Figures include, Do-Sa-Do Figures, circling around with L shoulders adjacent, and R Shoulders adjacent, twirls while holding hands, and turns in place singularly, actions are exaggerated very much, and gaiety is the keynote.



SIDE 2, Band 3: JOROPO

The Joropo is the National Dance of Venezuela. And being that it is a national dance, many variations of the way it is danced exist. Below are described a collection of some of the typical steps, and a suggested sequence of performing them.

BASIC STEP:

A waltz step performed with a short, lively bouncy effect. Joropo music is played in 3/4 time, but with a 6/8th accompaniment.

BRUSH STEP - (ESCOBILLIAO)

Ct.

- 1 - Stamp L in place
- 2 - Brush R ft fwd.
- 3 - Brush R ft bwd and Step R ft in place.

- 1 - Step L ft in place. (Weight)
- 2 - Brush R ft fwd.
- 3 - Brush R ft bwd and Step R ft in place.

- 1 - Step L in place. (Weight)
- 2 - Brush R fwd.
- 3 - Brush R bwd and Step R ft in place.

- 1 - Step L ft in place and hold for 2 quick counts.

The brush step is also performed with the other foot starting. (Stamp R ft in place, brush L fwd, and bwd, Step L in place, Step R in place. (Weight) Etc.)

HEEL STEP - (ZAPATIAO)

Ct.

- 1 - Stamp L ft in place
- 2 - Strike R heel sharply and
- 3 - Stamp R ft taking the weight.

The suggested sequence will contain the additional steps for the performing of this dance.

SEQUENCE:**STARTING POSITION:**

Couples in a circle facing LOD, W links her L arm with partners R. Her right hand holds her skirt. M rests back of his L hand on back of L hip. Dance starts after slow introduction.

- 1 - 16 Meas. After holding for 1 measure, couples move forward for 15 basic waltz steps, starting on inside feet. (M's R, W's L) turning slightly inward as step is started with inside foot, and slightly outward when step is started on outside ft.
- 2 - 8 Meas. Partners assume close dance position, dance 8 basic waltzes around the room.
- 3 - 4 Meas. Man dances 4 waltz steps fwd, while W dances 2 waltz steps, turning under the joined hands, (M's L, W's R), then reverses her direction and turns in other direction, for 2 waltz steps.
- 4 - 4 Meas. M continues forward for 4 more waltzes, while W turns under their joined hands for 4 waltz steps, making 2 complete turns.
- 5 - 4 Meas. Couples separate, and with L shoulders adjacent, (M holds hands behind back, W holds skirt in each, swishing skirt while dancing). Dance 1 Escobilliao step, each turning to the left on the last step, to a position with R shoulders adjacent.
- 4 Measures. Partners dance another Escobilliao step, this time starting with R ft, and reversing footwork accordingly. (Stamp R in place, brush L fwd, bwd, step L in place, step R etc.) Repeat #5 one more time (8 more measures).
- 6 - 1 Meas. (a) Partners join both hands while turning slightly to the R, so that L hips are adjacent. In this position dance 1 cross waltz step, by crossing with L over R, and completing the step. (L,R,L)
- 1 Meas. (b) Repeat action of above, this time turning L, so that R hips are adjacent, and perform another cross waltz. (R,L,R)
- 2 Meas. Repeat a and b again.
- 7 - 4 Meas. Repeat #6 again in entirety, but this time start with R ft crossing over L.
- 8 - 16 Meas. Partners assume closed dance position, and dance 16 waltz steps around the room, progressing as they do.
- 9 - 12 Meas. Partners separate and face each other. In this position, dance 12 Zapataeo steps, making a circle while turning away from each other. End, by facing each other, M's back to center.
- 10 - 4 Meas. Move away from each other with 8 stamps.
- 11 - 8 Meas. Partners approach each other with 4 basic waltzes, and assume closed dance position, and dance 4 more waltzes around the room.
- 12 - 16 Meas. Repeat #s 3 and 4 again.
- 13 - 16 Meas. Repeat #5 again.
- 14 - 16 Meas. Repeat #s 6 and 7, TWICE.
- 15 - 16 Meas. Repeat #s 9 and 10 again.
- 16 - 16 Meas. Repeat #11, and finish dance by dancing 8 more basic waltz steps, ending with a bow.

Steps are described for Man, Woman does counterpart. It is advisable to practice all parts separately, before putting them together, for entire sequence.

