



SESSION HANDOUT

Salsa & Merengue Mash Up

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SESSION HANDOUT

Presenter

Walter Diaz

Schedule

10 min: Intro

10 min: History

20-30 min: Breakdown of steps

45 min-60 min: Class

10 min: Wrap up/ Q&A

(Total: 2 hours)

Session Objective

The session will give ZIN Members valuable information and knowledge about Salsa and Merengue, thus providing participants with the tools to easily identify these rhythms and put them into practice.

History & Background

HISTORY OF MERENGUE

Merengue is a style of music and dance originated in the Caribbean, specifically in the Dominican Republic in the early nineteenth century. Originally, the Merengue was interpreted with stringed instruments (guitars). Years later, the guitars were replaced by the Accordion along with the Guira and the Tambora (drum of two patches), the structure of the whole instrumental típico. This set, with three instruments, represents the synthesis of three cultures that shaped the flavor of the Dominican culture. European influence is represented by the Accordion, the African by the Tambora (drum of two patches), and the aboriginal by the Taino or Güira.

Although in some areas of the Dominican Republic, especially in the Cibao, there are still typical sets, this has evolved throughout the twentieth century with the introduction of new instruments like the saxophone and later with the appearance of bands with complex wind sections.

The origin of the word merengue goes back to colonial times and comes from the word Muserengue, the name given to dances among some African cultures.

The Dominican Merengue genre has played a major role within the environment of Afro Caribbean. The Merengue emerged in the area of Santiago de los Caballeros, in the region known as the

Cibao, the descendant of a mixture of black African rhythms and European Contradance during the mid-nineteenth century.

The Merengue comes from a part of a tune called UPA Habanera originating in West Africa, which was brought to Puerto Rico and Venezuela, and eventually arrived in Santo Domingo in the middle of the nineteenth century.

The Merengue was a festive dance for fun, so it spread rapidly among village festivals. In the early twentieth century, religion and popular musicians like John Espinola and Julio Alberto Hernandez supported the spread of Merengue dance halls.

Although established as a new rhythm, Merengue was not immediately popular in high society. In the 1930s however, merengue spread in many more areas, partly due to the recent use of radio and taste of the dictator Rafael Leonidas Trujillo by this form of dance. Thereafter, it spread very rapidly throughout the country.

Musicians began trying this new form of folkloric merengue while still continuing to play merengue in its original form, giving rise to two forms of merengue. Typical Merengue of folk.

Perico Ripiao (also known as the typical Merengue) was the earliest form of Merengue and its origin is in the fields of the Cibao. Perico Ripiao has a fast pace and is much more popular in the Cibao fields.

Artists:

Juan Luis Guerra, Jonnie Ventura, Hermanos Rosario, Millie Quezada, La cocoband, Rikarena, La New York Band, Grupomania, Sergio Vargas, Wilfredo Vargas, Elvis Crespo, Olga Tanon, among others.

HISTORY OF BACHATA

Bachata is a genre of music that originated in the Dominican Republic in the early 20th Century and then spread to other parts of Latin America and Mediterranean Europe. It became popular in the countryside and rural neighborhoods of the Dominican Republic. The subjects sang about in bachata songs are often romantic; Tales of heartbreak and sadness are prevalent as well. In fact, the original term used to name this genre of music was **amargue** (meaning "bitterness," or "bitter music"), until the rather ambiguous (and mood-neutral) term bachata became popular. The form of dance, Bachata, also developed with the music.

The earliest bachata was originally developed in the Dominican Republic around the early part of the 20th century, with mixed Cuban boleros and, which originated from Son. With African elements, it combined with traditional Latin/Caribbean rhythms, and is a guitar based music which recently evolved from bolero and it was also influenced largely by Puerto Rican jibaro music and baladas/boleros. During much of its history Bachata music was denigrated by Latino/Caribbean

society and associated with rural backwardness and delinquency. As recently as 1988 Bachata was considered too vulgar, crude and musically rustic to enter mainstream music. In the 1990s, bachata's instrumentation changed from acoustic guitar to electric steel string. The new electric bachata soon became an international phenomenon, and today bachata is as popular as salsa and merengue in some Latin American dance-halls.

