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MUSIC: A MELODIC METHODOLOGY INTO TEACHING AND LEARNING
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SCHOOL EXCHANGE PARTNERSHIP

STORY OF MUSIC

Story of Music

‘Story of Music’ is a final product for the first project Learning, Teaching and Training Activities held at our partner school, I.E.S. Pablo Ruiz Picasso, El Ejido, Spain. The aims have been to get the oldest pieces of music available and to analyse them, in terms of what feelings derive from their lyrics and also, to interpret the life and the experiences of the people back then. The presentation has been made in Power Point, both in English and in each partner school’s mother tongue.



**MUSIC: A MELODIC METHODOLOGY in TEACHING and
LEARNING
I.E.S PABLO RUIZ PICASSO
SPAIN
2018/2020**



The Story of Music

1. STELLA SPLENDENS
2. VENI CREATOR SPIRITUS
3. SANTA MARIA STRELA DO DIA
4. ROBIN M' AIME
5. O QUE POLA VIRGEN LEIXA

STELLA SPLENDENS

STELLA SPLENDENS

1) Stella Splendens is a religious motet from the Llibre vermell of Montserrat with an unknown artist who tries to tell us why several people, from the poorest to the richest, comes to the Montserrat's church to confess and do his promises to the saint Mary.

2) When they do this they leave the church with their soul purified and clean.

1) Stella Splendens es un motete religioso del Llibre Vermell de Montserrat, con un autor desconocido que nos muestra como cientos de personas, desde el más pobre al más rico, iban al monasterio local a confesarse y a hacer sus promesas a la virgen María.

2) Cuando hacían eso, se dice que salían con su alma purificada y limpia.



The image displays a musical score for the motet "Stella Splendens". It consists of three systems of music, each with a vocal line (treble clef) and a lute line (treble clef). The lyrics are written below the vocal line. The first system starts with the lyrics "Dei - tu splen - dore tu - um - - - - - tu - ut - so - lit - tu - di - um". The second system starts with "mi - ra - tu - la - tu - um - - - - - to - tu - a - di - po - po - lum". The third system starts with "di - ni - tas - et - coe - li - et - ter - re - et - aqua - rum - in - vi - si - bil - i - um". The score ends with "C.C. al Fine" in the bottom right corner.

THE LYRICS IN SPANISH / LETRA EN ESPAÑOL:

Estrella que como un rayo de sol
resplandeces.

Con milagros, en Montserrat:

Escucha a tu pueblo.

Todos los pueblos acuden alegres
hasta aquí,

ricos y pobres, adultos y niños; aquí
se adentran,

a la vista de todos, y de aquí salen
llenos de gracia.

Príncipes y magnates de estirpe real,
poderosos del mundo,

obtenido el perdón, anuncian la
remisión de sus pecados y,

arrodillados, exclaman: Ave María.

Prelados y barones, condes famosos,
religiosos de todas clases,

y también presbíteros, soldados,
comerciantes, marineros,

ciudadanos y pescadores, aquí son
recompensados.

Campesinos, labradores y
notarios, abogados, escultores,
junto con carpinteros, sastres,
zapateros e incluso laneros,
artesanos todos, aquí dan
gracias.

Reinas, condesas, damas ilustres,
matronas y esclavas,

Doncellas y niñas, vírgenes y
ancianas, junto con las viudas

Y las religiosas, suben a esta
montaña.

Todos se congregan y aquí sus
promesas ofrecen, y se llenan de
gracia

para poderlas cumplir, y después
de enriquecer y adornar esta

mansión

regresan en libertad.

Mientras suplicamos, hombres
y mujeres, purificando
nuestras conciencias.

Roguemos devotamente a fin
de conocer de verdad en el
cielo a la Virgen Gloriosa
y llena de gracia, Madre de
clemencia.

THE LYRICS IN ENGLISH / LETRA EN INGLÉS:

hear the dRadiant star on the
mountain, like a miraculous
sunbeam,
divided people.

All joyous people come
together:
rich and poor, young and old,
climb the mountain to see with
their own eyes,
and return from it filled with
grace.

Rulers and magnates of royal
stripes,
the mighty of the world,
possessing grace,
proclaim their sins, beating
their breast,
and call on bended knee: Ave
Maria.

Prelates and males,
Retinues,
Cloysterers,
soldiers, merchants,
citizens sailors,
Businessmen, fishers
Rewarded are there.

Farmers, cultivators
I shall not fail the notary,
Advocates, sculptors;
carpenters,
Tailors and cobblers
together with carpenters, tailors,
wool,artisans
all, here they give thanks.