**MERENGUE****SIDE 2, Band 4: MERENGUE**

The Merengue enjoys a vast popularity in Venezuela, as in other countries. Described below, are a collection of steps, to be danced in any order desired. Key note is style and fun.

BASIC SIDE STEP:

- a - Bend L knee, and slide L ft to L side
 - b - Straighten L knee, and bring R ft to L. (a and b equals 1 Meas.)
 - c - Take weight on R, bend L knee slightly, and slide L ft to L side.
 - d - Straighten L knee, and bring R ft to L.
- Step can be performed either to L or to R. If starting to R, lead with R ft, bending R knee slightly. Each two steps constitute a measure of music.

MERENGUE CIRCLE TURN:

- a - Step L to side, while turning body slightly to R.
 - b - Bring R ft up to L.
 - c - Step L to side, while turning body slightly to R.
 - d - Bring R ft up to L. (Half circle made, 2 meas.)
 - e - Step L to side, turning body to R.
 - f - Bring R ft up to L.
 - g - Step L to side, turning body to R.
 - h - Bring R ft up to L. (Full circle made, 4 Meas.)
- Can be done in other direction, by reversing footwork.

GRAPEVINE STEP:

- a - Step L ft to L side.
- b - Cross R over L and step on R.
- c - Step L ft to side.
- d - Cross R behind L and step on R. (Entire step takes 2 Meas) and continue for 8 Meas of music, or longer if desired.

MERENGUE WALK:

- a - Step fwd with L ft.
 - b - Step fwd with R ft.
 - c - Step fwd with L ft.
 - d - Bring R ft up to L. (Entire step, takes 2 meas.)
- Merengue Walk is performed in closed dance position, M facing LOD, W has her back to LOD. Continue step for as long as desired.

PIVOT TURN:

(In closed dance position)

- a - Step L ft to L side.
- b - Pivot slightly to the R, with R ft.
- c - Turning to R, step fwd with L ft.
- d - Pivot slightly to the R, with R ft.
- e - turning to R, step fwd with L ft.
- f - Pivot slightly to the R, with R ft.
- g - Turning to R, step fwd with the L ft.
- h - Bring R ft up to L.

(Entire step takes 4 Meas. of music) Repeat as often as desired.

The steps are described for the Man, Woman does counterpart. Start dance with basic side steps in closed dance position, M's back to the center of room. Steps can be performed separately, or combined in any order desired. Merengue Music is played in either 4/4 or 2/4 time. Hip movement in the Merengue is LESS emphatic in Venezuela than in other countries.



SIDE 2, Band 5: LOS CHIMICHIMITOS

FORMATION:

Groups of 5 couples working as a unit. Ten main characters take part in the dance. Each of the 5 couples should take one of the following parts:

- 1 - A Negro Boy and Girl, 2 - An Old Man and Lady, (Viejito and Viejita), 3 - A lame Boy and Girl (Cojito and Cojita), 4 - A witch and a witch doctor (Brujo and Bruja), and an Indian Boy and Girl (Indio and India). Each couple must act out the persons they represent.

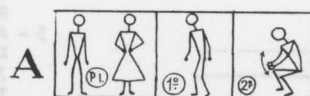
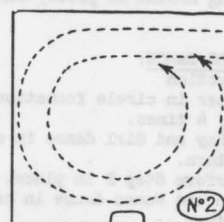
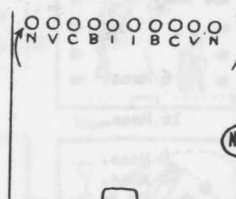
- 1 - The Negro Couple jump and turn around while moving arms freely.
- 2 - The Old Couple carry a cane and move about as old people do, slowly with hands on their backs as if complaining of pain.
- 3 - The lame boy and girl move around limping, but happy.
- 4 - The Witch and Witch Doctor jump around with their arms outstretched and try to scare the rest of the dancers.
- 5 - The Indians, with each others arms around each other, and free hand on the hips, jump forward and back, bending fwd and bwd as they do.

It should be stated that a great deal of leadway is given when each character is called upon to dance in the lyrics. The more exaggerated, the actions, the more enjoyment is experienced.

LOS CHIMICHIMITOS



An alternate way of lining up is shown at the right. N,V,C,B,I, represent the Negro, Old Man, Lame Boy, Witch and Indians.



