ARGENTINE EVENTS
ESCONDIDO ZAMBA ALEGRE
BAILECITO CUEQUITA
CHACARERA LA ARUQUITA
ESCONDIDO BAILECITO
GATO DE 2 GIROS MALAMBO
CUEQUITA ZAMBA CARNAVALITO

SEGUNDO CASTRO & HIS "TROVADORES DE ANGACO"

FOLKWAYS RECORDS
FW 8841
ARGENTINE

DANCES

ESCONDIDO  ZAMBA ALEGRE
BAILECITO  CUEQUITA
CHACARERA  LA ARUGUITA

SEGUNDO CASTRO & HIS "TROVADORES DE ANGACO"

ESCONDIDO  BAILECITO
GATO DE 2 GIROS  MALAMBO
CUEQUITA  ZAMBA  CARNIVALITO

FOLKWAYS RECORDS
FW 8841
Typical Regional Instruments.

Personnel
Una Ramos
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Hector Saleme
Waldo Bellos
Segundo Castro

Instrument
Quena
Quena
Charango & Guitar
Bombo
Piano
Guitar

SELECTIONS PLAYED AND INSTRUMENTS USED

SIDE I
Band 1 - El Cachilo
Band 2 - Zamba Alegre
Band 3 - El Borrachito
Band 4 - La Boliviana
Band 5 - De Las Piedras
Band 6 - La Arunguita

INSTRUMENTS USED
Quena, Charango, Bombo
Quena, Charango, Bombo
Quena, Charango, Guitar
Quenas, Guitar, Bombo
Quena, Charango, Bombo
Quena, Charango, Bombo

SIDE II
Band 1 - De Los Montes
Band 2 - Ballecitos
Band 3 - El Arbardonero
Band 4 - Malambo
Band 5 - Orillas de Tilitaca
Band 6 - Criollita Santiquena
Band 7 - Hasta Otro Dia

INSTRUMENTS USED
Piano, Guitars, Bombo
Piano, Guitars, Bombo
Piano, Guitars, Bombo
Piano, Guitars, Bombo
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Piano, Guitars, Bombo

BOMBO

The "bombo" (drum), also called "caja" (box), is one of the most popular percussion instruments used in Argentine Folk Music. By striking the skin of the "Bombo" with a stick or even with the hand, it produces typical and pleasant sounds. The instrument is made in several shapes, most often cylindrical, although it can also be rectangular. Bombos are made with goat or sheep skin, sewn to a wooden frame of the instrument with strings.

QUENA

This is the most famous of the American aboriginal instruments. The "Quena" may be made of cane, pumpkin, clay or metal. Those made of cane, which are the ones most commonly used, are cut out between two natural knots of a stem. They have from 2 to 8 holes to produce different notes. Many different tunes can be played with the quena, but those preferably performed with this instrument are the typical pentatonic tunes of the Incas. (Huaynos, Carnavalitos & Ballecitos)

CHARANGO

The "Charango" is one of the favorite musical instruments used for Folk Dancing because of its tone which resembles both the Guitar and Mandolin.

It differs, however, from other string instruments because its sound box is made from the shell of the armadillo, a tropical edentate mammal which is covered with hard bony plates. This shell is fitted to the wooden structure of the instrument according to its size. The sound of the instrument comes out through a round hole underneath the strings. The strings may also differ, as rustic charangos have cat-gut strings, while those commercially produced may be fitted with metal strings.

Although it was first used as an instrument for accompaniment, it has become, when skillfully played, a very tuneful solo instrument.

The selections on this record were recorded in Argentina by Luis Bartolome.
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 3 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 (Whel)
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.

<table>
<thead>
<tr>
<th>BREAD</th>
<th>A</th>
<th>BAS</th>
<th>KET</th>
<th>OF</th>
<th>BREAD</th>
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<tbody>
<tr>
<td>Step L</td>
<td>Brush R</td>
<td>Step R</td>
<td>Step L</td>
<td>Brush R</td>
<td>Brush R</td>
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<td>in place</td>
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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 Aruguita.

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. (Ballecito, La Aruguita.) 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
DANCE CHOREOGRAPHIES

ESCONDIDO

(SIDE I, Band 1, SIDE II, Band 1)

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.

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BAILECITO

(SIDE I, Band 3, & SIDE II, Band 2)

A handkerchief dance combined with snapping of fingers. The first two parts are with handkerchiefs waving continually, the third part with the snapping of the fingers.

