



SPRING  
2011

# Latin American FIESTA

1<sup>st</sup> Show 9:50 A 

*Show Program*

Welcome Introduction 

**Venezuela**

Joropo - National dance

**Mexico** 

Musicians (Cielito Lindo)

Jarabe Tapatio - National Dance

**Peru**

Amor de Mis Amores -Musicians

**Colombia**

Cumbia - National Dance

**Cuba**

Musicians - Guantanamera

**Cuba & Puerto Rico**

Salsa Dance

**Republica Dominicana** 

Merengue - National Dance


**Musicians**

- La Bamba-

**Brasil**


Samba Dance (Fantasy- Carnival)

**Argentina**

Musicians (Tang 

Bombos

Malambo

Boleadoras 

**\*\*Celia Cruz Interactive Closing**

**\*\*Public Interaction "Salsa Celia Cruz  
Interactivity"**

At this time artists will call on students and  
Volunteer Teachers ( Teachers don't need Tickets)  
with tickets to come up to the stage and to





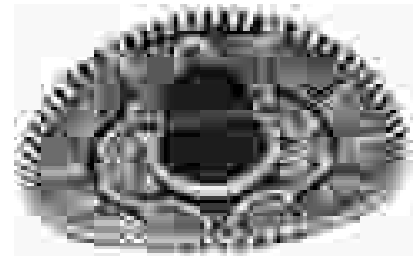
Dance: Jarabe Tapatío  
Choreographer : Martha Cardenas



# Mexico

This dance was born during the Mexican Revolution (1910) and used as the National banner, it included diverse and famous regional dances in a mixture called "Jarabe." The reason it was called this style "Jarabe" to the dance experts is due or related to the sweet glances the couples share as they dance, or to the mixture of elements that it is composed of. In essence, the word Jarabe, derives from the Arabian "Xarab" which means mixture of herbs. And the word "Tapatio" means someone from Guadalajara in the state of Jalisco.

This courtly dance became so popular that it was declared a National Dance. It all started when the famous Russian Ballerina Ana Pavlova was touring Mexico in 1919. She fell so in love with the culture and the sumptuous regional costumes, that she decided to include in her permanent repertoire "El Jarabe Tapatio" dressed as China Poblana. The cultural Mexican authorities concluded that it was an honor having the "Jarabe Tapatio" as the most important dance of Mexico and that it needed to be danced in "puntas" dressed in the China Poblana costume. China Poblana was an Asian woman who lived in the city of Puebla, Mexico as a servant in the seventeenth century. She influenced the dress style of that time.





# Argentina



## Music: Tango

There is a cliché that Tango was born in the Dance Clubs of Buenos Aires. Members of Argentina's literary classes - the people who are most likely to leave written evidence - did not mix socially with members of the lower, immigrant classes except in dance clubs. Clubs were major places of entertainment for the working class. With a population of more men than women, the consequence was that there would be "queues" in the clubs as men waited for the women to become available to dance.



Today in Buenos Aires or Rio de la Plata, there are three forms of Argentine Tango: Salon, Fantasia, and one for scenario (stage). This has been the norm. With the internationalization of Tango, other forces have been shaping the Tango dance. The form known for stage, sometimes is referred as "for export", was aimed at English speaking people. Outside Argentina, people from North America had their first exposure with Stage Tango brought by the show and dance companies from Buenos Aires. At the end of the shows, the people asked for classes on what they had seen on stage. They wanted to learn what they saw on stage. Some of the dancers were available to teach, but only knew show routines. Other times seasoned dancers from Buenos Aires were asked to teach. They found it very difficult to explain that the correct form was to learn Argentine Tango from Buenos Aires rather than what they had seen at the show or on stage.



