



El Pico IV

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Paso Doble Phase 4 + 1 (grand circle) Difficulty Level: Basic

Music: Casa Musica "Calor Latino" CD, El Pico, track 13 (available from DanceVision.com and other outlets)

(Special thanks to Curt & Tammy Worlock for allowing us to write to the same music as their Phase VI paso)

Tempo: Slow CD 6% for comfort to 29 mpm in 4/4 timing (58 mpm in 2/4 timing*)

Footwork: Described for Man—Lady opposite (or as noted) Timing: 1234 unless specified (Lady's if different)

Sequence: Intro A, B, A, C, A, B mod, A mod, End Released: August 19, 2007

INTRO

1-5 WAIT; RISE & CLOSE; APPEL TO PROMENADE FORWARD TURN TO PRESS LINE FC WALL;;
FLAMENCO TAPS;

1 {**Wait**} Wait 1 meas. Man fcg ptr & LOD, no hands joined, both lunged twd wall on his R her L, lead feet pointed twd COH;

---4 2 {**Rise & Close**} Rise on R to CP,-,-,cl L; (Rise on L,-,-,cl R;)

1234 56-- 3-4 {**Appel to promenade Forward turn to press line**} IP R trng LF to SCP, sd & fwd L twd COH, thru R trng RF, sd L cont trn; Bk R fc Wall, press fwd L on toe half wt with heel off floor, rt arm up palm fcg fwd, hold; (IP L trng RF to SCP, fwd R twd COH, thru L trng LF, sd R cont trn; Bk L fc Wall, press fwd R half wt on toe with heel off floor, lf arm up palm fcg fwd, hold;)

12&34 5 {**Flamenco taps**} Take full wt onto L, tap R toe behind L/tap R toe again, rec bk R, press fwd on toe of L half wt with heel off floor in press line; (Take full wt onto R, tap L toe behind R/tap L toe again, rec bk L, press fwd R half wt on toe with heel off floor in press line;)

6-9 FORWARD TURN TO PRESSLINE FC COH; FLAMENCO TAPS; CIRCLE 8 AWAY & TOGETHER FC
LOD;

6 {**Forward turn to pressline**} Fwd L comm.LF trn, sd R cont trn, bk L fc COH, press R; (Fwd R comm. RF trn, sd L cont trn, bk R fc COH, press L;)

12&34 7 {**Flamenco taps**} Take full wt onto R, tap L toe behind R/tap L toe again, rec bk L, press fwd on toe of R half wt with heel off floor in press line ; (Take full wt onto L, tap R toe behind L/tap R toe again, rec bk R, press fwd L half wt on toe with heel off floor in press line;)

8-9 {**Circle 8 away & together**} Forward trng CCW R, L, R,L; R,L,R, cl L to R CP fcg LOD; (Forward trng CW L,R,L,R; L,R,L, cl R to L CP fcg RLOD;)

PART A

1-8 SEPARATION;; SEPARATION;; TO LADY'S CAPING WALKS WITH DRAG ENDING;; CHASSE
RIGHT; TURNING SUR PLACE FC WALL;

1234 5678 1-2 {**Separation**} Appel R, fwd L releasing rt hand from ptr cont to hold lead hands, cl R, IP L; IP R, L, R, L to CP; (Appel L, bk R, bk L, cl R; Fwd L, R, L, cl R;)

1234 5678 3-4 {**Separation to Caping Walks**} Repeat meas. 1; Repeat meas. 2 bringing Lady offset to Man's right at end of separation cont holding lead hands;; (Repeat meas. 1; Repeat meas. 2 stepping fwd to Man's rt sd;)

1234 5678 5-6 {**Caping walks**} IP R,L,R,L;R,L shaping as Lady walks around with lead hands joined overhead stretching lf side then rt sd & bringing her back to fc, sml sd lunge R looking twd L with strg rt sd stretch, draw cl L standing erect in CP looking at ptr. fcg LOD; (Fwd circling CW arnd ptr L,R, L, R, L; R, trng to fc ptr sml sd lunge L looking twd R with strng lf sd stretch, draw cl R to CP standing erect;)

7 {**Chasse R**} Sd R to wall, cl L, sd R, cl L; [Option: Elevations up w/same steps on balls of feet adding Man's lf sd stretch (Lady's rt sd stretch) and lead hands overhead]

8 {**Turning sur place**} On balls of feet R, L, R, L tiny steps trng ¼ RF over 4 steps to fc Wall;

PART B

1-5 CHASSE LEFT IN 8; ; SLIP APPEL TO 3 FORWARD CURVING WALKS; 4 BACK CURVING WALKS;
PROMENADE LINK fc LOD [Forward to Pick-Up Close];

1234 5678 1-2 {**Chasse left**} Appel R, sd L twd LOD, cl R, sd L; Cl R, sd L, cl R, sd L;

