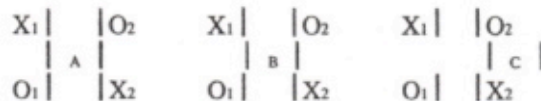


## 17. SPANISH DANCE

The Spanish Dance or Spanish Waltz is a contradance in waltz time (i.e., three beats to the measure). The formation consists of a circle of couples facing couples around the room.

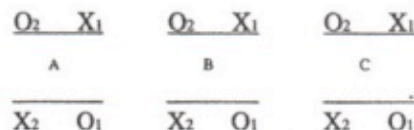


All the number 1 couples are facing clockwise, while all the number 2 couples are facing anti-clockwise. Within each set (A, B, C, etc.), the lady (O) stands to the right of her partner, the gentleman (X) holding her left hand in his right.

- (2b.) **All Balance Forward and Back**, allowing the joined hands to swing forward during the forward balance, and back during the balance back. That is, the hands, which begin low, swing forward and up to or just above waist height (no higher!) as each dancer looks at his or her opposite. The step consists of a step forward (with the left for gents, with the right for ladies) (count 1); close the other foot (count 2); shift the weight in place onto to the first foot (count 3). On the balance back, step back (with the right for gents, with the left for ladies) (count 1);

close the other foot (count 2); shift the weight in place onto to the foot which made the step back (count 3). As you perform the balance back, the hands return to the low position and your attention shifts to your partner.

- (2b.) **All Balance Forward and Turn**: As you balance forward, bring both hands forward and, releasing you partner's hand, take both hands of your opposite and together turn clockwise one quarter around. The gentleman keeps hold of the lady's left hand in his right as he releases her right hand, allowing her to rotate into position next to him. They have just made a half turn as a couple (exchanging places), but end side by side and facing into or out of the center of the circle, each facing his or her original partner. The sets will now look like this:



- (2b.) **All Balance Forward and Back**, as before, except that each lady is beside her initial opposite, and opposite her initial partner.
- (2b.) **All Balance Forward and Turn**, the turn being with initial partners who end side by side. In each set, the first and second couples have exchanged places.
- (2b.) **All Balance Forward and Back**, as at the beginning of the dance.
- (2b.) **All Balance Forward and Turn**, again ending facing in or out of the circle.
- (2b.) **All Balance Forward and Back**.
- (2b.) **All Balance Forward and Turn**, ending in original places.
- (8b.) **Right Hand Moulinet** in the center, Right Hand Turn for four bars. **Left Hand Back**. (The two gentlemen take right hands while the two ladies do likewise; all proceed around using four forward waltz steps (step-step-close). All turn as they finish the fourth forward waltz step and give left hands and reverse direction with four forward waltz steps.
- (8b.) **Circle and Pass on to the Next**. This figure can be performed in two ways, either in ballroom waltz position or in promenade position. The former is far more commonly described in the sources, but the latter will be described first as it is somewhat easier for inexperienced dancers: As each dancer falls back into original places at the end of the Left Hand Moulinet, partners should take the left hand of his or her partner in his or her own left hand. They then take right hand in right hand crossing these over the left hands in promenade position (as in the fifth figure of Lancers). Using eight forward waltz steps, each couple proceeds around the other couple in their set back to original places (5b.), and then continues past that couple (3b.), gentlemen passing by the left shoulder. The first couple of the A set will now be facing the second couple of the B set; the first couple of the B set will now be facing the second couple of the C set; and so forth around the entire circle.

The progressive figure of Circle and Pass on to the Next can be made with eight turning waltz steps (which is the usual way this figure is described). That is, the couples finish the Left Hand Moulinet and, taking closed ballroom positions, the two couples of a set waltz once full around each other and then waltz past each other (all in 8 bars), each opening out at the end of the eighth bar to face the next couple ready to repeat the dance with a new couple.

