

MALAGUENAS

(Canary Islands)

This is the famous and touching song of Malaga, transported to the Islands by Andalucians. Its genuine technical and structural form are held intact, but its melodic lines reveal inflections or subtle nuances, making them much more suave and of soft expression. It may be said that they have a "Canary soul." It is one of the most beautiful dances performed in the Islands. There are many variations of this dance. The following includes the double malaguena which involves two couples.

Music: Mendocino 103-68.

Formation: With Woman on his right, Men line up close to musicians.

Basic Step: Step, toe, step (1-2-3) alternating L and R feet.

Style: Good carriage, with elegance yet unaffected.

Note to leader: The cue for the figure variations is the singing; and the figures are completed as the verse ends.

Patterns

16 meas. Introduction (from initial position to spaced circle).

Begin immediately both balancing to the L (1-2-3) and to the R; then fwd with basic step which is constant throughout the dance except when the W are turned. Lead M turns ptr into ballroom pos, others follow, one at a time. Head nod is leader's signal.

Figure I. Interlude. Lead M turns ptr into pos before him, her back to the ctr. Two-hand loose hold, his palms are up.

Wrap around and back hold. With R hand, M turns W CW placing her at his L; both promenade around once in place. M unwinds her and with still 2-hand hold, overhead, guides her to walk around him, past R and L shoulders. Before him again, he turns her once CW, then dropping his R arm behind her waist, turns her a second time. Facing opp directions, cpl makes CW turn in place. Unwind. Repeat in reverse but omit last unwinding.

M extends R. M slips his L hand from the W's R to her L hand and extends R arm horizontally. W continues around ptr CCW until she reaches extended arm and takes the hand for promenade. Unwind.

MALAGUENAS (continued)

Two-hand around. M takes her L hand for a 2-hand circling (arms up; also hands are held loosely throughout these figures). Unwind.

One-hand around. M releases his R hand as ptr continues circling two more times. The 2nd time, M keeps his L hand in the area of his waist and with his R arm encircles W's waist to promenade once around. Verse is ending; ptrs release L hand hold (not to have their hat knocked off, M duck), then turn W CW into ballroom pos.

Figure II. Double malaquena. Cpls maintain circle grouping doing basic step until signal of leader who anticipates 2nd verse, pre-designated pairs of cpls join hands and circle CCW (M's palms are up). Raising but not breaking hold, M exchange places (following R shoulders); circling continues. M go back to place by following L shoulder.

At "Cadena" ("Chain"), circle breaks up when M lead their corner W by taking their R hands in theirs, past them and around their R and L shoulders. W then crosses over to her ptr and she is led around him by a L hand hold. M move to music from side to side, beginning L, to shorten W's figure 8.

Note: When an odd cpl remains, they repeat the 1st figure.

Figure III. M leave the floor and leader remains to guide the W in a CCW circle. Arms move flowingly from side to side. When singer comes in dancers make one CW turn and face ctr as they join hands (other W such as singers or musicians may enter on this figure).

Beginning by turning himself out of the circle by following R arm overhead, leader breaks circle into 2 lines. Turning his 2 arms inward and going fwd, lines file past each side. Conversely, he will turn his arms outward and go bkwd to help the W through. Bending bkwd, sometimes almost kneeling, leader will guide R hand line under L; then lift his R arm to unravel the 2 "ribbons." This never fails to make a beautiful exhibition figure.

When Figure III ends the Malaguenas, the leader leads the line to stand before musicians (with basic step and flowing arm movement). On this recording there are four verses sung so that one of the figures will be repeated.

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