Queens, Countess;
noble Lords,
And the powerful slave;
Young girls;

Virgins and old
With the widows;
and religious
Climb the mountain

The assembly is gathered
Here to make
Wishes, thanks
And gifts
Court enriching
This all may see and
jewels adorning
And return.

Let us pray
devoutly in order to
truly know in the
Heaven to the
Glorious Saint
and full of grace,
Mother of mercy.

THE FEELINGS OF THE SONG

LOS SENTIMIENTOS DE ESTA CANCIÓN

This song gives us a sense of respect and proud to the saint Mary, because in the song, she is presented like a kind hearted person who helps to all the people and who searchs the well-being of everybody.



Esta canción nos da un sentimiento de respeto hacia la Virgen María, porque en la canción es presentada como una persona que ayuda a los demás y que busca el bienestar de todo el mundo.

THEME

1)The principal subject of this music is the religion.

2)A motet is a type of polyphonic musical composition spread out in all the feudal Europe from the XIII century, being the most important and the unique religious style in the year 1250 AD.

3)This type of musical composition was displayed on churchs and christians temples.



1)Un motete es un tipo de composición musical polifónica esparcida en toda la Europa feudal desde el siglo XIII, alcanzando su máximo apogeo el año 1250 DC.

2)El tema principal de este estilo es el religioso y bíblico.

3)Este tipo de composiciones podian ser escuchadas en iglesias y templos cristianos.

Tomás Luis de Victoria (1548-1611) is one example of a relevant Spanish artist on the creation of motets.

Tomás Luis de Victoria (1548-1611) es un ejemplo de artista español relevante en la creación de motetes.

LIFE IN MEDIEVAL SPAIN

In the medieval Spain, the people, the art, the money and the politics move around religion all the time, like we can see and listen in this song from the era.

On Spain, the population was principally from the countryside, and the main job for the working class was jobs on the farms and fields of the feudal of the region, meanwhile in the cities, the main job was the craftworks.

In the society of the era the contrasts between the rich people and the working class were alarming (while the kings and high class enjoy a lot of benefit, the low class die for illness and starvation). The workday were extreme, from sunrise to sunset, and the salary were ridiculous.



En la España medieval, el arte, la sociedad, el dinero y la política se movía alrededor de la religión, como podemos observar y escuchar en la canción de la época.

En España, la población se encontraba mayormente en la zona rural, donde la principal ocupación de la clase trabajadora era trabajar en el ganado y en el campo; en las ciudades la principal ocupación era la artesanía.

Los contrastes entre ricos y trabajadores era alarmantes (mientras que los reyes y clase alta gozaba de grandes beneficios, la clase baja se moría de hambre y enfermedades).

La jornada laboral era extrema, de sol a sol, y con un salario ridículo

VENI CREATOR SPIRITUS

CANTOS GREGORIANOS MAS ANTIGUOS DE
ESPAÑA

GREATEST GREGORIAN CANTOS OF SPAIN
EDAD MEDIA (SIGLO XIV)

LETRA EN ESPAÑOL / LYRICS IN SPANISH

- Ven, Espíritu Creador,
- visita las mentes de los tuyos;
- llena de la gracia divina
- los corazones que tú has creado.
- Tú, llamado el Consolador,
- Don del Dios Altísimo;
- Fuente viva, Fuego, Caridad
- y espiritual Unción.
- Tú, con tus siete dones,
- eres Fuerza de la diestra de Dios.
- Tú, el prometido por el Padre.
- Tú pones en nuestros labios tu Palabra.
- Enciende tu luz en nuestras mentes,
- infunde tu amor en nuestros corazones,
- y, a la debilidad de nuestra carne,
- vigorízala con redoblada fuerza.
- Al enemigo ahuyéntalo lejos,
- danos la paz cuanto antes;
- yendo tú delante como guía,
- sortaremos los peligros.
- Que por ti conozcamos al Padre,
- conozcamos igualmente al Hijo
- y en ti, Espíritu de ambos,
- creamos en todo tiempo

LETRA EN INGLÉS/ LYRICS IN ENGLISH

- Come, Creator Spirit,
- visit the minds of yours;
- full of divine grace
- the hearts that you have created.
- You, called the Comforter,
- Gift of the Most High God;
- Live source, Fire, Charity
- and spiritual Anointing.
- You, with your seven gifts,
- You are the Force of God's right hand.
- You, the one promised by the Father.
- You put your Word on our lips. Light your light in our minds,
- infuse your love in our hearts,
- and, to the weakness of our flesh,
- invigorate it with redoubled strength.
- To the enemy scare him away,
- Give us peace as soon as possible;
- Going ahead as a guide,
- we will avoid the dangers.
- That for you I we shall meet The Father
- We shall meet The Son too
- And in you, Holy Spirit of both,
- We shall believe in every existing time

SENTIMIENTO FEELING

- El canto que vamos a analizar es religioso de iglesia , el canto muestra en su letra la vida de Jesús desde que nace hasta que muere. El canto gregoriano no fue cantado hasta que nació la música cristiana.
- The song that we are going to analyze is church religious, the song shows in its lyrics the life of Jesus from birth until he dies. The Gregorian chant was not sung until Christian music was born.



