

CHAMARRITA
(Portuguese Azores Islands)

The Chamarrita (Cha-ma-re-tah) (sometimes spelled Chama-rita) is not danced on the mainland of Portugal, but in the Azore Islands. There are nine Azore Islands namely, Santa Maria, Sao Miguel, St. Jorge, Terceira, Graciosa, Fial, Pico, Flores and Corvo. There are many styles and calls to the Chamarrita, depending on which island the caller comes from. The word itself, "Chama-rita", means "Call Rita" (Rita being the name of a girl), and is a style of dance rather than a name of a dance.

When done at a Saturday night gathering, there are usually three sets of dances done, all with the same step (same pattern), but to different rhythms. The first may be in 3/4 time as in a Fado, and the last two a medium and fast tempo in 4/4 rhythm.

In California the Chamarrita is enjoyed by all ages, young and old during the many festivals held during the spring and summer of each year.

This is a free style dance where the dance patterns are called at the whim of the caller (always a man), while he dances with the group.

MUSIC: Records: Columbia 14670-F)
 Victor 77861-B) No calls (old records)
 Standard T-124-B)
 Festival F3611, Side A with calls, Side B without.

FORMATION: Closed ballroom pos, anywhere on floor.

STEPS: Chamarrita Step: 4/4 Rhythm, 1 step pattern for 1 meas (4 cts); 3/4 Rhythm, 1 step pattern for 2 meas (6 cts).

Chamarrita Step in closed ballroom pos:

4/4 Rhythm: Step L to L (ct 1), close R to L (ct 2), step L to L (ct 3), hold (ct 4). Reverse step pattern for next 4 cts.

3/4 Rhythm: Step L to L (ct 1), hold (ct 2), close R to L (ct 3), step L to L (ct 4), hold (cts 5-6). Reverse step pattern for the next 6 cts.

Chamarrita Step, traveling:

4/4 Rhythm: Step L (ct 1), close R to L (ct 2), step L (ct 3), hold (ct 4). Reverse ftwk for next 4 cts.

3/4 Rhythm: Step L (ct 1), hold (ct 2), close R to L (ct 3), step L (ct 4), hold (cts 5-6). Reverse ftwk for next 6 cts.

NOTE: Ftwk is given for M, W use opp ftwk throughout dance.

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- STYLE:** The M arms are held continuously above the waistline and are usually held shldr height or above with the arms moving continuously and fingers snapping occasionally with the music (first ct of each meas). W arms are always down to the side, but loose.
- CALLS:** Begin called pattern only after call has been completed.

CALLS

INTRODUCTION:

Do a free-style Chamarrita Step in closed ballroom pos anywhere on the floor. (Similar to free style waltz, only use Chamarrita Step.) First call on record is "Chamarrita".

1. FEICHA RODA
SENHORAS ESQUERDA:
Close circle, put W on L. Form a circle with W on M L, hands joined at shldr height. With circle moving CCW, ptrs sway slightly, face to face and back to back, with 2 Chamarrita Steps.
2. SALTA: To the L. M takes W on R with R hand to R hand and pulls W across in front him. W is now on M L. Always face ctr during the call. 2 Chamarrita Steps to execute call.
Note: This call is used only after a closed circle is formed.
3. QUEBRA: To the L. With W on M L, drop hands and do 1 Chamarrita Step in place. With 1 Chamarrita Step M moves to L in front of the W, while the W moves to the R behind the M.
Note: "Quebra e" is used when in broken pos and means to "break" current pos. M travels to L in front of W and takes 2nd W for next call.
4. CHEIA: Cpls dance together. M turns to W on L, W turns to M on R and with 1 Chamarrita Step in closed ballroom pos move CW 1/2 turn to end in original place with W to R of M. In Ballroom pos cpls move in and out of the circle with 2 Chamarrita Steps until the caller goes on to the next call.
5. MEA VOLTA:
1/2 turn. In Ballroom pos do 1/2 turn CCW and CW in place with 2 Chamarrita Steps.
6. AO CENTRO:
To the center. In ballroom pos, W on M R, cpls move in and out of the circle with 2 Chamarrita Steps.

Continued...

