

The following article on the PASO DOBLE has been written by BRENT & MICKEY MOORE, DRDC Education Committee.

Without question, the most exciting rhythm in its basic form is the paso doble. This is no doubt due to its origins as a cabaret dance and the fact it is the only ballroom dance which tells a specific, exciting story - the saga of the bullfighting arena. The figures and ambience of the dance rely heavily on the images and actions of the bullfight and the dancer should have these always in his or her mind.

The fundamental roles to be played are the matador (the man) and his cape (the lady); however, the lady at times acts out both roles.

Basic guides for style and action are to always be strong (have muscle tone) in the legs and feet, to keep an erect, arrogant poise in the upper body, to make the foot actions strong and crisp, and to think "I am the greatest matador alive". Most foot actions are floor striking ones either with the heel or ball of foot depending on the figure.

Body shaping, especially for the man, is very important in leading certain figures. The hold is similar to but little stronger than the other latins and the man's right/lady's left side hold can employ an over-grip technique where you overlay arms and "grip" the partner's upper arm.

Another unusual aspect of the paso doble is that most figures start on the right foot for man and left foot for lady. Figure length is also unique with some figures taking as many as 36 beats. Most, however, are shorter and are generally a multiple of four in duration with four and eight dominating.

The most important thing to keep in mind when dancing "paso" is to be an actor! OLE!!!

#### SELECTED PASO DOBLE FIGURES

**SUR PLACE (IN PLACE)** step action striking the floor with ball of foot; can be single or several steps (usually 4 or 8); can be danced with or without turn; can turn right or left.

**APPEL** single step whole foot with slight lowering; used to initiate many figures.

**BASIC** ball of foot action using 8 short steps forward for man, back for lady; can be danced with or without turn; turn can be right or left up to 1/4 turn.

**PROMENADE LINK** figure moves from closed to promenade to closed in 4 steps; man: appel right, side & forward left to promenade position (PP), through right in PP start to turn right to closed, close left closed position (CP), (lady opposite).

**ATTACK** 4 step figure; man: appel right, forward left, side right, close left (lady opposite); all steps in CP; no turn.

**SEPARATION** 8 step figure; man: appel right, forward left, sur place 6 steps, push lady back on step 3, bring her back to CP on steps 5-8; lady: appel left, back right, back left, close right, 4 steps of basic movement forward to regain CP.

**CHASSE RIGHT** 4 steps in CP moving side right; start man's right, lady's left, side, close, side, close.

**CHASSE LEFT** 4 steps in CP moving side left; man: appel right, side left, close right, side left (lady opposite).

**ELEVATIONS** 4 right chasse steps in CP with special shaping; UP - shape to man's right, legs fairly straight, lead hands up over heads; DOWN - shape to man's left, soften knees, hands away at waist level.

**DEPLACEMENT** the attack with a 1/4 turn to left on step 2.

**\*\*PASO DOBLE By Brent & Mickey Moore - Continued:\*\***

**THE SIXTEEN** 16 steps starts in CP, goes through several positions to end CP facing opposite direction; man: appel R, side & forward L in PP, forward R crossing in front of lady turning right, side & back L turning right, back R right side leading, back L CBMP, turn right to face opposite start alignment close R, sur place shape body left - arms right, sur place steps 9-16 changing shape from left-to-right-to-left-to-straight "capping" the lady. Lady: appel L, side & forward R in PP, forward L, forward R, forward L, forward R, forward & side L turning right, back R at angle to man point L, forward L, forward R turn left, recover on L, forward R, forward L turn right, recover on R, forward L turn left to CP, close R.

**ECART** 4 step figure that moves from CP to PP on last step; man: appel R, forward L, turn left side & back R in fallaway (PP backing), cross L behind R in fallaway completing 1/4 turn. Lady: appel L, back R, turn left side & back L in fallaway, cross R behind L in fallaway.

**GRAND CIRCLE** 10 step figure but usually danced as 4 or 8 steps ending with feet slightly apart; usually turns 1/2 for 8 counts and 1/4 for 4 but can be turned more; Man: forward R across L in PP, twist to left on balls of both feet over 3 or 7 counts, end with feet slightly apart weight on L in CP if ending in PP if adding steps 9 & 10, steps 9 & 10 are through R turning to CP, close L. Lady: forward L across R in PP, walk in circle around man on balls of feet in count 3 or 7 steps ending with weight on R in CP, if adding steps 9 & 10 stay in PP through L turn to CP, close R.

**HUIT (THE CAPE) (THE 8)** 8 step figure which is the final 8 steps of The Sixteen for the lady and the same for man except for 2 entry steps; Man: through R across L in PP turn to right, close L leading lady to "L" position, sur place steps 3-8 shaping as in The Sixteen; Lady: same as steps 9-16 of The Sixteen.

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