

JOTA TAPATÍA (Jota Jaliciense)

MEXICAN

This dance was learned by Henry "Buzz" Glass in Mexico City, autumn of 1954, from Senor Gomez and Senor Escoto. It is very popular with Mexican dance groups and may be seen at many dance fiestas. It was influenced by, but should not be confused with the Spanish Jota. The styling and flavor is Mexican. It was presented by Henry "Buzz" Glass at 1955 Stockton Folk Dance Camp, College of the Pacific.

MUSIC: Record: The Folkdancer—MH 1094 "JOTA TAPATIA"

FORMATION: Couple dance, M and W facing each other in long lines, about eight feet apart. Curved arms held extended in front at about shoulder height and parallel to the floor. Handkerchief held in R hand.

STEPS: Basic Jota, Tour Jete, Leap Waltz, Zapateado, *Waltz Balance.

BASIC JOTA—Body turned slightly to R, jump on both feet with slight bend of knees (ct. 1), hop on L straightening L knee and at the same time bringing bent R leg close in back of L (ct. 2). Step on R in back and to the L side of L (ct. 3). Step sdwd on L (ct. 1), cross R over in front and to side of L (ct. 2), bring L up beside R (ct. 3), (2 measures to complete step). Repeat in reverse direction with opp ft.

TOUR JETE—Step on R to R beginning a CW turn (ct. 1, 2). Leap onto L pivoting ½R (ct. 3). Step on R beside L completing CW turn (ct. 1). Bring L to R with no transfer of wt (ct. 2,3). (2 measures to complete step). Keep feet close to floor. Also done in reverse direction on opp ft.

LEAP WALTZ—Leap lightly on R (ct. 1), small step fwd on L (ct. 2), small step fwd on R (ct. 3). Repeat all beginning L.

ZAPATEADO—Stamp R (ct. 1), strike L heel beside R (ct. 2), tap L toe beside R taking wt (ct. 3). Repeat using same ft.

MUSIC ¾	PATTERN
measures	
2	INTRODUCTION
A 1-32	I. BASIC JOTA With both M and W moving to own L and R alternately, execute 16 basic jota steps.
B 1-8	II. LEAP WALTZ (a) <i>Changing place.</i> Beginning R and passing R shoulders, dancers take 2 leap waltz steps fwd and 2 leap waltz steps making ½ turn R ending in front of ptr and facing original place. Move bwd with 2 leap waltz steps, and make one turn R in ptr place on 2 leap waltz steps.
9-16	Repeat action of Fig. II, meas. 1-8 back to place.
17-24	(b) <i>Around partner.</i> Beginning R approach ptr with 2 leap waltz steps. Circle CW facing ptr with 2 leap waltz steps until back is twd original position. Back up to place with 2 leap waltz steps. Make one turn R in place on 2 leap waltz steps.
25-32	Repeat action of Fig. II, meas. 17-24.
C	III. WALTZ BALANCE AND TOUR JETE
1-4	(a) <i>Along the line.</i> Take two waltz balance steps sdwd R and L. Arms move laterally R and L with ft. Tour jete to the R. Arms stay in original position.
5-8	Repeat action of Fig. III, meas 1-4 beginning L and moving L.
9-16	Repeat action of Fig. III, meas 1-8.
17-20	(b) <i>Changing places.</i> With R hips twd each other, repeat action of Fig. III, meas 1-4. Change places on the tour jete, passing face to face.
21-24	Repeat action of Fig. III, meas 1-4, with L hips twd each other, changing places on the tour jete passing face to face.
25-32	Repeat action of Fig. III, meas 17-24.

MUSIC $\frac{3}{4}$		PATTERN
A		IV. <i>CIRCLING PARTNER—STAMP, HEEL-TAP</i>
	1-14	(a) Handkerchief is changed to L hand and held high and describes a small circle above head while doing the following step: with R hips adjacent, and R hands on hip, and looking over shoulder at ptr, dancers circle CW in spot turn with 14 zapateado steps.
	15-16	Stamp R starting to make a half turn R (ct. 1). Hold (ct. 2). With L hips adjacent stamp L (ct. 3), stamp R (ct. 1). Hold (ct. 2,3).
	17-32	(b) Reversing hands, hips, and feet, repeat action of Fig. IV, meas 1-16 circling CCW ending in original position.
B	1-32	V. Repeat action of Fig. III. <i>WALTZ BALANCE AND TOUR JETE.</i>
C	1-32	VI. Repeat action of Fig. IV. <i>CIRCLING PARTNER.</i>
A	1-14	VII. Repeat action of Fig. 1. <i>BASIC JOTA</i> , meas 1-14.
	15-16	Finale. Dancers execute half a basic jota step as follows: body turned slightly L, jump on both feet bending knees (ct. 1), hopping on R bringing L close in back of R (ct. 2), beginning a quarter turn R step on L in back and to side of R (ct. 3). Completing the quarter turn R so L hips are adjacent, dancers stamp R to end in pose (ct. 1). Do not raise hands high in pose.

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