SONGS AND DANCES OF TOTAL OF THE Aires de Montanya, de Selva Folkways Records FW8828



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BALL DE SA NEU
FIG PICKERS MATEIXA
SONG OF THE REAPERS
MATEIXA "ANDA CURRO"
NA MARGALINDETA BOLERO "HORT D'EN BOIRA"

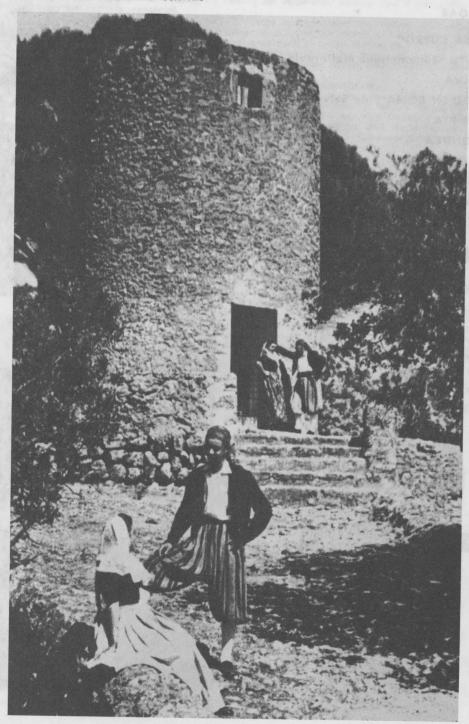
JOTA DE SA POTADA MA JORCAN BOLERO ELS GOIGS DE PASQUA REVETLIA DE INCA

BOLERO PARADO DE VALLDEMOSA

UN COPEO D'ES PIA
PRUNING AND SHEARING SONG
MA JORCA BOLERO
MATEIXA FOR THE SPRINGTIME
PIG KILLING COPEO
CANCO DE SA XIMBOMBA

SONGS AND DANCES OF MAJORCA Aires de Montanya, de Selva

Validemosa. Restos de un molino (Foto: FISA



CANTOS Y DANZAS

BOLERO "TONI MORENO", de Selva
PARADO DE VALLDEMOSA
COPEO DE MONTANYA, de Selva
JOTA DE SA POTADA
BOLERO MALLORQUI
ELS GOIGS DE PASQUA
REVETLLA DE INCA
BALL DE SA NEU, de Selva
MATEIXA D'ES FIGUERAL, de Selva
CANÇÓ D'ES SEGAR



NA MARGALIDETA

MATEIXA "ANDA CURRO"

NA MARGALIDETA. Baile antiguo mallorquín

PARADO DE SELVA

BOLERO "HORT D'EN BOIRA", de Selva

UN COPEO D'ES PLA

CANÇÓ D'ES TONDRA

BOLERAS MALLORQUINAS

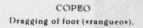
MATEIXA DE PRIMAVERA, de Selva

COPEO MATANSÉ

CANÇÓ DE SA XIMBOMBA

AIRES DE MONTANYA, DE SELVA

DIRECCIÓN ANTONIO GALMÉS







PARADO DE VALLDEMOSA Figuration of one to two.



Bolero, por AIRES DE M



Palma de Mallorca, Vista nocturna de la bahía. Foto: 1184)

INTANYA, de Selva. (Foto: IRISCOLOR)



THE MAJORCAN DANCES are truly popular and were danced in the eighteenth and nineteenth, as well as in the beginnings of the present century, exclusively by the people of the island following a tradition transmitted from one generation to another. The dances were customarly performed after the farm work, were known as **Tonadas** or tunes, such as those which went with the tilling (llaurar), reaping (segar), threshing (batre), sowing (sembrar), pruning, shearing (tondra), vintage (d'es vermar) fig picking (sa figarelera), almond and olive picking (recollida d'oliva), and also killing the pia (ses matances).

