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**Title**

The Dancing History Collection: Cultural Dances, Part 1. Chapter 5: Argentina, Viva Jujuy

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2001

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<https://escholarship.org/uc/item/0r5526cv#supplemental>

## 5

**ARGENTINA: VIVA JUJUY!, a Bailecito**

Jill Beck and Gloria Marina

**5.1 EXCERPTED SUMMARY**

Jujuy (pronounced Hu-húee) is a province in the north of Argentina, near Bolivia, and its capital is San Salvador. The title of the dance *Viva Jujuy!* means “Long live Jujuy!”

*Viva Jujuy!* is a dance that dates from the middle of the 19<sup>th</sup> century. It was originally danced by the Coyas Indians in Bolivia, and traveled via the native Indian population into the North of Argentina. The movements of the dance are relatively slow, and the dancers have an air of shyness, especially during the musical introduction. However, when the dance begins it is graceful, and partners use little scarves or handkerchiefs in an aesthetically pleasing way to reach out to each other and to enhance the musicality of their movements.

**5.2 MATERIALS**

Audio CD

Small light-weight scarf for each dancer

**5.3 OBJECTIVES**

1. To experience dances in which the roles are egalitarian for male and female, young and old
2. To explore the effectiveness of gestures and spatial patterns as non-verbal communication
3. To understand that this bailecito (little dance) is for community groups as opposed to solos or pairs on their own
4. To link stylistic aspects of the dance with the climate and topography of its region
5. To understand how a prop (in this case, a scarf) can play a major role in choreography

**5.4 RECONSTRUCTION STRATEGIES**

1. Introduce the theme and context of the dance.
2. Begin movement practice by learning and practicing the basic step of the dance, traveling forward, backward, and circling. The size of the steps taken should not be large.
3. Practice the movement of the scarf so that it is fluid, light and graceful.

4. Practice the stance of the dance, with head and gaze lowered.
5. Combine the three movement elements above.
6. Learn the Spanish vocabulary that describes actions in the dance.
7. Learn the dance in sequence, applying the Spanish terminology.
8. Discuss the style of the dance, and how its movements are affected by what the dance strives to communicate. Practice the dance repeatedly, attempting to refine and embody clearly its style and intent.

## **5.5 ASSESSMENT**

Students could be evaluated on the following:

1. Correct performance of the dance, in its actions and style
2. A written description of the mood and social interaction that the dance generates and of the experience of performing it with different partners



Illustration 58

**MAP OF ARGENTINA**

Showing San Salvador de Jujuy in the north, near the border with Bolivia

## 5.6 ABOUT THE DANCE

Jujuy (pronounced Hu-húee)\* is a province in the north of Argentina, near Bolivia, and its capital is San Salvador. The name of the dance *Viva Jujuy!* means “Long live Jujuy!”

*Viva Jujuy!* is a dance that dates from the middle of the 19<sup>th</sup> century. Originally danced by the Coyas Indians in Bolivia, the movements of the dance are relatively slow, and the dancers seem to have an air of shyness, especially during the musical introduction. However, when the dance begins it is graceful, and partners use little scarves or handkerchiefs in an aesthetically pleasing way to reach out to each other and to enhance the musicality of their movements.

The tempo of this bailecito (little dance) may have something to do with the climate of the region from which it comes. The weather in the north of Argentina is hot, and people there show little inclination to dance quickly or vigorously. In addition, the area the Coyas inhabit is high in altitude. The lack of oxygen in the air may be an explanation for their fondness for languid dancing.

*Viva Jujuy!* is one of the most popular bailecitos, a genre of dance performed to a particular musical rhythm that is the basis for many dances. *Jujuy* is one bailecito; there are many others. Bailecito, together with Carnavalito, Pala-Pala, Cueca and others are social or traditional dances from the Northern region of Argentina. These dances trace their source to movements and rhythms originally danced by the Incas in Perú and the Coyas in Bolivia, which traveled via the native Indian populations into the North of Argentina.

*Viva Jujuy!* is one of Argentina’s most popular traditional dances. The composer Rafael Rossi dedicated new lyrics to its accompanying song in 1944. In part, these lyrics are:

Viva Jujuy!	Long live Jujuy!
Viva la Puna!	Long live the Puna!
Viva mi amada!	Long live my sweetheart!
Vivan los cerros pintarrajeados de mi quebrada...!	Long live the dappled hills of my ravine...!

The bailecito *Viva Jujuy!* is presented as taught by Gloria Marina at the Juilliard School in 1992.

## 5.7 IMPORTANT SPANISH TERMS

A good way to become acquainted with *Viva Jujuy!* is to learn the Spanish names of its important steps.

At the end of the musical introduction, a musician or dancer usually calls “Adentro!” This means “Let’s go!” and is the cue for the dance to start. In the opening step, partners pass each other by one shoulder and return to place passing the other shoulder, very much like

\*The title of the dance and all of the underlined Spanish terms in this chapter are pronounced in Selection 16 of the audio CD.

the do-si-do of American square dancing. This step is called avance y retroceso, advance and retreat.

Next, the partners turn and bow twice, in the saluditos. The first salutation is to the land, and the second to each other. The saluditos gently express the homage the dancers are paying to their homeland, and to the people with whom they are dancing. After the bows, the dancers turn a little circle around themselves, a movement called giro (pronounced hēro).

In the concluding sequence, partners make a half circle (media vuelta) around each other with their scarf on the left shoulder, and perform castañetas. They then circle around themselves (giro), keeping their arms raised in an open position. This placement of the arms is sometimes referred to as coronación, since the arms are poised as if to place a crown on someone's head (coronation). Lifting the arms to this position is a typical way for dances from this region to conclude. The hug at the very end of the dance may also be referred to as coronación (finish), as the dancers lower their open-arm position to embrace each other lightly.