If there are insufficient couples to form a circle around the room, this dance can be performed (and is occasionally so described in the sources) in a line: first couple at the head of the hall facing down; second couple facing them; third couple facing down with their backs to the second couple; and so forth. When a couple reaches the head or foot of the hall, they turn as a couple (i.e. keeping the lady to the right of the gent) and wait out through one playing of the dance until a new couple becomes available to dance with them.

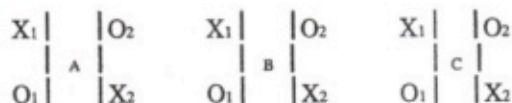


The directions above are for the gentleman; but those for the lady are identical except that she will begin with the steps corresponding to Counts 4, 5 and 6, above (that is, while the gentleman performs Counts 1, 2 and 3), and then performs the steps corresponding to Counts 1, 2 and 3, above. These steps should be practiced first without partners, with a line of direction defined along the length of the hall. The dancers will then zig-zag (or zag-zig for ladies) along this line.

The overall movement of the couple should be around the room in an anti-clockwise oval or rounded rectangle. Should you need to stop at any time, be sure to step immediately to the outermost perimeter of the hall or into the middle to avoid collisions with the couples behind you .

### 3. SOLDIER'S JOY

The formation for the contra dance (or country dance - the terms were synonymous in nineteenth century America) Soldier's Joy is usually described as "Form as for Spanish Dance". This formation consists of a circle of couples facing couples around the room.



All the number 1 couples are facing clockwise, while all the number 2 couples are facing anti-clockwise. Within each set (A, B, C, etc.) the lady (O) stands to the right of her partner, the gentleman (X) holding her left hand in his right. Each gentleman and lady is facing his or her "opposite"; that is, the lady or gentleman within their two couple set who is not their partner.

The numbers in parentheses indicate the number of bars or measures of music required for the corresponding movement. There are two musical counts or beats per bar.

- (4b.) **All Forward and Back.** All take four small steps forward towards their opposite, closing on the forth step. Then four steps back to place.
- (4b.) **Turn your opposite.** All start forward and, each releasing their partner's hand, take their opposite by both hands and turn clockwise full around, falling back to original places. As they reach their original places, each turns to face his or her partner. It is important that the dancers start shifting slightly to their left as they start forward so that they go directly into the two hand turn, as there is not much time to get back to places.
- (4b.) **Balance Partners.** All take four small steps forward and slightly to the left so as to come right shoulder to right shoulder with their partner. Then take four steps back to place.
- (4b.) **Turn Partners.** All turn partners clockwise by both hands, ending in original places, side by side with your partner and facing your opposite.
- (8b.) **Ladies Chain.** The two ladies in each set start forward and give right hands to each other. As they circle by the right hand a bit less than halfway round, the two gentlemen face to their right and, extending left hands, each takes the left hand of the lady who was his opposite. The ladies release right hands in the center, and turn three-quarters around by the left hand with the gentlemen until they are again heading in towards the center of the set. Releasing the gentlemen's hands, they again give right hands to each other and then give left hands to their partners. The ladies and gentlemen turn three-quarters around by the left into original places, the gentlemen turning in place to their left to face into the set. Those familiar with modern contra dances should note that the so-called "courtesy turn" (in which the gentleman "helps" the lady to get around him by reaching his right arm around her and backing up as she moves forward) should not be used as it was not to be invented for another half century.
- (4b.) **All Forward and Back.** As above.
- (4b.) **All Pass Through** to the next couple. To pass through, each lady and gentleman passes her or his opposite by the right shoulder (the gentlemen's paths bowing out slightly around the ladies), to end facing a new opposite (i.e. they do not turn around or otherwise change direction). Very small steps should be taken during the pass through so that dancers end with enough room between them and their new opposites to perform the "All Forward and Back" as they begin the dance again with the couple they are now facing.

If there are insufficient couples to form a circle around the hall, this dance can be performed in a line: first couple at the head of the hall facing down; second couple facing them; third couple facing down with their backs to the second couple; and so forth. When a couple reaches the head or foot of the hall, they turn as a couple (i.e. keeping the lady to the right of the gentleman) and wait out through one playing of the dance before they begin to dance again.