# Colombia

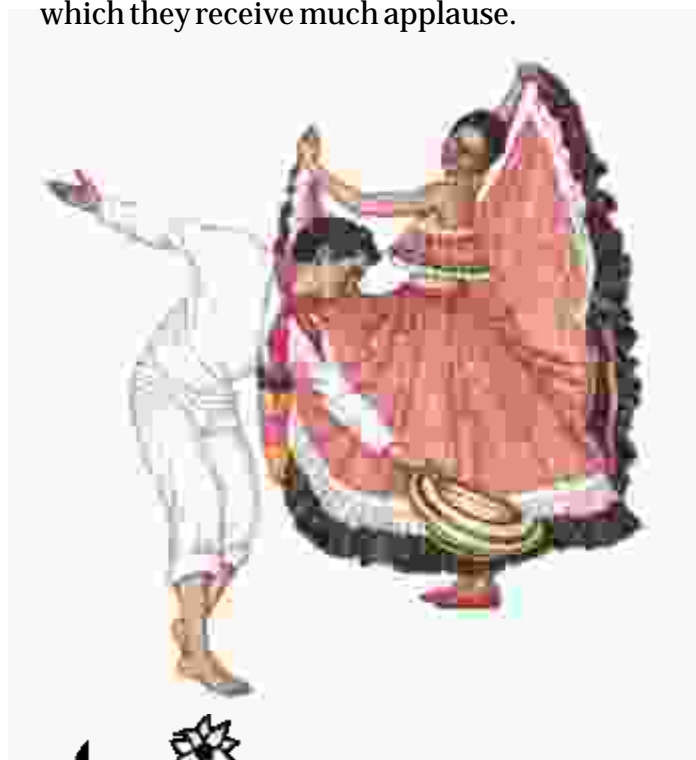
## Dance: The Cumbia



This dance can be considered Steps of Seduction. In the beginning Indians and blacks built a bonfire and they danced around it. Later the fire was replaced by a bark's tree called "bohorque" which, after being decorated, was used as a center piece for the dancers.

When the dance takes place at night, the women carry lit candles which they manage to keep lit throughout the dance placing it on one tip of the skirt or passing it around their waist. The men move around them making movements with the hat on and off their heads. They bend, they rotate around the women and kneel down in front of her as if begging, but they chase them with their gestures. Candles in the Cumbia, have dual meanings at times and sacred at other times used on funerals. In all, the men bring the candles to the women they want to dance with. The women feel proud of such a request. The significance of the candle is in accordance to its size. The bigger the size, the more significance it has. Candles meant a significant economic prowess. There's been a case where a young man burned bills instead of candles, to show prestige.

The Cumbia dance has deep roots in Africa and influenced many costal dances of Latina America. The costume for "Cumbia" is a combination of simple elegance. The women use skirts called "polleras" because of the large amount of material that makes it wide. They can be white and of different colors. The blouses have deep cleavages and short sleeves made for hot weather climates. Other blouses are made with high neck collars with three quart ruffle sleeves. This blouse is closed around the back waist and loose in the front. The final touch is a bunch of flowers that dresses the head. The men use white pants rolled half way to the knees. The white shirt is also rolled to the elbows, a red handkerchief for the neck, a long hand-woven bag (mochila) and a machete's sheath. Men dance barefoot and carry the region's hat. This type of clothing is used when appearing as folkloric dancers for which they receive much applause.





# Argentina

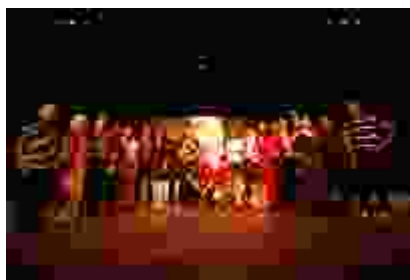
## Gauchos Dance: Malambo, Boleadoras

**Boleadoras:** Gauchos use bolas to capture running cattle or game. Depending on the exact design, the thrower grasps the bolas either in one of the weights or in the nexus of the cords. He gives the balls momentum by swinging them and then releases the bolas. The weapon is usually used to entangle the animal's legs, but thrown with enough force have been known to break the bone.

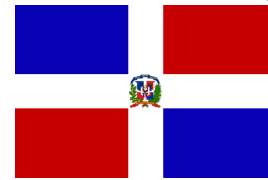
Lassos of three balls called "Tres Marías" (Three Marias) or "Potreadora" (tamer) consist of three weights made of stone, iron and/or other materials. One of these units is lighter and the other two of a similar weight, but never of the same weight so that, when being thrown, they would separate. These balls are covered with leather tied with twisted or plaited thongs of raw leather. The gaucho carries them tied to his waist or on the back or head of the soft leather pads under the saddle of his horse.



