

El Pericón

(Argentina)

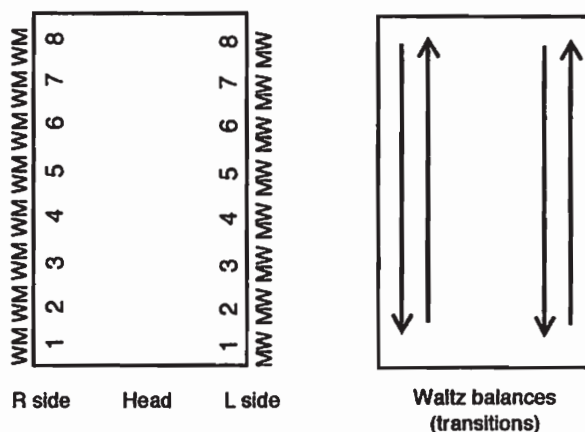
El Pericón is from the Rio de la Plata area and is considered the national dance. It is a direct descendent of the European contredanse. It is also very popular in Uruguay and Chile.

Pronunciation: ehl peh-ree-COHN

Cassette: Danzas Folkloricas Argentinas #2 Side B/4

6/8 meter

Formation: Two lines of cpls facing each other with W on R side of ptr. It is danced in 8-cpl segments, but can be done minimally in multiples of 4 cpls. The "Bastonero" is the lead M at the head of the formation and calls the figures. At the precise moment of execution, he calls "aura" (meaning "now"). He decides how many repetitions of each figure and the order of the figures. (Measures in the description are indications of how long the figure might take.)



Steps and Styling: All the figures are performed with a basic waltz step, usually starting with the R.

Meas

Pattern

8meas

INTRODUCTION (BALANCEO)

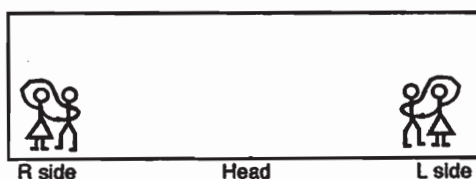
Starting with R to the R, waltz side to side, arms in Basic arm pos, until Bastonero calls the first figure. (This is also a transition step between figures, done until the next figure is called.)

I. ESPEJITO (MIRROR)

1-2

Cpls in L line: Giving L hand to L hand of ptr, W turns 1/4 CCW as M moves CCW around her to end facing head of formation, W to L of M. At the end of meas 2, W move R arm around back waist of M, holding M's R hand; L arms arch over W's head, forming Espejito pos.

Cpls in R line: Giving R hand to R hand of ptr, W turns 1/4 CW as M moves CW around her to end facing head of formation, W to R of M. At the end of meas 2, W move L arm around back waist of M, holding M's L hand; R arms arch over W's head, forming Espejito pos.



El Pericón—continued

- 3-4 Dance two waltz steps twd and away from ctr (side to side) in Espejito pos.
 5-6 Cpls in R line: Release R hands and back up, M moving CCW, to both end in orig starting pos.
Cpls in L line: Release L hands and back up, M moving CW, to both end in orig starting pos.
 7-8 Waltz to R and L along lines, hands in Basic pos. (Cpls on R side must shift wt to start with R ft.)

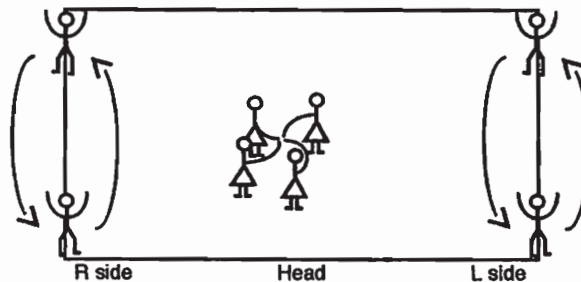
II. DEMANDA

(This step is basically a ladies chain, courtesy turn figure of contra dancing.)

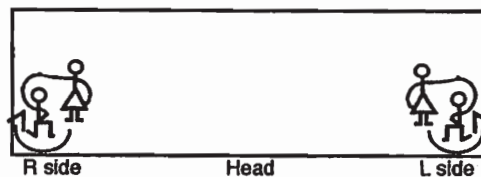
- 1-2 Beg R, W waltz twd ctr, taking R hands (palm to palm, thumbs up, at head height) and passing across. M waltz in place, guiding W along.
 3-4 Join L hands with opp dancer palm to palm, forearms touching, held at shldr height (M placing R hand on W waist, W's R hand holds skirt to R side) and turn CCW (number of turns up to Bastonero).
 5-8 Repeat meas 1-4 to return to orig pos.

