

# Bailamos



**Choreographers:** Chris & Terri Cantrell, 960 Garnet St., Broomfield, CO 80020; 303-469-9140, [dance@ctkr.com](mailto:dance@ctkr.com)

**Music:** "Bailamos" from *Enrique* (Trk 10) or *Bailamos: Greatest Hits* (Trk 1) by Enrique Iglesias or from various online sources including Yahoo Worldwide - direct link: <http://music.yahoo.com/release/10201>, or choreographer

**Music Modifications:** See Below\*

**Rhythm & Phase:** **Samba - RAL phase IV + 1 (Plait)** Samba music has 2 beats per measure, but this cue sheet is written with 4 beats per measure in agreement with Round Dance convention.

**Footwork:** Directions for M, W normal opposite, exceptions in ( )

**Notes & Options:** [Notes](#) & [Options](#)

**Sequence:** Introduction A B A B(1-13) End

## Introduction

[1-2] Wait ; 2 Side Basics ;

- [1] **{Wait}** Wait in LOP-fcg M fcg Wall with lead ft free;  
1a2 3a4 [2] **{2 Side Basics Left & Right}** Sd L / cls R, cls L, sd R / cls L, cls R;

## Part A

[1-4] Side Basic , Samba Runs ; ; ; Whisks Left & Right ;

- 1a2 [1] **{Side Basic Left}** Sd L / cls R, cls L,  
3a4 **{Samba Runs}** [Note: Samba Runs are similar to In & Out Runs]  
Sd R / rec L SCP, thru R (W Sd L / rec R SCP, thru L) "vee" ½OP-LOD comm RF trn;  
1a2 [2] Bk & sd L fac RLOD cont RF trn / sd R cont RF trn, thru L (W Fwd R bet M's ft / sd L cont RF trn, thru R  
3a4 comm RF trn) "vee" L-½OP-LOD,  
Fwd R bet W's ft fac LOD / sd L, thru R (W Bk & sd L / sd R, thru L) "vee" ½OP-LOD comm RF trn;  
1a2 3a4 [3] Repeat Part A – Measure 2 to Bfly-Wall;  
1a2 3a4 [4] **{Whisks Left & Right}** Sd L / XRIB of L (W XLIB of R) with Cuban Cross<sup>1</sup>, rec L, sd R / XLIB of R (W  
XRIB of L) with Cuban Cross<sup>1</sup>, rec R blend to CP;

[5-8] Left Turning Box ; ; Left Turning Box [with optional Barrel Roll Action] ; ;

- 1a2 3a4 [5] **{Left Turning Box}** Fwd L (W bk R) trn ¼ LF / sd R, cls L to R CP-LOD, bk R (W fwd L) trn ¼ LF / sd L,  
cls R to L CP-COH;  
1a2 3a4 [6] Fwd L (W bk R) trn ¼ LF / sd R, cls L to R CP-RLOD, bk R (W fwd L) trn ¼ LF / sd L, cls R to L CP-Wall;  
1a2 3a4 [7] **{Left Turning Box with optional Barrel Roll Action}** Repeat Part A – Measure 5; **{Barrel Roll Action  
Option:** M incline body to rt at beg – on 1<sup>st</sup> step incline body fwd / 2<sup>nd</sup> step incline body fwd & lft, 3<sup>rd</sup> step incline body to lft, 4<sup>th</sup>  
step incline body bk & lft / 5<sup>th</sup> step incline body bk, 6<sup>th</sup> step incline body bk & rt (W opposite)] [Note: The standard Reverse Roll  
figure turns 7/8<sup>th</sup> to a full turn per 6 steps, has timing of 1,2/&,3,4/& or SQQ SQQ, and slightly different footwork]  
1a2 3a4 [8] Repeat Part A – Measure 6; **{Barrel Roll Action Option:** Incline body as indicated in Part A – Measure 7];

[9-12] 4 Stationary Samba Walks ; ; 2 Reverse Basics ; ;

- 1a2 3a4 [9] **{4 Stationary Samba Walks}** CIs L to R slightly in front of R / extend R bk (W extend L bk) with pressure  
on inside edge of toe, slip L bk a few inches & rec L, cls R to L slightly in front of L / extend L bk (W  
extend R bk) with pressure on inside edge of toe, slip R bk a few inches & rec R CP-Wall;  
1a2 3a4 [10] Repeat Part A – Measure 9 CP-Wall;  
1a2 3a4 [11] **{2 Reverse Basics}** Fwd L (W bk R) / cls R with slight pressure, cls L, bk R (W fwd L) / cls L with slight  
pressure, cls R CP-Wall; [Note: Reverse basic begins with M stepping fwd L. Natural basic begins with M stepping fwd R]  
1a2 3a4 [12] Repeat Part A – Measure 11 CP-Wall;

## Part B

[1-4] ¼ Lft Trng Box, Plait twice ; ; , / 2 Rhy Bounces ; Fce Sd CIs / 2 Rhy Bounces ;

- 1a2 [1] **{Left Turning Box 1/4}** Fwd L (W bk R) trn ¼ LF / sd R, cls L to R CP-LOD,  
34 **{Plait}** Bk R, bk L (W fwd with swvl twd the stepping ft L, R); [Note: Plait is similar to a chicken walk]  
1 & 2 34 [2] Bk R / bk L, bk R (W fwd with swvl twd the stepping ft L/R, L), bk L, bk R (W fwd R,L);  
1 & 2 [3] Bk L / bk R, bk L (W fwd R / L, R) /

\* Music has been modified for length & speed. Clip 0:07:97 seconds off beginning & fade music starting at 2:11:35 ending at 2:15:89.