## 5.8 MUSICAL INSTRUMENTS

There are at least five traditional accompaniments to the dance *Viva Jujuy!*:

1. caja, rhythm sticks.
2. bombo, a drum. This can be: small frame drum with two heads, held in the left hand and struck with a stick held in the right hand; or 2 ½' tall drum of identical diameter on the top and bottom, with two heads. This larger drum would be hung from the shoulder and played with two sticks. The sticks are wood and made with a ball of suede (like a little mallet) at the end.
3. charango, a guitar made from an armadillo shell.
4. quena, a flute made from bamboo cane.

These four instruments are played by musicians who accompany the dance. But the dancers also contribute sound with:

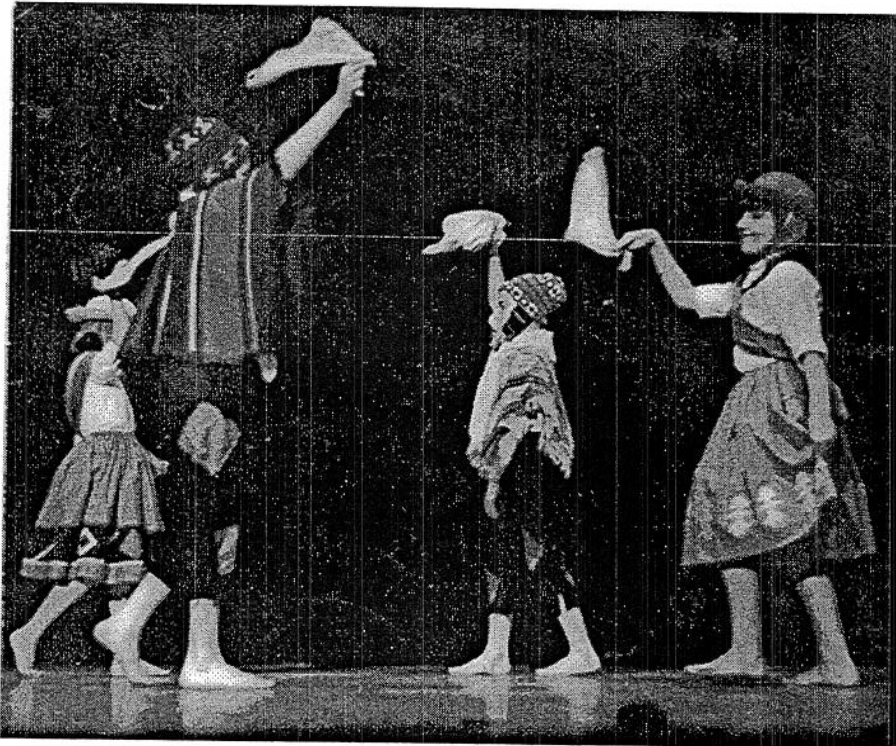
5. castañetas, snapping fingers.

The finger snaps are not too loud, nor do they have a complex rhythm. Often the dancers simply snap "1 2 3 4 5 6" alternating right and left hands. It is interesting that these snaps are called castañetas in Argentina. In Spain, where castanets are an actual instrument, snapping fingers are called pitos.

All Argentinean dances are traditionally danced twice. *Viva Jujuy!* is a rare exception to this rule. If the musicians sing out, "Tres! Tres! a la moda de San Andres!" after the second performance of the dance, then the dancers proceed to do the dance a third time.

## 5.9 COSTUMES FOR MEN AND WOMEN

The Coyas who dance the bailecito are relatively poor, so their dress in dancing is not luxurious. The women wear a full cotton skirt without a petticoat, and dance in bare feet or in light sandals, with nothing on their legs. Any type of blouse, short or long-sleeved, can be worn, and sometimes they are of brilliant colors. A long sash crosses the woman's body diagonally, passing over her right shoulder and tying on the left side of her waist. The fabric for the sash is folded and should not be simply a plain strip of material. Often woven from llama hair, the sashes can be in natural brown tones, or dyed more brightly. However, the costume is never as colorful as, for example, that worn in Mexican dances.



**Illustration 59**

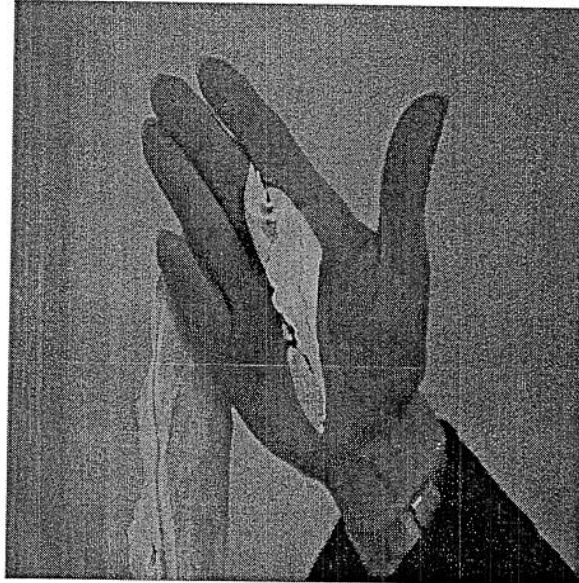
*Viva Jujuy!* in performance at the 12<sup>th</sup> World Dance Festival at Columbia University, March 1966.  
Photo courtesy of Gloria Marina

The women wear a small scarf around their heads, tied under their chins. On top of the scarf rests a sombrero with a round crown, and a small brim that is slightly upturned. This sombrero is made of felt, not of straw as in other parts of Latin America. The hats are usually in pale colors such as beige, have no decorations, and sit straight on the head. During the dance, and particularly during the introduction, the women may lower their heads, so that it is difficult to see their faces. They look up at their partners from under the brims of their sombreros.

The men wear pants like fisherman's pants, cut loosely to above the ankle, in plain dark colors. They wear an everyday shirt with rolled sleeves, and sometimes a neck scarf. Over all this they may wear a poncho, which is a large piece of square material, usually woven of llama hair, that has a slit for the head to pass through. The poncho covers most of the body, hanging to the top of the legs.

