



# 1<sup>st</sup> Show

9 50 AM

Show Program



## OPENING

All Dancers & Musicians Perform

### Mexico

CUCURRUCUCU PALOMA - musicians  
Jarabe Tapatio - Dance

### Puerto Rico (Plena)

Pegate - Ricky Martin - Live Music

### Colombia

Cumbia - La Pollera Colorá - Dance  
Introduction "La Salsa Caleña"  
"Un verano en Nueva York" Dance & Live Music

### República Dominicana

Bachata y Merengue Live Music & Dance  
Mi bachata en Fukuoka - La Travesia Live music & Dance

### Brasil

Batucada percusión Musicians Live Music - Drums  
Samba: Magalenha - Dance

### Argentina

Tango - Forever tango - Dance  
Gato - Live Music & dance

### Cuba

Son cubano "el cuarto de Tula" musicians  
Chacha "oye cómo va" musicians & dance  
Salsa cubana "quimbara" musicians & dance

### Interactividad

Gente de Zona & Marc Anthony "La Gozadera"

At this time artists will call on students and teachers with tickets to come up to the stage and to follow instructions.

Saludos y despedida "los campeones de la salsa"  
Presentación de los artistas y despedida final



# MEXICO



## CUCURRUCUCU PALOMA

Dicen que por las noches  
No más se le iba en puro llorar  
Dicen que no comia  
No mas se le iba en puro tomar  
Juran que el mismo cielo  
Se estremecia al oir su llanto  
Como sufria por ella  
Que hasta en su muerte la fue llamando

Cucurrucú  
Paloma  
Cucurrucú  
No llores  
Las piedras jamás  
Paloma  
Que van a saber  
De amore

Ay, ay, ay, ay, ay  
Cantaba  
Ay, ay, ay, ay, ay  
Gemia

Ay, ay, ay, ay, ay  
Cantaba  
De pasión mortal moria

Que una paloma triste  
Muy de mañana le vá a cantar  
A la casita sola  
Con su puertitas de par en par  
Juran que esa paloma  
No és otra cosa mas que su alma  
Que todavia la espera  
A que regrese la desdichada

Cucurrucú  
Paloma  
Cucurrucú  
No llores  
Las piedras jamás  
Paloma  
Que van a saber  
De amore





# MEXICO



## JARABE TAPATIO

This dance originated during the Mexican Revolution (1910) and was used as the National anthem. It included diverse and famous regional dances in a mixture called “Jarabe.” Dance experts called this style “Jarabe” because of 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.

It commenced 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 the dance in her permanent repertoire “El Jarabe Tapatio” while dressed as China Poblana. The Mexican cultural authorities concluded it was an honor having the “Jarabe Tapatio” as the most important dance of Mexico and that it needed to be danced with “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.







# Singing with us

Pegate (Ricky Martin)

Le lo lai, ay le lo le lo  
Yo vengo con cosa buena para mi pueblo  
Traigo amor, traigo ese suero  
Que alegra los corazones del mundo entero  
Pa'l dolor, pa'l mal de amores  
Nada como el repique de mis tambores  
Que hay que tirarse a la calle, dejando atras  
los problemas  
Que como decía mi madre: "bailando todo  
se arregla"  
Pégate un poco más  
Te llaman los tambores  
Olvida los temores  
Que el tiempo se nos va, mujer  
Pégate un poco más  
Y mueve esas caderas  
Mamita, cosa buena  
Que a mí me pone mal  
Mueve tus caderas, muchacha morena  
Bailame ese ritmo con sabor a plena  
Deja ahí una pesetita pa' esa vellonera  
Para que te olvides de todas tus penas  
Esta noche quiero mas,  
esta noche quiero fiesta  
Hoy no habra mal que por bien no venga  
Unamos los corazones  
Hoy todos somos multicolores  
Pégate un poco más  
Te llaman los tambores  
Olvida los temores  
Que el tiempo se nos va, mujer  
Pégate un poco más  
Y mueve esas caderas