**Malambo:** Was born in the Pampas around the 1600. Malambo is a peculiar native dance that is executed by men only. Its music has no lyrics and it is based entirely on rhythm. The Malambo dancer is a master of tap dancing wearing gaucho's boots.



# *República Dominicana*



## *Dance: Merengue*

In its traditional form, Merengue is played on an accordion, saxophone, box bass with metal plucked keys, a guayano (a metal scraper - transformed from a kitchen implement), and a two ended tambora drum, struck with hands and sticks.

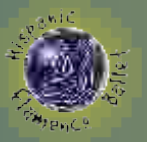
It's rural music with close affinities to Haitian méringue - though the latter, sung in Creole, tends to have a slower, more nostalgic sound, based on guitar rather than an accordion.



In the Dominican Republic, Merengue experienced something of a golden age during the dictatorship of Rafael Trujillo, who held power from the 1930s until his assassination in 1961.

Trujillo was from peasant roots and he promoted the music as a symbol of national expression and the culture of the former underclass. He constrained its traditional role as music of social commentary but provided a forum for the musicians in the dance halls. Larger Merengue orchestras were developed, with piano and brass to cater these new urban audiences.



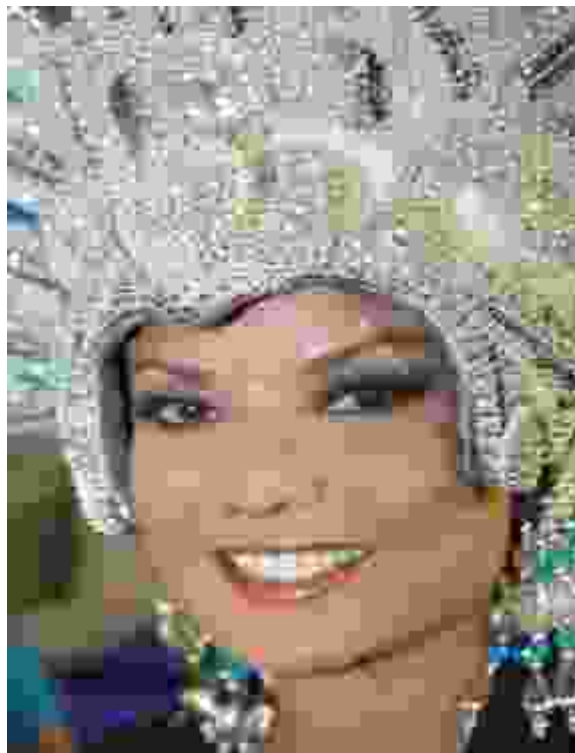


# *Brasil*



Dance: Samba

Samba: Dance and type of music from Brazil originating from African slaves. The dance is very difficult as performed by Brazilians in comparison to formal "ballroom" dancing which is highly stylized. Men and women dance samba differently and together yet without touching. The dance for the women can be characterized as quick symmetrical foot movement with each foot twisting on the heel. This foot movement is accompanied by hip and shoulder gyrations creating a dance that agitates the entire body.