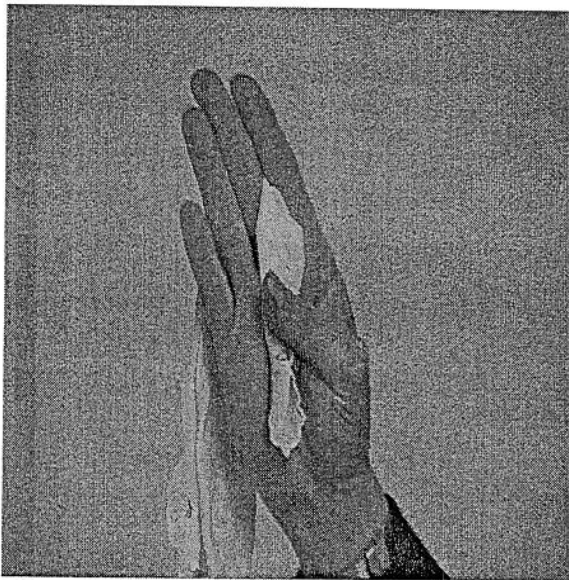
Both partners carry a small scarf or handkerchief between the fingers of the right hand, which they wave in a lazy figure-8 pattern during much of the dance. This leisurely action echoes the ease of movement in the steps of the dance, heightening the overall impression of calm and swaying grace. (See Illustration 59.)

## 5.10 NOTES ON PERFORMANCE



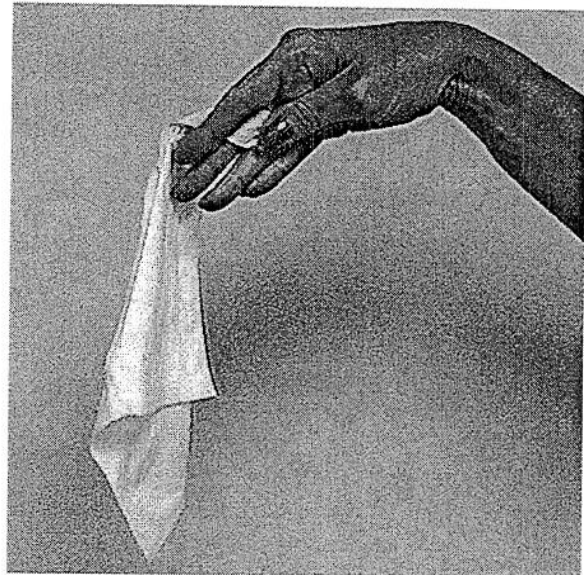
**Illustration 60**

A. Hold the corner of scarf between the 2<sup>nd</sup> and 3<sup>rd</sup> fingers.



**Illustration 61**

B. Hold the scarf in place with the thumb.



**Illustration 62**

C. The right arm is then held forward high, palm down.



The right hand draws a figure-eight shape slowly in the air, moving only from the wrist. This is repeated throughout the dance.

Keep in mind that the scarf is a means of interacting with one's partner. The scarf's movements are the means for expressing the musical meter, and of reaching out to one's partner with style and grace.

Listen to the music for *Viva Jujuy!* before dancing it for the first time. It will help you discover the mood of this dance, which many find peaceful and soothing.

# *Viva Jujuy!*

Notated by  
Sian Ferguson  
as taught by  
Gloria Marina  
at  
The Juilliard School, 1992

Music: composed by  
Rafael Rossi  
new arrangement by  
Alan Terricciano

Dance score checked by  
Ray Cook

## **Labanotation Reading Level:**

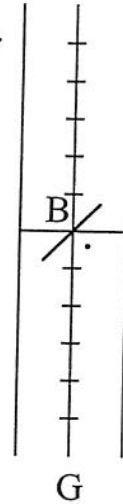
Elementary

## **Theory and Score-reading Elements:**

Circular paths  
Floor plans  
Spiraling paths

1. Knees are relaxed throughout the dance, softening the movement quality.

2. Measures 9-12: G (girl) does the same steps as B (boy).



3. Measure 25: Half circle clockwise.



4. Measures 29-32: Full circle counterclockwise.



*Viva Jujuy!* Glossary (continued)

5. Measure 33: 

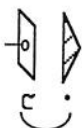
The thumb surface of each hand is toward the ceiling in the coronacion position.

6. Measures 33-36: Half circle counterclockwise.



7. Measures 37-39: Spiral inwards counterclockwise to make 1 1/8 of a spiral. (See floorplan.)



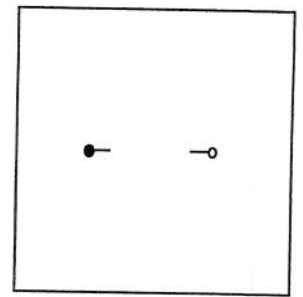
8. Measure 4: 
- Head turns to the left, and tilts slightly to the right, as partners embrace lightly at the end of the dance.

