

# SERPIENTE

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MUSIC: THE ROUGH GUIDE TO BACHATA, RGNET1164CD TRACK #14 BY ELVIS MARTINEZ  
FOOTWORK: OPPOSITE (WOMAN IN PARENTHESIS)  
RHYTHM: PHASE IV +1 BACHATA\*\* [UNPHASED, WITH TWO STEP & RUMBA FIGURES]  
SEQUENCE: INTRO-ABCD-A(1-12)\*-B(1-12)-ENDING

## INTRO

### **1-4 ½ OP FCG/LOD LEAD FEET FREE WAIT;; CONGA WALKS L & R;;**

Lead notes plus 2 meas wt in ½ open facing LOD nothing tchg;; Fwd L, fwd R, fwd L, trn to rev ½  
OP RLOD R hip lift tch R foot to the side; Fwd R, Fwd L, fwd R, trn to fc wall L hip lift tch  
L foot to the side;

### **5-8 CONGA TO THE WALL FORWARD & BACK;; SIDE 2 STEP L & R;;**

Fwd L, fwd R, fwd L, R hip lift tch R foot to back side; Back R, bk L, bk R, L hip lift tch L foot to the  
side; Sd L, sd R, sd L trn to V position fcg RLOD, R hip lift tch R foot to side; Sd R, sd L, Sd R trn to V  
position fcg LOD, L hip lift tch L foot to side;

### **9-12 THREE SIDE TCHES W/SNAPS – THREE TURNING SIDE TCHS W/SNAPS;;; HIP ROCKS W/SHIMMY;**

Sd L trng 1/4 RF DRW, tch R to sd w/snaps, Sd R trng 1/4 LF DW, tch R to sd w/snaps; Sd L trng  
1/4 RF DRW, tch R to sd w/snaps, Step R trng 1/4 RF DRC, tch L to sd w/snaps; Step L trng 1/4  
RF DC, tch R to sd w/snaps, Step R trng 1/4 RF DW, tch R to sd w/snaps; Swivel to fc on R (L) shimmy  
down and up over the next 4 beats with arms displaying an inverted sun burst taking arms down with  
palms down circling arms down and up crossing arms over head and down [L arms CW and R arms  
CCW];

## PART A

### **1-4 BACK AWAY THREE; TOGETHER CHANGE SIDES; BACK AWAY THREE; TOGETHER TO CP/COH;**

Pushing away from partner M twd COH (W twd Wall) bk L, bk R, bk L, tch R to L; Fwd R twd partner,  
fwd L, fwd R BFLY/Wall, lift and trn RF ½; Bk L, bk R, bk L, tch R to L; Fwd R, fwd L, fwd R, tch L to  
R blend CP/COH;

### **5-8 BOX;; BACK AWAY THREE; TOGETHER CHANGE SIDES;**

Sd L, cl R, fwd L,-; Sd R, cl L, bk R,-; Repeat meas 1 & 2 BFLY/WALL;;

### **9-12 BACK AWAY THREE; TOGETHER TO CP/WALL; BOX\*;;**

Repeat meas 3 & 4 to CP/Wall;; Repeat meas 5 & 6\*;; Note: Second time thru dance a box release close  
position blend to stack hands R over L.

### **13-16 SLOW DOUBLE UNDERARM TURN CP/WALL;; START A RIGHT TURNING BOX;;**

Commence a LF (W RF) double underarm turn under lead hands fwd L, fwd R, fwd L,-; Release trailing  
hands fwd R, fwd L, fwd R CP/Wall,-; Sd L, cl R, back L trng ¼ RF,-; Sd R, cl L, fwd R trng ¼ RF,-;

### **17-19 CONTINUE RIGHT TURNING BOX;; HIP ROCK 4 TO STACK HANDS R OVER L;**

Repeat meas 13 & 14 to CP/WALL;; Hip rock L, R, L, R stacking hands R over L;

## PART B

### **1-4 START AN EASY SNAKE;;;;**

With R hands up & L hands down hip rock L, R, L,- (W ½ RF underarm trn under R hands R, L, R  
ending w/Lady's back to M,-); Lead W to continue trn hip rock R, L, R ending w/stack hands L over R,-  
(W continue RF trn ½ under L hands L, R, L to fc M,-); Raise L hands trn ½ LF under fwd L, fwd R, fwd  
L, to end w/bk to W(W hip rock R, L, R,-); Bring L hnds dwn & cont LF trn ½ under R hnds R, L, R, to  
fc W (W hip rock L, R, L,-);