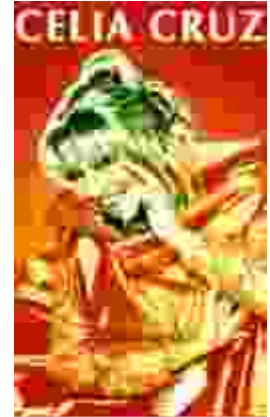


## Cuba & Puerto Rico

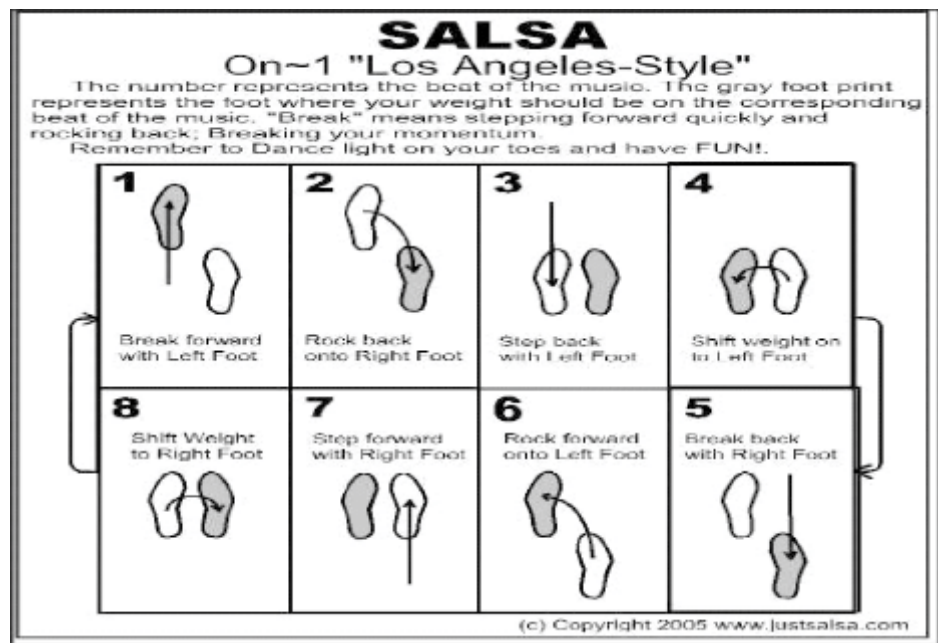


### Dance: Salsa

Salsa music is a fusion of traditional African, Cuban and other Latin-American rhythms that traveled from the islands (Cuba and Puerto Rico) to New York during the migration, somewhere between the 1940s and the 1970s, depending on where one puts the boundary between "real" salsa and its predecessors. The dance steps currently being danced on salsa music originates from the Cuban song, but has influences from many other Cuban dances such as Mambo, Chá, Guaracha, Changuí, Lukumí, Palo Monte, Rumba, Yambú, Abakuá, Comparsa and some times Mozambique even. It also integrates swing dances. There are no strict rules of how salsa should be danced, although one can distinguish a number of styles, which are discussed below. Salsa is a partner dance form that corresponds to salsa music, however it is sometimes done solo too. The word is the same as the Spanish word salsa meaning sauce, or in this case flavor or style. According to testimonials from musicologists and historians of music, the name salsa was gradually



accepted among dancers throughout various decades. The very first time the word appeared on the radio was a composition by Ignacio Piñero, dedicated to old African men who sold butifarras (a sausage-like product) in Central Road in Matanzas. It is a song titled Échale salsita. Where in the major refrain and chorus goes "Salsaaaa! échale salsita, échale s a l s i t a . " During the early 1950s, commentators and DJ's "bigote" Escalona announced danceables with the title: "the following rhythm contains Salsa."



Finally, the Spanish-speaking population of the New York area baptized Celia Cruz as the "Queen of Salsa." Salsa is danced on music with a recurring eight-beat pattern, i.e. two bars of four beats. Salsa patterns typically use three steps during each four beats, one beat being skipped. However, this skipped beat is often marked by a tap, a kick, a flick, etc. Typically the music involves complicated percussion rhythms and is fast with around 180 beats per minute (see salsa music for more). Salsa is a slot or spot dance, i.e., unlike Foxtrot or Samba, in Salsa a couple does not travel over the dance floor much, but rather occupies a fixed area on the dance floor.



# *Singing with us*

Sing together with Carlos Castellana and his Latin American guitar

## Cielito Lindo

Ese lunar que tienes, Cielito Lindo, junto a la boca,  
 No se lo des a nadie, Cielito Lindo, que a mi me toca,  
 Ese lunar que tienes, Cielito Lindo, junto a la boca,  
 No se lo des a nadie, Cielito Lindo, que a mi me toca.