Instrumentation

The typical bachata group consists of five instruments: lead guitar, rhythm guitar, electric bass guitar, bongos and güira. The rhythm guitar is also known as a segunda and serves the purpose of adding syncopation to the music. Bachata groups mainly play an evolved style of bolero (lead guitar instrumentation using arpeggiated chords is a distinctive characteristic of bachata), but when they change to merengue based bachata, the percussionist will switch from bongo to a tambora drum. In the 1960s and 70s, maracas were used instead of guira. The change in the 1980s from maracas to the more versatile guira was made as bachata was becoming more dance oriented.

Dance History

The first Dominican bachatas were first recorded immediately after the demise of Trujillo whose 30 year dictatorship was accompanied by censorship. José Manuel Calderón is credited as having recorded the first bachata singles: ("Borracho de amor" and "Que será de mi (Condena)") released on 45rpm in 1961. After Trujillo's death, the floodgates were opened: following Calderon's historic bachata debut came more recordings by the likes of Rodobaldo Duarte, Rafael Encarnacion, Ramoncito Cabrera El Chivo Sin Ley, Corey Perro, Antonio Gómez Salcero, Luis Segura, Ramón Cordero and many more. The 1960s saw the birth of the Dominican music industry and of the bachata music which would dominate it.

While the bachatas being recorded in the 1960s had a distinctly Dominican flavor, they were regarded at the time as a variant of bolero, as the term 'bachata' had not yet come into use. Bachata, which originally was a term used to describe an informal rustic party, was a label first applied to the music by those seeking to disparage it. The higher echelons of Dominican Society felt that bachata music was an expression of cultural backwardness, and a campaign ensued to brand bachata in this negative light.

The 1970s were dark years for bachata. The music was seldom played on the radio, and almost unmentioned on television and in print. Bachateros were also barred from performing in high society venues - having to content themselves instead with gigs in bars and brothels in the country's poorest neighborhoods. The music was influenced by its surroundings; sex, despair and crime were amongst numerous topics the genre highlighted. This, of course, only furthered the cause of those seeking to tar bachata as a music of the barrios. Despite its unofficial censorship, bachata remained widely popular; while orchestral merengue benefited from the country's major publicity outlets. However, bachata continued to outsell merengue. Some Bachateros to emerge from this era were Marino Perez, and Leonardo Paniagua.

By the early 1980s bachata's popularity could not be denied. Due to popular demand, more radio stations began playing bachata, and bachateros soon found themselves performing on television as well. Bachata in the mean time had begun to take on a more dance-hall sound: tempos increased, guitar playing became punchier, and call and response singing more prevalent. Bachata style merengues, or guitar merengues, also became an increasingly important part of the bachata repertoire. Blas Durán was the first to record with electric guitar in his 1987 bachata-merengue hit, "Mujeres hembras".

By the early 1990s, the sound was further modernized and the bachata scene was dominated by two new young stars: Luis Vargas and Antony Santos. Both incorporated a large number of bachata-merengues in their repertoires. Santos, Vargas and the many new style bachateros who would follow achieved a level of stardom which was unimaginable to the bachateros who preceded them. They were the first generation of pop bachata artists and received all the hype and image branding typical of commercial pop music elsewhere. It was also at this time that bachata began to emerge internationally as a music of Hispanic dance-halls.

Juan Luis Guerra's Grammy winning 1992 release, *Bachata Rosa*, is routinely credited with making the genre more acceptable and helping bachata achieve legitimacy and international recognition. Surprisingly, although he used the word bachata in the album title, none of the songs reflected the indistinguishable bachata sound.

