

Sado Okesa

(Niigata Prefecture, Japan)

The song and dance “Sado Okesa” are not only popular on Sado Island, but the song is one of the most famous Japanese folk songs among the Japanese and has even been introduced overseas. There are different styles of Okesa Bushi music on the mainland and on Sado, but the best-known bushi (song) is “Sado Okesa,” which can be categorized in three types; “Ogi Okesa,” “Aikawa Okesa” and “Senkoba Okesa,” which is considered the foundation of “Aikawa Okesa” music sung by gold miners of long ago. “Sado Okesa” is based on “Aikawa Okesa” and it is the most beautiful and popular of the three.

Most folk music came from Niigata or Noto peninsula (Ishikawa prefecture). In many cases, songs were brought by sailors, became popular among the women working at the port, and then spread throughout the island.

The song became nationally famous due to the efforts of Tatsunami-kai association. Jurokusoku-Odori (sixteen-step dance) is derived from “Ogi Okesa” style and became established as the current version. We’ll introduce this Jurokusoku-Odori dance popular in Ryotsu, one of the main cities on Sado Island.

<http://www.youtube.com/watch?v=8YezRmULCdA>

<http://www.youtube.com/watch?v=itz0Uf9ER6U&feature=related>

Pronunciation: sah doh oh-keh-sah

Music: 2/4 meter

Japanese Music CD , Track 7

Formation: Individual dancers facing ctr, hands at sides.

Steps & Styling: Cho: a short, soft clap.

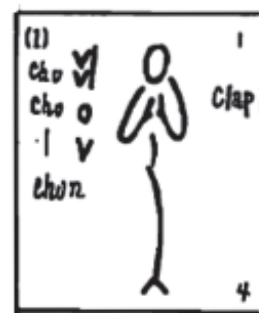
Chon: a hard, long clap.

Sashi kazashi: L hand up as if shading eyes, palm in; R arm down and slightly at side. Can be done with opp ftwk and hands. The hand movement precedes the accompanying ft movement.

Wari ashi: Hands together in front of chest, pointed fwd over free leg, as if clapping, but without sound.

Yamabiraki: Swing hands down into V-pos at sides.

Note: All arm movements flow smoothly from one to the next.



Meas

2/4 meter

Pattern

4 meas

INTRODUCTION. Wait four beats, then the clapping pattern: cho, chon, wait, chon.

Footwork

Hands

1 Turning slightly to face diag R of ctr, step L in front of R, leaving L in place (ct 1); step R in place (ct 2).

Wari ashi pushing hands fwd over L leg.

2 Facing ctr, step L to L (ct 1); hold (ct 2).

Yamabiraki.

Sado Okesa — continued

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| 3 | Turning slightly to face diag L of ctr, step R in front of L (ct 1); step R in place (ct 2). | Wari ashi over R leg, pushing hands fwd |
| 4 | Facing ctr, step R to R (ct 1); hold (ct 2). | Yamabiraki. |
| 5 | Turning to face CCW, step fwd L (ct 1); step fwd R, pivoting to face CW and lifting L bkwd (ct 2). | <u>Chon</u> , with hands extended in front. |
| 6 | Point L fwd (ct 1); shift wt onto L, lifting R bkwd (ct 2), | <u>Sashi kazashi</u> with L arm up. |
| 7 | Point R fwd (ct 1); lift R bkwd (ct 2). | <u>Sashi kazashi</u> with R arm up. |
| 8 | Long step on R diag R (past where it was pointed); transfer weight to R and lift L bkwd (ct 2). | <u>Sashi kazashi</u> with L arm up. |
| 9-10 | Repeat meas 7-8 moving to L with opp ftwk and handwork. | |
| 11-13 | With 3 steps (R, L, R) make a half-turn CW (cts 1-2, 1-2, 1); lift L bkwd (ct 2). | <u>Sashi kazashi</u> three times, alternating R, L, R. |
| 14-17 | Facing and moving CCW, repeat meas 7-10 with opp ftwk and handwork. | |
| 18 | Step L in front of R with upper body twisted to face ctr, L turned out diag L (ct 1); hold (ct 2). | <u>Yamabiraki</u> (ct 1-2). |

Presented by Iwao Tamaoki

Sado Island in Niigata