9. Terminology important to the dance is pronounced in Selection 16 of the audio CD.

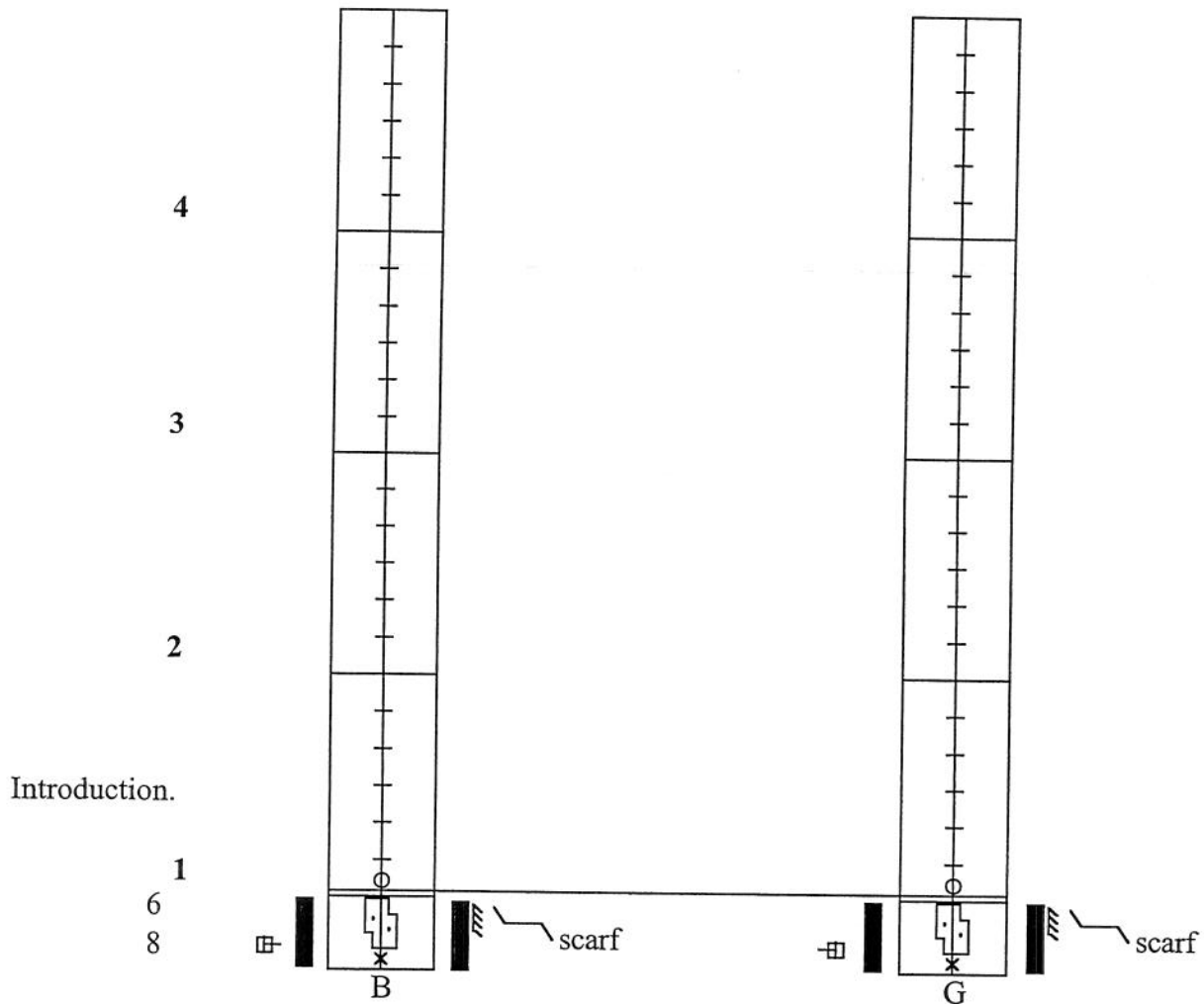
**Music Note:**

The music for the dance is Selection 17 of the audio CD. The music for the dance is repeated three times, each time with an introduction of eight measures. This repeated introduction gives the dancers time to walk in a relaxed manner around the space, finding a new partner for the next repeat of the dance.

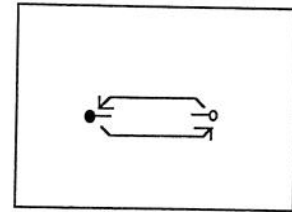
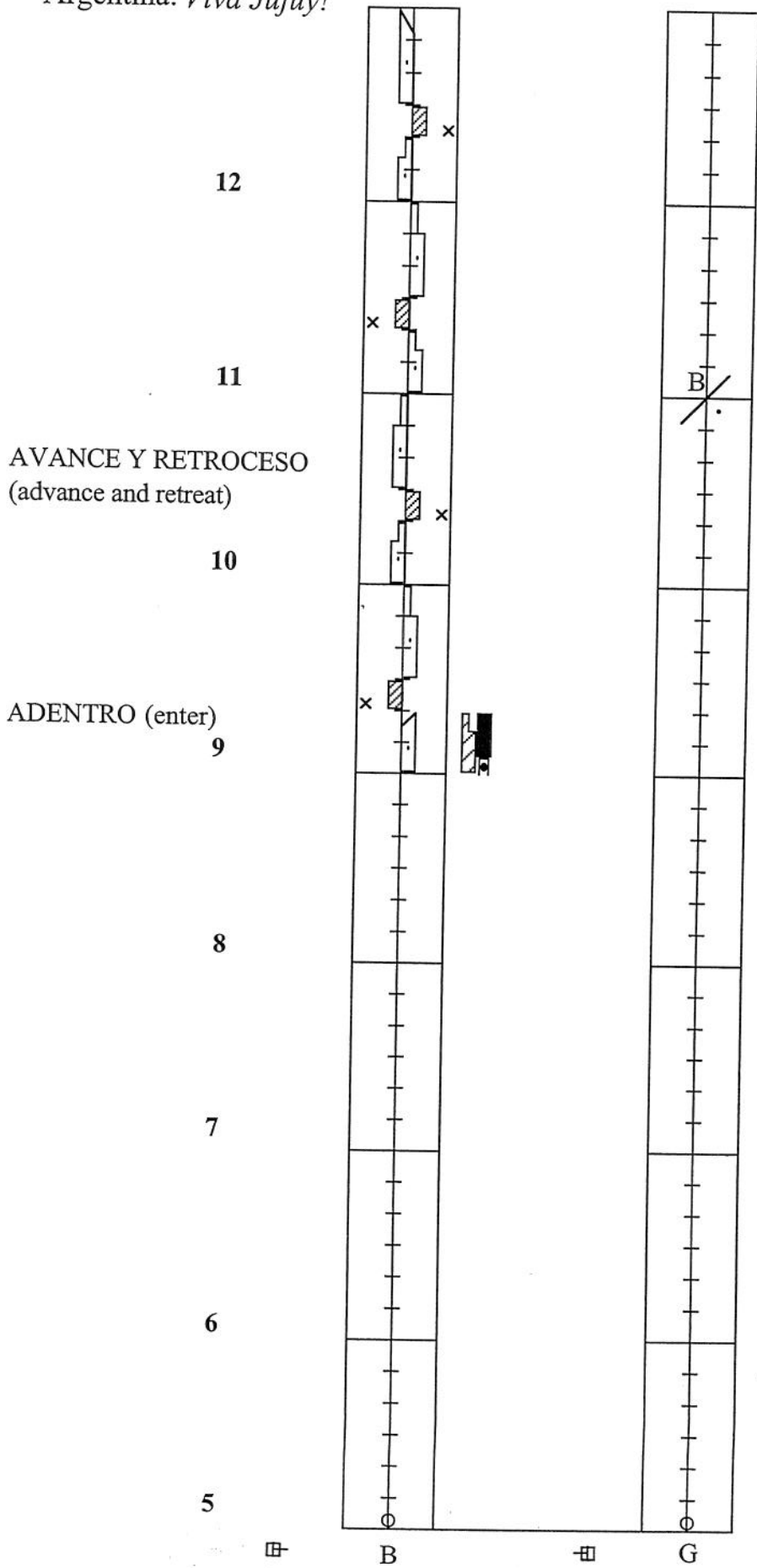
5.12 Argentina: *Viva Jujuy!*  
Bailecito popular Jujeno



