

EL HUIZACHE
(Mexico)

This dance from Jalisco has a definite Indian character, reflecting the belief that by imitating the movement of animals, their spirit can be assimilated. The dancers imitate the hypnotizing circling of mating hens and roosters as they dance around the Huizache, or cactus tree. Choreography by Rafael Zamarripa.

Pronunciation: ehl wee-SAH-chay

Record: Oasis OA-209 "Mi Gusto es Mariachi Nuevo Tecalitlan"
B/5 6/8 meter

Formation: M and W face and circle around each other during the dance. M holds his hands on his waist with his serape held over his arms to simulate wings. W holds skirt.

Steps: Variations of traditional dance steps of Jalisco.
Scuff-step: Scuff heel of ft (ct &); step on same ft (ct 1). Alternate ft.

<u>Meas</u>	<u>Ct</u>	<u>Pattern</u>
1-3		<u>INTRODUCTION.</u> Percussion--no action.
		<u>I. ENTRADA (Entrance)</u>
		In place facing ptr or as entrance step (M and W enter from opp sides or from same side, W to R of M).
1	1	Scuff-step R ft diag fwd R.
	2	" L behind R.
	3	" R in place.
	4-6	Repeat cts 1-3 with opp ftwk and direction.
2-4		Repeat meas 1 three more times.
		<u>II. BRINCO (Leap)</u>
		In place facing ptr.
1	1	Leap L sdwd L.
	2	Step R crossing over L.
	3	Step L in place.
	4-6	Repeat cts 1-3 with opp ftwk and direction.
2	1	Leap onto L, kick R leg fwd low.
	2	" " R, " L " " " " }
	3	" " L, " R " " " " }
	4	Golpe: jump fwd on both ft.
	5	Rock back on both heels, bend fwd at waist.
	6	Hold.
3-4		Repeat meas 1-2.

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Choreography by Rafael Zamarripa.

Pronunciation:

Record: Oasis OA-209 "Mi Gusto es Mariachi Nuevo Tecalitlan"
6/8 meter.

Formation: M and W face each other during the dance and do the
dance in a circle formation.

Steps: Variations of traditional dance steps of Jalisco.

Meas

Pattern

1-3 INTRODUCTION. Percussion - no action.

4-5 I. 1 - Lunge fwd with the R leg, R shldr fwd.
2 - Lunge bkwd with the L leg.
3 - Lunge bkwd with the R leg.
4 - Lunge fwd with the L leg, L shldr fwd.
5 - Lunge bkwd with the R leg,
6 - Lunge bkwd with the L leg.
Continue above 3 more times.

6-12 II. 1 - Facing L, step on ball of L ft.
2 - Cross over with R leg and step on ball of R ft
lifting L ft to back.
3 - Step on ball of L ft turning body to face R.
4 - Step on ball of R ft.
5 - Cross over with L leg and step on ball of L ft
lifting R ft to back.
6 - Step on ball of R ft turning body to face front.
7 - Step on L.
8 - Kick R.
9 - Kick L.
10 - Kick R.
11 - Golpe (both ft stamp together at once)
12 - Golpe on heels.
13 - Golpe
Repeat one more time.

13-16 III. 1 - With R ft pointed, brush ft up diag in front of
L leg.
2 - Step on R ft.
3 - With L ft pointed, brush ft up diag in front of
R leg.
4 - Step on L ft.
Repeat two more times.

EL HUIZACHE (continued)IV. Huizache Sequence

17-24

+1 - Step on L ft.

2 - Step on ball of R ft and push wt of body off floor moving L.

3 - Take wt on L ft while R leg extends R.

Repeat two more times - then R ft quickly brushes diag back and lifts off floor.

*1 - Step on R ft.

2 - Step on ball of L ft and push wt of body off floor moving R.

3 - Take wt on R ft while L leg extends L.

Repeat from * two more times - then L ft quickly brushes diag back and lifts off floor.

1 - double step on L ft

2 - double step on R ft

3 - double step on L ft

4 - double step on R ft

5 - double step on L ft

6 - double step on R ft

} grapevine style crossing
one ft over the other

Repeat from + starting on R ft, then do from + starting on L ft, then from + again starting on R ft.

The Huizache sequence in IV above is repeated several times throughout the dance.

25-32

V. *1 - Step flatfooted with the L ft and hit-brush with the R heel and slightly raise the leg.

2 - Step flatfooted with the R ft and hit-brush with the L heel and slightly raise the leg.

3-9 Repeat 1-2, alternating ftwk.

10 - Golpe in place

11 - Golpe to front

Repeat one time adding at end another golpe to back.

Repeat from *.

VI. Huizache Sequence

33-40

Repeat Huizache Sequence (17-24).

41-48

VII. 1 - Step on L ft.

2 - With wt on ball of L ft, raise and lower L heel with a snap. At the same time raise R ft diag across in front of L leg.

3 - Step on R ft.

4 - With wt on ball of L ft, raise and lower L heel with a snap. At the same time raise R ft diag across in front of L leg.

5 - Double step on L ft.

6 - Double step on R ft.

7 - Double step on L ft.

8 - Double step on R ft

Repeat three more times.

VIII. Huizache Sequence

49-56

Repeat Huizache Sequence.