STEPS USED:

- A - Standing in natural position, hands are at waist level, starting with the R ft, advance 6 heavy accented steps in LOD. Steps correspond to the words being sung:
"Los Chimichimitos estaban bailando, el coro corito....."
Then flex legs with knees apart as if ready to sit, make fists with hands, place them one on top of another, (R over L) swing them up and down between the knees, to imitate the rider on a jumping horse. This movement corresponds to the word, "Tambore."
- B - Dancers flex legs, bending knees slightly, and place hands on knees.
1 - Straighten up legs, keeping hands on knees.
2 - Flex legs toward the L and return to front.
3 - Flex legs toward the R and return to front.
- C - Standing position, hands either on waist, or clapping.
1 - Throw R ft fwd, and bring back to place.
2 - Throw L ft fwd, and bring back to place.

NOTE: When the Oldsters and the Witch and Witch Doctor go through their steps, six measures of interlude are heard, while dancers do the following. With hands above the head, hop on one foot then the other foot, turning around in place, bending the body sideways.

CHIMICHIMITOS DANCE:

- | | |
|---|----------|
| 1 - Introduction | 6 Meas. |
| 2 - All enter in circle formation with Step a, 4 times. | 16 Meas. |
| 3 - Negro Boy and Girl dance in center and return. | 8 Meas. |
| 4 - All perform Step B in place. | 8 Meas. |
| 5 - Old Man and Woman dance in center and return. | 8 Meas. |
| 6 - All do Step d in place. | 6 Meas. |
| 7 - All do Step B in place. | 8 Meas. |
| 8 - Lame Boy and Girl dance in center and return. | 8 Meas. |
| 9 - All do Step B in place. | 8 Meas. |
| 10 - Witch and Witch-doctor dance in center and return. | 8 Meas. |
| 11 - All do Step D in place. | 6 Meas. |
| 12 - All do Step B in place. | 8 Meas. |
| 13 - Indian Boy and Girl dance in center and return. | 8 Meas. |
| 14 - All perform Step a while exiting off the floor. | 8 Meas. |

NOTE: While entering and exiting, steps should be big and cover ground. Groups of dancers line up single file, in order of their appearance in the center of the semi-circle. Action of each group is very exaggerated and strong.

See accompanying pictures for costuming, this dance is very effective for exhibition purposes, and with costumes, heightens the presentation.

El Pájaro Guarandol



SIDE 2, Band 6: EL PAJARO GUARANDOL

A dance for 10 Girls, (or 5 couples), plus a person who plays the Guarandol Bird, The Hunter and Magician. 3 Basic steps are used in this dance-plan.

STEP 1:

- a - R ft slowly crosses L and strikes the floor softly.
b - Bring R ft back to place. Body turns to R.
c - L ft slowly crosses R and strikes the floor softly.
d - Bring L ft back to place. Body turns to L.

STEP 2:

Step 2 is a Two-Step (Step-Close-Step) performed as often as indicated. (Starting with R ft.)

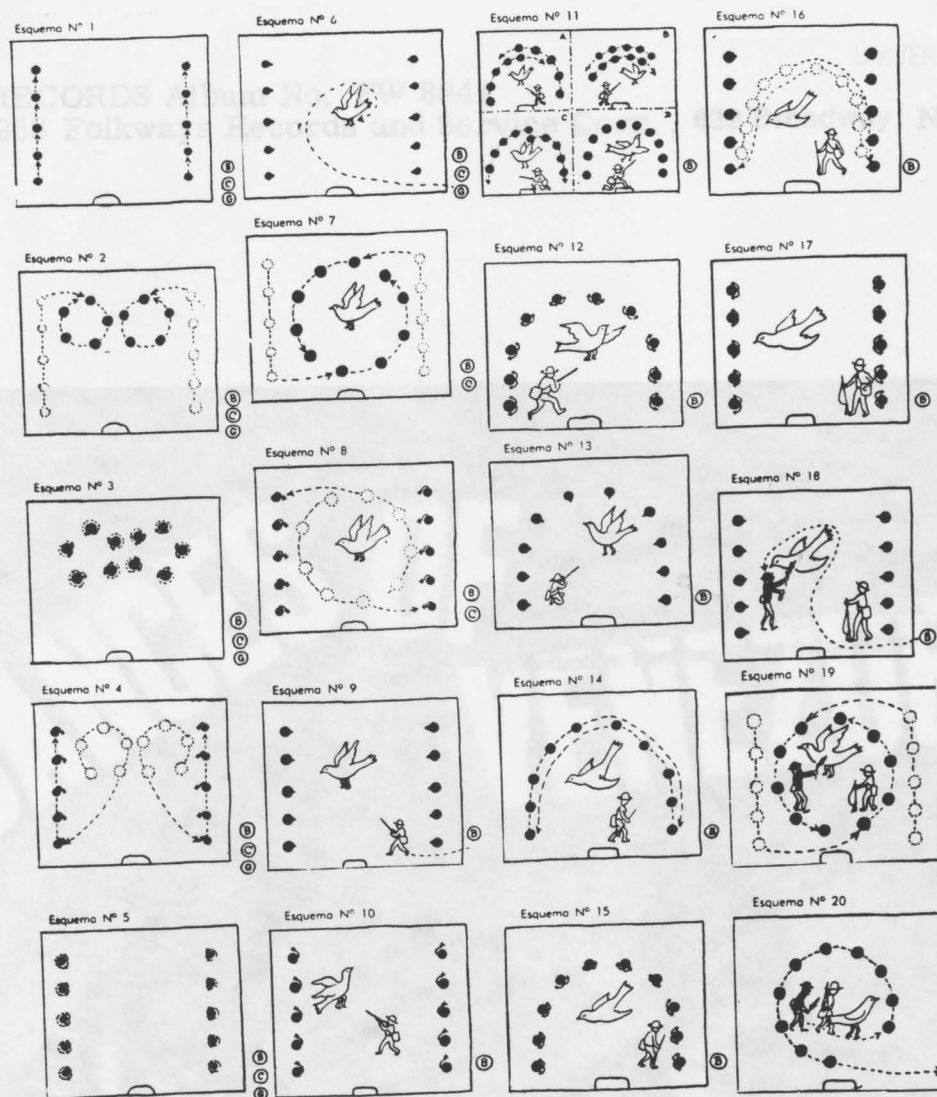
STEP 3:

