

EL MAS BONITA PIE

(The Prettiest Foot)
SPAIN

This is a traditional Jota from the Saragossa region of Spain. Research for the dance was done by Virgil Morton who arranged the steps to fit recorded music.

- MUSIC:** Records: Imperial 1016, El Mas Bonito Pié
Decca 2165, El Mas Bonito Pié
Both records should be slowed slightly for dancing and slowed considerably for teaching.
- FORMATION:** In a large group, cpls stand in double circle facing CCW, M inside, W outside. In very small groups, cpls may dance independently of other cpls, spaced at random about dancing area.
- STEPS :** Three-step turn*
Heel Pas De Basque: With an outward circular movement of the ft, leap diagonally fwd on R ft (ct 1). Step L in front of R with wt on heel (ball of foot does not touch floor) (ct 2). Step R in place (ct 3). Repeat all beginning L (cts 4,5,6).
Grand Jota: With R heel touching toe of L ft and knees turned out (wt equally on both ft), bend knees in preparation for spring (ct 1). Spring into air, at same time start raising slightly bent R leg out to R side (ct 2). Land on L ft with slightly bent R leg raised out to R side (ct 3). Step R behind L (ct 4). Step L on L ft (ct 5). Step R in front of L (ct 6). Movement on cts 4,5,6 is to L.
On repeat of step, L heel is at toe of R ft and L leg is raised out to L.
Movement on cts 4,5,6 would be to R.
Note: Body pos stays erect, only the knees bend.
Double Jota: (2 meas for 1 pattern) Meas 1: Cts 1,2,3 are the same as in the Grand Jota. Repeat these movements exactly for cts 4,5,6.
Meas 2: Step R behind L (ct 1). Step L on L ft (ct 2). Step R in front of L (ct 3). Step L next to R, toes turned out so L heel is next to R toe (ct 4). Hold cts 5,6. Lengthen steps in meas 2 so as to cover space. Movement in meas 2 is to the L.
Step is repeated starting with L heel at toe of R ft and lifting L leg.
Heel Mazurka: Step R on R heel, bending body sdwd at waist so R shoulder leans to R ft (ct 1). Step L behind R (ct 2). Slight hop on L, straightening body (ct 3). Repeat exactly for cts 4,5,6. When done in series this step always starts on same ft. Step may be started on L ft and movement will be to L.
Bonito Pié: (2 meas for 1 pattern) Meas 1: With wt on R, turn L knee downward (leg straight) and point L toe on floor twd ptr (make 1/8 turn of body to R) (ct 1). Hold ct 2. Hop on R and place L heel in same place where toe had been (ct 3). With small leap, transfer wt to L and at same time point R toe twd ptr (body makes 1/4 turn to L) (ct 4). Hold ct 5. Hop on L and place R heel in same place where toe had been (ct 6).
Meas 2: Face ptr and with a small leap onto R, kick L fwd (ct 1). With small leap onto L, kick R fwd (ct 2). Jump onto both ft in stride pos with heels turned out (ct 3). Quickly close both ft together (ct 4). Hold cts 5,6. Kicks in cts 1,2 are low with toes pointed. Step always starts with wt on R and L toe pointed.
Riding Step: (2 meas to 1 pattern) Meas 1: Small step fwd on L (ct 1). Hop L (ct 2). Step fwd R (ct 3). Step L in place (ct 4). Hop L (ct 5). Step bwd R (ct 6).
Meas 2: Step L in place (ct 1). Hop L (ct 2). Step fwd R with light stamp (ct 3). Stamp L beside R (no wt) (ct 4). Hold cts 5,6. Step always starts L.
Throughout dance, arms are held in strong curve, slightly above head level, except in Fig XI. Dancers snap fingers or play castanets to the rhythm.
Description is same for both M and W.

MUSIC 6/8

PATTERN

Measures

1 meas.

INTRODUCTION

Cpls face CCW, M inside, W outside. Raise arms to curved pos, slightly above head level.

I. HEEL PAS DE BASQUE IN LOD

- A. 1 Heel Pas de Basque R and L.
2-7 Repeat action of meas 1 six more times.

8 Heel Pas de Basque R and L. On Heel Pas de Basque L (cts 4,5,6) turn to face ptr (M turns R, W turns L).

II *GRAND JOTA*

1 Dance one Jota step starting with R heel at toe of L ft and lifting R leg. Face ptr
(repeated) continually. On sideward movement (cts 4,5,6) travel L (CW) in a small semi-circle
2 so that each cpl dances in their own small circle.

3-8 Dance one Jota step starting with L heel at toe of R ft and lifting L leg. Travel in semi-
circle back to R (CCW), still facing ptr.
Repeat action of Fig II, meas 1 and 2 three more times. End facing ptr, M on inside.

