

# CASTILLANA

(Spain)

Castillana (Cass-tee-YAH-nah) is a flirtatious and subtly comic couple dance from Castile. The authentic traditional steps and figures, learned by Madelynne Greene in San Sebastian, Spain, were arranged by her to fit the available recording. She introduced it at her Mendocino Folk Lore Camp in 1969 and also presented it at the University of the Pacific Folk Dance Camp, Stockton, California, in 1969, as well as at Idyllwild, 1969, and San Diego State College Folk Dance Conference, 1969.

MUSIC: Record: Unidisc EX 45 175 ADA "Danses d' Espagne, No. 2"  
Side 2, Band 1 "Castillano."

FORMATION: Eight or ten cpls in a column, cpl behind cpl, W at R of M, both with R shoulder twd audience. Arms are curved upward, palms facing. R ft is free.

### AUDIENCE

Top W W W W W W W W  
of M M M M M M M M  
Set

STEPS AND STYLING: The style is very light with much coquettish pantomime. Castanets may be used (basic rhythm: Both-L-roll, with possible variations as played on the record).

Heel Pas de Basque (1 meas of 3/4 music): Step on R ft (ct 1); place L heel fwd with wt (ct 2); step on R ft in place (ct 3). The step alternates, starting R, L, R. L.

Walk\*, run\*, gliding step\*, waltz\*

\*Described in volumes of "Folk Dances from Near and Far" published by the Folk Dance Federation of California, Inc., San Francisco, California, 1095 Market Street, 94103.

MUSIC 3/4

PATTERN

Measures

### INTRODUCTION

9 There are 4 meas of tapping on the guitar and 5 meas of instrumental introduction, with no action by dancers. Begin the dance on the 10th meas to coincide with the castanets on the recording.

### I. ENTRANCE

During meas 1-16 all dancers move fwd, each cpl following the 1st cpl by casting off upon reaching top of set, W turning 1/2 turn R and M 1/2 turn L and moving outside the set down twd the bottom.

A 1 Leaning very slightly bkwd, dance a gliding step fwd on R (ct 1); close L ft to R (ct 2); leap onto R, bringing L ft up behind R calf sharply (ct 3).

2 Repeat action of meas 1, Fig I, with opp ftwork.

3 Repeat action of meas 1, Fig I.

4 With body tilted slightly fwd, run fwd lightly L, R, L, kicking ft up in back (cts 1-2-3).

5-16 Repeat action of meas 1-4, Fig I, three more times. With the 3 running steps in meas 16 all make 1/2 turn R to face top of set.

1-16 (repeat) NOTE: During meas 1-16 (repeated), continuing with the same ftwork, all dancers move fwd, each cpl following the original last cpl (now at top of set) by casting inward upon reaching top of set, W turning 1/2 turn L and M 1/2 turn R and moving inside the set down twd the bottom until all dancers have reached original places in the set. With the last 3 running steps, meas 16, make 1/4 turn (WR, ML) to face ptr.

CASTILLANA (continued)

II. PTRS CHANGE PLACES

The attitude suggests competition - showing off.

- B 1 With arms in 4th pos (R arm high, L curved in front at chest level) step diag fwd to R on R ft (ct 1); with L toe describe a 1/2 circle on floor in front of R (ct 2); step on L to R of R ft (ct 3).
- 2 Step on R diag back to R (ct 1); point L toe to floor at arch of R ft (ct 2); place L heel, without wt, on same spot (ct 3).
- 3-4 Repeat action of meas 1-2, Fig II, reversing ftwork, arm pos and direction.
- 5 With R shoulder leading twd ptr, L arm high, step fwd on R (ct 1); step on L toe behind R heel (ct 2); step on R ft (ct 3).
- 6 Step bkwd on L (ct 1); step R (ct 2); step L (ct 3).
- 7-8 With 6 small running steps change places with ptr, passing R shoulders, and making 1/2 turn R to face ptr.
- NOTE: As ptrs pass R shoulders, M attempt to "capture" W as she coquettishly "ducks" under his outstretched arms.
- 9-16 Repeat action of meas 1-8, Fig II, returning to original places.
- 1-16  
(repeat) Repeat action of meas 1-16, Fig II, omitting turn on meas 16.
- 3 meas BREAK: W, with 3 slow walking steps R, L, R (no wt on last step) make a complete turn R, moving back twd ptr, to finish in front of him, facing audience. M make 1/2 turn R in place, stepping R, L, R (no wt), to stand behind W, facing audience, both hands at her waist.

III. CPLS FWD AND BACK

W arms curve fwd, crossed at wrists with palms up and twd her. The style is flirtatious - almost comic.

- C 1-6 Beginning R, both move fwd twd audience with 6 small "mincing" Heel Pas de Basque Steps. M try to catch her eye, bending to L and R. Dance smoothly with a small, swaying, body turn.
- 7 With 3 running steps (R, L, R) M pull W bkws.
- 8 W only land abruptly on both heels, bending slightly fwd, her arms flung out to the sides, directed downward. M stand firm, supporting her.
- 9-16 Repeat action of meas 1-8, Fig III.
- 1-8  
(repeat) Repeat action of meas 1-8, Fig III.
- 9-12 Repeat action of meas 1-4, Fig III.
- 13-14 W continue moving fwd with 2 Heel Pas de Basque Steps. M placing thumbs in armholes of vest, make a 1/2 turn R and return to own pos with 2 Heel Pas de Basque Steps. Finish with another 1/4 turn R in place, R shoulder twd audience.
- 15-16 W, discovering M is not following her, make 1/2 turn R, return to ptr with 4 running steps (R, L, R, L) (no wt), to end facing ptr, L shoulder twd audience, all dancers in a single line.