Starting position



During the introduction, B and G just stand shyly; eyes may look down at the floor.  
For instructions on holding the scarf, see page 181.



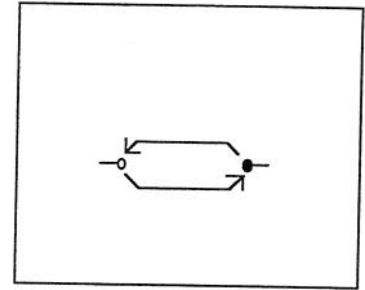
M.9-12

M.9-12: Cross by left shoulders.

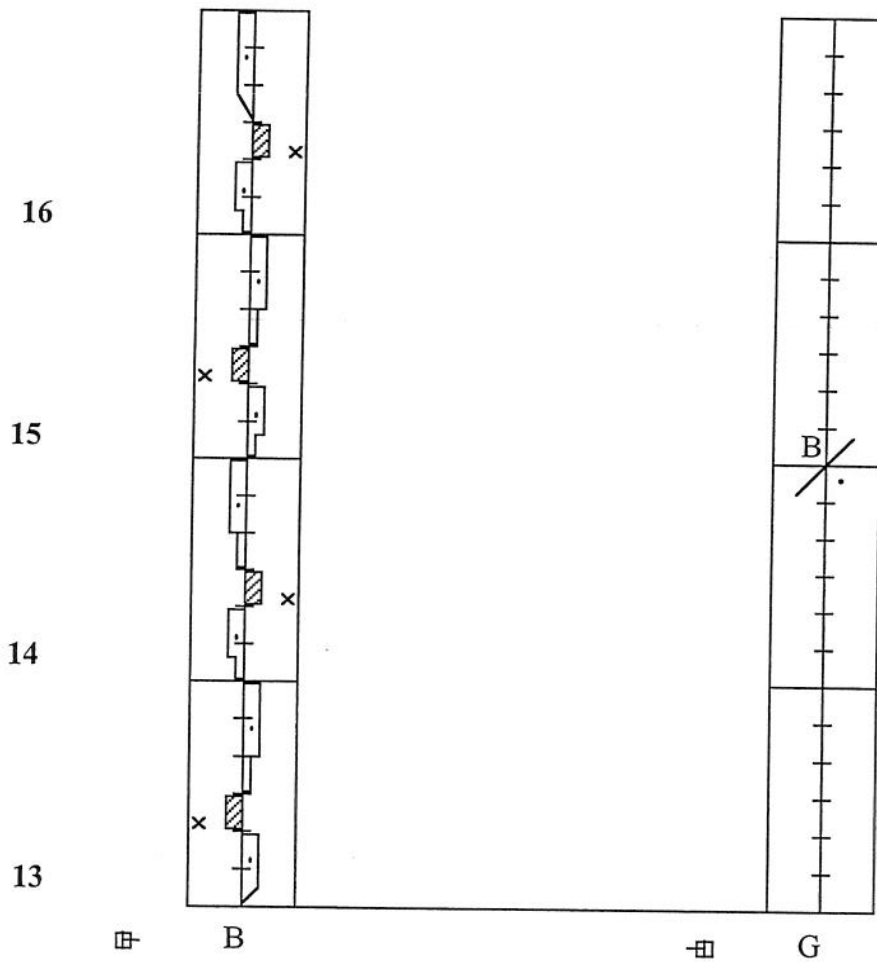
M.9: Start circling right hand in figure-eight shape slowly to move handkerchief.