EL HUIZACHE (continued)III. CRUZADO (Crossing)

- Face ptr, move $\frac{1}{2}$ around circle CW.
 Step L.
 1 1
 2-3 Toe pointed, brush R ft across in front of L and
 lift leg, knee slightly bent and turned out. Upper
 body twists to R.
 4-6 Repeat cts 1-3 with opp ftwk.
 2-3 Repeat meas 1 two more times.

IV. HUIZACHE SEQUENCE

- Move CW around circle on meas 1-2, CCW on meas 3-4.
 Push-step to L; push off with ball of R ft (ct &);
 fall on L to L (ct 1).
 1 &1
 &2&3 Repeat cts &, 1 two more times.
 4 Step on R to R.
 5-6 Repeat meas 1, cts &, 1 two times with opp ftwk.
 2 &1-6 Grapevine pattern to L: 6 Scuff-steps, beg L.
 Does not matter whether crossing step begins in
 front or behind (depends where wt is as step begins).
 Can also do 6 Scuff-steps to L in straight path.
 3 Repeat meas 1.
 4 Repeat meas 2 to the R, same ftwk.
 5-8 Repeat meas 1-4.

V. GOLPE (Stamp)

- Move CW around circle, approximately $\frac{1}{4}$ revolution
 on each 2 meas.
 1 Repeat Fig I, meas 1.
 2 1-3 Repeat Fig I, meas 2, cts 1-3.
 4 Golpe: jump fwd on both ft.
 5 Rock back on heels, bending fwd at waist.
 6 Hold.
 3-4 Repeat meas 1-2, but end with jump fwd on meas 4, ct 6.
 5-8 Repeat meas 1-4.

VI. HUIZACHE SEQUENCE

- 1-8 Repeat Fig IV.

VII. PASO QUEBRADO ("Broken Step")

- Face ptr for meas 1, move bkwd (CW) around circle
 during meas 2.
 1 1 Hop L, touch R toe to R side, knee turned in.
 2 Hop L, touch R heel to R side, toe up.
 3 Leap onto R, touch L toe to L side, knee turned in.
 4 Hop R, touch L heel to L side, toe up.
 5 Golpe: jump fwd on both ft.
 6 Rock back on heels, bend fwd at waist.
 2 1 Step bkwd on R, leave L ft in front and roll to
 outer edge of L ft (no wt on L).
 2 Repeat ct 1 with opp ftwk.
 3-6 Repeat cts 1-2 two more times.
 3-8 Repeat meas 1-2 three more times.

EL HUIZACHE (continued)VIII. HUIZACHE SEQUENCE

1-8 Repeat Fig IV.

IX. PLANTA LERANTA (Step-lift)

1 1-2 Face ptr on meas 1, move $\frac{1}{2}$ around circle on meas 2.
Step L (ct 1); hop on L and brush up with R (ct 2).
(See Fig III for styling).
3-4 Repeat cts 1-2 with opp ftwk.
5-6 Stamp L (ct 5); stamp R (ct 6).
2 1-6 Dance six Scuff-steps fwd moving CW around circle,
beg L.
3-4 Repeat meas 1-2 moving CCW around circle on meas 4
(same ftwk).
5-8 Repeat meas 1-4.

X. ZAPATEADO

M remove hat and put it on floor between M and W.
Travel CW around circle on meas 1-2.
1 1 Step L.
& Scuff R heel.
2 Step on ball of R slightly fwd.
&3& Repeat cts 1,&,2.
4-6& Repeat cts 1-3&.
2 1-3 Repeat meas 1, cts 1-3.
4 Stamp R.
5 Stamp L. } Turning $\frac{1}{2}$ CW in place
6 Stamp R, no wt.
3-4 Repeat meas 1-2 with opp ftwk and direction.
5-8 Repeat meas 1-4.

XI. BRINCO

1-8 Repeat Fig II two times.

XII. BORRACHO ("Drunken Step")

W pick up hat, hold it up in R hand, travel "offstage."
1 1 Lunge on R diag fwd R.
2 Step L directly behind R.
3 Leap R diag fwd R.
4-6 Repeat meas 1-3 with opp ftwk and direction.

Repeat meas 1 until music fades.

Presented by Lorenzo Trujillo

Notes revised by Alana Hunter and Vina Cera

EL HUIZACHE (continued)

- 57-64 IX. *1 - Extend R leg to R and touch toe.
2 - Turn R ft to touch heel.
3 - Hop to L leg extended to L and touch toe.
4 - Turn L ft to touch heel.
5 - Golpe
6 - Golpe on heels.
7 - 10 Walk bkwd on sides of ft.
Repeat starting on L.
Repeat from *.
- 65-72 X. *1 - Step on L ft.
2 - Hit-brush the R heel.
3 - Step on ball of R ft in front of the L ft.
4 - Step on L ft.
5 - Hit-brush the R heel.
6 - Step on ball of R ft returning it to its place.
Repeat three more times, then
1 - Step on R ft.
2 - Step on L ft.
3 - Step on R ft.
Repeat from * three more times.
- 73-76 XI. Repeat step sequence from Fig II.
- 77-80 XII. Repeat step sequence from Fig I until music fades.

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