Standing with hands on waist. The trunk of the body is flexed forward, lifting up at the same time to stroke the floor, with the feet, turning toward the R, bending the body toward the R. Making a full turn in place with 8 Measures. The same movements are repeated starting with the L ft, turning and bending toward the left. Making a full turn in place with 8 Measures.



THE DANCE:

- Dancers line up as indicated in Diagram #1, people playing Guarandol Bird, Hunter and Magician are off stage.
- After a 4 measure introduction, the two lines make 2 separate circles using 8 Two-Steps. 8 Meas.
- Group then does 8 step #3's for 8 Meas.
- Group moves with 8 Two-steps to original formation then does 8 more steps (No. 3) to the R and L. 16 Meas.
- At this time, The Guarandol Bird appears in the Dance Area. Its movements should be as if he just jumped out from a bush, or from the top of the tree, he should flap his wings freely and frequently. Group does Step #1 in place for 16 Meas.
- Group circles the Guarandol Bird with 16 Two-steps, and forms two lines again. (Diagram #8) 16 Meas.
- Hunter now appears, whole group dances Step 1, 8 times. 8 Meas.



MOVEMENTS OF HUNTER

The movements of the hunter is that he is looking for the Guarandol Bird to kill it, the Guarandol Bird, acts like to escape from being hit by the hunter's bullets.

- 8 - Group crosses over to form semi-circle with 8 Two-steps as shown in Diagram 11. 8 Meas.
- 9 - In semi-circle formation, group does Step #3 for 16 Measures, 8 to the right and 8 to the left, while Hunter and Guarandol Bird perform their respective steps. 16 Meas.
- 10 - Group in circle, perform 16 steps (#1), as hunter and bird continue their play. Before the 12 measures Hunter kneels, on one knee, and shoots Guarandol Bird with his rifle. Bird upon hearing shot, in music, acts like he is mortally wounded, falls over on one side. Hunter walks nearby.
- 11 - Group performs 8 Two-steps changing places as in Diagram 14, then does Step #3 for 8 more measures in place. 16 Meas.
- 12 - Group then does 8 Two-steps, coming back to parallel line formation again, then does Step #3 in place again for 8 more measures of music. 16 Meas.
- 13 - Magician then appears imitating the movements of an old man, he passes a branch that he carries over the Guarandol Bird, and gives the bird some fluid from a bottle he carries in his bag. The Bird, shows signs of coming to life slowly but surely, and finally, flaps his wings very violently. The group of dancers in the meanwhile, form a semi-circle using Two-steps around the action in the center, and then proceed to exit, with the Guarandol Bird, the hunter followed by the Magician following. The entire action takes 32 measures of music, and should be pre-arranged to fit in.

The accompanying diagrams show the costumes and instructions for building the necessary parts for this Dance-Play. Hunter and Guarandol Bird have much lead-way in their respective parts, and much exaggeration is encouraged for the best effect.

