Bailamos

Choreographers: Chris & Terri Cantrell, 960 Garnet St., Broomfield, CO 80020; 303-469-9140, dance@ctkr.com

Music: “Bailamos” from Enrique (Trk 10) or Bailamos: Greatest Hits (Trk 1) by Enrique Iglesias or from various online sources including Yahoo Worldwide - direct link: http://music.yahoo.com/release/10201, or choreographer

Music Modifications: See Below*

Rhythm & Phase: Samba - RAL phase IV + 1 (Plait) Samba music has 2 beats per measure, but this cue sheet is written with 4 beats per measure in agreement with Round Dance convention.

Footwork: Directions for M, normal opposite, exceptions in ( )

Notes & Options: [Notes & Options]

Sequence: Introduction A B A B(1-13) End

Introduction

[1-2] Wait ; 2 Side Basics ;

1a2 3a4
[1] {Wait} Wait in LOP-fcg M fcg Wall with lead ft free;

Part A

[1-4] Side Basic , Samba Runs ; ; Whisks Left & Right ;

1a2 3a4
[1] {Side Basic Left} Sd L / cls R, cls L,
[2] {Samba Runs} [Note: Samba Runs are similar to In & Out Runs]
Sd R / rec L SCP, thru R (W Sd L / rec R SCP, thru L) “vee” ½OP-LOD comm RF trn;
[3] Bk & sd L fac RLOD cont RF trn / sd R cont RF trn, thru L (W Fwd R bet M’s ft / sd L cont RF trn, thru R comm RF trn) “vee” L-½OP-LDO,
[5] {Whisks Left & Right} Sd L / XRIB of L (W XLIB of R) with Cuban Cross1, rec L, sd R / XLIB of R (W XRIB of L) with Cuban Cross1, rec R blend to CP;

[5-8] Left Turning Box ; ; Left Turning Box [with optional Barrel Roll Action] ; ;

1a2 3a4
[5] {Left Turning Box} Fwd L (W bk R) trn ¼ LF / sd R, cls L to R CP-LOD, bk R (W fwd L) trn ¼ LF / sd L, cls R to L CP-COH;
[7] {Left Turning Box with optional Barrel Roll Action} Repeat Part A – Measure 5; [Barrel Roll Action Option] M incline body to rt at beg – on 1st step incline body fwd / 2nd step incline body fwd & lft, 3rd step incline body to lft, 4th step incline body bk & lft / 5th step incline body bk, 6th step incline body bk & rt (W opposite) [Note: The standard Reverse Roll figure turns 7/8th to a full turn per 6 steps, has timing of 1,2/&3,4/& or SQQ SQQ, and slightly different footwork]
[8] Repeat Part A – Measure 6; [Barrel Roll Action Option] Incline body as indicated in Part A – Measure 7;

[9-12] 4 Stationary Samba Walks ; ; 2 Reverse Basics ; ;

1a2 3a4
[9] {4 Stationary Samba Walks}Cls L to R slightly in front of R / extend R bk (W extend L bk) with pressure on inside edge of toe, slip L bk a few inches & rec L, cls R to L slightly in front of L / extend L bk (W extend R bk) with pressure on inside edge of toe, slip R bk a few inches & rec R CP-Wall;
[10] Repeat Part A – Measure 9 CP-Wall;
[11] {2 Reverse Basics} Fwd L (W bk R) / cls R with slight pressure, cls L, bk R (W fwd L) / cls L with slight pressure, cls R CP-Wall; [Note: Reverse basic begins with M stepping fwd L. Natural basic begins with M stepping fwd R]
[12] Repeat Part A – Measure 11 CP-Wall;

Part B

[1-4] ¼ Lft Trng Box, Plait twice ; ; / 2 Rhy Bounces ; Fce Sd Cls / 2 Rhy Bounces ;

1a2 34
[1] {Left Turning Box 1/4} Fwd L (W bk R) trn ¼ LF / sd R, cls L to R CP-LOD,
{Plait} Bk R, bk L (W fwd with swvl twd the stepping ft L, R); [Note: Plait is similar to a chicken walk]
1 & 2 34
[2] Bk R / bk L, bk R (W fwd with swvl twd the stepping ft L/R, L), bk L, bk R (W fwd R,L);
1 & 2
[3] Bk L / bk R, bk L (W fwd R / L, R) /