III. *DOUBLE JOTA*

9-10 Facing ptr, dance one Double Jota starting with R heel at toe of L ft and lifting R
leg. Move to L on meas 2. Entire group is now working in two concentric circles
(M in inside circle, W in outside). When moving to L, move twd pos of L hand
neighbor.

11-12 Dance one Double Jota step starting with L heel at toe of R ft and lifting L leg. Move
to R on meas 2 back to original place.

13-16 Repeat action of meas 9-12. End facing ptr.

IV. *HEEL MAZURKA*

9 Entire group still working in two concentric circles. Dance two Heel Mazurkas starting
(repeated) R and moving R.

10 Dance one more Heel Mazurka starting R (cts 1,2,3). Make three-step turn to R (CW)
and end facing ptr (cts 4,5,6).

11 Dance two Heel Mazurkas starting L and moving L.

12 Dance one more Heel Mazurka starting L (cts 1,2,3). Make three-step turn to L (CCW)
and end facing ptr (cts 4,5,6).

13-16 Repeat action of Fig IV meas 9-12. End facing ptr.

V. *BONITO PIE*

17-24 Dance 8 Bonito Pié steps always starting with wt on R and pointing L toe. Ptrs
17-24 continually face each other (except for the slight body turn on the toe-heel part) and
(repeated) dance in their own small circle. There is a gradual movement CCW so that at the
end of 4 steps, ptrs have changed places (W inside, M outside). Continuing the same
CCW direction, ptrs arrive back at original pos at the end of 8 patterns.

INTERLUDE

1 meas Step to R on R ft, at same time bending knees and twisting body to R (ct 1). Hold
ct 2. Shifting wt onto L, draw R ft to L and recover to standing pos (ct 3). Repeat
to L side (ct 4,5,6).

Note: Do not attempt to dip knee all the way to the floor, as is done in some Jotas.

VI. *HEEL PAS DE BASQUE IN A FIGURE EIGHT*

1-8 Dance 16 Heel Pas de Basques starting R. Start facing ptr and on one Heel Pas de
Basque pass ptr by L shoulders. Continue fwd for two more steps on a slightly L
diagonal and turn R to face ptr on 4th step. On next 4 steps move fwd toward ptr.
At this point ptrs are facing (W back to center, M facing W). On next Heel Pas de
Basque pass ptr by L shoulders again. Continue fwd for two more steps on a slightly
R diagonal. Turn L to face ptr on next step. On last 4 steps move fwd to original pos
facing ptr.

Note: Both M and W start at the waist of the figure 8. They make one loop on 8
steps and the second loop on 8 more steps. The figure 8 lies across the LOD.

VII. *GRAND JOTA*

1-8 Repeat action of Fig II.
(repeated)

VIII. *DOUBLE JOTA*

9-16 Repeat action of Fig III.

IX. *HEEL MAZURKA*

9-16 Repeat action of Fig IV.
(repeated)

- C 17-24 X. *BONITO PIE*
 17-24 Repeat action of Fig V.
 (repeated)
- 1 meas *INTERLUDE*
 Repeat action of Interlude
- A 1-2 XI. *RIDING STEP*
 Ptrs stand R hips adj, L arm remains curved to L above head, R arm is brought down in front of ptrs waist but not touching it. During this step ptrs will move slightly fwd with each pattern, traveling around one another. Starting with step hop on L, dance one Riding Step.
- 3-6 Repeat action of Fig XI, meas 1-2 two more times.
- 7 Small step fwd L (ct 1). Hop L (ct 2). Step fwd R (ct 3). Step L in place (ct 4). Hop L (ct 5). Step bwd R (ct 6).
- 8 Step L in place (ct 1). Hop L (ct 2). Step R across L, moving away from ptr (ct 3). Stamp L beside R and pose (ct 4). Hold cts 5,6. Pose may be any characteristic Spanish pose.
- Note: This last Riding Step is just like the 3 others except that on the last cts ptrs move sdwd a short distance from each other.

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 SUGGESTED CASTANET PATTERNS FOR EL MAS BONITO PIE

- I. Pattern for Heel Pas de Basque, Grand Jota, Heel Mazurka:
 ct.1,both; ct.2,left; ct.3,roll; ct.4,both; ct.5,left; ct.6,roll. Repeat 7 times.
- II. Pattern for Double Jota, Riding Step:
 ct.1,both; ct.2,left; ct.3,roll; ct.4,both; ct.5,left; ct.6,roll.
 ct.1,both; ct.2,left; ct.3,roll; ct.4,both; hold cts 5,6. Repeat all 3 times.
- III. Pattern for Banita Pié:
 Same as for Double Jota but it is repeated 7 times.
- IV. Pattern for Interlude:
 ct.1,both; ct.2,left; ct.3,roll; ct.4,both; ct.5,left; ct.6,roll.