



# SALSA BRONZE PROGRAM

## DVIDA Expert Advice

### Bronze I (Good Social Basic)

At the conclusion of this level, the Student/s should know the foot positions and be able to join the figures in a continuous manner with a basic sense of music and timing.

### Bronze II (Advanced Social)

At the conclusion of this level, the Student/s should have a better understanding of the Lead/Follow aspects of the dance through hold, hand connections, posture, and should show a more rhythmical action through stronger use of the feet and legs.

### Bronze III & Full Bronze

At the conclusion of these levels, the Student/s should have a good understanding of the technique required to show the characteristics of the dance through good balance, foot and leg control, poise, styling and overall presentation.

## Salsa — (Bronze)

|                                |                   | <b>Fig</b>                                 | <b>FP</b> | <b>T</b> | <b>L/F</b> | <b>S</b> |
|--------------------------------|-------------------|--|-----------|----------|------------|----------|
| <b>Full Bronze</b>             | <b>Bronze III</b> | 1 A) Basic with Follower's Right Turn      |           |          |            |          |
|                                |                   | 1 B) Basic with Leader's Right Turn        |           |          |            |          |
|                                |                   | 2 A) Basic with Follower's Broken Left     |           |          |            |          |
|                                | <b>Bronze II</b>  | 2 B) Basic with Leader's Broken Left       |           |          |            |          |
|                                |                   | 3 A) Back Breaks with Follower's Left Turn |           |          |            |          |
|                                | <b>Bronze I</b>   | 5 Shadow Position                          |           |          |            |          |
|                                |                   | 6 Flip-Flop in Place                       |           |          |            |          |
|                                |                   | 7 Shoulder Check                           |           |          |            |          |
|                                |                   | 8 Cradles                                  |           |          |            |          |
|                                |                   | 9 Traveling Crosses Left & Right           |           |          |            |          |
|                                |                   | 10 Inside Underarm Turn                    |           |          |            |          |
|                                |                   | 11 Underarm Turn & Lady's Spin             |           |          |            |          |
|                                |                   | 12 Through the Window                      |           |          |            |          |
|                                |                   | 13 Opposition & Travel to the Right        |           |          |            |          |
|                                |                   | 14 Push Spin                               |           |          |            |          |
| 15 Criss Cross & Underarm Turn |                   |  |           |          |            |          |

### History

In this day and age "Salsa" is used as a general term to describe all the different styles and rhythms this music has to offer. Some say that dancing Mambo is the grandfather of the way we dance Salsa. However dancing Mambo is specifically breaking on 2, while dancing Salsa can be whatever timing you prefer to break on, "On 1", "On 2", or even "On 3 or 4". Besides the different styles of dancing Salsa (Cuban Style, NY Style, LA Style, Puerto Rican Style, etc.), it is the music and its history that gives us what is the savor or flavor of how we dance Salsa today.

### Musical Information

When dancing Salsa ON 1, we listen to the melody and cow bells or musical hits that accents counts 1, 3, 5 and 7 and can be described as dancing to the pulse of the rhythm, common amongst Cuban style and its feeling. When dancing Salsa ON 2, we listen to the percussions and more important to the Clave and Congas (or Tumbao). Clave timing is 5 beats played by 2 sticks in which we hear a click like sound done in two ways 2/3 (counts "2", "3", "5", "and", "8" - note the "and" count is between the

6 and 7th beat) or 3/2 ("1", "and", "4", "6", "7" - note the "and" count is between the 2 and 3rd beats of a phrase) Even though we dance 6 steps in our Salsa basic we do step on 3 hits of the Clave timings and usually accent the 2 beats (our forward break) of the 2/3 or 3/2 timing. The Tumbao refers to the rhythms accented by the conga drum player. Specifically, the conga is struck with 2 quick beats and then a 3rd "slap", giving the timing of - ["8" "and"], "2", ["4" "and"], "6". The 2 quick beats are also what we dance our Cha-Cha on and can be the easiest to hear in Salsa music. The "slap" or the high beat of the Tumbao rest on the 2 and 6th beats, which is where we "break", or rock on, thus is the reason we dance ON 2.

### Technical Tips

- Stand with forward poise to create connection with partner
- Maintain same height throughout the dance, keeping head up and shoulders relaxed. Watch not to tilt shoulders from side to side.
- Use correct Cuban Motion, being sure to step with the knee flexed and to delay straightening till next step is taken. Keep ribcage lifted and moving

side to side in opposition from the hips.

- Follower's connection must be very light in order to execute fast turns and checks.
- There should be a very slight turn out where heels stay close together and the balls of the feet should be no more or less than 1 inch apart.
- A good frame is required throughout with the energy up in the arms and consists of proper placement of the Leaders Right hand on Followers Left shoulder blade and the Followers Left arm and hand resting on top on the Leaders Right arm and not behind.
- Use free arm in a natural way to compliment the music and body movement and is to never be held just down by your side.
- Very important to spot all turns (more info in Turns and Spins Section). Spotting all turns helps in reducing dizziness, as well as the important factor that it gives good balance, speed, and timing.
- Take small steps. Always.
- When dancing Salsa, it is recommended to incorporate at least 20% of shines to your dance and the rest should be partnerwork.

## REVIEW JOURNAL NOTES ON BACK SIDE

**Fig** Figures

**FP** Foot Positions

**T** Timing

**L/F** Lead or follow

**S** Style