Mamita, cosa buena  
Que a mí me pone mal  
Y que venga el coro (que venga)  
Con todo el amor (que venga)  
Para nuestros niños (que venga)  
Que venga la paz (que venga)  
Y que vengan todos (que venga)  
A bailar mi plena (que venga)  
Bien pegaditos (que venga)  
Con mucho cariñito (que venga)  
Y que vengan ríos de bondad  
A todos los pueblos de la tierra  
Que no nos podemos olvidar  
Que el amor puro libera y la mentira  
envenena  
Que como decía mi madre: "bailando  
todo se arregla"...  
Pégate un poco más  
Te llaman los tambores  
Olvida los temores  
Que el tiempo se nos va, mujer  
Pégate un poco más  
Y mueve esas caderas  
Mamita, cosa buena  
Que a mí me pone mal  
Le lo lai, le lo le lo  
Traigo el suero  
Le lo lai, le lo le lo  
Para mi pueblo, ay si  
Le lo lai, le lo le lo  
Cosa buena, para quien quiera  
Le lo lai, le lo le lo  
La noche entera...





# 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 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 and 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 in 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.

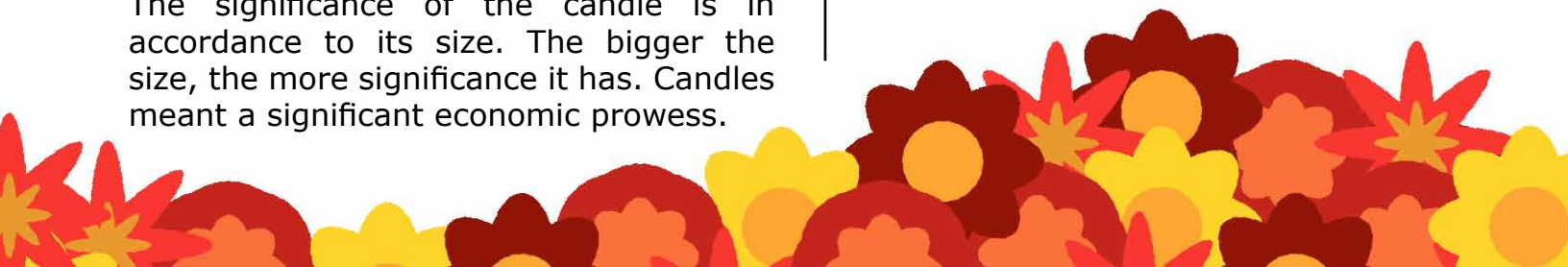
The costume for "Cumbia" is a combination of simple elegance. The women use skirts called "polleras" because of the large amount of material that makes it wide.

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, along handwoven 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.





# COLOMBIA

Dance: Salsa Caleña

In the 70's, Cali went from being a small town to a big metropolis. It was at this moment that their identity and cultural traits were defined, and Salsa took advantage to penetrate and stay forever in this city. This is how Cali adopted Salsa as its own, becoming a cultural, musical and commercial phenomenon.

At first Salsa only had reception in the popular strata, but soon it managed to enter the clubs of high society. Little by little, Cali began to contribute with a great variety of sets of Salsa through traditional orchestras, with its own compositions and applying the new style of Salsa.

The dance style of Caleño has a peculiar origin. One day a DJ accelerated the songs on vinyl records from 33 revolutions per minute (rpm) to 45 rpm. This created a faster pace than the traditional Salsa, causing the dancers to move at an accelerated speed. Its success was immediate and the music spread in all the discotheques.

With the arrival of the orchestra of Richie Ray to Cali, the people let it be know of their preference for dancing the faster paced Salsa.

For that reason, the orchestras had to begin making modifications to their live performances, accelerating their songs. This gave rise to the fast and acrobatic style of dance known as "Salsa Caleña".

In 1974, the "World Salsa Championship"; was born, where people began to recognize Salsa Caleña as a national phenomenon leading this style to different stages around the world. It quickly went from being a social style of dance to a well-paid and respected profession.