### **5-8 CONTINUE EASY SNAKE;;; SIDE 2 STEP W/WOMAN HEAD LOOP; SIDE 2 STEP W/MAN HEAD LOOP;**

Repeat meas 1 & 2;; Bringing L hands up loop over W's head sd L, cl R, sd L, release L hands -;  
Bringing R hands up loop over M's head sd R, cl L, sd R, release R hands blend to CP/wall -;

\*\* Through this dance the fourth count is accentuated with a hip lift and a toe touch even if not indicated on the choreography above.

**PART B CONTINUED****9-12 WOMAN TWIRL 3 MAN SIDE 2 STEP; SIDE 2 STEP R & L;; M TWIRL 3 WOMAN SIDE 2 STEP;**

Sd L, cl R, sd L, -(W RF underarm trn under lead hands fwd & sd R, fwd & bk L, sd R,-); Sd R, cl L, sd R,-; Sd L, cl R, sd L,-; RF underarm trn under trailing hands fwd & sd R, fwd & bk L, sd R,-(W sd L, cl R, sd L,-);

**13-16 ROLL 3 TO FACE; SIDE 2 STEP R & L;; ROLL REVERSE 3 TO CP/WALL;**

Roll LF (W RF) fwd & sd L, fwd & bk R, sd L,-; Repeat meas 10 & 11;; Roll RF (W LF) RLOD fwd & sd R, fwd & bk L, sd R,-;

**PART C****1-4 LEFT TURNING BOX;;;;**

Sd L, cl R, fwd L trng ¼ LF,-; Sd R, cl L, bk R trng LF ¼,-; Repeat meas 1 & 2;;

**5-8 LADY TURN LEFT FACE TO SHADOW; DO SI DO BOX;; SIDE 2 STEP TO L VARSOUVIENNE;**

Lead W to turn LF release hands small sd L, cl R, small sd L,-(W sd & bk R start a ½ LF trn, cl L Blend to shadow wall, small sd R,-); Sd R, cl L, fwd R,-(W sd L, cl R, back L,-); Sd L, cl R, back L,-(W sd R, cl L, fwd R,-); Sd R, cl L, sd R blend to left varsouviennne,-(W sd L, cl R, sd L blend to left varsouviennne,-);

**9-12 TWO SWEETHEARTS;; SWEETHEART TO FACE; M TURN RF TO SHADOW;**

XLif of R raise L arms keeping R arms at waist level look at partner, rec R, sd L, tch R to sd (W XRif of L, rec L, sd R, tch L to sd); XRif of L raise R arms keeping L arms at waist level look at partner, rec L, sd R, tch L to sd (W XLib of R, rec R, sd L, tch R to sd); XLif of R raise L arms keeping R arms at waist level look at partner, rec R, sd L, tch R to sd (W XRif of L, rec L, fwd R swivel ½ RF to fc partner, tch L to sd); XRif of L trn ½ LF bringing L arms down to waist level, cl L, sd R, tch L to sd, shadow COH bring all hands to waist level,-(W small sd L, cl R, small sd L, tch R to sd);

**13-16 MAN TURKISH TOWEL;; 3<sup>RD</sup> TIME TO FACE; SIDE 2 STEP RLOD BFLY/WALL;**

Keeping arms at waist level XLib of R look at partner, rec R, sd L, tch R to sd (W XRif of L, rec L, sd R, tch L to sd); XRif of L look at partner, rec L, sd R, tch L to sd (W XLif of R, rec R, sd L, tch R to sd); XLib of R look at partner, rec R, sd & fwd L swivel ½ LF to fc partner/wall, tch R to sd (W XRif of L, rec L, sd R, tch L to sd); RLOD sd R, cl L, sd R, tch L to sd BFLY/Wall;

