



STUDY GUIDE

1st Show Latin American Extravaganza





SHOW LATINO "LATIN AMERICAN EXTRAVAGANZA"



OPENING

All dancers & Musicians Perform

MEXICO

Popurri Coco "El Mundo Es Mi Familia" & "Recuerdame" & "Un poco loco" - Live Music

"Son de la Negra" - Dance

PUERTO RICO

"La Bomba" - Live Music

COLOMBIA

Cumbia "La Pollera Colora"- Dance

Salsa Caleña "Cuero Na Mas" - Live Music & Dance

PERÚ

Marinera Norteña "Asi baila mi Trujillana" - Live Music & Dance

VENEZUELA

"Fuga con Pajarillo" - Joropo - Live Music

"Venezuela" - Luis Silva - Live Music

REPÚBLICA DOMINICANA

Bachata "Frío,Frío" - Live Music & Dance

Merengue "A pedir su mano" - Live Music & Dance

BRASIL

"Batucada" percussion musicians - Live Music - Drums

Samba " Bso Rio" - Live Music & Dance

ARGENTINA

Tango "Maniac" - Live Music & Dance

Bombo - Live Music

Chacarera del Violin - Live Music

Boleadoras - Dance

CUBA

"Mi tierra son cubano" - Live Music & Chancleteo Dance

"Chan Chan" Bolero - Live Music & Dance

"Conga" - Live Music & Dance

INTERACTIVITY

"Vente PaCá" Interactive Part

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



OPENING

Choreography that reflects the beat of Latin America. A call to dance and music from the wildest side of the origin of the first tribes. With this music, we open the way to other music and dance moves.





Mexico



To excite the souls of the little ones, this song inspired by Mexican popular music from the movie CoCo, will make us remember and feel the magic just like in the movie!!

POPURRI COCO

LIVE
MUSIC

"El Mundo Es Mi Familia"

señoras y señores
Buenas tardes, buenas noches
Buenas tardes, buenas noches
Señoritas y señores

esta noche estar aquí
Es mi pasión que alegría
Pues la música es mi lengua
Y el mundo mi familia

Pues la música es mi lengua
Y el mundo mi familia
Pues la música es mi lengua
Y el mundo mi familia

Pues la música es mi lengua
Y el mundo mi familia





Mexico

POPURRI COCO



"Recuerdame"

LIVE
MUSIC

Recuérdame,
hoy me tengo que ir, mi amor
Recuérdame,
no llores, por favor
Te llevo en mi corazón
y cerca me tendrás
A solas yo te cantaré
soñando en regresar

Recuérdame,
aunque tenga que emigrar
Recuérdame,
si mi guitarra oyes llorar
Ella con su triste canto te acompañará,
hasta que en mis brazos tú estés
Recuérdame...

Remember me
Though I have to say goodbye
Remember me
Don't let it make you cry
Forever if I'm far away
I hold you in my heart
I sing a secret song to you
Each night we are apart
Remember me
Though I have to travel far
Remember me
Each time you hear a sad guitar
Know that I'm with you
The only way that I can be
Until you're in my arms again
Remember me





POPURRI COCO

LIVE
MUSIC

"El Mundo Es Mi Familia"

(Ahhhhhh-ahh ayy)

Que el cielo no es azul, ay, mi amor, ay, mi amor
Que es rojo dices tú, ay, mi amor, ay, mi amor
Ves todo al revés, ay, mi amor, ay, mi amor
Creo que piensas con los pies, ay, mi amor, ay,
mi amor

Tú me traes un poco loco, un poquitito loco
Estoy adivinando qué quieres y pa' cuándo
Y así estoy celebrando, que me he vuelto un poco
loco

¡Un poquitititititititi-tititito loco!





SON DE LA NEGRA Dance

“El Son de la Negra” is a traditional son rhythm from Jalisco, Mexico made famous by its different versions, particularly the mariachi.

Typical son rhythms from Jalisco (composed of popular and spontaneous melodies) contain sentiments of love and are full of melancholy within a mix of irony and playfulness.

“El Son de la Negra” is one of Mexican music’s most representative components of mariachi. Its origin is rooted in the everyday principles of the 19th century. Traditionally from the south of Jalisco, it is famous for its different versions, particularly the mariachi.





