

## RIO-RIMBA

This is an arrangement of selected samba figures from the national dance of Brazil. The samba has been derived from an ancient African tribal dance, the semba, which came to Brazil with the first slaves some four hundred years ago. Eventually the religious significances were relaxed until today it is a fun dance. Observation of samba performances (by descendants of the African slaves) at carnival time in Rio de Janeiro led to its adoption (in subdued form) as the national dance of Brazil. The samba is characterized by a (soft) bouncing action, relaxed knees, body tilting, and arm motions. Research by Edward Kusich, and presented by Millie von Konsky at October institute held in Fresno.

**MUSIC:** RECORD: Harmonia H-3002 A, "Tico Tico No Fuba."  
PIANO: "Tico-Tico" by Zequinha Abreu (Chas. K. Harris Pub.)

**FORMATION:** Partners facing LOD in semi-open ballroom position. W dances counterpart unless otherwise indicated.

**STEPS:** Vae-avem, Pivot\*, Volta, Amaca Variation, Cruzado, Leap\* Vae-a-vem: Push L ft. fwd., toe out, knees bent, throwing wt. onto L (keep R ft. in place, twist L shoulder back, throwing hips fwd.) (ct. 1), lift body and momentarily shift wt. to R toe (ct. &), draw L ft. halfway back to place straightening L knee, pulling hips bwd. and throwing shoulders fwd. (ct. 2), momentarily lift on L (ct. &).

NOTE: This step is danced alternating L and R for M; W opp.

MUSIC 2/4	PATTERN
<b>MEASURES</b>	
4	<b>INTRODUCTION</b>
	<b>I. VAE-A-DEM (COMING-AND-GOING)</b>
1-7	Beginning L, dance 7 vae-a-vem steps.
8	Step fwd. R (ct. 1), pivot one-fourth turn to face partner (M, CW; W, CCW) and point L twd. LOD (ct. 2).
	<b>II. BOTO FOGO VARIATION (BUTTERFLY)</b>
1	Cross L over R and pivot slightly on R to step fwd. L twd. RLOD (ct. 1), pivot on L to face partner and point R twd. RLOD (ct. 2). (W crosses R over L, pivots on L, steps fwd. R twd. RLOD (ct. 1), pivots on R and points L twd. RLOD (ct. 2).
2	Cross R over L, pivot on L and step fwd. R twd. LOD (ct. 1), pivot on R and point L twd. LOD (ct. 2).
3-4	Release M L and W R arm, and swing joined hands (M L, W R) down and up to chest level. Beginning M L, (W R) dance 2 vae-a-vem steps in RLOD (toeing out).
5	Step fwd. L (RLOD) (ct. 1), pivot to face partner (resuming ballroom position) and point R twd. RLOD (ct. 2).
6-7	Continue with 2 more pivot steps (R and L).
8	Step fwd. R twd. LOD (ct. 1), pivot one-fourth turn to face partner in closed ballroom position and draw in the trailing ft. without wt. (M L, W R) (ct. 2). M finishes back to center.
	<b>III. VOLTA (LEFT TURN)</b>
1-2	M falls onto L (ct. 1) toe out, drops L shoulder and tilts body in direction of L turn as he paddles with R toe (back of L heel) (ct. &), using short quick steps (LRLRLRL). Joined hands are down at the side. W falls onto R (ct. 1) and drops R shoulder, places L toe back of R heel (ct. &) as she paddles for the L turn, stepping RLRLRLR (Cts. 1, &, 2, &, 1, &, 2).
3-4	M falls onto R (ct. 1) drops R shoulder, places L toe back of R heel (ct. &) and paddles with it to continue the L turn using the seven step turn technique: RLRLRLR (cts. 1, &, 2, &, 1, &, 2). Joined hands are overhead.
5-8	Repeat action of Fig. III, meas. 1-4. Three full turns may be done in the 8 meas. of this fig. M finishes back to center.

