Workshop
on
Tex/Mex
Music and Dance

by
Dr. Daniel Kott
This booklet is the result of many years of research in the field of international music and dance. It contains five dances from Texas and Mexico. All of these songs can be played on the accordion/violin and with a small ensemble. Most of the music is in a lead sheet style so a guitar can accompany the accordion.

The techniques to teach this music and dances will include technology utilizing audio, video, and the printed page. This is a progressive work. It also includes about ten years of research and publishing on the web.

Thanks are due to Yesenia Sanchez for all of her efforts in entering the music and written material in the electronic format. Also thanks are due to the many researchers and authors who keep this music alive. For those interested in information on international dance and music, goto http://www.mecatx.ning.com.

Jean Moeller, CCI

Director of The Brazos Valley Cloggers, Waco, Texas

Jean was named Director of the Brazos Valley Cloggers in January 1987. She and her husband, Bill, have been square dancing since 1976, clogging since 1982 and a little round dancing every now and then.
Ten Commandments
For Dancers and
Musicians Performing Together

Few things are more joyous in life than people moving together to the pulse of live music. We hope you enjoy these 10 suggestions for merging music and movement.

1. As musicians love their music, so shall they love the dancers who embody their music, adding another dimension to the art. As dancers love their music, so shall they love and appreciate their musicians. Their partnership, conceived in the spirit of pride, will continue with the fun that comes from teamwork and a fine performance. Leaders of musicians and dancers often become best friends!

2. Thou shalt work at least three months prior to the performance, with four or more rehearsals of dancers and musicians before the performance dress rehearsal. If there is a long history between the two groups, and good communication beforehand, the number of rehearsals may be cut by one or two. Musicians shall participate in dress rehearsals, in costume, for the same reasons the dancers need to!

3. Dancers shall realize that it is sometimes very difficult for musicians to learn music from a recording. Musicians shall recognize that dancers may be unfamiliar with musical terms and sheet music, so they will need as much assistance as possible in finding copies of the music needed. Dancers shall note that many musicians are unfamiliar with dance steps and terminology. Everyone shall ask gentle questions until you all understand a mutually acceptable shorthand vocabulary! Both groups need to be patient with each other, determining spots that need to be gone over yet once again to get it right.

4. Dancers shall appreciate the spirit of live music and shall not declare, “It doesn’t sound like the recording!”

5. Musicians shall remember that dancers are physically moving and sweating to the music they make, and strive to hit an agreed-upon beat and rhythm.

6. Leaders shall keep in mind their music groups and dance troupes have numerous people awaiting their decisions, and shall strive to be organized before the groups assemble together for rehearsals.

7. Musicians shall learn and memorize the music before performance with the dance group, so that they can watch the dancers while they are playing and adjust/accent the music as needed for each performance. Dancers shall respond to the finer points of the music and keep the beat.

8. Dancers shall know their choreography before meeting with musicians, so that musicians don’t get worn out playing the same thing over and over. Musicians shall create rehearsal tapes just for this cause, far enough in advance so the tapes can be used in dance rehearsals for at least four times.

9. Agreements between dancers and musicians shall be put in writing, including: are musicians volunteering, working as part of a group, and paid if the dancers are ----- or differently? If paid and agreed on price shall be set in writing that enumerates number of musicians, rehearsals, performances and lists people’s names spelled correctly as they appear in the program credits.

10. Thou shall appreciate how much everyone brings to the creative process.
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COTTON EYED JOE


|| G | G \\ COT-TON EYED JOE COT-TON EYED JOE || G | D - G \\ Gim-me that gal COT-TON EYED JOE || G | G - C \\ COT-TON EYED JOE COT-TON EYED JOE || G | D - G \\ Gim-me that gal COT-TON EYED JOE. || G | G - C \\ I said "Miss do you like to woo?" || G | G - D \\ She said "Sir with the likes of you || G | G - C \\ I said "Gal you're a-hon-ey bee. || G | D - G \\ How'd you like to mar-ry me."


WALTZ ACROSS TEXAS

|| G | G \\ 1. When we dance to-gether || D7 | D7 \\ my worlds in the skies || D7 | D7 \\ It's a fair-y-land tale that's come true || D7 | G \\ and when you look at me || D7 | D7 \\ with those stars in your eyes. || D7 | D7 | G | G \\ I could waltz across Texas with you.

|| G | G \\ Waltz a-cross Tex-as with you in my arms, || D7 | D7 | D7 \\ waltz a-cross Texas with you || D7 | G \\ Like a sto-ry-book end-ing, || D7 | D7 \\ I'm lost in your charms, || D7 | D7 | G | G \\ and I could waltz a-cross Texas with you.

|| G | G \\ 2. When my heartaches and troubles || D7 | D7 \\ are just up and gone || D7 | D7 | G | G \\ the mo-ment that you come in view, || D7 | G \\ and with your hand in mine, dear, || D | D \\ I could dance on and on, || D7 | D7 | G | G \\ and I could waltz accross Texas with you.
COTTON EYED JOE

1. Far away and long ago, On the trail to the Alamo.
   Boys all swing the gals a-round.

2. Dance I saw in a Texas town, I'll teach you to heel and toe.
   Just come on a Cotton-eyed Joe.

3. Met a gal I used to know, Ridin' come off that Cotton-eyed Joe.

4. Cotton-eyed Joe you like to woo? She said, Sir with the likes of you.
   I hold my fiddle and hold my bow. How'd you like to marry me.

