

TACON Y PUNTA DANZA
(Philippines)

TACON Y PUNTA DANZA is a festival dance from the town of Oas, province of Albay in the Bicol region on the southern part of the island of Luzon. This dance was popular during the Spanish period. The name indicates the dominant ftwk used in the dance which is heel and toe, or the "tacon y punta." Pronunciation: tah-KOHN ee POON-tah DANH-zah.

TACON Y PUNTA DANZA is from one of Mrs. Francisca Reyes Aquino's latest research work which was published by the Division of Adult and Community Education, Bureau of Public Schools, Manila, prior to her retirement from public office. Bernardo T. Pedere learned this dance directly from Mrs. Aquino at the National College of Physical Education, Manila, during the summer of 1963.

Costume: In the old days, W wear Maria Clara style costume and M wear barong tagalog and black trousers. Nowadays, W wear the more common patadyong (wrap around skirt) and kimona (loose-fitting blouse), with soft kerchief over one shoulder or around the neck. M wear colored trousers and camisa de chino or barong tagalog. A large kerchief is loosely tied around the neck.

Music: Record: VILLAR RECORDS, Philippine Folk Dances, Vol. XI, Side 2, band 5. 2/4 meter.

Formation: Set formation of four cpls. Ptrs stand opp each other about 6 ft apart. When facing audience, W stand at R side of ptr. See diagram (a) below:

X → 1 ← O
X → 2 ← O
X → 3 ← O
X → 4 ← O

(a)

Steps and Styling: Change step (Two-step): Step fwd on R (ct 1); step L near R (ct &); step fwd on R (ct 2). Step alternates. Step may move in any direction.

Heel and Toe Change step: Touch R heel fwd, toes turned out (ct 1); touch R toe to the rear (ct 2); (one meas). Then execute Change step (one meas).

Abresete: This term is of Spanish origin. W at R side of M, hold R arm of ptr with her L, free hand down at sides.

TACON Y PUNTA DANZA (continued)MeasPatternINTRODUCTION. (Ptrs face each other.)

Wait (three notes). Three-step turn CW in place (three notes); ft together and bow to each other (chord). W hold skirt, W hands on waist.

FIGURE I. (Ptrs face each other. Throughout this figure W holds skirt and M places hands on waist.)

- 1-6 Beg. R, six Change steps fwd to ptr's place, passing by L shldr.
 7-8 Beg. R, two Change steps turning CW to face ptr.
 9-16 Repeat all movements of meas 1-8. Finish in orig places.

FIGURE II. (Ptrs face each other. Hands as in Fig. I.)

- 1-2 Place R heel in front (ct 1); point R toe across L in front (ct 2). Beg. R, Change step fwd (cts 1,&,2).
 3-8 Repeat movement of meas 1-2 (Fig. II) three more times (L,R,L) going to ptr's place, passing by L shldr. Turn CW to face ptr on the last Change step.
 9-16 Repeat all movements of meas 1-8 (Fig. II), finishing in orig places.

FIGURE III. (Ptrs face each other)

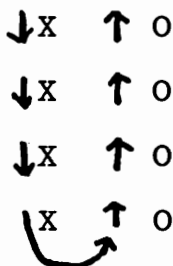
- 1-16 Repeat action of meas 1-16 (Fig. I).

FIGURE IV. (Music A played once. Ptrs face each other. Hands as in Fig. I.)

- 1-4 Beg. R, four Change steps fwd to meet ptr at ctr.
 5-8 Four Change step sdwd R and L alternately, beg. R.

FIGURE V. (Ptrs face front, standing side by side.)

- 1-16 Join inside hands, free hands down at sides. With cpl 1 leading, beg. R, all take 16 Change steps fwd, turning CCW at the head of column where cpl 1 orig started, and turn CCW again at the ft of the column where cpl 4 was, until all are back at orig places. See diagram (b):



(b)

TACON Y PUNTA DANZA (continued)

FIGURE VI. (Release hands. Ptrs stand about 4 ft apart, facing front. Hands as in Fig. I.)

- 1-16 Cast off: With cpl 1 leading, W turning R, M L, all execute 16 Change steps fwd, beg. R. Finish in orig places.

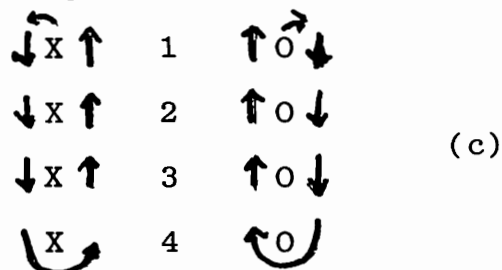


FIGURE VII. (Ptrs face each other)

- 1-2 Beg. R, two Change steps fwd to meet ptr at ctr. Hands down at sides.
- 3-16 Join hands straight across and hold about shldr level. Beg. R, seven Heel and Toe Change steps sdwd R and L alternately as in Fig. II, with the toe pointing across in front.

EXIT.

- 1-16 In abrase te pos, beg. R, ptrs take 16 Change steps fwd to exit. to exit.

Presented by Bernardo T. Pedere