# RIO-RIMBA (Continued)

MUSIC 2/4	PATTERN
<b>IV. AMACA VARIATION (SIDE PENDULUM)</b>	
1-2	Step sdwd. L (tilt bodies to M R) (ct. 1), step R toe back of L heel (R ft. perpendicular to L) (ct. &), lift L heel by pressing floor with R toe (ct. 2). Repeat to M R to finish the sdwd. pendulum.
3-4	Step sdwd. L (bodies will remain tilted for 2 meas. to M R this time) (ct. 1), step R toe back of L heel (ct. &) paddling sdwd. to M L using short quick steps. Seven step traveling pendulum: LRLRLRL (cts. 1, &, 2, &, 1, &, 2).
5-6	Repeat action of Fig. IV, meas. 1-2, beginning M R. (Tilt to M L, then to M R).
7-8	Beginning R and traveling to M R, repeat action of Fig. IV, meas. 3-4. M back to center.
<b>V. CIRCULA (SOLO CIRCLES)</b>	
1-8	Partners release each other and do the vae-a-vem step individually, M traveling in a CCW circle (W in a CW circle) and finish in semi-open ballroom position facing LOD. During solo circle arms are positioned as follows: elbows (down) bent with L hand up while R arm is across the chest with R fingers touching L elbow as L takes a vae-a-vem step. Reverse arm positions on each meas.
<b>VI. CRUZADO (CROSS OR HOOK STEP)</b>	
1-2	Hook L over R and take short, quick steps (tip-toe type) bwd. using the seven step method: LRLRLRL (cts. 1, &, 2, &, 1, &, 2).
3	Unhook R ft. stepping fwd. R into a vae-a-vem step. (Release arms after ct. 2).
4	Step fwd. L (toe out) spinning on it for a full turn L (W spins R on R). Free ft. is next to active ft. with soles almost touching.
5	Resume semi-open ballroom position doing a vae-a-vem step on inside ft. (M R, W L).
6-7	Repeat action of Fig. VI, meas. 1-2.
8	Unhook R and step fwd. R into a vae-a-vem step. On ct. 2 face partner and close L to R.
<b>VII. LEAP, TURN AND SPIN</b>	
1	Leap sdwd. into LOD onto M L (W R) and simultaneously wrap R behind L (outside edges of soles almost touching) (ct. 1), swing joined arms down and unwind ft. by turning RLOD (three-fourths turn) wt. on heel of L ft. and ball of R ft. (W wt. on heel of R and ball of L) to finish facing LOD with closed ft. (ct. 2). Partner is released during later part of the turn.
2	Partners do a vae-a-vem step on inside ft. (M R, W L).
3	Repeat action of Fig VI, meas. 4.
4	Partners dance a vae-a-vem step on inside ft. (M R, W L).
5-8	Repeat action of Fig. VII, meas. 1-4. Finish facing partner obliquely with R shoulders adjacent and arms bent across chest.
NOTE: Fig. VII, meas. 2-3 and 6-8, W holds hands on front of skirt, elbows slightly rounded; M holds hands behind his back.	
<b>VIII. ORBITA</b>	
1-8	Partners keep R shoulders adjacent and dance 8 vae-a-vem steps circling once CW to finish facing LOD (W does a half turn CW on meas. 8). Revolve hands (outward) in front of chest as if spinning yarn. Repeat Fig. I through 8; then do Fig. I and II.
<b>CODA</b>	
1-2	M (doing action in place) "throws" W to his L into a sdwd. pendulum, then to his R. W does action of Fig. IV, meas. 1-2 with a leaping motion.
3-4	M "throws" W to his L (M releases R arm) so W curves half way around the M. Release joined hands and W completes one and one-half turns L by stepping RLRL in all; M turn one-half R to face W stepping L, R, and steps back L. (Both have R toe pointed fwd.) Assume elbow stance of Fig. V, W back to center.