

HAKUNA SALSA



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 Rhythm: Salsa / Merengue Phase: IV ish (Salsa is unphased rhythm) – Moderate
 Record: Hakuna Matata by Dancelife – Ballroom Orchestra & Singers
 Track 32 from album “Bring Six Smiles to your Feet”
 Timing 2:00 @ 100% - Available as MP3 download from Casa Musica
 Sequence: IN – A – ild – B – A – END – TAG Play at 100% Cuesheet rev: 1.0 Spring 2016
 Footwork: Normal Opposite footwork throughout

INTRO – 6 MEA [MERENGUE]

(1-4) [FCG NO HANDS – WALL] WAIT 1 MEAS ; HIP SWAYS ;
 CONGA WALKS LEFT ; RIGHT ; FORWARD ; & BACK ;

PART A – 9 MEAS [SALSA]

(1-4) SALSA 4-POINT CUCARACHA ; ; FULL TURNING CHASE ; CROSS BODY ;
 (5-9) HIP SWAYS ; 4-POINT CUCARACHA ; ; FULL TURNING CHASE ; CROSS BODY ;

INTERLUDE – 4 MEAS [MERENGUE]

(1-4) [MERENGUE] BASIC ; GLIDE ; BASIC ; GLIDE ;

PART B – 13 MEAS [SALSA]

(1-4) [SALSA] SOLO TRNG SINGLE TAPS ; ; SINGLE TAPS & DOUBLE CLOSE ; 2X ; ;
 (5-8) SOLO TRNG SINGLE TAPS ; ; SINGLE TAPS & DOUBLE CLOSE ; 2X TO CP ;
 (9-13) CROSS BODY ; TIME STEP 2X ; SCALLOP ; CROSS BODY ; TIME STEP 2X ;

PART A – 9 MEAS [SALSA]

(1-4) 4-POINT CUCARACHA ; ; FULL TURNING CHASE ; CROSS BODY ;
 (5-9) HIP SWAYS ; 4-POINT CUCARACHA ; ; FULL TURNING CHASE ; CROSS BODY ;

END – 2.5 MEAS [MERENGUE]

(1-2.5) [MERENGUE] BASIC ; GLIDE ; SLO SIDE CORTE , ,

Note: Since Merengue is usually annotated in 4/4 timing the whole cue sheet is annotated in 4/4 timing for sake of consistency.

| MEA (TIMING) | FIGURE | MAN'S PART | LADY'S PART |
|---|--------------------|--|--|
| Introduction – 6 measures [Merengue] | | | |
| 1 | Wait ; | Facing no hands joined fcg wall wait 1 mea ; [weight on both feet] | Wait ; |
| 2 (1234) | Hip Sways ; | [feet do not move] Sway hips to L , R , L , R ; [transfer full wt to right] | [feet do not move] Sway hips to R , L , R , L ; [transfer full wt to left] |
| 3 (123-) | Conga Walks Left ; | Sd L, XRIFL, Chk Sd L w/ leftward lean, bounce & trn slightly rf [no wt change] ; | Sd R, XLIFR, Chk Sd R w/ rightward lean, bounce & trn slightly rf [no wt change] ; |
| 4 (123-) | and right ; | Sd R, XLIFR, Chk Sd R w/ rightward lean, bounce & trn slightly rf [no wt change] ; | Sd L, XRIFL, Chk Sd L w/ leftward lean, bounce & trn slightly rf [no wt change] ; |
| 5 (123-) | and forward | Fwd L, Fwd R, Chk Fwd L w/ forward lean, bounce [no wt change] ; | Bk R, Bk L, Chk Bk R w/ backward lean, bounce [no wt change] ; |

