



## Animating a chacarera

When dancers are unfamiliar with the chacarera, it is useful to help them so that the result does not turn into a mess. Here are some tips.

### Announcing the Folklore Interlude

You have to give the dancers time to get into position. The best thing to do is to give a well-defined introduction that will tell the dancers that you are going to dance a chacarera. This introduction can be a specific introduction or the beginning of a chacarera, not necessarily the one you will be dancing. Be careful not to let more than the introductions unfold to prevent the more advanced dancers from starting. You can put an intro on a loop for when the dancers take a long time to organize.

**Don't forget to announce that you will bring a pañuelo if you have planned a zamba in the folklore interlude.**

### Positioning the dancers

Usually, men are placed in a line in front of a line of women. It is often useful to suggest that the dancers position themselves in a specific place. For example: "*The men on the side of the windows*". Women will position themselves in front of their partner.

If there are many dancers, it can be suggested to make two or more lines. But in general, when there are many of them, they know how to organize themselves.

The dancers are in their lines, facing their partners. The DJ can play the music of the chacarera that will be danced.

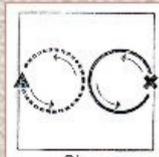
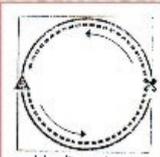
### Announcing the beginning of "adentro"

Even in Buenos Aires, it is common to announce the beginning of the dance with "**adentro**". If your dancers have read the guide to choosing chacareras, they won't need this help, as they will have listened to the introduction. However, much folk music contains the adentro announced by the orchestra.

It therefore seems to me essential to announce it, even if the orchestra says so, because not all European dancers are very familiar with it.

This allows for a rather straightforward start and the overall result will be more likely to be harmonious.

For the record, here is the choreography. The different phases can be announced if the dancers shift and more particularly what is in bold, because it is the beginning and the announcement of the finale. This prevents some people from starting too late or finishing too late...

 <p>Avance y retroceso</p>	 <p>Giro</p>	 <p>Vuelta entera Figura 3 y 5</p>
 <p>Zapateo y zarandeo Figura 4 y 6</p>	 <p>Media vuelta</p>	 <p>Giro y coronación</p>

Coreografía - Eduardo J. Ocaranza Zavalía

Voz preventiva: **Adentro**  
1° Figura: Avance y retroceso 4 compases  
2° Figura: Giro - 4 Compases  
3° Figura : Vuelta entera — 6 u 8 compases  
4° Figura: Zapateo y zarandeo - 8 compases  
5° Figura : Vuelta entera — 6 u 8 compases  
6° Figura: Zapateo y Zarandeo - 8 compases  
Voz preventiva: **Aura**  
7° Figura: Media vuelta – 4 compases  
8° Figura: Giro y coronación 4 compases

For the second part, we can usually be satisfied with **adentro** and **aura**.

## And after the first chacarera

If everything has gone well and there are a good part of the dancers on the dance floor, we usually do a second chacarera.

No special instructions. One can encourage clapping the hands by announcing **palmas**. For my part, I mark the rhythm with tongue clicks into the microphone.

It seems less useful to me to do this for the first chacarera, because the dancers set up and we can have instructions to give. It can also make it difficult to listen to the number of compases (6 or 8).

For the second, it seems useful to me, because it helps to maintain the atmosphere and prevent the dancers from going back to their seats. You can also take the opportunity to encourage shy people who didn't dance the first chacarera to join the dance floor.

In general, we always offer a chacarera with 8 compases for the first and if we decide to offer a chacarera with 6 compases for the second, it is because the level is satisfactory, but we must make sure that the dancers do not let themselves be surprised by finishing their vueltas too late.

If you're lucky enough to be in a place where dancers also practice zamba, you'll end the folklore interlude with a zamba. The fact that you have announced to take the pañuelo in advance allows you to know if the proposal of a zamba is relevant.

If no one dances the zamba, it will make a beautiful cortina...

I usually leave the zamba even if there are only one or two couples. It's a bit of a demo, but it's a way to encourage the development of this beautiful dance.



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*1 Michèle and Christophe, two dancers who magnificently danced a zamba in a milonga that I animated.  
Of course they have created vocations because since then, I pass a little more zambas...*