Tokimekino Rumba - ときめきのルンバ
(Japan)

Tokimekino Rumba (toh-kee-meh-kee-noh room-bah) translates as "heart throb" Rumba. This is a modern Japanese recreational circle dance. The song is by a man about the girl who stole his heart. This was presented by Iwao Tamaoki at 2012 Stockton Folk Dance Camp, at University of the Pacific.

Music: 4/4 meter  
CD: Japanese Music CD, Track 15
DVD: 2012 Stockton Folk Dance Camp, DVD. Stockton Folk Dance Camp video's can be viewed in the library at UOP, or by contacting a camp participant who purchased it.

Formation: Circle of dancers facing center, hands free.

Steps & Styling:  
Chō: A short, soft clap.  
Chōn: A hard, long clap.

Ryote kaiguri: Translation: "Ryote" means "both hands" and "kaiguri" means "coil." Hands move around each other forward.

Meas 3/4 meter PATTERN

3 meas INTRODUCTION

I. SIDE-TOGETHER-SIDE-TOUCH
1. Facing ctr, step-together-step (R, L, R) (cts 1, 2, 3). Touch L next to R (ct 4).  
Arms are bent at the elbow, hands in loose fists held at waist height, swing bkwd (& before ct 1), fwd (ct 1), bkwd (ct 2), fwd (ct 3), Chōn (ct 4).
2. Repeat meas 1 with opp ftwk and direction. Arms repeat meas 1.

II. WALKING TO CENTER AND BACK
1. Three steps twd ctr beg with R (cts 1, 2, 3); step L next to R (ct 4).  
2. Standing in place with knees together and slightly bent, Ryote kaiguri to R (cts 1, 2); repeat Ryote kaiguri to L (cts 3, 4).
3-4. Repeat meas 1-2, but walk away from ctr on meas 3.

III. TURN RIGHT, SWAY RIGHT AND LEFT
1. Walk 8 steps in a small circle to R (CW), beg with R. End facing ctr.
3. Sway on R to R, face slightly L, touch both hands to heart (cts 1 2); then extend hands from heart upward to the left until arms are straight (cts 3, 4)
4. Repeat Fig. III meas 3 with opp ftwk and direction.

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considerably. We need only to determine the number of beats between repeats of a figure and add on the character of the dance movement. The wide variety of musical rhythms, from 2/4 to 13/16 and beyond and the frequent misalignment of dance and musical phrasing can lead to a fascinating and challenging task.

Different folk dance cultures move with different characteristics, even within the same country. In Bulgaria, for instance, the earthy movements of Dobrudja contrast sharply with the electric excitement of Shope dance. The high-flying jota of eastern Spain differs markedly from the earthy, sensuous sevillanas of Andalusia in southern Spain. The lightly-stepped kolo of Serbia contrasts with the vibrant, earthy dalmat of Croatia.

The point of all this is to illustrate the motifs of the dance are like the brush strokes of a painting. Just as a Van Gogh differs from a Monet, the dances of one culture, even within the same culture, differ from another. It is only by looking “into” the dance to see its brush strokes that we can truly appreciate this most passionate of the folk arts.

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