Modern Bachata artists:

- Romeo Santos - Former lead singer of Aventura, and known singularly as the "King of modern Bachata".
- Aventura - Known as "K.O.B." (Kings of Bachata)
- Prince Royce- known singularly as the "Prince of Bachata/Pop".
- Toby Love- known singularly as the "King of Crunk-Bachata".
- Monchy y Alexandra
- Elvis Martinez
- Frank Reyes
- Andy Andy
- Carlos & Alejandra
- Xtreme
- Classic Bachata artists
- Eladio Romero Santos, a pioneer of bachata's merengue de guitarra.
- Leonardo Paniagua, father of romantic bachata.
- José Manuel Calderón, the first artist to record a bachata.
- Raúlín Rodríguez
- Antony Santos
- Luis Vargas
- Zacarías Ferreira
- Yoskar Sarante
- Joan Soriano

HISTORY OF CHA CHA CHA

Musical rhythm originating in Cuba in the 50's, created from the danzon (traditional dance and music) by the composer and violinist Enrique Jorin in 1953. A mid-twentieth century Enrique Jorin being the director of the Orquesta America, announced "The deceptive" in 1948, a song with a new kind of melody resulting from his experiments with Danzon.

The implementation of the cha-cha from the Danzon, originally taken from Cuba where it is played with a musical group called French Charanga, inherited from the migrations due to the war of independence of Haiti (1871).

This new rhythm spread rapidly throughout the American continent, its rapid spread was due to a festive dance and intermediate levels, neither too fast nor too slow, so that anyone, with few notions of dance, was able to dance and enjoy it. The first band to play "cha cha cha" was of the name French Charanga, which consisted of percussion, piano, bass, flute and a string section where is highlighted a small guitar called "four."

The "cha cha cha" was born as a dance with the help of the dancers that make up the style that coupled with the pace they realized that the feet marked a particular sound when touching the ground three times in a row (cha cha cha).

Among the main representatives are: Orchestra Aragon, Orquesta America, Orquesta Enrique Jorin, Gilberto Valdez.

HISTORY OF MAMBO

Musical genre from Cuba in Havana in 1930 for "Cachao" musician and composer who then Damascus Beny More and Perez Prado made it popular in Mexico City and then in the rest of the world 1,950. The mambo dance was influenced by jazz musicians who came to the island to make presentations to the Italian Americans who controlled the casinos of Havana at the time. It should be noted that the mambo rhythm was the first in the history of tropical Latin music to go into markets other than spanish speaking, having an impact as a musical novelty in the Middle East, India, Southeast Asia and particularly in Japan.

This music brought many young Japanese to begin dancing at gathering centers in the late 50's. Later the musical heritage in this country from east allowed to emerge alongside with the evolution in America of the Salsa bands like Orquesta de La Luz, who released its first LP called "Salsa Caliente desde el Japon."

Mambo Musicians

- Dámaso Pérez Prado y su Orquesta
- Xavier Cugat y su Orquesta
- Rafael de Paz y su Orquesta
- Pablo Beltrán Ruiz y su Orquesta

- Orestes López
- Beny More

HISTORY OF THE PACHANGA

The pachanga vibrated between 1960 and 1964 leaving an important mark for salsa. It is good to clear that charanga is a format of setting up an orchestra, typically composed of two violins, guiro, flute, timbal (small drum), tumbadora, contrabass and two voices in unison.

The pachanga identifies a type of dance and rhythm. At the end of the '50's decade when the chachacha of Enrique Jorin was exhausted, in Cuba was born the rythm of the pachanga, the creation of a cuban named Eduardo Davison. In Cuba the pachanga did not obtain much acceptance because of the current music at the time was dominated by rhythms such as the guaracha, bolero and the mambo. The pachanga surged as a combination of 'plena' and merengue which Eduardo Davison arranged providing more emphasis to the trumpets and percussion. The charanga orchestras in New York gave it a completely different sound to the original, making it faster and sincopated.

The pachanga is the second great rhythm after the cubop (is a type of Cuban jazz that mixes Afro_ Cuban rhythms with harmonies, It is among the earliest types of Latin Jazz. Cubop was developed in the early 1940s by both Cuban musicians and Jazz musicians) developed for the latin@s in the great apple, the pachanga would become the bridge between the 'old guard' and the new sound in New York. Its basic arrangement consists of a piano, two violins, flute, timbal, tumbadora and guiro which characterizes the cuban charanga, modified with the sound of the trombones, trumpets, saxophone, electric guitar, vibraphone and the electric base, converting the charanga orchestras in New York more competitive and modern.

Artists:

joe cuba, Johnny pacheco, joe Quijano, tito rodriguez, Charlie palmieri, Charlie fox, la plata sextet, la playa sextet, Belisario lopez, ray barreto and lou perez among others.