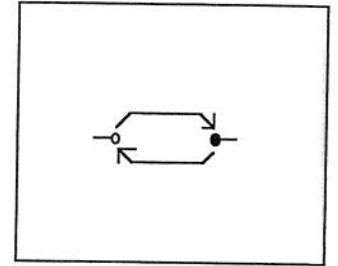
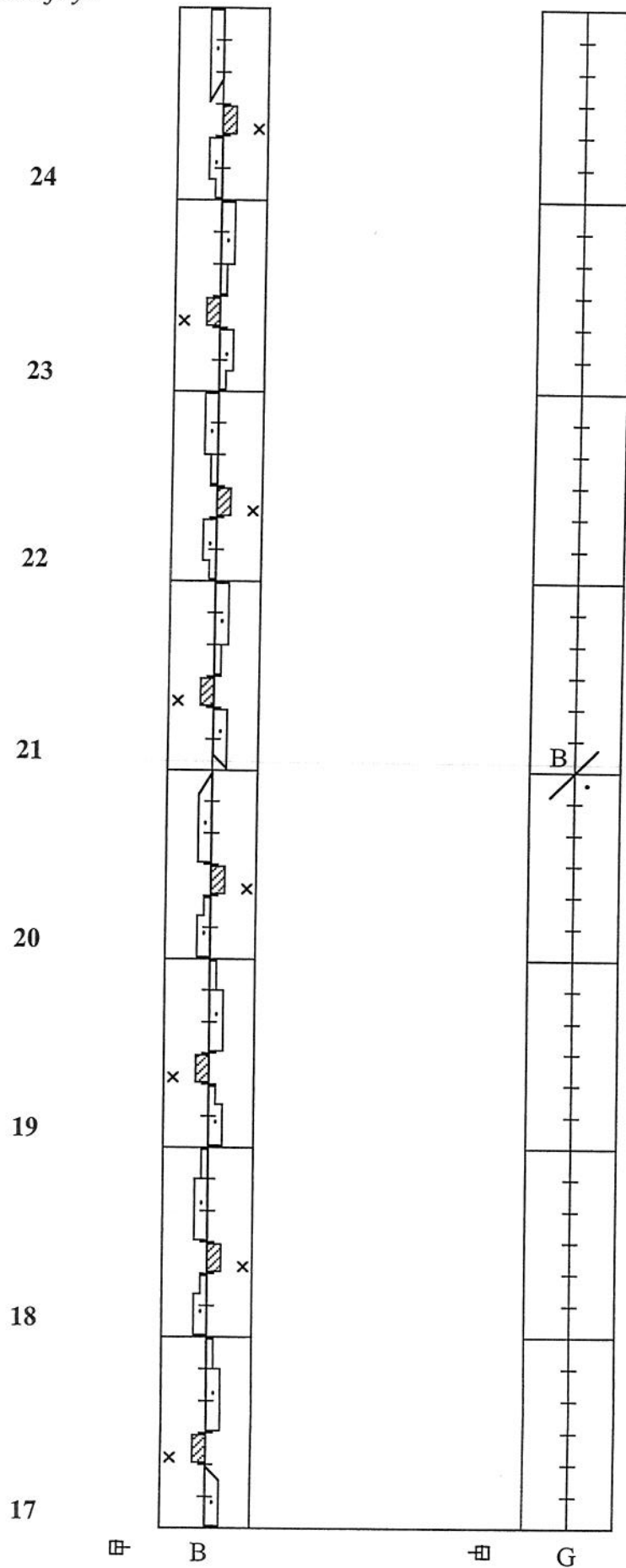
Measure 9  
Illustration 63



M. 13-16

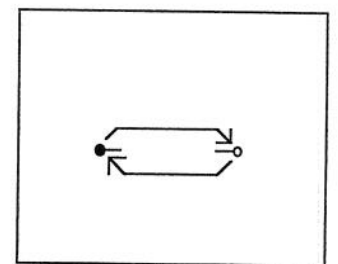


M. 13-16: Cross by right shoulders.



M. 21-24

M. 21-24: Cross by left shoulders.

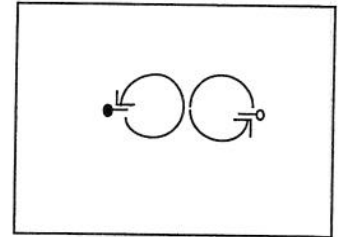
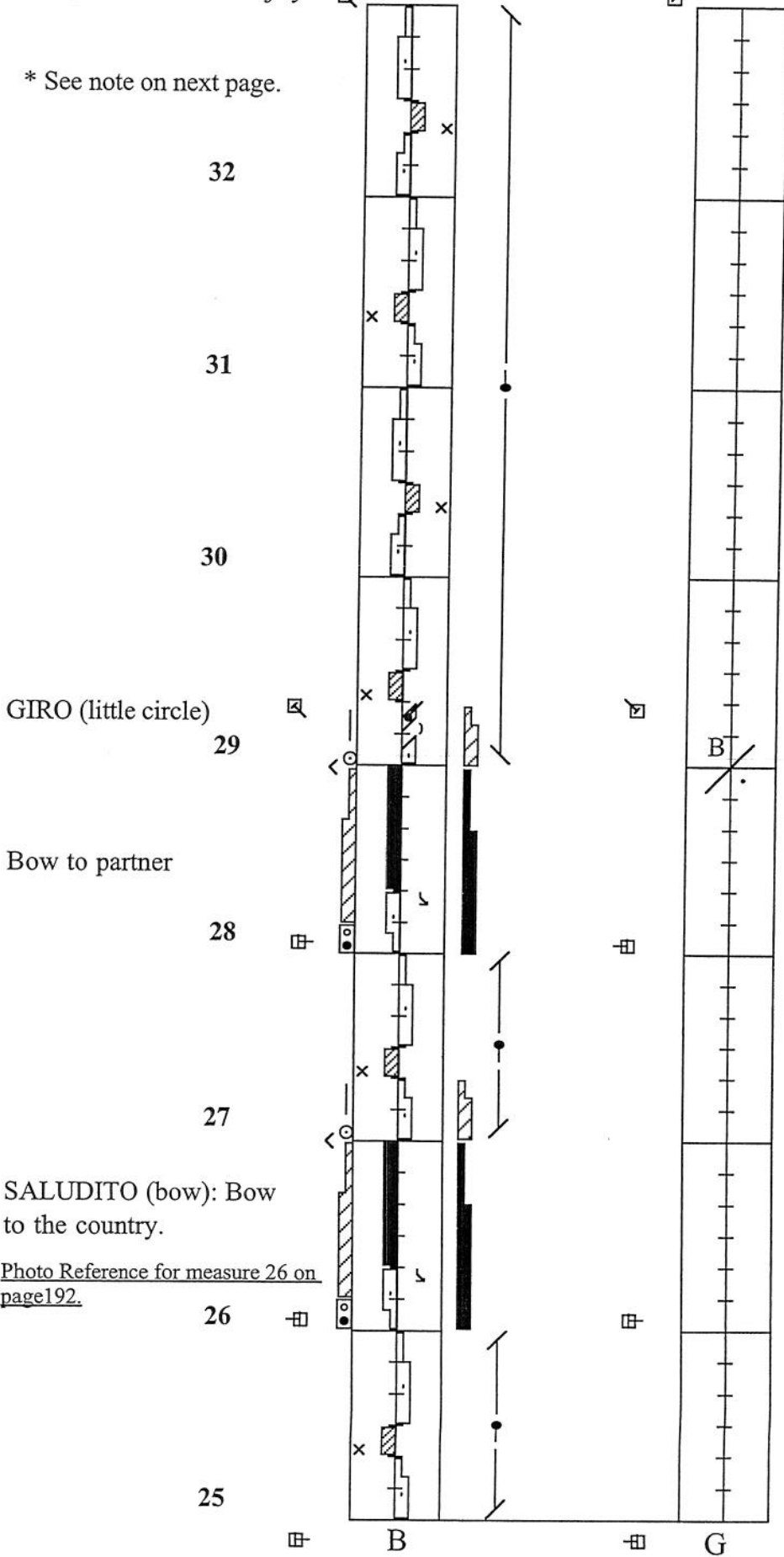


