

## STAND BY ME BACHATA

**CHOREO:** Rey & Sherry Garza, 1655 Monte Vista Dr., Vista, Ca. 92084-7121 (760) 458-6418  
[Reycuer@reygarza.com](mailto:Reycuer@reygarza.com) Web: [www.reygarza.com](http://www.reygarza.com)

**FOOTWORK:** Opposite (Woman in parenthesis)

**MUSIC:** Stand By Me (Bachata Version) Artist: The Brothers. Album: Sueno De Bachata.  
Music has been modified: Cut the last 45 seconds off and faded out at 2:45. .99 cent Amazon down load.

**RHYTHM:** Roundalab Unphased Phase III Bachata

**SEQUENCE:** Intro-AB-ABC-B-B(mod) Released 07/ 27/2013

### INTRO

**1-8 LOP FCG PARTNER & WALL WAIT;; APART POINT; TOGETHER CP WALL TCH; LEFT TURNING BOX;;;**  
[LOP Fcg Ptr Wall [---- ----] Lead hands joined fcg ptr & wall wt;;  
[Apt Pt & Tog Cp Wall Tch {S – S --} Step sd & bk L, -, pt R twd ptr remain fcg, -; Tog R twd ptr, -, blend Cp Wall, tch L to R;  
[Lf Trng Box {QQS QQS QQS QQS}] Sd L, cl R, fwd L trng ¼ LF, - fc LOD (RLOD); Sd R, cl L, bk R trng ¼ RF, - fc COH (Wall); Sd L, cl R, fwd L trng ¼ LF, - fc RLOD (LOD); Sd R, cl L, bk R trng ¼ RF, - fc wall blend BFLY (COH);

### PART A

**1-8 BASIC;; TWIRL LADY TO TAMARA; BK 3; WHEEL 6;; UNWRAP LADY TO BFLY COH;;**  
[Basic {QQS QQS}] Sd L, cl R, sd L, -; Sd R, cl L, sd R, -;  
[Twirl Lady To Tamara {QQS}] Bfly Wall keep hands joined Sd L, cl R to L, sd L trn ¼ LF fc LOD, - (Under lead hands sd & fwd R start ¾ RF, sd & bk L cont trn, bk R trailing hands bhnd Lady's R hip fc RLOD, -);  
[Bk 3 {QQS}] Bk R, bk L, bk R ckg, - (Fwd L, fwd R, fwd L ckg, -);  
[Wheel 6 {QQS QQS}] Start ¾ RF wheel fwd L, R, L, -; Fwd R, fwd L, fwd R fc COH (Wall), -;  
[Unwrap Tamara {QQS QQS}] Lead Lady to unwind start full RF trn fwd L, fwd R, fwd L, -; Fwd R, fwd L, sd R fc COH, - (Under lead hands start full LF trn fwd R, L, bk R, -; Fwd L, fwd & bk R trng sd L, -);

**9-16 BASIC;; TWIRL LADY TO TAMARA; BK 3; WHEEL 6;; UNWRAP LADY TO BFLY WALL;;**  
Repeat meas 1-8 end fcg wall;;;;;;;

### PART B

**1-8 ROLL 3; REV ROLL 3; MAN AROUND IN 2 LADY SIDE BASIC; SHADOW BASIC;; LADY OUT TO FACE MAN IN 2; LADY UNDER CHANGE SIDES; SD BASIC;**  
[Roll 3 & Rev Roll 3 {QQS QQS}] Start full roll LF sd & fwd L trng, sd & bk R, sd L, -; Start full roll RF twd RLOD sd & fwd L trng, sd & bk R, sd L to sd by sd Lady to R sd of Man, -;  
[Man Around In 2 Lady Sd Basic {SS (QQS)}] Fwd L twd Wall around Lady, fwd R cont trn end in shadow bhnd lady join L hands R hand on Lady's R hip, - (Smal sd R, sd L, sd R, -);  
[Shadow Basic {QQS QQS}] Sd L, cl R, sd L, -; Sd R, cl L, sd R, -;  
[Lady Out To Fc M in 2 {SS (QQS)}] In pl L, - in pl R, - (Fwd L trn ½ LF, bk R, rec L join lead hands, -);  
[Lady Under Change Sides {QQS}] Curving ½ LF lead Lady under lead hands to chg sds fwd L, fwd R, fwd L fc Wall, - (Curving RF fwd R, fwd L, sd R fc COH, -);  
[Side Basic {QQS}] Sd R, cl L, sd R blend to a tight CP Wall (COH), -;

**REPEAT PART A**  
**REPEAT PART B**

**PART C**

- 1-8 TIGHT CP WALL BASIC;; FWD & BK BASIC;; IN PLACE BASIC;; ½ LF TURN FC COH;;**  
[Basic {QQS QQS}] On the last meas of part B repeat meas 1& 2 of Part A;;  
[Fwd & Bk Basic {QQS QQS}] Fwd L, fwd R, fwd L ckg, - (Bk R, bk L, bk R ckg, -); Bk R, bk L, bk R ckg, - (Fwd L, fwd R, fwd L, ckg -);  
[In Place Basic {QQS QQS}] In pl L, R, L, -; In pl R, L, R, -;  
[1/2 LF Turn {QQS QQS}] Sd L, cl R, sd L trng ¼ LF fc LOD, -; Sd R, cl L, sd R trn ¼ LF fc COH, -;
- 9-16 TIGHT CP WALL BASIC;; FWD & BK BASIC;; IN PLACE BASIC;; ½ LF TURN FC WALL;;**  
**Repeat meas 1-8 end fc Wall;;;;;;;**

**REPEAT PART B**

**PART B (MOD)**

- 1-8 ROLL 3; REV ROLL 3; MAN AROUND IN 2 LADY SIDE BASIC; SHADOW BASIC;;**  
**LADY OUT TO FACE MAN IN 2; WRAP LADY & LOWER;;**  
**Repeat meas 1-6 of part B;;;;;**  
[Wrap Lady & Lower {SS (QQS)}] Under lead hands lead Lady to wrap keeping trailing at Lady's wait level small fwd L trn to fc LOD, -, small fwd R, - (Under lead hands blend to a wrap small fwd R, fwd L, fwd to wrap Pos fcg LOD, -); Lower on R look at ptr,,

**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 and percussive [accents](#) in transition points - for instance right before a chorus.

The basic footwork is a series of simple steps that produce a back and forth or sideways motion. A schematic 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, making an upwards jerk with the left hip). Then do the same from your left foot. The character of the dance is achieved through sensual hip and body movements.