HISTORY OF BOOGALOO

This was a Latino subgenre born from the fusion of Afro-Caribbean and U.S. rhythms in which were mixed the Son Montuno, rock and roll, swing, soul, rhythm and blues, based on a latin rhythmic foundation that is very flavorful and danceable. This developed basically in New york, Manhattan, Bronx, Brooklyn between 1963 and 1969.

As with other subgenres of Salsa, it served as a symbol of identity of Latinos, emphasizing that the boogaloo is the third rhythm created by Latinos in the United States. Today, the boogaloo is part of the repertory for professional dancers in different events and shows.

BOOGALOO Artists:

Pete Rodriguez, Ricardo Richie Ray, Joe Cuba, Ray Barretto, La Lupe, Johnny Colon, Hector Rivera, Larry Harlow, Charlie Palmieri and Joe Bataan, The Lebron Brothers among others.

HISTORY OF SALSA

Rhythms from the island of Cuba as the son montuno, mambo and cha cha cha
Rhythms from the island of Puerto Rico: the bomba and plena
From Dominican Republic rhythms such as merengue

They began to mix all these genres originating in their countries, giving rise to a new concept called salsa.

The term salsa as we know it today is the product of a mixture of Afro-Caribbean musical genres that emerged in New York. It was created by Latin American immigrants, especially from Cuba, Puerto Rico and the Dominican Republic in the sixties mixed traditional Latin rhythms with elements of jazz

Percussion instruments, the most important and marking the strongest criteria for defining a piece of music like salsa is the CLAVE.

The CLAVE is a strong "measure containing three notes, also called a triplet, and a weak" measure containing two notes, resulting in patterns beginning with either of these two measures and a compass are known as 3 / 2 or 2 / 3. There are two types of models of the key associated with popular music; the key is the key and rumba. Another type of key - the key 6 / 8 - originated in several styles of sacred music in the western part of Africa. (Music for ballet).

In the seventies:

- The sauce is expanding rapidly by all Spanish speaking countries and Latin America center.
- There are also significant musical innovations at the introduction of new instruments such as the four Puerto Ricans and the electric guitar and the adaptation of Brazilian songs by genre.
- Colombia is making its contribution to the salsa-cumbia right through fruko and joe hilltops and stream.

In the eighties:

- Called romantic salsa arises, characterized by slow melodies and romantic lyrics, dreams and pleasures.
- The sauce is expanded to Mexico, Argentina, Europe and Japan.
- Colombian, Venezuelan and Mexican salsa bands market possessions.

In the nineties:

- This is the rhythm of Cuban salsa song I then called him and was very popular timba around the world.
- Born as new music mixes merengue-house and salsa-enge.
- And the mix of New Yorkers with singers musicians African origin.

In 2000 so far:

-The salsa is mixed with rhythms such as rock, ska, bachata, bolero, rap, cumbia, reggaeton, samba, bossa-nova and in some cases with the mariachi.

2014 ZUMBA INSTRUCTOR CONVENTION

Application of the Zumba® Formula

Zumba® Fitness provides Zumba Instructor Network (ZIN™) Members with the tools that they need to be successful. One of the unique benefits of being a ZIN Member is receiving music and choreography on a regular basis. With each new ZIN Volume, you receive a music CD and a DVD which has two different sets of choreography: a one-on-one breakdown of moves and a demonstration of the song taught in its entirety, and a live class using the same music with totally different choreography. Music and choreography are two essential elements that make the Zumba Fitness program unique. The ZIN Volumes enhance your music collection with new rhythms and contribute to your Zumba Instructor toolbox of choreography ideas for your class. You may choose to use the choreography “as is,” modify the moves to accommodate the needs and abilities of your students, or create your own patterns. However you decide to use the ZIN music and choreography, be sure to add a bit of your own flavor and personality, to make it your own and connect it with your teaching style.

To apply the Zumba formula you should listen and study the song several times to identify:

- The intro
- The musical phrase
- The chorus
- The musical bridge
- The outro or final cut

And thus will be easier to use the Zumba formula.