III. MOLINETE DE MOZAS—NOSOTROS UN GATITO

- 1-2 W: Beg R, take two waltz steps to ctr to form R-hand star (in units of four cpls).
 3-6 W: In star pos with four waltz steps, make a full CW circle.
 7-8 W: With two waltz steps, return to orig pos.
 (1-8) M: With eight waltz steps, two M on each line dance a large CCW circle (vuelta entera).

IV. MOZOS DE RODILLAS, LAS MOZAS NOS CORONAN (M on his knee, W circles him)

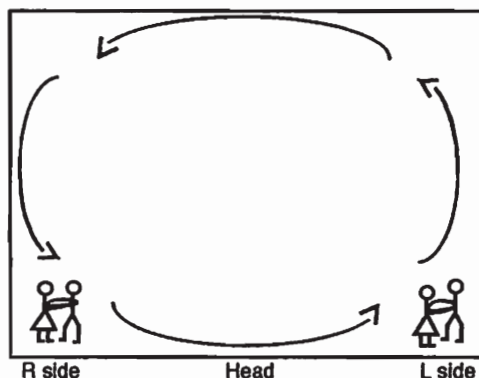
- 1 M on L side goes down on his L knee facing head of formation, joining L hand with ptr. W holds skirt to R side with R hand. M on R goes down on his R knee, joining R hand with ptr. W holding skirt with L.
 2-8 W on L side waltzes around M in CCW circle. W on R side waltzes CW around M. At the end of the last meas, M rise.



El Pericón—continued

V. VALSECITO EN RUEDA

- x M turns W under her arm into ballroom pos. All waltz around the 4-cpl or 8-cpl set in a large CCW circle. Take as many meas as desired by Bastonero.

VI. VALSECITO CON LA QUE VIENE (Waltz with next woman)

- x M turns W under his L arm (CW) and passes her to the next M in LOD. W turns under L arm of new ptr (CW) and new cpls waltz around the 8-cpl set as in Fig. V. When cpls arrive in orig pos, M passes W on to next M in LOD. Repeat turning W under, waltzing, and moving on until W arrives at orig ptr.

VII. UNA NO, OTRA SI

- x Repeat Fig VI except that W waltzes around with every 2nd M. She still approaches each M and is turned under each M's arm. The figure ends when W reaches her orig ptr.
On Fig VI or VII, if the Bastonero calls "go to original partner," W pass each M with an underarm turn until W arrives at orig ptr.

VIII. RUEDA Y CANASTA

- x Form circle (rueda), hands joined in V-pos, W to R of M, moving CCW. When Bastonero calls, "W into center," W form inner circle with hands joined in V-pos and dance CW while M form outer circle, hands in V-pos, moving CCW. M bring joined hands over W's heads and form basket (canasta), W to R of M; all dance CCW. Reverse the basket (contracanasta) by M bringing joined hands over W's heads, and W bringing joined hands over M's heads to form back basket; all dance CW. Bastonero calls changes of hands and directions. Open out into a large circle, hands in V-pos, dancing CCW.

IX. PASEITO AL CAMPO

- x M offers R hand to ptr, putting her on his R side. Drop R hands and M offers W his R arm which she takes with her L arm (escort hold) and the cpls stroll in a CCW circle around the 8-cpl formation.

El Pericón—continued

X. PABELLON

- x At national celebrations, M wear white scarves and W wear light blue ones—the colors of the Argentine flag. While waltzing around the circle, the Bastonero calls, “prepararse para la pabellon” (pah-bah-ZHOHN) (be ready for the flag). Dancers take off their scarves and rejoin hands with the scarves held in their hands and falling loosely in front of them. Dancers form lines, facing head of formation and moving fwd, stretching scarves out to sides, balanceo to R and L sides. As dancers display the flag colors, Bastonero calls, “viva Argentina” and dancers reply, “viva.” Put scarf back around neck, and in paseito pos, escort ptr off the floor.



Presented by Nora Dinzelbacher