

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

MAJORCA



M
1779
S695
1964



MUSIC LP

SONGS AND DANCES OF

MAJORCA

Folkways Records FW 8828

DESCRIPTIVE NOTES ARE INSIDE POCKET

COVER DESIGN BY RONALD CLYNE

BOLERO
PARADO DE VALDEMOSA
COPEO
JOTA DE SA POTADA
MA JORCAN BOLERO
ELS GOIGS DE PASQUA
REVELLIA DE INCA

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

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

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SONGS AND DANCES OF MAJORCA

Aires de Montanya, de Selva

Validemosa. Restos de un molino (Foto: ISA)



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CANTOS Y DANZAS

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

MATEIXA "ANDA CURRO"
NA MARGALIDETA. Baile antiguo mallorquin
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



NA MARGALIDETA

Bolero, por AIRES DE M



COPEO

Dragging of foot («rangueo»).



PARADO DE VALDEMOSA
Figuration of one to two.



Palma de Mallorca. Vista nocturna de la bahía. Foto: ISCA

ONTANYA 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 customarily 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 (**sebrar**), pruning, shearing (**tondra**), vintage (**d'es vermar**) fig picking (**sa figarelera**), almond and olive picking (**recollida d'oliva**), and also killing the pig (**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 it expresses 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 abiertas** (open dances) or expansive dances, in which all the movements are active, jumping upwards or 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**, **Mateixes** 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 Mallorquín** 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 dancers 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 dancer'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 (**ranguéo**) which is then crossed the third time.

The **Copeo** has a quick rhythm (3/8 time) and slightly resembles the «jota» and «landango». It is usually composed of three verses; the woman 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 her partner.

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 soft 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 intervening 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 very effective. 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 figuration of four to one.