SANTA MARIA STRELA DO
DIA

CONTEXT

ÉPOCA /TIME

- Durante el siglo XIII
- During the XIII century

No se sabe quien fue exactamente su creador,
pero fue escrita en la corte del rey Alfonso X el sabio

It is not known who exactly was its creator, but it was
written in the court of King Alfonso X the wise

ESTILO/STYLE

- Es una cántiga es el género típico de la poesía medieval gallegoportuguesa (siglos XII-XIV). Son poesías cantadas, cuya letra y música venía compuesta por trovadores. El que tocaba y cantaba estas poesías era el juglar, que a veces también era trovador.
- It is a canticle is the typical genre of Galician-Portuguese medieval poetry (XII-XIV centuries). They are sung poems, whose lyrics and music were composed by troubadours. The one who played and sang these poems was the minstrel, who was also sometimes a troubadour



ESPAÑOL / SPANISH

Santa María, estrella del día,
Muéstranos la vía para Dios, y guíanos.
Porque haces ver a los errados
que se perdieron por sus pecados
y les haces entender que son culpables;
pero que tu los perdonas
de la osadía
que les hizo
hacer locuras
que no debieran

Santa María, estrella del día,
Muéstranos la vía para Dios, y guíanos.

Debes mostrarnos el camino
para ganar por todos los modos
la luz sin par y verdadera
que sólo Tú puedes darnos;
porque a ti dios te lo
concedería y
querría dárnosla por ti,
y nos la daría.

Tu juicio puede guiarnos,
más que en nada, al paraíso
donde Dios tiene siempre gozo y sonrisa
para quien quiso creer en el;
y yo placería,
si un lugar te,
que fue
Mi alma en tu compañía.

INGLÉS / ENGLISH

Santa María, star of the day,
Show us the way to God, and guide us.
Because you make see the wrong ones
that were lost because of their sins
and you make them understand that they are guilty;
but that you forgive them
of daring
what did he do to them
Do crazy things
that they should not

Santa María, star of the day,
Show us the way to God, and guide us.

You must show us the way
to win by all modes
the unparalleled and true light
that only You can give us;
because you god
I would grant and
I would like to give it to you,
and he would give it to us.

Your judgment can guide us,
more than anything, to paradise
where God always has joy and smile
for those who wanted to believe in him;
and I would pleasure,
if a place you,
what was
My soul in your company.

¿DE QUE TRATA SANTA “MARIA STRELA DO DIA”?/ WHAT IS “SANTA MARIA STRELA DO DIA” ABOUT?

La canción trata, en un contexto general, sobre Dios , el creador. Qué, aunque seas un pecador y no lo quieras admitir, Dios lo perdona todo.

Santa María , con su luz, tiene que mostrarnos el camino. La estrella tiene que darnos la luz porque sin duda, Dios nos la daría.

La luz de la estrella Santa María debe guiarnos hacia el paraíso donde él disfruta y que él mismo creó para sus fieles.

The song deals, in a general context, with God, the creator. That even if you are a sinner and do not want to admit it, God forgives everything.

Santa Maria, with her light, has to show us the way. The star has to give us light because without a doubt, God would give it to us.

The light of the star Santa Maria should guide us to the paradise where he enjoys and that he created for his faithful.



THEME

There are 418 cantigas, plus an introduction in tribute to Don Alfonso and a prologue, compiled in four manuscripts.¹

The Cantigas de Santa María can be divided into two groups:

The first is formed by the "Cantigas de Nuestra Señora", in which the theme is formed by praises to the virgin Santa María and is a true compendium of stories, miracles, and stories related to the Virgin, either by direct intervention or for the mystical loves that his figure generates in pious souls.

The second, more reduced (since they are the cantigas whose order number is multiple of ten), are the cantigas de loor, more serious poems, deep, almost mystical, in which instead of singing the miracles of the Virgin is reflected about her, as in a prayer. These take the form of sacred hymns such as those interpreted in the liturgy, but which served both literary and musical entertainment in the courts of the palace and profane parties, and which were then transmitted by the minstrels to popular folklore.