Puerto Rico

"La bomba" is an Afro-Puerto Rican musical genre and dance. It is believed that it was carried over by Indians who came from the French Antilles off the west coast of Africa.

This dance has more than twenty rhythms and the most popular are: the sicá, the yubá, and the holandés.

La Bomba (Ricky Martin)



Es una bebida
Que va cambiando tu vida
Una gotita de nada
Te vuelve loca
Loca divertida
Agua de risa
Con unas gotas de rosa
Y una aceituna sabrosa
Y en lo caliente
Esa es la bomba

Muévete mamita
Que me vuelvo loco
Emborrachadita de la bomba
estas
Cosa Linda, Cosa Mona
Sube, sube que la bomba va

Boom, boom, dando media
vuelta
Boom, boom, otra vuelta
más

Boom, boom, y en cada es-
quina
Nena dame más

Que noche con vida
Intensamente vivida
Te vas quedando colgada
Inofensiva
Pura enamorada,
Mira guapa
Sale volando la ropa
Sigue bailando la luna

Luna gatuna
Esa es la bomba
Muévete mamita
Que me vuelvo loco
Emborrachadita de la bomba
estas
Cosa Linda, Cosa Mona
Sube, sube que la bomba va





Colombia

The Cumbia



This dance can be considered the “Steps of Seduction”. It began as a courtship dance practiced among the African population on the Caribbean coast of Colombia. In the beginning, the natives built a bonfire to dance around. Later, the fire was replaced by a tree called “bohorque” which, after being decorated, was used as a centerpiece 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 their hats on and off their heads. They bend and rotate around the women and kneel down in front of her as if begging, and they chase them with their gestures. The Cumbia dance has deep roots in Africa and influenced many coastal dances of Latin America.

Candles in the Cumbia have dual meanings in some cases, and are sacred at other times when used in funerals. Traditionally, 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 importance it holds. Candles correlated with economic prowess. There was even an instance where a young man burned bills instead of candles to show wealth and prestige.

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 or different colors. The blouses are low-cut with short sleeves made for hot weather climates. Other blouses are made with high-neck collars and three-quarter 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 wear white pants rolled halfway to the knees. Their white shirt is also rolled to the elbows, accompanied by a red handkerchief for the neck, a long 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

Salsa Caleña



Salsa Caleña, also known as Colombian Salsa and Cali-Style Salsa, is based in the geographical location of Cali, Colombia. Cali is also known as the “Capital of Salsa”, due to salsa music being the main genre in parties, nightclubs and festivals in the 21st century.

The elements of Cali-Style Salsa were strongly influenced by dances to Caribbean rhythms which preceded salsa, such as Pachanga and Boogaloo. Cali has the most salsa schools and salsa teams in the world. Many of the competitions are held in Colombia. The central feature is the footwork which is made up of quick rapid steps and skipping motions.

Their footwork is intricate and precise, helping several Colombian-Style dancers win major world championships. Cali hosts many annual salsa events such as the World Salsa Cali Festival and the Encuentro de Melomanos y Coleccionistas.





Perú



La Marinera Norteña

Known as Peru's national dance, La Marinera has roots in the Spanish fandango, African zamacueca, and indigenous couples dances. The movements are meant to portray a couple's flirtatious pursuit. The woman teases the man with her graceful movements. The Marinera Norteña is one of the more popular versions of the dance, with many acquired characteristics from the Marinera Limeña, which is considered the oldest version of the dance.

The main difference is that the newer Norteña has a quicker pace and is a bit less elegant. In Marinera Norteña, the man wears shoes while the woman dances completely barefoot. After much practice, women are even able to dance barefoot on hot pavement and coarse, rough surfaces, as the soles of their feet become tough and callused.

This is a sign that the dancer has practiced her craft often - an accomplishment they take pride in. Women often wear long, embroidered skirts and handkerchiefs in this dance. For the men, it is typical to wear "chalan" clothing, with a cotton poncho and wide straw hat. In some places they wear a white drill suit. Men wear black, glossy shoes.





Venezuela

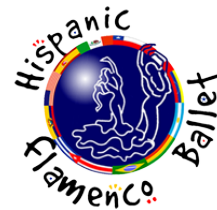
What makes Venezuela a wonderful country?