# REPUBLICA DOMINICANA

## Dance: Bachata

Bachata is a musical genre of dance originating in the Dominican Republic, within what is called urban folklore. It is considered as a derivative of the rhythmic bolero, influenced by other styles such as Cuban son and merengue.

In the execution of the traditional bachata, the bolero maracas were replaced by the güira, the virtuoso and free execution of the bongó of the Cuban son was assumed, and guitars were incorporated in the style of the popular Latin American trios in Mexico, Cuba and Puerto Rico. At first, this crude way of interpretation was known like "bolero of guitar".

The bachata arose in the urban marginality of the bars and brothels of Santo Domingo. During the sixties and early seventies, dismissed as music of the poor classes, it was known as "amargue music". This concept referred to the state of melancholy provoked by the lack of love, always reflected in the theme of his compositions. Its diffusion for those years, was limited to few stations, since it was considered like a vulgar music. Massive interest in rhythm came from the 1980s, with the importance of the rhythm in the media.





# REPUBLICA DOMINICANA

## Dance: Merengue

In its traditional form, Merengue is played on an accordion, saxophone, box bass with metal plucked keys, a guayano (a metalscraper 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 1930's until his assassination in 1961.

Trujillo was from pleasant 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 dancehalls. Larger merengue orchestras were developed, with piano and brass to cater these new urban audiences.





# BRASIL

## Dance: Batukada

Part of interaction where students will have to repeat the sounds and rhythms synchronized by the percussionist.





# BRASIL



## Dance: Samba



Samba is a Brazilian dance and musical genre originating in Bahia and with its roots in Brazil (Rio De Janeiro) and Africa via the West African slave trade and African religious traditions. It is recognized around the world as a symbol of Brazil and the Brazilian Carnival.

Considered one of the most popular Brazilian cultural expressions, Samba has become an icon of Brazilian national identity. The Bahian Samba de Roda (dance circle), which became UNESCO Heritage of Humanity

in 2005, is the main root of the Samba carioca, the Samba that is played and danced in Rio de Janeiro.

The modern Samba that emerged at the beginning of the 20th century is basically 2/4 tempo varied with the conscious use of chorus sung to the sound of palms and batucada rhythm, adding one or more parts or stanzas of declaratory verses. Traditionally, the Samba is played by strings (cavaquinho and various types of guitar) and various percussion instruments such as tamborim.



Influenced by American orchestras in vogue since the Second World War and the cultural



impact of US music post-war, Samba began to use trombones, trumpets, choros, flutes, and clarinets. In addition to rhythm and bar, Samba brings a whole historical culture of food, varied dances (miudinho, coco, samba de roda, and pernada), parties, clothes such as linen shirts, and the NAIF painting of established names such as Nelson Sargento, Guilherme de Brito, and Heitor dos Prazeres.

Anonymous community artists, including painters, sculptors, designers, and stylists, make the clothes, costumes, carnival floats, and cars, opening the doors of schools of Samba. The Samba National Day is celebrated on December 2. The date was established at the initiative of Luis Monteiro da Costa, an Alderman of Salvador, in honor of Ary Barroso. He composed "Na Baixa do Sapateiro" even though he had never been in Bahia. Thus 2 December marked the first visit of Ary Barroso to Salvador. Initially, this day was celebrated only in Salvador, but eventually it turned into a national holiday.



Samba is a style rooted in Southeastern and Northeast Brazil, especially in Rio de Janeiro, Sao Paulo, Salvador and Belo Horizonte. Its importance as Brazil's national music transcends region, however; Samba schools, Samba musicians and carnival organizations centered around the performance of Samba exist in every region of the country and, while regional music prevails in other regions (for instance, in Southern Brazil, Center-West Brazil, and all of the Brazilian countryside, Sertanejo, or Brazilian country music, is extremely important), there is no single musical genre that Brazilians use with more regularity than Samba to identify themselves as part of the same national culture to identify themselves as part of the same national culture.







# ARGENTINA

## Dance: Tango

There is a cliché that Tango was born in the Dance Clubs of Buenos Aires. However, a more likely explanation is that the brothels were where people of the upper and middle classes first encountered it.