Sequenced by Dr. Daniel Kott

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COTTON EYED JOE

|| G | G - C | G | G - D|
Far away and long ago, On the trail to the Alamo

|| G | G - C | G | D - G||
Met a gal I used to know, ridin’ on a Cotton eyed Joe.

Chorus:

|| G | G | G | G - D |
Cotton eyed Joe, Cotton eyed Joe, Gimme that gal, Cotton Eyed Joe

|| G | G | G | D - G ||
Cotton eyed Joe, Cotton eyed Joe, Gimme that gal, Cotton eyed Joe

|| G | G - C | G | G - D|
I said "Miss do you like to woo?" She said "Sir with the likes of you"

|| G | G - C | G | D - G ||
I said "Gal you're a honey bee, how'd you like to marry me?"

Chorus:

|| G | G - C | G | G - D |
Dance I saw in a Texas town, boys all swing the gals around

|| G | G - C | G | D - G ||
I'll teach you to heel and toe, just come off that Cotton eyed Joe.

Chorus:

|| G | G - C | G | G - D |
Cotton eyed Joe you mean out law, worst durn Hoss I ever saw.

|| G | G - C | G | D - G ||
Hold my fiddle and hold my bow, I'm gonna dance that Cotton eyed Joe.
COTTON EYED JOE
Clogging Step cues

1. 4X Heel(xif) DS RS
   R   R  LR
8 Basics (4 in place — 4 for first couple to peel off)
Repeat above.

2. 4 X DT(xif) DT(ux) DS RS
   R   R  R  LR
8 Basics (4 in place — 4 for first couple to peel off)
Repeat above.

3. 4X Kick (drag/slide) Kick (drag/slide) DS RS
   R   R  R  LR
8 Basics (4 in place — 4 for first couple to peel off)
Repeat above.

4. 4 X DT(xif) DT(ux) Tch (ib) DS
   R   R  R  R
8 Basics (4 in place — 4 for first couple to peel off)
Repeat above

Ending
1 Heel(xif) DS Rock STEP STEP
R   R  L  R  L
Waltz Across Texas

Single Dance

FORMATION: Everyone facing same direction in several lines.

1. Step L foot across in front of R foot, then R2, L3
2. Step R foot across in front of L foot, then R2, L3
3. Step forward with L1, R2, L3
4. Step forward with R1, L2, R3
5. Step backward with L1, R2, L3
6. Step backward with R1, L2, R3

1. Twirl L one full turn in 3 steps (L1, R2, L3)
2. Step R foot across L foot (grapevine step)
3. Step L foot for L2
4. Step R foot behind L foot for R3
5. Step L foot L for L1
6. Sway R2, L3

1. Twirl R on full turn in 3 steps (R1, L2, R3)
2. Step L foot across R foot (grapevine step)
3. Step R foot R for R2
4. Step R foot R for R1
6. Sway L2, R3

1. Step L foot forward making 1/2 turn left, R2, L3
2. Step R foot backwards, L2, R3
3. Step L foot forward making 1/2 turn left, R2, L3
4. Step R foot backwards, L2, R3

Repeat dance until end of music
Waltz Across Texas

1. When we dance together and troubles are just up and gone, it's a fairy land
   that's come true, and when you look at me, with those stars in your
   eyes, I could waltz across Texas with you.

2. Like a story-book ending, I'm lost in your charms, and I could waltz across
   Texas with you.

(3. My) Waltz across Texas with you in my arms, waltz across Texas with you.
Waltz Across Texas

3/4

|| G | G | D | D |
When we dance together, my worlds in the skies
| D | D | G | G |
It’s a fair-y-land tale that’s come true
| G | G | D | D |
And when you look at me, with those stars in your eyes.
| D | D | G | G ||
I could waltz across Texas with you.

Chorus:

|| G | G | D | D |
Waltz across Texas with you in my arms,
| D | D | G | G |
Waltz across Texas with you
| G | G | D | D |
Like a story book ending, I’m lost in your charms,
| D | D | G | G ||
and I could waltz across Texas with you.

|| G | G | D | D |
My heartaches and troubles, are just up and gone
| D | D | G | G |
the mo-ment that you come in view,
| G | G | D | D |
With your hand in mine dear, I could dance on and on,
| D | D | G | G ||
I could waltz across Texas with you.
La Raspa