One of the things that I value the most is the ability of its people to turn a problem into something funny. Just a year ago, we held the Guinness Record for "The Happiest Country in the World". We give a smile to every person and the desire to continue living one more day.

Besides its people, we have beautiful landscapes, mountains, beaches, and food! Up until this day, I have not met anyone who can resist a good arepa!

I know we are living in very hard times, but I also know that there will be happy moments soon where we can all enjoy this beautiful country called VENEZUELA!





Venezuela

Fuga con Pajarillo "Joropo"

As one of the founders of Venezuela's onda nueva style (which picked up on Brazilian bossa nova and the Venezuelan joropo), composer and pianist Aldemaro Romero was known for his ability to mix popular songs and folk elements with classical forms and techniques.

The Fuga con Pajarillo, which is a movement from his Suite No. 1 for Strings, does just that, and it was the piece that Gustavo Dudamel brought to the Gustav Mahler Conducting Competition he won in Bamberg / 2004.



Aldemaro
Romero



Venezuela

"Venezuela"
(Luis Silva)

LIVE
MUSIC

Llevo tu luz y tu aroma en mi piel;
y el cuatro en el corazón.
Llevo en mi sangre la espuma del mar
y tu horizonte en mis ojos.
No envidio el vuelo ni el grito al turpial
soy como el viento en la mies.
Siento el Caribe como una mujer,
soy así, que voy a hacer.

Soy desierto, selva, nieve y volcán
y al andar dejo mi estela;
y el rumor del llano en una canción
que me desvela.
La mujer que quiero tiene que ser
corazón, fuego y espuela,
con la piel tostada como una flor
de Venezuela.

Con tus paisajes y sueños me iré
por esos mundos de Dios.
Y tus recuerdos al atardecer
me harán mas corto el camino.
Entre tus playas quedó mi niñez
tendida al viento y al sol.
Y esa nostalgia que hoy sube a mi voz,
sin querer se hizo canción.

De los montes quiero la inmensidad
y del río la acuarela.
Y de ti los hijos que sembrarán
nuevas estrellas.
Y si un día tengo que naufragar
y un tifón rompe mis velas
enterrad mi cuerpo cerca del mar
en Venezuela





República Dominicana

"Bachata"

- The bachata originated in the countryside of the Dominican Republic in the early 20th century. The genre is a mix of the pan-Latin American style called bolero, with more African elements coming from Son, and the troubadour singing tradition common in Latin America.

Throughout most of its history, Dominican elite viewed Bachata music with disregard as they thought it to be associated with rural underdevelopment and crime. In the 1990's, Bachata's instrumentation changed from nylon string Spanish guitar and maracas of Traditional Bachata to the electric steel string and guira of Modern Bachata. Bachata further transformed in the 21st century with the creation of Urban Bachata styles by bands. These new modern styles of bachata became an international phenomenon, and today, bachata is one of the most popular styles of Latin music. Bachata, the dance, utilizes a Cuban hip motion and the Bachata pop.

- Depending on the partners and music, Bachata can be danced in both open and closed positions. Focused primarily on a very subtle connection based on light pushing and pulling, Bachata's connection communicates the direction of the dance and can signal upcoming moves to follow. Bachata can be broken down into three main categories: Dominican Style Bachata, Traditional Style Bachata, and Modern Style (also known as Bachata Modern).





República Dominicana

"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. Its rural music has close affinities to Haitian Mérenque, 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 peasant roots. 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 to these new urban audiences.





Brasil

"Batucada" Percussion Musicians

Batucada is a substyle of samba and refers to an African-influenced Brazilian percussive style, usually performed by an ensemble known as a bateria. Batucada is characterized by its repetitive style and fast pace.





Brasil

"Samba"



Samba is a Brazilian dance and musical genre originating in Bahia. Its roots are from Brazil (Rio De Janeiro) and Africa via the West African slave trade as well as 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), presented in UNESCO's Intangible Cultural Heritage List in 2005, is the main root of the Samba carioca (the Samba that is played and danced in Rio de Janeiro). The modern Samba emerged in the beginning of the 20th century. It is 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 popular American orchestras during 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 more.

