

Research Committee:  
Helen Perry, Vernon  
Kellogg, Carol Squires

## DANZA PUERTORRIQUENA

Puerto Rican

The Danza is considered one of the most typical of all Puerto Rican dances. The arrangement given here is from the book *Bailes Borinqueños* (Dances of Puerto Rico) by Lisa Lekis, and is used by permission of the author. The steps and turns of this Danza are arranged to fit the particular record used by the author.

MUSIC: Record: Let's Dance 1101—Danza Puertorriquena "No Me Toques."

FORMATION: Couples in ballroom position, M facing CCW around room.

STEPS: The Danza step is based on the two-step rhythm. The steps are small and taken on the ball of the foot; the feet are kept close together. Avoid a flat-footed two-step or a samba sway. The feeling of the dance is of floating along with no bounce or sideward sway in the shoulders or head. The delightful music is very helpful in getting the feeling of the step.

Danzas are characterized by a promenade called a paseo for an introduction. During the paseo couples stroll around the room, talking to each other. Typically the women carry fans which are used as an accessory to flirt with their partners. The orchestra may play a paseo during a Danza but the record has it only as an introduction.

MUSIC 2/4	PATTERN
	<i>INTRODUCTION</i> Paseo
Meas. 1-14	Partners side by side, W L hand resting lightly through M's R arm. Couples stroll CCW, taking two steps to a meas. W carries fan in R hand and uses it flirtatiously.
15-16	Join R hands and face partners, W turns R under joined hands with two walking steps and does a low curtsy before beginning the dance. M bows.
	<i>FIGURE I.</i> Two-steps and turns.
1-2	In ballroom position, take 2 two-steps forward. M starting L; W, R.
3-4	W turns R with 2 two-steps under own R arm. Man continues fwd with 2 two-steps.
5-6	Repeat action of Fig. I meas. 1-2.
7-8	W turns L with 2 two-steps under own R arm. Man continues fwd. with 2 two-steps.
9-12	In ballroom position couples make two turns R (CW) with 4 two-steps progressing CCW.
13-16	Keeping M L, W R hands joined, partners turn inwardly with 4 two-steps making one complete turn under joined hands.
	<i>FIGURE II.</i> Slide and point, two-step turns.
1-2	Resume ballroom position and take 3 sliding steps toward center of room, starting M L, W R; finish last slide with a point, M drawing R foot up to L instep; W drawing L foot up to R instep. On the point both turn inward to face away from center, M L, W R arms curved high on the turn and point.
3-4	Repeat action of Fig. II, meas. 1-2, moving out of circle, starting M R, W L.
5-8	Repeat action of Fig. II, meas. 1-4, moving in and out of circle.
9-12	Partners each move slightly to L so R hips are adjacent, make a complete turn with 4 two-steps revolving CW, starting M L, W R.
13-15	Partners move to R so L hips are adjacent and make a complete turn revolving CCW with 3 two-steps, starting M L, W R.
16	W turns to her L with one two-step finishing in back promenade position. (W on man's R, both R hands joined at W's R hip, L hands joined and extended to L side). Finish with weight on R ft. M does one two-step in place.

## DANZA PUERTORRIQUENA (Continued)

MUSIC 2/4	PATTERN
	<i>FIGURE III.</i> Promenade turn and rock.
1-4	Partners side by side, both starting L foot, make one complete turn L with 3 two-steps. M moves backward, W fwd. On meas. 4 rock fwd. on R (ct. 1 &), back on L (ct. 2 &) bringing the R heel up to instep of the L foot, toe pointed on floor. The feet are kept close together during this rocking step.
5-8	Repeat action of Fig. III, meas. 1-4, starting with the R and turning R. (W moves bwd., M fwd.).
9-12	Repeat action of Fig. III, meas. 1-4 starting L. During this step the R hands should be raised to varsouvienne position.
13-14	W turns once to her L with 2 two-steps starting R, she crosses in front of the man, finishing on his L side, L hands joined at W's L hip, R hands joined and extended to R. It is necessary to release L hands momentarily while making this turn, but keep hands joined as long as possible. M does 2 two-steps progressing slightly.
15-16	W turns to her R with 2 two-steps, finishing facing man in ballroom position. It is necessary to release both hands during this turn but keep them joined as long as possible. Man continues with 2 two-steps, finishing by stepping on R. It is optional whether the W makes one-half turn or one and one-half turns, be sure to keep the two-steps smooth. The action in meas. 13-16 is rapid but can be done smoothly with practice. Start from a varsouvienne position, keep the W close in on the turns and avoid pivoting or twirling.
	<i>FIGURE IV.</i> Cross-step and two-step.
Meas. 1	Ballroom position, moving CCW, M steps L across in front of R, steps R to R side, closes L to R. W steps R across in back of L, steps L to L side, closes R to L. This is done in two-step rhythm.
2	Repeat action of Fig. IV, meas. 1, starting M R, W L.
3	M steps L across in front of R, W steps R across in back of L (ct. 1 &). M steps R across in front of L, W steps L across in back of R (ct. 2 &).
4	Repeat action of Fig. IV, meas. 1.
5-8	Repeat action of Fig. IV, meas. 1-4, starting M R, W L.
9-12	Repeat action of Fig. IV, meas. 1-4, starting M L, W R, except on last meas. take one extra step to finish with weight on M R, W L.
13-16	Take 4 two-steps, turning CW twice, progressing CCW, starting M L, W R.
17-32	Repeat entire Fig. IV, meas. 1-16. Repeat entire dance, starting with Fig. I.