Hay 418 cantigas, más una introducción en homenaje a Don Alfonso y un prólogo, recopiladas en cuatro manuscritos.

Las *Cantigas de Santa María* pueden dividirse en dos grupos:

El primero lo forman las «Cantigas de Nuestra Señora», en las que el tema está formado por alabanzas a la virgen Santa María y es un verdadero compendio de historias, milagros, y relatos relacionados con la Virgen, bien sea por su intervención directa o por los amores místicos que su figura genera en las almas piadosas.

El segundo, más reducido (puesto que son las cantigas cuyo número de orden es múltiplo de diez), son las cantigas de loor, poemas más serios, profundos, casi místicos, en los que en lugar de cantar los milagros de la Virgen se reflexiona sobre ella, como en una oración. Estas adoptan la forma de himnos sagrados como los que se interpretaban en la liturgia, pero que sirvieron a la vez de entretenimiento literario y musical en las cortes palaciegas y fiestas profanas, y que de ahí eran transmitidas por los juglares al folclore de tradición popular.

de todo le i to mal sãtoz
tolleulla feuet i aq̃l umoz
mao i lay.

Santa ã ualed ay sennoz

Esti .x. e deloz de sãa maria

Santa maria shrela
to dia . mostra nos ua peia de
a nos guãa .

Qua ucer fãz los crãtoz
que perter forã per peãtoz
entender de que mui culpãtoz
son . mas per ti son perdoãtoz

da ouãdia que lles fãzia

fãzer fãzia mui mais q̃ nõ deuã .

Santa ã shrela to dia

Mostrar nõz deus carãcia
por guãr en toda manãcia
a sen par lus e uerãdeãcia
que tu dar nos potes senlleãcia
ca deus an a outorgãcia
i a quãria por ti dar e dãcia

Santa ã shrela to dia

Cusãr ten nos por o teu fãzo
mais ca ten peã pãrãso
u deus ten sempre goyẽ nõso
pora quen eel creer quisõ
i pãzer mia se te pãzia
que fossã mia almental cõpãcia

Santa ã shrela to dia .

**Esti .xii. e como sãa ã fãz a un
fãsico q̃ se metãra monge que
comesse das uãdas que os
outros monges comãan que
a el soyan mui mal saber .**

Chi dimanche li gievus de robin et
de marion cadans fist. . Marions.



obms ma

me robins ma

SPANISH

Robin me quiere, Robins me tiene,
Robin me ha preguntado,
si el me tendrá.
Robin me compró una bata
De tela hermosa, de calidad superior,
Una faja lisa y estrecha.
Por ellos doy mi consentimiento.
Robin me quiere, Robins me tiene,
Robin me ha preguntado,
si el me tendrá. Robin me quiere,
Robins me tiene,
Robin me ha preguntado,
si el me tendrá.
Robin me compró una bata
De tela hermosa, de calidad superior,
Una faja lisa y estrecha.
Por ellos doy mi consentimiento.
Robin me quiere, Robins me tiene,
Robin me ha preguntado,
si el me tendrá.

ENGLISH

Robin loves me, Robin has me,
Robin loves me; we're a pair.
Robin has asked me,
Robin asked me so sweetly
if he will have me.
If I care.
Robin bought me a robe
Robin gave me so discreetly
Of beautiful, superior quality cloth,
Clothes made of fine cloth completely,
A smooth and a narrow girtle.
Smocks and belts that fasten neatly:
For them I consent. [lit., I go for that!]
For that I'm there!
Robin loves me, Robin has me,
Robin loves me; we're a pair.
Robin has asked me,
Robin asked me so sweetly
if he will have me.
If I care.

CONTEXT

ÉPOCA/TIME

Durante el siglo XIII

During the XIII century but it was launched in 1988.

AUTOR/AUTHOR

Adam de la Halle es el compositor

Adam de la Halle is the composer



ESTILO/STYLE

Es considerada música de juego pastoral, algunas fuentes dicen que fue un precursor de la ópera cómica, mientras que otras afirman que esta obra dramática es un fenómeno aislado, con la narrativa pastorela como el denominador común.

It is considered pastoral play music, some sources say that it was a precursor to opera comique, while others state that this dramatic work is an isolated phenomenon, with the pastourelle narrative as the common denominator



Robins M'aime, Robins M'a

Adam de la Halle

7

12

Ro- bins m'ai-me, Ro-bins m'a, Ro-bins m'a_ de- man - dé-e, si m'a - ra. Ro bins m'a-ca- ta co-
te - le. D'es- car - la- te bonne et be- le, sous ka - nie et chain-tu - rele, a - leu-ri -
- va. Ro- bins m'ai-me, Ro-bins m'a, Ro-bins m'a_ de- man dé- e, si m'a - ra.