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.

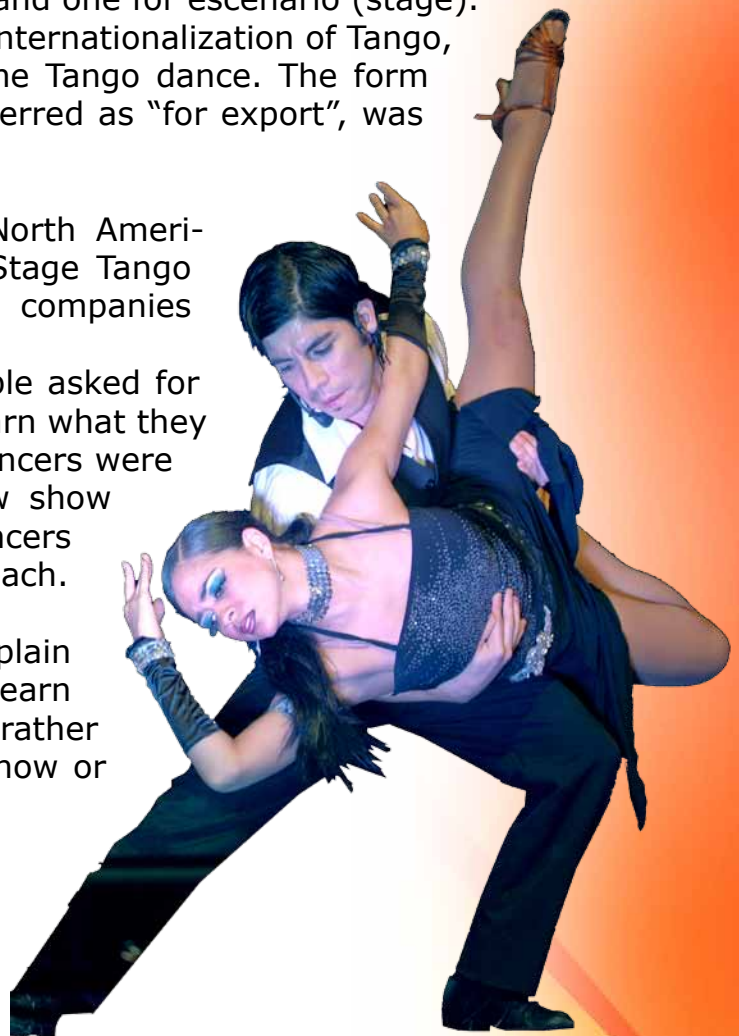
Clubs were major places of entertainment for the working class. With a population of more men than women, the consequence was that there would be "queues" in the clubs as men waited for the women to become available to dance.

Today in Buenos Aires or Rio de la Plata, there are three forms of Argentine Tango: Salon, Fantasia, and one for escenario (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 to 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 because they wanted to learn what they had seen 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.







# ARGENTINA

## Dance: Gato

Gato. It is a dance of gallant, cheerful and agile, loose couple with a lively rhythm and picaresque expressiveness .. The couple describes a love game, in which the man chases the lady with elegance and prudence. It is danced by all social classes.

This dance movement was danced in several nations such as Peru, Chile, Uruguay and Paraguay, but it was in Argentina where it prevailed with more force.

The appearance of the Gato in Argentina predates 1820 and expanded to all provinces. This dance was practiced generally in the field (the "Chinese" and the gauchos).

It is the most popular Creole dance of the Argentine folkloric collection, It was known by other names, being the oldest and most complete my mis and also the partridge, and has generated different choreographic variants known today with the heading of "Gato Bonaerense" or "of the Province of Buenos Aires", "Porteño", "Cuyano", "Cordobés", "Gato with relations", "Gato chained", "Gato polkeado", etc. All these denominations indicate nothing more than provenance and slight regional or local modifications, which never go as far as to detract from their affiliation. In certain occasions they are also mentioned as "Bailecito" without that can be confused with the dance of the same name, all agreeing that it is the "Gato". No dance has prospered as much as this one, which had the honor of alternating with the elegant "Minué" and the "When", and we could even assure without fear of being mistaken, which is the archetype of the native Argentine dances. It brings together all the qualities that correspond to these, leaving a wide margin, for its simple choreography, so that the personality of the man and the unmistakable grace of the Argentine woman can be manifested.