M. 17-20

M. 17-20: Cross by right shoulders.

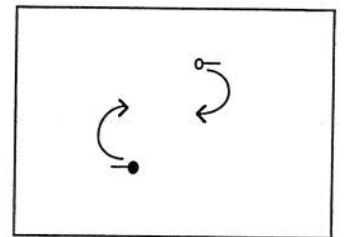


\* See note on next page.

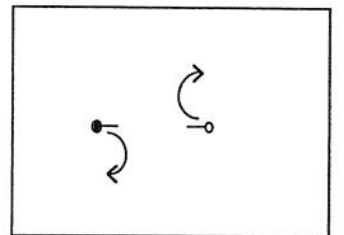


M. 29-32

M. 29-32: Pass near partner



M. 27-28



M. 25-26

Photo reference for measure 33 on page 192.

Hug. 40

GIRO Y CORONACION (ending).

39

38

37

36

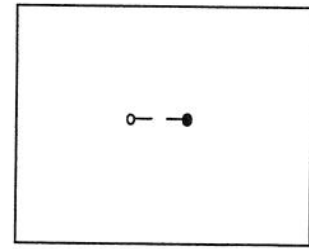
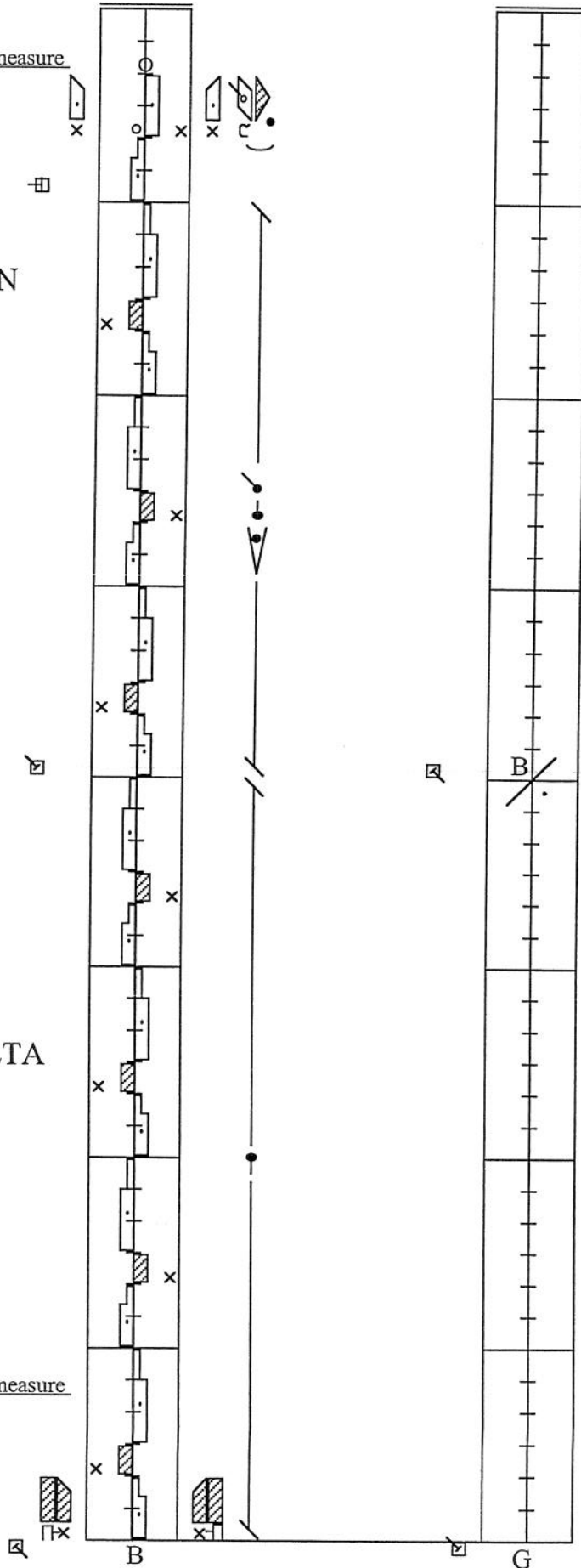
MEDIA VUELTA (half circle).

35

34

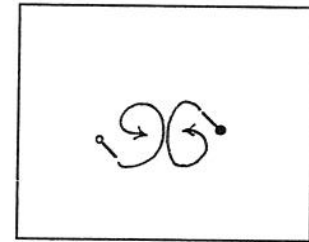
Photo reference for measure 33 on page 192.

