

EL SHOTIS VIEJO

(Mexico)

El Shotis Viejo (Old Style Schottische) is the type of dance which was popular in Mexico throughout the period 1815 to 1910. The schottische was introduced into Mexico about 1830, along with the polka and mazurka, and in the cities the people immediately adopted it. As the dance increased in popularity in the rural areas, its style became more rustic. This shotis is in the classical style, and is typical of the last half of the 19th Century, when people followed more of the European culture rather than the native culture. The music used for the dance was written by a young mariachi player, Miguel Martinez, one of the most popular composers of music of this type. He has produced many polkas and schottisches written in the style of the olden days.

El Shotis Viejo was learned from an elderly gentleman of Oaxaca, who taught the dance to native school teachers and young people during Mr. Pill's trip into the rural areas in Mexico. The teacher remembers dancing many figures in his youth, only a few of the most representative being included in this version.

Presented at University of the Pacific Folk Dance Camp, 1963, by Albert S. Pill.

MUSIC: Record: Express 233

FORMATION: Ptrs in a circle, facing each other, M back to ctr, R hands joined. W hold skirt with free hand; M place L arm across small of back and hold L hand almost over R hip. Throughout the dance MR hand hangs naturally at side whenever it is free.

STEPS AND STYLING:

Viejo Two Step: Step fwd L (ct 1), step R to rear of L (ct 2), step fwd L (cts 3-4). Do not pass R ft by L on closing step (ct 2), but allow it to close behind L heel. Step has smooth "lifting" motion. Repeat Step, beginning R.

Viejo Shotis Step: Beginning L, walk 3 steps (cts 1-3), lift slightly on R toe while raising L ft with knee turned out to L (ct 4). Step may also begin with opp ft. This is a light, dignified step without an exaggerated hop.

Balance in Place: Step fwd on L, lifting R ft off the floor (cts 1-2), shift wt to R in place (cts 3-4), lifting L just off the floor.

Promenade pos*, Heel-Toe*, Walk*

Description is written for M, W does counterpart unless otherwise instructed.

*Described in Volumes of Folk Dances from Near and Far, published by Folk Dance Federation of California, Inc., 1095 Market Street, Room 213, San Francisco, California 94103.

MUSIC: 4/4

PATTERN

Measures

3 Pick up Notes INTRODUCTION - No action

I. HEEL TOE AND CROSS OVER

A 1-2 Bend bodies fwd from waist, extend L heel to L side (cts 1-2), touch L

El Shotis Viejo (Continued)

- toe to floor with L heel across instep of R ft (cts 3-4). Beginning L, walk 3 steps fwd in LOD (CCW), gradually straightening bodies (cts 1-3), lift slightly on L (ct 4).
- 3-4 Repeat action of meas 1-2. Begin R and move RLOD (CW).
- 5 Face ptr. With bodies bent slightly fwd from waist, extend L heel fwd (cts 1-2), touch L toe to floor with L heel parallel to R ft (cts 3-4).
- 6 Hands remain joined. With 3 walking steps (gradually straightening bodies as in meas 2) exchange places with ptr (cts 1-3), hold (ct 4). Ptrs make 1/2 turn CW on last crossing step. Release hands.
- 7 Dance 1 Viejo Shotis step moving LOD (CCW).
- 8 Dance 1 Viejo Shotis step in RLOD (CW).
- 9-16 Rejoin R hands to repeat action of meas 1-8. Begin MR-WL, M on outside of circle, W on inside.

II. TWO STEP, BALANCE, WOMAN PIVOTS

- B 1-2 Ptrs take promenade pos, facing LOD. With 2 Viejo Two Steps, move fwd LOD.
- 3 Balance in place (cts 1-4).
- 4 Release L hands. M repeat action of meas 3 (Fig II). W take short step fwd on R, bend knees, lean fwd from waist and pivot one complete turn CW under joined R hands (cts 1-2), step L in place (cts 3-4).
NOTE: M must hold joined hands high and his hand flexible to assist W in turn.
- 9-16 Repeat action of Fig II, meas 1-4, three times.

III. HEEL TOE AND CROSS OVER

- A 1-15 Repeat action of Fig I, meas 1-15.
- 16 With 2 steps (RL) M move twd RLOD; on 2 steps (RL) turn CCW in front of ptr to face ctr (cts 1-2, 3-4) and stand at WL side as W move fwd to ctr with 1 Viejo Shotis step. M put L hand just above elbow of W L forearm, W hold skirt out to the side with L hand. Ptrs join R hands high above W head. As they face ctr, M is slightly behind W.

IV. SHOTIS, BALANCE, WOMAN PIVOT

- B 1 With 1 Viejo Shotis step, both beginning R, ptrs move to the R but turn slightly twd L.
- 2 Repeat action of meas 1 (Fig IV), but move slightly to L and turn to R to finish facing ctr.
- 3-4 Repeat action of Fig II, meas 3-4 (Balance, Woman Pivot)
- 5-12 Repeat action of meas 1-4 (Fig IV) two times (Shotis in LOD, RLOD and Balance and Pivot).
- 13-14 Repeat action of meas 1-2 (Fig IV) (Shotis LOD and RLOD).
- 15 Repeat action of Fig II, meas 3 (Balance fwd and bwd).
- 16 W repeat pivot, but turn to own R twd outside of circle. With 2 walking steps (RL) M turn 1/2 CW to face ptr, back to ctr. Release joined hands.

El Shotis Viejo (Concluded)

V. SOLO SHOTIS, WOMAN PIVOT

- B 1 With 1 Viejo Shotis step, move to own R (M-RL0D, W-L0D).
2 With 1 Viejo Shotis step, move to own L (M-L0D, W-RL0D).
3 Join R hands. M balance fwd and bwd in place. W pivot turn under joined hands (cts 1-2). Step L in place (cts 3-4).
4 M keep ft in place, bow from waist. W place R ft behind L and curtsy (cts 1-4), holding skirt to side with L hand.
5-16 Repeat action of meas 1-4 (Fig V), three times.

VI. HEEL TOE AND CROSS OVER

- A 1-5 Repeat action of Fig I, meas 1-15.
16 With three walking steps (M-RLR, W-LRL) ptrs move RLOD. Ptrs look at each other as dance ends.