Basic Steps & Variations

BASIC STEPS OF BACHATA

The basics to the dance are three-step with a Cuban hip motion, followed by a tap that is often accompanied by a “pop” of the hips on the 4th beat. The knees should be slightly bent so the performer can sway the hips easier. The movement of the hips is very important because it's a part of the soul of the dance. Generally, most of the dancer's movement is in the lower body up to the hips, and the upper body moves much less.

BASIC STEPS OF MERENGUE

It's really easy to follow consisting in a two-step dance (like marching), but the knees slightly bent and the hips describe a pendulum movement.

BASIC STEPS OF CHA CHA CHA

Is danced with two slow movements and 3 rapids. Right foot marks (1) time , left foot marks (2) times and in between (3 and 4) times, then mark three consecutive steps (1, 2, 3) which has been the famous "cha cha cha."

BASIC STEPS OF MAMBO

This kind of dance is very danceable and energetic beginning with Step touch 3 times, step back.

BASIC STEPS OF PACHANGA

As a dance, Pachanga has been described as "a happy-go-lucky dance" of Cuban origin with a Charleston flavor due to the double bending and straightening of the knees. Step, step, double kick (Charleston Step).

BASIC STEP OF BOOGALOO

You can use all rock & roll steps combined with the basic steps of salsa like for example: twist-kick step or "OO-AH step.

Choreo Notes

LA PACHANGA BRAVA
BY
JOE CUBA

- 1 – (RF) Tap, step, (LF) tap, step (12T)
- 2 - Choro-Donkey step (RF kick aside, lift the knee, cross step down- LF kick aside, lift the knee, cross step down) (8T)
- 3 - salsa forward and back (RF step forward, LF step in place, RF step center, pause, LF step back, RF step in place, LF step center, pause) (8T)
- 2 - Donkey step (8T)
- 3 - Salsa forward and back (8T)
- 2 - Donkey step
- 4 - Stomp and Clap (RF stomp the foot and clap 4T), (LF stomp the foot and clap 4T)... all 4T
- PERCUSSION (musical bridge)
- 5 - Push N Kick (two hops pushing hands up, RF kick aside, LF kick aside)(8T)
- 6 - Salsa rock back (16T)
- 2 - Donkey step (8T)
- 4 - Stomp N Clap (4T)
- PERCUSSION (musical bridge)
- 5 - Push N kick (8T)



VAMONOS PA'L PARTY

BY
PROYECTO UNO

- 1 – Merengue step + claps (16T)
- 2 – choro - doing merengue step we do trick hands (2T)
- 3 - Rock N Boogie (RF step forward, LF step on site, RF step back 2T, then we do boogie 3T plus a little cha cha step... to the left is the same sequence (4T)
- 2 – choro (2T)
- 3 – Rock N Boogie (4T)
- 2 – Choro (4T)
- 3 – Rock N Boogie (4T)
- 4 – Hill-Bounce (16T)
- 5 – funky time – crossed step behind alternating with arms (16T)
- 2 – Choro (2T)
- 6 – Bounce (the music will guide you)
- 2 – Choro (2T)
- Outro



MAMBO YO YO

BY
ZUMBA PRODUCTION M
MEGA MIX 34

- 1 -Salsa step forward N back (8T)
- 2 – Choro mambo yo yo - tap-step 3 times (alternate bending and straightening of the knees, step back (4T)
- 1 - Salsa step forward N back (4T)
- 2 - Choro (4T)
- 1 - Salsa step forward N back (8T)
- 2 – Choro (2T)
- 1 - Salsa step forward N back (4T)
- 2 – Choro (2T)
- 1 – salsa step forward N back (8T)
- 3 – Step-ball change-lean, claps (RF step, little hop LF-RF, lean the body to the side, then 4 claps stepping with the flow of the music), then the same routine to the left side starting with the LF, (4T)
- 4 - Salsa two steps + Fitness (to the right side two steps then RF lift knee - step down, LF lift knee – step down, to the left side two steps then LF lift knee – step down, RF lift knee – step down)(8T)
- 5 - Zumba shuffle and salsa basic (to the right arms - single, single, double, to the left single, single, double + salsa step basic (5T)
- 4 – salsa two steps + fitness (8T)
- Salsa step – free style



