



Swan Lake 3rd act, *pas de deux*, the Black Swan, variation

MALE VARIATION

By Carlos Labiós

I have chosen this variation, because in my opinion is the variation par excellence for the male dancer. It has everything that is requested at the technical and acting level.

The dancer has to have a very refined technique for this variation in terms of the jump and the spin, as well as an exquisite elegance at the moment of performing the steps. The dancer must possess a perfect control of the jump plus a perfect double *tour en l'air*, especially for the final part of the variation, since there is a series of *tours en l'air* facing the audience, in which the technique using the 5th position while jumping is very important. In terms of stamina, is not very complicated since the variation allows the dancer to breath enough.

Let's not forget that we are playing the Prince! He is still thinking about the lake where he met Odette. He has already ruled out marrying any other princess. But, now, he is enthusiastic about Odile, although he hasn't lost his nobility, which is reflected upon the variation.

Musically it is a perfect variation for the male dancer technique, with pauses, with weight, with a perfect push to use the jump and with a melody that I personally adore.

I love both the beginning and the middle part with the jumps to the second and *arabesque*, and especially the grand finale with the *tour en l'air* and the final pirouettes. The dancer can grow a lot with this variation, because he has to use the maximum of his technique and he can improve his acting as well, since it is not easy to execute these steps perfectly and maintain a noble and rested mood.

I loved to play this role on the stage especially in Mexico, since the stage was built on a real lake. With a wonderful landscape of the moon illuminating the scene. The first time I worked this solo it was when I was studying at English National Ballet School, coached by Antony Dowson, a wonderful teacher.

These are excellent examples to me:

[Carlos Acosta, just amazing technique.... jumps...ect... amazing!](#)

[Peter Schaufuss, another genius. Another way to end the variation with tours.](#)