Most of the Majorcan dances are courting dances and performed by couples; although the themes are symbolically and old based on the most essential functions of human existence, at present those concepts have given place to the sheer pleasure of dancing in which et expreses itself of to the inarticulate, dialogues.

Besides the couple-form, however, the Majorcan dances have other interesting figures, such as the following:

A man between two women in the **Parado de Valldemosa** and in some variants of **Boleras**. The row of dancers, a typical figure of the **Revetlles**.

The circle or ring, with an anti-clockwise movement (Na Margalideta).

As regards the type, the Majorcan folk dances can be grouped mainly into two sections:

a) Danzas ablertas (open dances) or expansive dances, in which all the movements are active, jumping upwards forwards, or simply raising both arms. (New and old Boleros, mountain Copeos and Mateixes).

b) Danzas cerradas (closed dances), those which have no jumping, and the development of which is full of a quiet composure, the arms loose, the body bowing forward or bending backwards, flexions and extensions and everything that lends the movements a certain swing (Copeos, Maleixes and Jotas).

BOLERAS. — The Bolera, a closed dance, is similar to the Bolero, although it is more active, and the man dances beside or in front of his partner.

BOLEROS. — The Bolero Mallorquin of course springs from the Bolero of the Peninsula, a dance which has spread all over Spain. That of Majorca, however, not only has a character of its own, but has originated a number of other Majorcan dances such as the Boleras, Bolero de amor, Boleros viejos, Parados and Boleros nuevos or just Boleros.

Among the Boleros viejos, the one called Bolero Hort d'En Boira shows best both tendencies mentioned above,

slow and quiet movements, and others which are gay and active. Their origin goes as far back as the last third or the nineteenth century, Selva and the surrounding district being their cradle. The main object of pride among the dance is to see which couple is able to dance it faster. The burden of the song was a duo, attack and leap -a very marked refusal, step work during the couplets and ending with the male aancer's surrender at the feet of the girl,

who continues to dance around him.

The *Boleros nuevos*, simply called **Boleros**, are a courting dance for couples. It is the most classical and popular of all Majorcan dances. It must be classed as an intermediate between the closed and open dances. The woman takes the initiative, dancing all the steps which the partner must then repeat. Generally, the dance ends with a movement of surrender of the male partner to the woman.

COPEOS. — These are also courting dances for couples. Possibly because the dance has a phallic origin, the words of the songs are rather picaresque. They generally begin with a Mateixa some slight rocking movements combined with a series of crossing over steps marking the three beats, twice dragging a foot (rangueo) which is then crossed the

The Copeo has a quick rhythm (3/8 time) and slightly resembles the •jota» and «landango». It is usually composed of three verses; the /oman dancer always doing the three steps, turns to the right and to the left, sometimes completely, other times only half way or simply commencing the movement, and turning back at once, with the exclusive of teasing

JOTA MALLORQUINA. - Although of Peninsular origin, the Jota mallorquina has typical traits of the island, being a dance for couples with quick movements in which the verses are danced face to face and the chorus is danced freely keeping to the three steps.

MATEIXA. — This is a dance of solft gestures and poetic melody. The steps are danced to the verses and consist of majestic movements. The Mateixes are eminently dances for couples and tender courting, being danced very close together but still not touching in the intervining bars.

PARADO. — The Parados are a variant of the «Old bolero» and took their name from a relatively modern conventional nomination which is due, apparently, to the poet and painter Santiago Rusiñol, who loved Majorca and who also invented the term «Isla de la Calma» (Tranquil Island). He applied this title to a dance, the words of which said *parado*, and truly the dancers at a given moment remain at a standstill.

A **Parado** is a slow dance, solemn and majestic, the movements of

which seem part of a ritual, the elegance and self control being verveffective. Outstanding among these are the **Parado de Valldemosa** and Parado de Selva, the former for its majestic moderation and figuration of two to one, and the latter by the vigour of its performance and tiguration of four to one.