* Music has been modified for length & speed. Clip 0:07:97 seconds off beginning & fade music starting at 2:11:35 ending at 2:15:89.
a3a4  {2 Rhythm Bounces} Pt R bk & sd (W pt L bk & sd) move pelvis twd R (W twd L), move pelvis away from R (W away from L) / move pelvis twd R, move pelvis away from R;
a3a4  [4]  {Face Side Close} Fwd R (W bk L) trn ¼ RF / sd L, cls R to L Bfly-Wall /
  a3a4  {Rhythm Bounce 2} Pt L bk & sd (W pt R bk & sd) move pelvis twd L (W twd R), move pelvis away from L (W away from R) / move pelvis twd L, move pelvis away from L Bfly-Wall;

[5-8]  Travling Volta to RLOD ; 4 Rhy Bounces ; Travling Volta to LOD ; 4 Rhy Bounces ;

  a3a4  [5]  {Traveling Volta to RLOD} XLIF of R (W XRIF of L) with Cuban Cross / sd R, XLIF of R / sd R, XLIF of R Bfly-Wall /
a3a4  {4 Rhythm Bounces} Pt R bk & sd (W pt L bk & sd) move pelvis twd R (W twd L);
  a3a4  [6]  Move pelvis away from R (W away from L) / move pelvis twd R, move pelvis away from R / move pelvis twd R, move pelvis away from R / move pelvis twd R, move pelvis away from R;
a3a4  [7]  {Traveling Volta to LOD} XRIF of L (W XLIF of R) with Cuban Cross / sd L, XRIF of L / sd L, XRIF of L / sd L, XRIF of L Bfly-Wall /
a3a4  {4 Rhythm Bounces} Pt L bk & sd (W pt R bk & sd) move pelvis twd L (W twd R);
  a3a4  [8]  Move pelvis away from L (W away from R) / move pelvis twd L, move pelvis away from L / move pelvis twd L, move pelvis away from L (W away from R) / move pelvis twd L, move pelvis away from L LOP-fcg;

[9-12]  Maypole ; 4 Rhy Bounces ; Criss Cross Volta to RLOD ; ;

  a3a4  [9]  {Maypole M turning LF}  [Note: M circular volta LF around W while W spot volta RF] XLIF of R comm LF trn / sd R cont trn, XLIF of R cont trn / sd R fac approx COH, XLIF of R cont trn / sd R cont trn, XLIF of R fac Wall (W Comm RF trn XRIF of L / sd L cont trn, rec R cont trn / sd L cont trn, rec R fac M & COH trn 1 or 2 revolutions) LOP-fcg Wall /
  a3a4  {4 Rhythm Bounces} Pt R bk & sd (W pt L bk & sd) move pelvis twd R (W twd L);
  a3a4  [10]  Repeat Part B – Measure 6 ;
a3a4  [11]  {Criss Cross Volta to RLOD}
  [Note: M traveling volta to lt curving RF beh W while W traveling volta to rt curving LF in front of M pass under ind lead hnds] Comm RF trn XRIF of L (W Comm LF trn XLIF of R) / sd L cont trn, XRIF of L (W XLIF of R) cont trn / sd L, XRIF of L (W XLIF of R) / sd L, XRIF of L (W XLIF of R) LOP-fcg COH;
  a3a4  [12]  {Note: M traveling volta to rt curving LF beh W while W traveling volta to lt curving RF in front of M pass under ind lead hnds] Comm LF trn XLIF of R (W Comm RF trn XRIF of L) / sd R cont trn, XRIF of R (W XRIF of L) cont trn / sd R, XRIF of R (W XRIF of L) / sd R, XRIF of R (W XRIF of L) LOP-fcg Wall;

[13-14.5]  Whisk Right , , Side Basic Left ; Side Basic Right ,

  3a4  [13]  {Whisk Right} Sd R / XLIB of R (W XIRIB of L) with Cuban Cross, rec R,
  3a4  {Side Basic Left} Sd L / cls R, cls L;
  1a2  [14]  {Side Basic Right} Sd R / cls L, cls R,  [only half of a measure]

Repeat Part A

Repeat Part B (1 - 13)

End

[1]  {Lunge Side with Bounce} Side R leave L pointed sd & bounce pelvis sd to sd as music fades.

Notes:  Samba Bounce is used on all figures with SaS timing. It can briefly be described as a slight flexing of the knees on first ½ of the beat & a slight straightening on the second ½ of the beat. It is created by use of the knee, ankle and instep of the leg supporting the weight while the other knee works in sympathy. The bounce is even, smooth, subtle and never exaggerated.

Timing of ‘/’: ‘a’ = 1/4 of a beat, step prior uses 3/4ths of the beat  ‘&’ = 1/2 of a beat, step prior uses the other 1/2 of the beat

1 Cuban Cross is also called Latin Cross and refers to a position of one foot crossed behind the other with the toe of the foot in back is near the heel of the front foot with the toe turned out. Almost all Volta figures have the Cuban Cross action.