

JOTA CRIOLLA

(Argentina)

Jota Criolla (HOH-tah cree-OH-yah) is a couple dance from Argentina. The term "criolla" means "native". Jota Criolla was introduced by Nelda Drury at the 1974 University of the Pacific Folk Dance Camp.

MUSIC: Record: Folk Dancer MH 45-1130. 3/4 meter.

FORMATION: Ptrs facing about 7 or 8 ft apart. No formal arrangement of cpls, but all M face one wall - the designated wall. Arms are rounded and held about shldr level. Fingers are always snapped rhythmically during the Introduction and Fig I, and snapping may be continued throughout dance.

STEPS: Step-Hold (takes 2 meas): Step fwd R (cts 1, 2); touch ball of L ft beside R (ct 3). Hold (meas 2). Repeat starts stepping fwd on L.

Zapateo (sah-pah-TAY-oh): Stamp L (ct 1); brush R heel fwd (ct 2); brush R toe bkwd (ct 3); repeat brush fwd and bkwd (cts 3, 4). Repeat starts with stamp on R.

Waltz*: Done smoothly with a gliding quality. Either ft may be used to begin the Figs except where noted (Fig I and V).

Fig II, IV, and VI could be considered a chorus figure, as they are identical except for one small variation.

*Described in volumes of FOLK DANCES FROM NEAR AND FAR, published by the Folk Dance Federation of California, Inc.

MUSIC 3/4

PATTERN

Measures

1-8 INTRODUCTION

Snap fingers. Small balance steps may be done in place.

I. MEDIA VUELTA y GIRO (MAY-dee-ah WAIL-tah ee HEE-roh)

- A 1-8 a) Media Vuelta: Beg R with 4 Step-Hold steps change places with ptr making 1/2 CCW circle. Keep head and shldrs turned twd ptr and snap fingers. M end with back to designated wall.
- 9-12 b) Giro: With 4 waltz steps describe a small CCW circle moving twd ptr on first meas. M R hand passes below W R hand.
- 13-16 With 4 waltz steps describe a small CW circle moving twd ptr on first meas. M L hand passes below W L hand.

Note: The action of meas 9-16 should produce a figure 8 with each dancer starting at the narrow middle.

II. REDONDA y GIRO (ray-DOHN-dah ee HEE-roh)

- A 1-8 a) Redonda: With 8 waltz steps describe a large CCW circle. Keep head and shldrs turned twd ptr. On first meas quickly lower arms, momentarily crossing wrists, palms up; then return arms to beg pos.
- 9-16 b) Giro: Repeat action of Fig I, meas 9-16.

III. ZAPATEO y ZARANDEO (sah-pah-TAY-oh ee sah-rahn-DAY-oh)

B 1-16 M: Dance 16 Zapateo steps. Hold R wrist with L hand behind back.

W: Zarandeo: Dance 16 waltz steps in any pattern in front of ptr but do not turn back on ptr. One popular pattern is a diamond usually requiring 8 meas to do once. Hold skirt out to sides.

JOTA CRIOLLA (continued)

IV. REDONDA y GIRO

A 1-16 Repeat action of Fig II, meas 1-16.

V. BALLROOM WALTZ

B 1-14 In closed ballroom pos (beg M L, W R) waltz with ptr in own area. End in about the same spot as where the waltz started, facing the same way.

15-16 Releasing ballroom hold, separate from ptr and assume pos as in Fig IV. M still has back to designated wall.

VI. REDONDA y GIRO

A 1-12 Repeat action of Fig II, meas 1-12.

13-15 With 3 waltz steps describe a small CW circle and end close to and facing ptr.

16 Coronacion (coh-roh-nah-see-OHN): W place hands, palms up, on front of shldr of M and bow head; M place hands on outside of W shldr, palms up (ct 1); hold (cts 2,3).

VII. INTERLUDE

1-8 M take W R hand with L and turn W CW under joined hands. Facing each other separate to assume pos as in Fig IV, balancing in place and snapping fingers to end of phrase. M still has back to designated wall.

VIII. SEGUNDO (say-GOON-doh)

1-96 Repeat dance Fig I - VI. During Fig I, meas 1-8, ptrs exchange places again so M faces designated wall and W has back to designated wall.