**PART D****1-4 TWIRL TO WOMAN'S TAMARA; CHANGE SIDES TO MAN'S TAMARA; CHANGE SIDE TO LOP RLOD; FORWARD THREE RLOD;**

Lead Woman to twirl RF under lead hands sd L, cl R, sd L, tch R to sd keeping lead hands up creating a tamara window with trailing hands joined at W's bk at waist level -(W RF underarm trn under lead hands fwd & sd R, fwd & bk L, sd R,-); Release lead hands circle ½ RF fwd R, fwd L, fwd R, bringing trailing hands up creating a M's tamara window fc COH with lead hands joined at M's bk at waist level (W circles LF ½ fwd L, fwd R, fwd L fc partner/wall); Release trailing hands circle ¼ LF fwd L, fwd R, fwd L LOP/RLOD, tch R to sd (W circle ¼ RF fwd R, fwd L, fwd R LOP/RLOD, tch L to sd); Fwd R, fwd L, fwd R, tch L to sd;

**5-7 ROLL THE WOMAN ACROSS TO SHADOW COH MAN TRANS; SUSIE Q'S;;**

W/lead hand lead Woman to roll across in place L, R, L trn ¼ RF, in place R join L hands and R hands at shoulder level (W start 1 ¼ RF roll fwd & sd R, fwd L, fwd R, end in shadow in front of M fc COH); XLif of R, sd L, XRif of L, flare R; XRif of L, sd L, XRif, hold start to lead W to circle LF around M;

**8-11 WOMAN CIRCLE LF TO SHADOW MAN IN FRONT;; SHADOW SUSIE Q'S;;**

In place lift R arms arm up leading Woman to circle LF to L sd of M L, R, L, tch R to sd; In place R, L, R, tch L to sd (W fwd L, fwd R, fwd L, tch R in place; Fwd R, fwd L, fwd R end in shadow behind M tch L to sd); With M in front repeat meas 6 & 7;;

**12-13 M TURN LEFT TO FACE PARTNER/WALL; WOMAN UNDERARM TURN TRANSITION;**

Bringing R hands up sd & fwd L, cl R, small sd L, tch R to sd (W in place L, R, L, tch R to sd); Bringing L hands up lead W to underarm trn RF sd & fwd R, fwd L, fwd R, fwd L to fc partner/coh);

\*\* Through this dance the fourth count is accentuated with a hip lift and a toe touch even if not indicated on the choreography above.

ENDING

- 1-5 **HIP ROCK W/SHIMMY; SOLO LEFT TURNING BOX;;;;**  
Repeat meas 12 of intro; Nothing tchg repeat meas 1 thru 4 of part C;;;;
- 6-7 **TWO SIDE TOUCHES W/SNAPS; HIP ROCK W/SHIMMY;**  
Repeat meas 9 of Intro; Repeat meas 12 of intro leaving arms up palms facing out;

**Bachata:**

The basic footwork is a series of easy steps that produce a back and forth or sideways motion. Simple footwork would be as follows: starting with the right foot make a chasse to the right on counts 1, 2, 3. On 4, touch the left toe beside your right foot (alternatively, tapping the left toe in place, i.e., apart from the right foot, make an upwards lift with the left hip). Then do the same from your left foot. The character of the dance is achieved through swaying hip and body movements.

Bachata is a form of music and dance that originated in the countryside and rural marginal neighborhoods of Dominican Republic. Its subjects are often romantic; especially prevalent are tales of heartbreak and sadness. In fact, the original term used to name the genre was "*amargue*" ("bitterness," or "bitter music"), until the rather ambiguous (and mood-neutral) term *bachata* became popular.

Bachata grew out of - and is still closely related to - the pan Latin-American romantic style called bolero. Over time, it has been influenced by merengue - a fast paced danceable music also native to the Dominican Republic - and by a variety of Latin American guitar styles. The music itself is played in 4/4. The most recognizable aspect of bachata instrumentation is the use of an amplified guitar (either electric or acoustic) whose sound has been doctored with a flanger, reverb, echo, or a combination of the three. The use of arpeggiated chords as the basis for the melody is almost standard. An additional guitar, called the 'segunda' or rhythm guitar is usually mixed at a lower volume, and provides syncopation. An electric bass guitar and güira help anchor the rhythm - with the güira sounding a bit like a high-hat (in pre 1990s bachata, maracas were played instead of güira). The use of the bongo drum further solidifies the basic beat, and provides percussive accents in transition points - for instance right before a chorus.