Ay, ay, ay, ay, canta y no llores,  
 Porque cantando se alegran,  
 Cielito Lindo, los corazones.  
 Ay, ay, ay, ay, canta y no llores,  
 Porque cantando se alegran,  
 Cielito Lindo, los corazones.

De la Sierra Morena vienen bajando, vienen bajando  
 Un par de ojitos negros, Cielito Lindo, de contrabando  
 De la Sierra Morena vienen bajando, vienen bajando  
 Un par de ojitos negros, Cielito Lindo, de contrabando

Ay, ay, ay, ay, canta y no llores,  
 Porque cantando se alegran,  
 Cielito Lindo, los corazones.  
 Ay, ay, ay, ay, canta y no llores,  
 Porque cantando se alegran,  
 Cielito Lindo, los corazones.



# *Singing with us*

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## La Bamba

Para bailar la Bamba  
Para bailar la Bamba  
Se necesita una poca de gracia  
Una poca de gracia  
Para mi y para ti Ahi arriba ahi arriba  
Ahi arriba ahi arriba  
Por ti sere  
Por ti sere  
Yo no soy Marinero  
Yo no soy Marinero  
Soy Capitan..... soy Capitan.....

Bamba Bamba Bamba Bamba  
Bamba Bamba Bamba

Para bailar la Bamba  
Para bailar la Bamba  
Se necesita una poca de gracia  
Una poca de gracia  
Para mi y para ti  
Ahi arriba ahi arriba





# *Singing with us*

Sing together with Carlos Castellana and his Latin American guitar

## Guantanamera



### Spanish

Yo soy un hombre sincero  
De donde crece la palma  
Y antes de morirme quiero  
Echar mis versos del alma  
Guantanamera, guajira, Guantanamera

Mi verso es de un verde claro  
Y de un carmín encendido  
Mi verso es de un ciervo herido  
Que busca en el monte amparo  
Guantanamera, guajira, Guantanamera

Cultivo una rosa blanca  
En julio como en enero  
Para el amigo sincero  
Que me da su mano franca  
Guantanamera, guajira Guantanamera

Y para el cruel que me arranca  
El corazón con que vivo  
Cardo ni ortiga cultivo  
Cultivo la rosa blanca  
Guantanamera, guajira Guantanamera

Final verse of song, as published:

Con los pobres de la tierra  
Quiero yo mi suerte echar  
El arroyo de la sierra  
Me complace más que el mar  
Guantanamera, guajira Guantanamera

### Literal Translation

I am a sincere man  
From where the palm tree grows  
And before dying I want  
To share the verses of my soul.

My verse is light green  
And it is flaming crimson  
My verse is a wounded deer  
Who seeks refuge on the mountain (or in the  
woods).

This third verse was never part of the song,  
Guantanamera, but was written in "Versos  
Sencillos"

I cultivate a white rose  
In July as in January  
For the sincere friend  
Who gives me his honest hand.

And for the cruel one  
who would tear out this heart with which I live  
I do not cultivate nettles nor thistles  
I cultivate a white ro

With the poor people of the earth  
I want to share my fate  
The brook of the mountains  
Gives me more pleasure than the sea



# *Singing with us*

Sing together with Carlos Castellana and his Latin American guitar  
Amor De Mis Amores - PERU

No te asombres si te digo lo que fuiste  
una ingrata con mi pobre corazon  
porque el fuego de tus lindos ojos negros  
alumbraron el camino de otro amor  
y pensar que te adoraba tiernamente  
que a tu lado como nunca me senti  
y por esas cosas raras de la vida  
sin el beso de tu boca yo me vi.

Amor de mis amores reina mia  
que me hiciste que no puedo conformarme  
sin poderte contemplar  
ya que pagaste mal a mi cariño tan sincero  
lo que conseguiras que no te nombre nunca mas  
amor de mis amores si dejaste de quererme  
no hay cuidado que la gente de esto no se enterara  
que gano con decir que una mujer cambio mi suerte  
se burlaran de mi que nadie sepa mi sufrir

y pensar que te adoraba tiernamente  
que a tu lado como nunca me senti  
y por esas cosas raras de la vida  
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This Study guides are designed to teach students who will attend the HFB's shows.  
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