Accordion  \( \text{\textbf{\textit{\textbf{D} = 160}}} \)

\[ \frac{\text{\textbf{\textit{\textbf{G}}} \ | \ G \ | \ G \ | \ G \ | \ D}}{\text{\textbf{D} \ | \ D \ | \ D \ | \ G \ | \ G}} \]

\[ \text{\textbf{G} \ | \ D \ | \ D \ | \ G \ | \ G} \]

\[ \text{\textbf{D} \ | \ G \ | \ D \ | \ G \ | \ G} \]

\[ \text{\textbf{G} \ | \ G \ | \ D \ | \ D \ | \ G} \]

\[ \text{\textbf{D} \ | \ G \ | \ C \ | \ G \ | \ D} \]

\[ \text{\textbf{G} \ | \ G \ | \ D \ | \ G \ | \ G} \]

\[ \text{\textbf{D} \ | \ G \ | \ C \ | \ G \ | \ D} \]

\[ \text{\textbf{G} \ | \ G \ | \ D \ | \ G \ | \ G} \]

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La Raspa

Couple Dance or single

FORMATION: Circle holding hands

Blekinge step: leap onto L foot, touching R foot forward with R knee straight and L knee bent a bit, and hand clap. To repeat the step, use opposite footwork and clap. The feet should be scraped on the floor. (Spanish verb - raspar = to scrape)

Part one

dance three Blekinge steps onto: R foot, L foot, R foot.
repeat with L foot, R foot, L foot
repeat steps until music changes

Part two

Join hands and skip/hop/polka 8 steps CCW.
Join hands and skip/hop/polka 8 steps CW.
repeat both parts until music stops
La Cucaracha

Accordion

Allegro

Fine
La Cucaracha

Couple Dance

Formation: Man facing CCW, woman facing CW

Cucaracha step. Woman does opposite, end with shoulders opposite each other
man step R foot in front of L,
then L foot in front of R.
then turn completely around to L
repeat. Start opposite foot

Walking step
man walks up to partners R shoulder and raises body on toes.
man returns to original position
man walks up to partners L shoulder and raises body on toes.

Walk and advance
man walks up to partners R shoulder and raise body on toes.
man walks CCW to next females L shoulder and raise body on toes.
man walks forward to next female and join hands and circle to R

Repeat entire sequence until end of music.
Virginia Reel
(Tune – Turkey in the Straw)

This is a Contra dance and can be done by four to eight Couples. The Ladies are on the Caller's left and the Gents on the Caller’s right, facing each other. Caps equal the calls. A & B-see music

A1 1. FORWARD and BACK (4 Bars) Partners walk three steps to each other.
    And touch both hands. All retire to own Positions. Repeat. (4 bars)

A2 2. RIGHT HANDS AROUND (4 Bars) Partners walk to each other, take right elbows and pass around each other back to place.

A2 3. LEFT HANDS AROUND (4 Bars) Partners walk to each other, take left elbows and pass around each other back to place.

B1 4. BOTH HANDS AROUND (4 Bars) Partners walk to each other, take both hands and make a complete circle to right.

B1 5. DO-SI-DO (4 Bars) Partners walk around each other passing right and then pass left shoulders, back to place.

B2 6. FIRST COUPLE DOWN YOU GO (4 Bars) First Couple (nearest Caller) join hands and slide down the Set to the foot.

B2 7. AND BACK (4 Bars) First Couple now return to top of Set and remain there.

8. TURN HER by the RIGHT (First Couple link right arms, turn one and AND A HALF. A half times around so that the Lady faces the Gents’ line and the Gent faces the Ladies’ line.

9. Then LEFT To the NEXT or Lady links left elbow with the next Gent in more line and turns once, while Gent links left elbow with the next Lady in line and turns once.
    First Couple now link right elbow once more and turn once; then each goes to the next Lady and Gent in line, past the one just reeled, then back to each other until everyone in line has been turned.

10. FIRST COUPLE GO HOME First Couple return to the top of Set and go to their own lines. All now face the Caller.

11. CAST OFF (8 Bars) First Lady turns to the right and walks around the outside of the Set followed by the other Ladies, as Gent turns to the left and walks around the outside of the Set followed by the other Gents.

12. MAKE THE ARCH (8 Bars) First Couple ONLY make an arch at foot of Set and all others walk under. Second Couple is now first and First Couple last.
    Repeat dance until all have had a chance to be First Couple. When all are back to original positions, Finish with: 1 to 5 (above)
Turkey in the Straw

Fiddle

1. D7  G  2. D7  G

12

C  G  D7

16

G  D7  G

A  G  D7
For your notes
Dr. Daniel Kott has been dancing for over fifty years, and teaching for over thirty years. He has taught in various countries and various colleges and universities. He has lived in Panama for five years and Korea for two years. He has traveled extensively in the United States.

His interest is in the world of international music and dance. He has studied the music and dance of most of the regions of the world where he has traveled.

He has published extensively in the area of international music and dance both in the printed and electronic format. He has extensive experience in the field of television. He presents two musical oriented programs each year.

He is presently the director of the Multi-Educational Cross Cultural and Arts Association of Central Texas, and leads a Mexican mariachi style ensemble and a the Ballet Folkloric de Colores in Killeen, Texas.

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Tex/Mex Folk Dances/Music in this volume

1. Cotton Eyed Joe
2. Waltz Across Texas
3. (La) Raspa
4. (La) Cucaracha
5. Virginia Reel