| MEA (TIMING) | FIGURE | MAN'S PART | LADY'S PART |
|--|---|---|--|
| | ; | | |
| 6 (123-) | and back ; | Bk R, Bk L, Chk Bk R w/ backward lean, bound [no wt change] ; | Fwd L, Fwd R, Chk Fwd L w/ forward lean, bounce [no wt change] ; |
| Part A – 9 measures [Salsa] | | | |
| 1- 2 (1&23&4; 1&23&4;) | 4-point cuca ; ; | Rk fwd L / rec R, cl L / - , Rk bk R / rec L, cl R / - ; Rk sd L / rec R., cl L / - , Rk sd R / rec L, cl R / - ; | Rk bk R / rec L, cl R / - , Rk fwd L / rec R, cl L / - ; Rk sd R / rec L., cl R / - , Rk sd L / rec R, cl L / - ; |
| 3 (1&23&4) | Full trng chase ; | Rk fwd L trn ½ rf / rec R trn ½ rf, small bk L / - , Rk bk R / rec L, fwd R to CP / - ; | Rk bk R / rec L, small fwd R / - , Rk fwd L trn ½ rf / rec R trn ½ rf, cl L / - ; |
| 4 | Cross body ; | Rk fwd L / rec R trng ¼ lf [to L pos], small sd L / - ; hip rock to R / rec L [lead lady across body] then trn on L ¼ lf, small sd R / - ; [to CP COH] | Rk bk R / rec L, fwd R j[no trn] / - , fwd L / fwd R pvt ½ lf on R, small sd L / - ; |
| 5 | Hip Sways ; | Repeat intro meas 2 ; releasing hold w/ woman] | Repeat intro meas 2 ; [releasing hold w/ man] |
| 6 – 9 | Repeat part A meas 1 – 4 ; ; ; ; | Repeat part A meas 1 – 4 ; ; ; ; [to CP-wall] | Repeat part A meas 1 – 4 ; ; ; ; [to CP-wall] |
| Interlude – 4 measures [Merengue] | | | |
| 1 (1234) | Basic ; | Sd L, cl R, sd L, cl R [using Merengue technique] ; | Sd R, cl L, sd R, cl L ; |
| 2 (1&2&34) | Glide ; | Sd L, cl R, sd L / cl R, sd L / cl R ; | Sd R Rk bk R, rec L, diagonal cha sd & fwd ; Trng under joined lead hands in 2 steps Fwd L sharply trn ½ rf, rec R w/ sharp ½ trn rf, crvg in front of man fwd L / cl R, fwd L ; |
| 3 - 4 | Repeat lld meas 1-2 ; ; | Repeat lld meas 1-2 ; ; [release hold w/ woman] | Repeat lld meas 1-2 ; ; [release hold w/ man] |
| Part B – 13 measures [Salsa] | | | |
| 1 – 2 (1-2-3- 4-;1-2-3-4-;) | Solo turning single taps ; ; | While turning lf Sd L / tch, Sd R / tch , Sd L / tch, Sd R / tch ; Sd L / tch, Sd R / tch, Sd L / tch, Sd R / tch ; [there are 8 side touches in this figure – turn approx 1/8 with ea sd step] | While turning rf Sd R / tch, Sd L / tch , Sd R / tch, Sd L / tch ; Sd R / tch, Sd L / tch, Sd R] / tch, Sd L / tch ; [there are 8 side touches in this figure – turn approx 1/8 with ea sd step] |
| 3 - 4 (1-2- 3&4&;1-2- 3&4&;) | Single taps & double close ; 2x ; | Sd L / tch, Sd R / tch, Sd L / cl R, Sd L / cl R ; Repeat part B meas 3 ; | Sd R / tch, Sd L / tch, Sd R / cl L, Sd R / cl L ; Repeat part B meas 3 ; |
| 5- 8 | Repeat part B meas 1 – 4 ; ; | Repeat part B meas 1 thru 4 ; ; ; ; | Repeat part B meas 1 thru 4 ; ; ; ; |
| 9 | Cross Body ; | Repeat Part A meas 4 ; to fc COH | Repeat Part A meas 4 ; |
| 10(1&23&4;) | Time Steps ; | [stay in CP thruout] XLIBR / rec R, small sd L / - , XRIBL / rec L, small sd R / - ; [if desired release trail hand hold w/ prtnr but keep lead hand hold] | XRIBL / rec L, small sd R / - , XLIBR / rec R, small sd L / - ; |
| 12-13 | Repeat Part B Meas 9- | Repeat Part B meas 9 & 10 ; ; to fc wall | Repeat Part B meas 9 & 10 ; ; |

| MEA (TIMING) | FIGURE | MAN'S PART | LADY'S PART |
|-------------------------------------|---------------------|--|---|
| | 10 ; ; | | |
| END – 2+ measures [Merengue] | | | |
| 1 – 2 | Basic ; Glide ; | Repeat lld meas 1 & 2 ; ; | Repeat lld meas 1 & 2 ; ; |
| 3 | Slo Sd Corte , , | Lunge Sd L and slowly twist lf to fc rld in RSCP , , [music ends rather abruptly] | Lunge Sd R and slowly twist rf to fc rld in RSCP , , |

Note 1: 4-pt cucaracha is an obscure figure name but completely describes figures as the choreographer wants the figures danced. This is similar to the salsa basic followed by a salsa side basic. Since these figures have not been defined by RAL and since there are varying ways to perform these two figures the choreographer used a term that seemed easy for round dancers to adopt.

Note 2: The time steps are a variation of the salsa figure “cumbia” which has many variations. Since time step is used in round dancing the choreographer believes that RAL will adopt current round dancing terminology for the variations of the cumbia: time step, New Yorker, shoulder to shoulder, hand to hand. The time step is the closest currently named figure although it is danced in CP rather than facing w/ no hands joined.