

# 1959 SANTA BARBARA FOLK DANCE CONFERENCE

Presented by Paul Erfer

## *EV* CARNAVALITO

Argentina

**SOURCE:** The CARNAVALITO has gone through many transformations from primitive times. It still exists in the rural areas in its simplest folk form with few figures but is also danced today in the ballrooms of Argentina in a highly complex form. The figures described below are some found today in the larger cities.

**RECORD:** Capital T-10004, Side I, Band 1, 2,3,4,5; Side II, Band 2,3,5,6. The most popular Carnavalito tune is "Humahuaqueno". This tune is also recorded on Folkways 810, Side 2, Band 6. "Carnavalito" (Cholita Traidora)--Folk Arts Bazaar 103.

**FORMATION:** Any number of dancers may participate in cpls, groups of 10 to 12 cpls in folk dance groups being preferred. The number of measures for each figure is determined by the number of cpls participating.

**STEPS:** The steps used are simple running or shuffling steps to begin, then hopping steps with raised knee, sometimes ornamented with an extra tap (step R-ct 1; hop R-ct 2; tap L toe-ct &. Repeat with LF). In certain figures, the step is changed to accommodate the movement.

**INTRODUCTION:** One leading cple starts dance off, ptrns arm in arm, with light running steps. Leading W carries a handkerchief which she flourishes in RH waving to others to join the dance. Other cpls informally follow leading cple around the room with arms linked. When enough cpls have been collected, lead cple moves down center of room, followed by rest.

### PATTERN:

**PART 1:** With hop-steps, cast off, M turning to R, W to L, up to head of room. Meet partner at top, link arms and move down center.

**PART 2:** Lead cple joins both hands at bottom to form an arch as each succeeding cple moves under arches formed by next cples who also form arches. After arch is formed, each cple moves little by little up to top, or head of room, so that a series of arches are made by each successive cple that passes under with arms linked. When lead cple has passed through entire series of arches, they separate and cast off as before, all others following suit.

**PART 3:** Meet partner and join near hands facing down the set. Move down the line, M & W alternately turning fwd under the joined hands. Separate and cast off as before.

**PART 4:** Meet partner at head and join both hands. With continued hops, turn the dishrag, turning under both arms, and move to foot of set. Separate and cast off as before.

*continued...*

## Carnavalito

### PATTERN:

- PART 5: Meet partner and place hands behind back. Lean fwd so that heads touch; turn so that heads remain in contact. With this rolling movement, continue to turn with heads touching and move down the line. Incline the body so that heads remain in contact in front and in back. Separate and cast off.
- PART 6: Meet partner with both hands joined; assume a squatting position and move down the line jumping on both feet and remaining in a squatting position. Rise and cast off with regular hop-steps.
- PART 7: Meet partner at head and assume social dance position. Take squat position again as before and with jumping steps, turn continuously CW progressing down the set. Rise and cast off with hop-steps. (This figure is optional and may be omitted)
- PART 8: Meet partner and join near hands (M's LH in W's RH). Each succeeding cple joins with the next so that a continuous chain is formed and the lead cple leads the line around into a circle moving to R (CCW). During this and the final figure, running steps as in the introduction are used.
- PART 9: Leading cple leads the line into a spiral, then out again, and to conclude serpentines in any direction and finally off the floor or outdoors.

### Words to the Song "EL HUMAHUAQUENO"

Llegando esta el Carnaval  
Quebradeno, mi cholita. (repeat)

Fiesta de la Quebrada Humahuaqueno  
para cantar. . .  
Erke, charango, y bombo  
Carnavalito para bailar.

Quebradeno humahuaquenito (repeat)

Fiesta de la Quebrada, etc..