- a3a4 {**2 Rhythm Bounces**} Pt R bk & sd (W pt L bk & sd) move pelvis twd R (W twd L), move pelvis away from R (W away from L) / move pelvis twd R, move pelvis away from R;
- 1a2 a3a4 [4] {**Face Side Close**} Fwd R (W bk L) trn ¼ RF / sd L, cls R to L Bfly-Wall /  
{**Rhythm Bounce 2**} Pt L bk & sd (W pt R bk & sd) move pelvis twd L (W twd R), move pelvis away from L (W away from R) / move pelvis twd L, move pelvis away from L Bfly-Wall;
- [5-8] Travlng Volta to RLOD ; 4 Rhy Bounces ; Travlng Volta to LOD ; 4 Rhy Bounces ;
- 1a2 a3a4 [5] {**Traveling Volta to RLOD**} XLIF of R (W XRIF of L) with Cuban Cross / sd R, XLIF of R / sd R, XLIF of R / sd R, XLIF of R Bfly-Wall /  
{**4 Rhythm Bounces**} Pt R bk & sd (W pt L bk & sd) move pelvis twd R (W twd L);
- a 1a2 a3a4 [6] Move pelvis away from R (W away from L) / move pelvis twd R, move pelvis away from R / move pelvis twd R, move pelvis away from R (W away from L) / move pelvis twd R, move pelvis away from R;
- 1a2 a3a4 [7] {**Traveling Volta to LOD**} XRIF of L (W XLIF of R) with Cuban Cross / sd L, XRIF of L / sd L, XRIF of L / sd L, XRIF of L Bfly-Wall /  
{**4 Rhythm Bounces**} Pt L bk & sd (W pt R bk & sd) move pelvis twd L (W twd R);
- a 1a2 a3a4 [8] Move pelvis away from L (W away from R) / move pelvis twd L, move pelvis away from L / move pelvis twd L, move pelvis away from L (W away from R) / move pelvis twd L, move pelvis away from L LOP-fcg;
- [9-12] Maypole ; 4 Rhy Bounces ; Criss Cross Voltas to RLOD ; ;
- 1a2 a3a4 [9] {**Maypole M turning LF**} [Note: M circular volta LF around W while W spot volta RF] XLIF of R comm LF trn / sd R cont trn, XLIF of R cont trn / sd R fac approx COH, XLIF of R cont trn / sd R cont trn, XLIF of R fac Wall (W Comm RF trn XRIF of L / sd L cont trn, rec R cont trn / sd L cont trn, rec R cont trn / sd L cont trn, rec R fac M & COH trn 1 or 2 revolutions) LOP-fcg Wall /  
{**4 Rhythm Bounces**} Pt R bk & sd (W pt L bk & sd) move pelvis twd R (W twd L);
- a 1a2 3a4 [10] Repeat Part B – Measure 6 ;
- 1a2 a3a4 [11] {**Criss Cross Volta to RLOD**} [Note: M traveling volta to lft curving RF beh W while W traveling volta to rt curving LF in front of M pass under jnd lead hnds] Comm RF trn XRIF of L (W Comm LF trn XLIF of R) / sd L cont trn, XRIF of L (W XLIF of R) cont trn / sd L, XRIF of L (W XLIF of R) / sd L, XRIF of L (W XLIF of R) LOP-fcg COH;
- 1a2 a3a4 [12] [Note: M traveling volta to rt curving LF beh W while W traveling volta to lft curving RF in front of M pass under jnd lead hnds] Comm LF trn XLIF of R (W Comm RF trn XRIF of L) / sd R cont trn, XLIF of R (W XRIF of L) cont trn / sd R, XLIF of R (W XRIF of L) / sd R, XLIF of R (W XRIF of L) LOP-fcg Wall;
- [13-14.5] Whisk Right , , Side Basic Left ; Side Basic Right ,
- 1a2 3a4 [13] {**Whisk Right**} Sd R / XLIB of R (W XRIB of L) with Cuban Cross, rec R,  
{**Side Basic Left**} Sd L / cls R, cls L;
- 1a2 [14] {**Side Basic Right**} Sd R / cls L, cls R, [only half of a measure]

## Repeat Part A

## Repeat Part B (1 - 13)

## End

[1] Lunge Side with Bounce .

- 1 [1] {**Lunge Side with Bounce**} Side R leave L pointed sd & bounce pelvis sd to sd as music fades.

**Notes:** **Samba Bounce** is used on all figures with SaS timing. It can briefly be described as a slight flexing of the knees on first ½ of the beat & a slight straightening on the second ½ of the beat. It is created by use of the knee, ankle and instep of the leg supporting the weight while the other knee works in sympathy. The bounce is even, smooth, subtle and never exaggerated.

**Timing of ‘/’:** ‘a’ = 1/4 of a beat, step prior uses 3/4ths of the beat ‘&’ = 1/2 of a beat, step prior uses the other 1/2 of the beat

<sup>1</sup>**Cuban Cross** is also called Latin Cross and refers to a position of one foot crossed behind the other with the toe of the foot in back is near the heel of the front foot with the toe turned out. Almost all Volta figures have the Cuban Cross action.