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 2nd. 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. December 2nd 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; Samba schools, Samba musicians, and carnival organizations centered around the performance of Samba exist in every region of the country. While regional music prevails in other areas, there is no single musical genre that Brazilians use with more regularity than Samba to identify themselves as part of the same national culture.





Argentina

"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 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 over 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.





Argentina

"Gauchos Dance"

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. They are never of the same weight so that when being thrown they separate. These balls are covered with raw leather tied with twisted laces. The gaucho carries the boleadoras tied to his waist or on the back of the soft leather pads under the saddle of his horse.

Chacarera del Violin:

The Chacarera is a dance and music that originated in Santiago del Estero, Argentina. It is a genre of folk music that, for many Argentines, serves as a rural counterpart to the cosmopolitan imagery of the Tango. A dance form played by contemporary musicians as soloists or in small ensembles of voice, guitar, violin and bombo drum, the Chacarera is often legitimized by its "origin" in the remote province of Santiago del Estero.

Boleadoras:

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

Malambo:

Originated in the Pampas around the 1600's, Malambo is a peculiar native dance. Its music has no lyrics and it is based entirely on rhythm. The Malambo dancer is a master of tap dancing, wearing gaucho boots.





Cuba



Afro-Cuban Dance & Chancleteo Original Folklore

Guaguancó (Spanish pronunciation: [gwagwan'ko]) is a sub-genre of Cuban rumba combining percussion, voices, and dance. There are two main styles: Havana and Matanzas.

Percussion in Cuban music consists of three conga drummers: the tumba (lowest), tres dos (middle, playing a counter-clave), and quinto (highest, and lead drum). These parts may also be played on cajones (wooden boxes).

Claves are usually played by a singer, while guagua (hollowed piece of bamboo), maraca, and/or a chekeré play the main beats. Other instruments may be used on occasion, for example: spoons, palitos (wooden sticks striking the side of the drum), and tables and walls played like drums.





Cuba

"Son Cubano" / "Bolero"

Son Cubano:

Son cubano is a genre of music and dance that originated in the highlands of eastern Cuba during the late 19th century. It is a syncretic genre that blends elements of Spanish and African origin. Among its fundamental Hispanic components are the vocal style, lyrical metre and the primacy of the tres, derived from the Spanish guitar. On the other hand, its characteristic clave rhythm, call and response structure and percussion section (bongo, maracas, etc.) are all rooted in traditions of Bantu origin.

The Cuban Son is the root of most Salsa music today.

Bolero:

Bolero refers to two distinct genres of slow-tempo Latin music and their associated dances. The oldest type of bolero originated in Spain during the late 18th century as a form of ballroom music, which influenced music composers around the world, most famously Maurice Ravel's Boléro, as well as a flamenco style known as boleras. An unrelated genre of sung music originated in eastern Cuba in the late 19th century as part of the trova tradition. This genre gained widespread popularity around Latin America throughout the 20th century and continues to thrive.





Cuba

"The Conga"

The Conga:

This dance is said to be brought from African slaves to Cuba and the sugar plantations of the West Indies. During the Machado dictatorship in Cuba, peasants were forbidden to dance the Conga because rival groups would work themselves to high excitement resulting in an explosion of street fighting. Col. Fulgencio Batista, a political strongman of Cuba, relaxed the rules a bit permitting Congas during election time but requiring a police permit for public dancing of the Conga at all other times.

The dance then drifted to Paris and was the sensation of 1936 in Montmartre and Montparnasse. The dance started to gain some popularity in the USA around 1929 when the original La Conga Nightclub opened its doors. The Afro-Cuban Conga is really a "mixer" type dance done by a solo (or group of dancers) most commonly in a single file line.

When done as a couple, the dancers face each other and move opposite direction of one measure, then switch directions on the next measure (1,2,3,* 1,2,3,*). The 'La Conga' version can also be done as a couples dance, where the two join hands and do patterns to this rhythm as well as turn. When done as a couple, hands are usually changed on the third beat.



Interactivity

Public Interaction

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

"Vente Pa' Ca" (Ricky Martin)



SOURCES

- Wikipedia
- www.JustSalsa.co
- <https://www.laphil.com>