### First part

- 1) Lap 8 beats
- 2) Turn 4 bars
- 3) Zapateo and shaking 8 measures
- 4) Half turn 4 bars
- 5) Zapateo and shaking 8 measures
- 6) Final turn and coronation 4 bars

### Second part

Repeat the first part, starting from the opposite base





# CUBA



## Dance: Son Cubano

The son is at the heart of Cuban music; it is a quintessential Afro-Cuban musical form, referring both to a singing and dancing style. Son means "sound," but it is easiest to think of its meaning as "the basic song." Although there are the early traces of son dating back to the 16th century, modern son first appeared in the eastern part of Cuba in the late 19th century.

Perhaps the most significant contribution of Son Cubano is its influence on present-day Latin music.

Son is specifically considered to be the foundation on which salsa was created. The sound of the son is alive today in its various incarnations, from traditional to modern. Son may be the basis of today's salsa, although listening to them side by side, it may be difficult to recognize the familiar, lyrical Cuban form.

Around 1909, the son reached Havana, where the first recordings were made in 1917. This marked the start of its expansion throughout the island, becoming Cuba's most popular and influential genre.

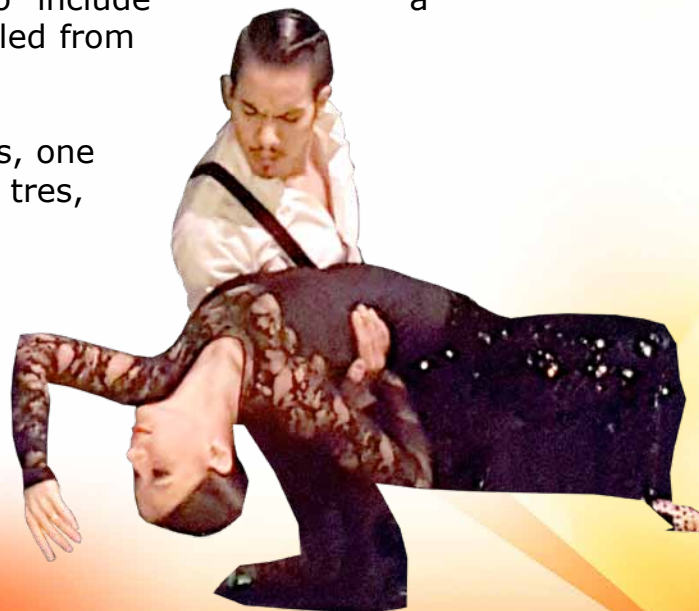
The international presence of the son can be traced back to the 1930s when many bands toured Europe and North America, leading to Ballroom adaptations of the genre such as the American rhumba.

The early son orchestra was a trio composed of claves, a percussive set of wood sticks; maracas, a percussive set of shakers, and a guitar.

By 1925, son orchestras had expanded to include tres, which is a type of six-string guitar modeled from a Spanish acoustic guitar, and bongo drums.

The basic son evolved to become two vocalists, one playing claves, the other playing maracas, a tres, bongos, a guiro and a bass.

By the 1930s, many bands had incorporated a trumpet, becoming septetos, and in the 1940s a larger type of ensemble featuring congas and piano became the norm, then known as a conjunto.





# CUBA

## Dance: CHA CHA CHA

The Chá-Chá-Chá was created by the Cuban violinist and conductor Enrique Jorrín in 1948, fruit of its experiments with the form, the melody and the danzón rhythm.

It is the most recent dance incorporated in the modality of Latin dances. Shortly after the Mambo was introduced into the dance halls, the cha-chacha appeared, which began to gain more and more popularity.

This rapid and wide diffusion is mainly due to the fact of being an intermediate dance, neither very slow nor very fast, which makes it a genre easily danceable by all.