Introduction & "ADENTRO"

1 - Partners move toward each other, passing R shoulders, go back to back, and back away from each other, passing L shoulders. Handkerchiefs Waving. 8 Measures
2 - Partners move toward each other, passing L shoulders, go back to back, and back away from each other, passing R shoulders. Handkerchiefs Waving. 8 Measures
3 - Partners turn in place and bow, (Backs toward each other) 2 Measures
4 - Partners turn about and face each other and bow. 2 Measures
5 - Giro in place, to L. Place handkerchiefs on L shoulders, and with snapping fingers, SE ABABA 4 Measures

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

Y SE VA LA SEGUNDA, Introduction & "ADENTRO"

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Y SE VA LA TERCERITA, Introduction & "ADENTRO"

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CUEQUITA

(SIDE I, Band 4 & SIDE II, Band 5)

A handkerchief dance belonging to the handkerchief group. It is played "Frontier Style", the frontier being the area near Bolivia in the North. Basic step is a fast waltz step, almost like a "Two Step." Handkerchiefs wave throughout and body movements are exaggerated. Much flirtation is also used.

Introduction & "ADENTRO"

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 2 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.

Y SE VA LA SEGUNDA

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ZAMBA ALEGRE

(SIDE I, Band 2)

A dance which combines the features of the "Zamba", and the characteristics of the "Chacarera." Dancers have handkerchiefs in R hand. Introduction & then, "ADENTRO."

1 - Zamba Style, Whole Circle 8 Measures
2 - Partners advance to each other 2 Measures
3 - Partners retreat from each other 2 Measures
4 - Partners Advance with flirtation 2 Measures
5 - Partners retreat from each other Chacarera Style, snapping fingers, Handkerchiefs, on shoulders. (L) 2 Measures

SE ACABA

6 - Whole Circle 8 Measures
7 - Zapateo & Zarandeo 8 Measures
8 - Half Circle, flirting 4 Measures
9 - Partners advance, flirting 2 Measures
10 - Partners retreat, flirting 2 Measures

Y SE VA LA SEGUNDA

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CHACARERA

(SIDE I, Band 5)

Introduction then "ADENTRO"

1 - Partners advance toward each other 2 Measures
2 - Partners retreat from each other 2 Measures
3 - Giro to Left 4 Measures
4 - Whole Circle 6 Measures
5 - Zapateo & Zarandeo 8 Measures
6 - Whole Circle 6 Measures
7 - Zapateo & Zarandeo 8 Measures

SE ACABA

8 - Half Circle 4 Measures
9 - Giro Final 3 Measures & 1 Beat.

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LA ARUNQUITA

(SIDE I, Band 6)

A dance with handkerchiefs, and snaps. Introduction & "ADENTRO." Both dancers have handkerchief in R hand.

1 - Four Corner Figure 16 Measures
2 - Dancers turn around in place & bow, Back to back.
3 - Dancers turn to face, and bow.
4 - Giro to L in place
   Partners place handkerchiefs on L shoulders & SE ACABA
5 - Giro Final 3 Measures
   & 1 Beat.

La Arunguita is danced 3 times.

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GATO DE DOS GIROS

(SIDE II, Band 3)

Introduction, then "ADENTRO"

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

SE ACABA

7 - Giro Final 3 Measures
   & 1 Beat.

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MALAMBO

(SIDE II, Band 4)

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.

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LA ZAMBA

(SIDE II, Band 6)

A flirtateous 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 throughout the dance.

The Dance, Introduction & "ADENTRO"

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

SE ACABA

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

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CARNAVALITO

(SIDE II, Band 7)

A group and fun dance, similar in many aspects to the American Square Dances. Any number of couples can participate. The basic step is a light running step taken like a trot. It is used throughout the dance. Although no specific choreography exists, the figures described are more of the popular ones used at all carnivals in North Argentina. Introduction is played, and then the group is on its own.

SUGGESTED FIGURES AND SEQUENCE

1 - Group in circle formation, M on outside, all face Clockwise. After introduction group trots around, and when reaching starting position, each couple turns in place. (CCW)

2 - One couple leads the rest of the group down the center, all others follow.

3 - When at other end, all men separate and turn to their L, Women separate and turn to their R. As couples come together, they clap their hands to time of music.
4 - Partners meet and join hands, and trot down center again. When down at other end, partners face and stretch out joined hands, forming a bridge. First couple goes under, followed by the rest.

5 - When lead couple comes out from bridge, form a circle, and trot around again. At signal from lead couple,

6 - All men join hands on inside of ring, all women join hands on outside of ring. Men circle CW, women circle CCW. When partners are met, arms are raised over M's head and a basket is formed. All travel clockwise.

7 - At signal from lead couple, all join elbows with partner, all turn in place CCW quickly, then form circle with elbows joined. All travel quickly in CCW direction, repeat this 3 times more.

8 - Join hands again, and travel in direction, at signal, lead man drops R hand with partner, and proceeds to circle around inside ring, getting tighter and tighter, all rest follow in "Snail Figure", after circle is wound up real tight, leader turns to his R, and proceeds to unwind circle, all rest follow, when unwound, couples assume starting formation, trot around room, and lead off the floor.

Any combination of above figures is acceptable. It should be stated that above figures are but a few of the many that exist. Spirit is gay and somber. Style is free and loose.

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