TREMENDO BOOGALOO

BY
MARIO ALLISON

- 1 – Carlton step (RF step aside, step center, clap, clap, clap) (LF step aside, step center, clap, clap, clap) (4T)
- 2 – Wiggle step (RF,1,2,3,LF,1,2,3)(16T)
- 1 – Carlton step (4T)
- 2 – Wiggle step (16T)
- 3 – kick ball change (RF 3T, 1,2,3, LF 3T, 1,2,3)(4T)
- 4 – Uh ah step (RF step in, step out, knee lift, center, LF step in, step out, knee lift, center)(8T)
- PERCUSSION SESSION
- 3 – kick ball change (4T)
- 4 – Uh ah step (8T)
- 2 – Wiggle step (28T)
- PERCUSSION SESSION
- 3 – kick ball change (4T)
- 1 – Carlton step (4T)

DARTE UN BESO

BY
PRINCE ROYCE

- 1 - Guitar's Intro (16T)
- 2 - Reggae step (Right, Left, Right, Hop Right- Left, Right, Left, Hop Left) (8T).
- 3 - Bachata step (to the right 1,2,3, pop the hip, then to the left 1,2,3, pop the hip) (8T)
- 2 – Reggae step (Right, Left, Right, Hop Right- Left, Right, Left, Hop Left) (8T).
- 4 – Body Wave (two steps to the right then body wave on count 3 and 4, two steps to the left and body wave on count 3 and 4) (8T).
- 2 – Reggae step (4T).
- 3 - Bachata step (16T)
- 2 – Reggae step (8T)
- 4 – Body wave (4T)
- FREE STYLE SESSION (20 counts)
- 4 – Body Wave (8T)
- 2 – Reggae step (8T)

I WANNA DANCE

BY
WILLIE CHIRINO

- 1 - Intro – step, tap, (RF), step, tap (LF), (8T)
- 2 - Monkey step (RF,LF) (8T)
- 3 - Cha cha cha sides (to the right: step, step, cha cha cha, to the left: step, step, cha cha cha (8T)
- 4 - Cha cha cha forward and back (RF step forward, LF step in place, RF cha cha cha backward) (LF step backward, RF step in place, LF cha cha cha forward). Pivot step (RF step forward, LF pivot, RF step side, LF pivot, RF step back, LF pivot, RF cha cha cha), then left side...all (4T)
- 3 - Cha cha cha sides (8T)
- 4 - Cha cha cha forward and back and pivot step (4T)
- 3 - Cha cha cha sides (16T)
- 1 - intro step, tap (8T)
- 2 - Monkey step (8T)
- 5 - Cha cha cha travel to the right (RF step crossed, LF step in place, RF cha cha cha, LF cha cha cha, RF cha cha cha), to the left (LF step crossed, RF step in place, LF cha cha cha, RF cha cha cha, LF cha cha cha) (8T)
- 1- intro step, tap (24T)
- 2 - Monkey step (8T)
- 3 - Cha cha cha sides (24T)
- 2 - Monkey step (8T)



PLAYLIST

- Mueve ese esqueleto – Los Matatanes
- Candela – Los Cadillacs
- Se le ve – Andy Montanez
- I Want You Back – Tito Nieves
- Vale la pena – Juan Luis Guerra
- Lamento Boliviano – Amarfis y la Banda de atakke
- I Wanna Dance – Willie Chiirino
- Tremendo Boogaloo – Mario Allison
- Vamonos pa'l Party – Proyecto Uno
- Yemaya – Amarfis
- Baile Con La Punta Del Pie – Sonora Gloria Matancera
- Pachanga Brava – Joe Cuba
- Te Gusta – Grupo Treo
- Menea La Pera - B I P
- Mambo yo yo -
- El tras tras - Cali Flow Latino
- Darto Un Beso – Prince Roys



References

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[http://en.wikipedia.org/wiki/Bachata_\(music\)](http://en.wikipedia.org/wiki/Bachata_(music))

[http://en.wikipedia.org/wiki/Salsa_\(dance\)](http://en.wikipedia.org/wiki/Salsa_(dance))