AUDIENCE

Top  
of WM WM WM WM WM WM WM WM  
Set

CASTILLANA (continued)

IV. LINES SEPARATE AND RETURN

Ptrs separate, each moving to own R. M line move twd audience and W line move upstage.

A 1 Step on L ft across and in front of R (cts 1-2); kick R to R side, first leading with the knee and then extending leg to full stretch as high as possible (ct 3).

2 Step to R on R (ct 1); point L toe to floor at arch of R ft (ct 2); place L heel, without wt, on same spot (ct 3).

NOTE: The style of this step demands coordinated arm and head movements. R arm describes a large CCW circle, starting with hand low in front, moving smoothly out to R side, then up to R and almost overhead, arm slightly curved (meas 1, cts 1-2-3). On ct 3 turn head to look up at R hand, thus emphasizing the height of the kick. Complete circle of R arm by bringing R hand down across front of chest (meas 2, cts 1-2) and returning it to starting pos (ct 3). Simultaneously L hand describes a smaller CW circle, starting with L arm curved in front of waist. Move L hand smoothly down and out to L, arm curved but not extended (meas 1, cts 1-2-3). Return arm to original pos across front of waist (meas 2, cts 1-2-3). During meas 2, head is turned to look over L elbow down at L knee ( to coincide with L toe-heel movement).

3-6 Repeat action of meas 1-2, Fig IV, two more times.

7 Step on L (ct 1); swing R ft across in front of L (ct 2); place R toe to L of L ft (ct 3).

8 With wt on both ft make a 1/2 turn L to finish with R shoulder twd ptr, M line near audience, W line upstage.

9-14 Repeat action of meas 1-6, Fig IV, moving to R twd ptr. Finish with all dancers in a single line, ptrs facing.

15-16 Step in place L (meas 15, cts 1-2); R (ct 3); L without wt (meas 16, cts 1-2-3).

1-16 (repeat) Still moving to own R, repeat action of meas 1-16, Fig IV. With the 3 steps in meas 15-16 form 2 lines, ptrs facing, W with backs to audience, as at beginning of Fig II.

V. PTRS CHANGE PLACES

B 1-6 Repeat action of Fig II, meas 1-6.

7-8 Repeat action of Fig II, meas 7-8, but W change places with ptr on first 3 running steps (meas 7, cts 1-2-3) and complete 1 1/2 turn R on 3 more running steps L R L (meas 8, cts 1-2-3).

9-16 Repeat action of meas 1-8, Fig V, returning to original places.

1-16 (repeat) Repeat action of meas 1-16, Fig V.

3 meas BREAK: With 3 slow walking steps R, L, R (no wt on last step) each make a complete turn R to finish facing ptr, W back to audience.

VI. PTRS FWD AND BACK

Arms in 4th pos (L high, R curved in front at chest level).

C 1 Move twd ptr R shoulder, leading with own R shoulder and looking over it at ptr. Step fwd diag L on R ft (ct 1); tap L toe behind R heel twice (cts 2, 3).

2 Step back on L ft to starting point (ct 1); step on R close to L (ct 2); point L toe at R arch (ct 3).

3-4 Repeat action of meas 1-2, Fig VI, reversing ftwork and arm pos and leading with L shoulder twd ptr L shoulder.

5-16 Repeat action of meas 1-4, Fig VI, three more times.

CASTILLANA (continued)

1-16 Repeat action of meas 1-16; Fig VI. On last meas M move a little fwd, W make 1/2  
(repeat) turn R to form a single line, W at R of ptr, all facing audience. M place R arm  
around W waist and L thumb in armhole of vest. W arm pos as at beginning of Fig III.

VII. FINALE

A 1-8 Moving fwd twd audience, watching ptr, all dance 8 Heel Pas de Basque Steps, starting  
R, with ft close to floor. Dance smoothly, with a small, swaying, body turn.

9-10 M, with a large, showy movement, bring R hand up to place thumb in armhole of vest.  
Moving fwd, step R (meas 9, ct 1); swing L ft fwd as R heel is raised (ct 2); lower  
R heel (ct 3).

Repeat action of meas 9, Fig VII, with opp ftwork (meas 10). W dance 2 small waltz  
steps R, L, moving bkwd very softly away from M.

11-16 Repeat ftwork of meas 9-10, Fig VII, three more times.

9-16 M turn to R discovering W have gone. Watch W and pantomime surprise - may finish  
(repeat) dance with hands on hips. W turn L and tip-toe away with 4 exaggerated walking  
steps (R, L, R, L - 1 meas each). Use arms, etc., to add pantomime. Then continue  
moving fwd with 7 running steps starting R (cts 1-2-3, 1-2-3, 1) hold (ct 2), step L  
(ct 3); thrust R heel fwd and extend R arm twd M (ct 1), hold (cts 2-3).

Finish dance with M down stage R and W upstage L facing audience.