7. VANOS EMBORA:
Let's go. Cpls in ballroom pos do 2 Chamarrita Steps CW with the cicle moving CCW - make 1 turn.
8. TROCA:
Exchange. M exchanges (or takes) W on L in either ballroom pos or R hand hold. This call can be called alone or in a combination with another call, "Troca e".
9. CADEIRINHA or FAZ CADEIA:
Make a chain. R hand to R hand, with 2 Chamarrita Steps cpls move in and out of the circle. (M face RLOD and do the Chamarrita Step to the side, while the W turn to face ctr of circle while mvoing in and and then make 1/2 turn to face out while moving out of the circle. While moving into the ctr of the circle accent with a heavy step and thrusting of joined hands into the ctr on the last step.)
10. PUCHA e FOGE or PUCHA FORA:
Pull & go away. With R hands joined and held high above the head, turn once around CW with ptr then M travels CCW and W CW around circle to next person. Join L hands with 2nd person at shldr height, pass on to 3rd person and give R hands. Retain R hand hold with 3rd person and turn 1/2 around, this puts the W on the M L.
Note: Faz Cadeia may be done by itself, but when doing Pucha e Foge, Troca e Cadeirinha, i.e., Faz Cadeia is always called before Pucha e Foge.
11. ROLA: Roll Taking R elbow, turn CW once around with 2 Chamarrita Steps, take L elbow of next person (corner) and turn once around CCW with 2 Chamarrita Steps (this executes a figure 8), and end in orig place at beginning of call.
12. FURTA p'ra DIANTE: On to the next. From social dance pos, W leaves ptr passing ptr with L shldr and travels to next M with 1 Chamarrita Step. M dances almost in place. Take ballroom pos with next person.
13. LARGA e DANCA, FICA BAILANDO or FICA SOZINHO:
Dance alone. Dropping ptr, with hands free everyone dances in place free style. Circle moves very slightly to R as the steps are executed. M are about 2 ft into the ctr of the circle, and snapping fingers to the beat of the music, while W dance behind M.
14. QUEBRA ENTRANCEIA: All the way around. With W on M L, go around ptr CCW (L shldrs adjacent) with 2 Chamarrita Steps.

Continued...

CHAMARRITA CALLS, Side A of record

Introduction - Begin dance in closed ballroom pos anywhere on floor, dance free style until after the first word "Chamarrita" is spoken. The call after that is the first call on the record.

FEICHA RODA SENHORAS ESQUERDA (Face-sha rah-da sen-yora esh-care-dah): close circle, place W on L (sway slightly face to face and back to back, circle moves CCW.) Call #1.

SALTA (Saul-tah): To the L (M puts W on his L, both dance in place with basic step until the next call). Call #2.

QUEBRA e CHEIA (Kay-brah e shay-ah): Break and dance together (M takes 2nd W on L and puts her on his R in ballroom pos. Dance basic step in and out until the next call. This is a combination call, "Quebra & Cheia."). Calls # 3,4.

MAIS UMA VEZ (Mah-ish uma vesh): Do it again (repeat previous call)

MEIA VOLTA a SENHORA (Mah-ya vol-ta ah sen-yorah): Half turn with W. Call #5.

AO CENTRO (Ah-o cen-tro): Into the ctr. In ballroom pos move in and out of circle. Call #6.

VAMOS EMBORA (Va-mosh m-bora): Go all the way around (turn once around in ballroom pos, then dance in and out until next call.) Call # 7.

TROCA e CADEIRINHA (Tro-kah e kah-the-re-nah): Take or trade (M take W on L with R hands joined, dance in and out until next call.). This is a combination call "Troca & Caderirinha", calls # 8,9.

MAIS UMA VEZ - do it again.

PUCHA e FOGE (Puch-ah e fo-geh): Pull and go away (with R hands joined turn ptr by R, 2nd by L, 3rd by R, W ends on M L. With joined R hands dance in and out until next call. Call #10.

MAIS UMA VEZ - do it again.

QUEBRA e CHEIA - break and dance together. Calls # 3-4.

VAMOS EMBORA - Go all the way around. Call #7.

AO CENTRO - into the center.

MAIS UMA VEZ - do it again.

TROA e ROLA (Tro-kah e rah-lah): Trade and roll (M takes W on L with R elbow turn and next W with L elbow turn (fig. 8). End in orig pos and dance alone until next call.). Calls (combination) #8,11.

Confirmed...

CHAMARRITA CALLS, Cont'd. -2-

QUEBRA e CHEIA - Break and dance together. Calls #3,4.

AO CENTRO - into the center. Call # 6

VAMOS EMBORA - go all the way around. Call #7.

FURTA p'ra DIANTE (Foor-tah p-ra de-ahnte): W pass L shldr RLOD to next N. Call #12.

MAIS UMA VEZ - do it again

MEIA VOLTA a' SENHORA - half turn with W. Call #5

VAMOS EMBORA - go all the way around. Call #7.

LARGA e DANÇA (Larg-ah e daan-sa): Dance alone. Call #13.

QUEBRA NO BALANÇO - Only a comment, no new action.

QUEBRA ENTRANCEIA (Kay-brah en-trang-say-ah): All the way around (go all the way around ptr). Call #14

QUEBRA e FAZ CADEIA (Kay-brah e fazh kah-day-ah): Break and take W hand (take 2nd W R hand and go in and out until next call. Call (combination) #3,9.

MAIS UMA VEZ - do it again.

PUCHA e FOGE - pull and go away. Call #10.

AO CENTRO - into the ctr. Call #6.

MAIS UMA VEZ - do it again.

LARGA e DANÇA - dance alone. Call #12.

QUEBRA e ROLA - Break and roll (not enough time on record for complete figure.). Call (combination) #3,11

It is impossible to use these dance notes unless the dance was first learned from a competent instructor. These notes are to be used only as a refresher.

Presented by Manuel Alberto Martins

STATEWIDE, Santa Maria 1975