Initially, its creator Enrique Jorrín, had denominated to this dance with the name of neodanzón. The name we all know was born with the help of the dancers, when the dance that was coupled with the Cha-Cha-Cha rhythm is characterized by a series of three rapid steps that occur in two compás times.

The feet made a peculiar sound when they brushed the ground, cha - cha - chá, and from there, from that sound, it was born, by onomatopoeia.







# CUBA

## 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 sometimes 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 salsita". During the early 1950s, commentators and DJ's "Bigote" Escalona announced danceables with the title: "the following rhythm contains Salsa."



Celia Cruz

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 couples does not travel over the dance floor much, but rather occupies a fixed area on the dance floor.





# Interactivity

## Public Interaction

(10 min) At this time artists will call on Teachers and Students with tickets to come up to the stage and to follow instructions.

### "LA GOZADERA" (Marc Anthony & Gente De Zona)

Miami me lo confirmo

Gente de zona!

Puerto Rico me lo regaló

Dominicana ya repicó

Y del caribe somos tú y yo

Y se formó la gozadera, Miami me lo confirmo

Y el arroz con habichuela, Puerto Rico me lo regaló

Y la tambora merenguera, Dominicana ya repicó

Con México, Colombia y Venezuela y del caribe somos tú y yo Repicando!

La cosa esta bien dura, la cosa esta divina

Perú con Hondura, Chile con Argentina

Panamá trae la zandunga, Ecuador Bilirrubina

Y Uruguay con Paraguay, hermano con Costa Rica

Bolivia viene llegando, Brasil ya esta en camino

El mundo se esta sumando, a la gente de los latinos

Y se formó la gozadera, Miami me lo confirmo

Y el arroz con habichuela, Puerto Rico me lo regaló

Y la tambora merenguera, Dominicana ya repicó

Con México, Colombia y Venezuela y del caribe somos tú y yo

Y se formó la gozadera, Miami me lo confirmo

Ay el arroz con habichuela, Puerto Rico me lo regaló

Y la tambora merenguera, Dominicana ya repicó

Con México, Colombia y Venezuela y del caribe somos tú y yo

Vamos Guatemala, la fiesta te espera

Llama a Nicaragua, El Salvador se cuela

Loqueando desde Cuba y el mundo se entera

Si tú eres Latino, saca tu bandera

Y se formó la gozadera, Miami me lo confirmo

Y el arroz con habichuela, Puerto Rico me lo regaló

Y la tambora merenguera, Dominicana ya repicó

Con México, Colombia y Venezuela y del caribe somos tú y yo

Y se formó la gozadera, Miami me lo confirmo

Ay el arroz con habichuela, Puerto Rico me lo regaló

Y la tambora merenguera, Dominicana ya repicó

Con México, Colombia y Venezuela y del caribe somos tú y yo.







# Sing with Us

## Saludos y Despedida

Somos los campeones de la Salsa  
Somos los mejores del Son  
Como yo nadie te canta una Guaracha  
Como yo nadie te llega al corazón.



Somos los campeones de la Salsa  
Somos los mejores del Son  
Como yo nadie te canta una Guaracha  
Como yo nadie te llega al corazón.

Oscar (D'León) dice que yo canto "sabrosito"  
Rey Ruiz me bautizó "fenomenal"  
Celia (Cruz) dijo que yo tengo "Azúcar"  
Yo soy un ciudadano universal.



Isaac (Delgado) dice que soy "bien chévere"  
Gilberto (Santa Rosa) contestó "camínalo"  
Víctor dijo que yo tengo aché  
Y entonces me cantó "eeeeeeeeeeeeeee"

Somos los campeones de la Salsa  
Somos los mejores del Son  
Como yo nadie te canta una Guaracha  
Como yo nadie te llega al corazón.



Somos los campeones de la Salsa  
Somos los mejores del Son  
Como yo nadie te canta una Guaracha  
Como yo nadie te llega al corazón.

This Study guides are designed to teach students who will attend the HFB's shows.  
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