33



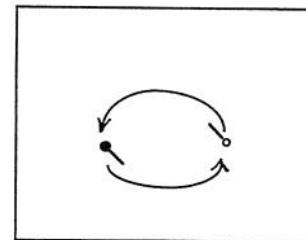
End

M.40: G's arms are above B's arms, their forearms touching. Heads touch shyly.



M. 37-40

M.37-39: Look at partner as you circle.



M. 33-36

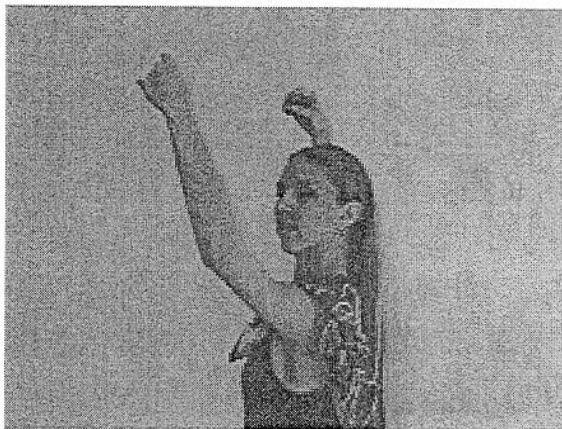
M. 33-39: Snap fingers, either one at a time or both together.

\* In the transition between measure 32 and 33, put the handkerchief on left shoulder.

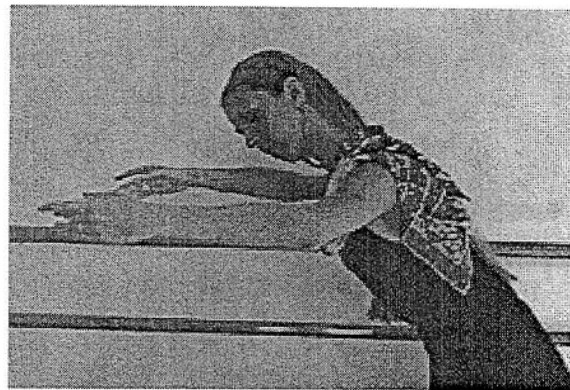
*Viva Jujuy!* Photo reference for measures 26, 33 and 40:



Measure 26  
**Illustration 64**



Measure 33  
**Illustration 65**



Measure 40  
**Illustration 66**

### 5.13 CONCLUSION

A striking feature of *Viva Jujuy!* is its overall circularity. There is very little that is linear about this bailecito, and even the apparently linear sequences (for example, the avance y retroceso) create paths that lack hard edges and produce an overall circular effect. Although the floor plans for avance y retroceso are drawn precisely to indicate the directions of steps, performers and viewers experience this sequence as a circle.

Another element contributing to the roundness of *Viva Jujuy!* is its meter. The music for the dance is written in 6/8, and it conveys continuity and a cyclical quality. The repetitions of the dance produce a similar effect. *Viva Jujuy!* is unusual in its three reiterations, which add to its quality of uninterrupted circularity.

Spatially, actions with the scarf and patterns of travel both build on the theme of curving shapes. In the movement for the scarf, the wrist articulates in a continuous flow, drawing figure-8 patterns repeatedly. This sustained action creates circular, liquid movements of the fabric in the air. In their physical travel through space, dancers circle around themselves (saluditos and giro), around each other (media vuelta), and spiral toward each other at the end of the dance with a circular path (giro y coronación). All of these patterns of travel trace curving shapes that further develop the dance's theme of circularity.

Another factor to notice is the form created by the raised arms, which can be seen in measure 33. The coronación position, with arms open and curved, decorates the concluding sequence of the dance with a three-dimensional, spherical shape. As the dancers lower their coronación arms to embrace each other lightly at the end, they literally wrap each other in the final circles of the choreography.

Another striking feature of *Viva Jujuy!* is its preference for indirect actions, focus, and intent. A primary example of this indirectness is the use of a scarf as an intermediary device between partners. The two people dancing together do not interact directly; they wave their scarves toward each other in a choreographic relationship that maintains the space between them. Neither do they look at each other directly; eyes are downcast shyly. The brims of the sombreros contribute to an averted gaze. They render the dancers' glances oblique by forcing them to come up from underneath the hats. In spatial travel, partners do not approach each other directly. Straight paths are consistently avoided in favor of curving lines.

Almost all of the actions of *Viva Jujuy!* generate a sense of continuous flow and multi-directedness, with the exception of the saluditos. The bows to country and to one's partner are direct and linear; homage is permitted to be overt and unequivocally expressed. However, this is a moment of contrast in the dance. Throughout *Viva Jujuy!*, the languid music and circuitous paths deflect any expression of direct, purposeful energy.

## 5.14 RECOMMENDED READINGS & RESOURCES

### Articles:

Allenby Jaff e, Margaret. "Folk Into Theatre." Dancing Times London. (January 1997): p. 331, 333. ill.

Tambutti, Susana. "Dance in Argentina." Ballett International. (February 1996): p. XIV-XV. ill.

### Books:

Castro, Donald S. The Argentine Tango as Social History, 1880-1955: the soul of the people. San Francisco, CA: Mellen Research University Press, c1990.

Collier, Simon. Tango!: the dance, the song, the story. New York: Thames and Hudson, 1995.

Fidalgo, A. F. El teatro en Jujuy. Buenos Aires, Republica Argentina Libros de Tierra Firme, (1995).

Lloyd, Albert L. Dances of Argentina. London: M. Parrish, 1954.

Pietro, Aurora de. Danzas Argentinas. Buenos Aires: Ediciones Peuser, 1947.

### Unpublished Dissertation:

Fagilde, Maria Laura. "A Study of Six Argentinean Dances." Thesis (D.M.A.) University of Miami, 1995.