3 {**Slip appel to 3 fwd curving walks**} Lowering bk R sml step comm. LF trn, fwd L cont curvng LF, fwd R cont crvg, fwd L cont crvg to fc DRC; (Fwd L sml stp comm. LF trn, bk R curvg, bk L cont crvg, bk R cont crvg;)

4 { **4 Back curving walks** } Curving LF on all 4 steps to fc Wall bk R, L, R, cl L to R;
 5 { **Promenade link** } Appel R trng LF to SCP, sd & fwd L twd LOD, thru R trng LF P/ULady to CP fc LOD, cl L to R; (Appel L trng RF to SCP, sd & fwd R twd LOD, thru L trng LF to CP fc RLOD, cl R to L;)

Repeat PART A

PART C

- 1-4 ATTACK; ECART [Fallaway Whisk]; HUIT [The Cape];:
 1 { **Attack** } Appel R, fwd L trng LF ¼, sd R, cl L fc LOD; (Appel L, bk R trng LF ¼, sd L, cl R;)
 2 { **Ecart** } [Fallaway whisk] Appel R, fwd L, sd R, XLIB of R to whisk pos [SCP] fcg COH; (Appel L, bk R, sd L, XRIB of L to whisk pos fcg COH;)
 1234 5678 3-4 { **Huit** } Thru R, cl L trng to fc LOD, sur place 6 [option: hold 6 counts] shaping as “cape” moves sd to sd in loose CP across LOD end fc LOD;; (Thru L twd COH, sd R trng LF, rec L trng to RSCP fcg wall, thru R; Sd L trng RF, rec R in SCP, fwd L comm. trn twd ptr, cl R to L in CP fcg RLOD;)
- 5 -9 ½ TURNING SUR PLACE TO WALL; ATTACK; ECART [Fallaway Whisk]; GRAND CIRCLE IN 10 FC LOD;:,,
 5 { **Turning sur place** } Repeat meas. 8, Part A to fc wall;
 6 { **Attack** } Repeat meas. 1, to fc LOD;
 7 { **Ecart** } Repeat meas. 2, to SCP fc COH;
 1234 5678 8-9 ½ { **Grand circle in 10** } In SCP throughout, thru R, twist LF leaving both feet in pl, cont twist, cont twist; Cont
 9 10 twist, cont twist, cont twist, cont twist end with wt fwd on L; Thru R, cl L CP fcg LOD;:,, (Thru L, fwd R, sml fwd steps circling CCW arnd ptr L, R; L, R, L, R,; Thru L trng LF to fc ptr, cl R;)

Repeat PART A

PART B Modified

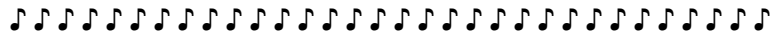
- 1-4 CHASSE LEFT IN 8; ; SLIP APPEL TO 3 FORWARD CURVING WALKS; 4 BACK CURVING WALKS;
 1-4 Repeat meas. 1-4, Part B to fc Wall;:;;

PART A Modified

- 1-8 SEPARATION;; SEPARATION;; TO LADY’S CAPING WALKS;; ELEVATIONS UP; ELEVATIONS DOWN;
 1234 5678 1-2 { **Separation** } Beg. fcg wall, repeat meas. 1-2, part A;;
 1234 5678 3-4 { **Separation** } Beg fcg wall, repeat meas. 3-4, Part A;;
 1234 5678 5-6 { **Lady’s caping walks** } Repeat meas. 5-6, Part A fcg Wall;;
 7 { **Elevations up** } Sd R, cl L, sd R, cl L twd RLOD all steps on balls of feet in CP stretching lf sd with lead hands up & joined looking twd RLOD; [Note: This is a chasse right, with attitude.]
 8 { **Elevations down** } Sd R, cl L, sd R, cl L twd RLOD all steps on balls of feet in CP stretching rt sd lead hands joined low looking twd LOD; [NOTE: This is also a chasse right with altitude, but lowered & looking away from dir. of travel]

END

- 1+ ELEVATIONS UP; BACK 2 TO PRESS LINE,;
 9 { **Elevations up** } Repeat meas. 7, Part A mod;
 ½ { **Back 2 to press line** } Back R, bk L, press R fwd bringing lf arm overhead palm fcg fwd & rt arm folded in front of body, (Bk L, bk R, press L fwd bringing rt arm overhead palm fcg fwd & lf arm folded in front of body,)



NOTES:

Paso Doble (meaning “double step” in Spanish) is the most dramatic dance we do, depicting the Spanish bullfight. Man dances strongly and proud, like a matador with strong side stretches as he swings his cape to taunt the bull. Lady is sometimes dancing softly as the cape, sometimes menacingly as the threatening bull. It helps to get into the story so the figures make sense.

*Most Paso Doble music is in 2/4 time (2 beats to a measure) but for ease of phrasing, choreography is written as if it were in 4/4 time (4 beats to a measure).