O QUE POLA VIRGEN LEIXA



ORIGINAL LYRICS

**O que pola Virgen leixa o de que gran sabor á,
sempre aqui lle demostra o ben que pois lle fará.**

E dest' un mui gran miragre vos contarei, que oý
dizer aos que o viron, e o contaron assi
como eu vos contar quero; e, segun com' aprendi,
demostrou Santa Maria ena terra que está

Mui preto d' ambo-los mares, do gran que corr' arredor
da terra e ar do outro que é chamado Mor;

**O que pola Virgen leixa o de que gran sabor á,
sempre aqui lle demostra o ben que pois lle fará.**

E mostrou Santa Maria, Madre de Nostro Sennor,
por un ome. E quen esto oyr, sabor averá
De jaja-la ssa festa de março, com' este fez,
que a jajou gran tempo.

Mas porque foi a Xerez
e a Sevilla quand' eran de mouros, mais da vez,
foi acusado e preso, porque sen mandad' alá
Fora, e que o matassen logo, u non ouuess' al,
e que foss' apedreado porque fezo feito tal.

**O que pola Virgen leixa o de que gran sabor á,
sempr[e] aqui lle demostra o ben que pois lle fará**

Fora, e que o matassen logo, u non ouuess' al,
e que foss' apedreado porque fezo feito tal.
E ferindo-o, chamava a Reynna sperital,
dizendo: Ay, Sennor, val-me, ben como valiste ja

Para os que confían en ti, moi no corazón,
porque eu, confiando sempre en ti, sofre esta paixón.

Entón os que o mataron dixeron: -¿por que será?
que non podemos matar por pedras que xogamos?
Entón, o que ordenou ordenoulles ferir
e darlle moi forte cunha lanza.

E, despois de matalo. E non morreu, a pesar de todo iso, dixo:
"Por Deus, tráeme aquí un clérigo para dicirlle o mal que fixen,
que non cumprín a penitencia polos meus pecados.

**"O que por la virgen leixa, o de que gran sabor á,
sempre aqui mostra o que benle fará. "**

E cando isto foi feito, el dixo: - Amigo, sempre
Quería servir a Sata María, que nunca faltará ou faltará aos que
serven.

E, ao dicilo, morreu, e para o que cremos, Deus recibiu a
súa alma
E cando estaba morto, a súa barba saíu,
aquele día ela afeitouno en Alcalá de Guadaira;

E nalgún momento o seu corpo permaneceu, que ningún
ave nin a besta comían nada del.
Isto é o que fixo Santa María, a dama que,
por mor da súa gran piedade, defende e sempre nos defenderá.

ENGLISH (ADAPTED) LYRICS

"The one that for the virgin leaves that one in which it has great pleasure,

She always shows him here the good that She will do to him later"

And of this a great miracle I will tell you that I heard saying those that they it saw and

I tell it as I want and as since I it have learned,

that Santa Maria showed it in the land that is near both seas, of the Big one, which runs about the land and of other one that are *called a minor*.

"The one that for the virgin leaves that one in which it has great pleasure, She always shows him here the good that She'll do to him later"

She always shows him here the good that She will do to him later"

And Santa Maria showed it in favor of a man. The one who will hear it, will want to fast in his holiday of March, like he was doing it; that fasted for a long time. But, because it was to 'Jerez' and to Seville more of once, when they were the Moors,

it was accused and imprisoned, because without mandate it was there, and sentenced to that were killing it then, without appeal,

and that was stoned for having done such a thing.

"The one that for the virgin leaves that one in which it has great pleasure, She always shows him here the good that She will do to him later"

And he, while they were striking him, it was calling the Spiritual Queen saying: -sigh, Lady, cost me since you have cost already

those who entrust in you, very of heart, because I, trusting always in you, suffer this passion.

Then those who were killing it said: - why will it be that for stones that we throw to him we it cannot kill? - Then, which was ordering them ordered them to hurt and to give him very loudly with a dart it. And, later to destroy it.

And he did not die, regardless this was saying: - for God, me bring here a clergyman to the one that says how much to him of villain I have done, that I have not fulfilled penance for my sins.

"The one that for the virgin leaves that one in which it has great pleasure, She always shows him here the good that She will do to him later".

And when this was done he said: - friend, always wanted to serve to Santa Maria, which will never be absent there do not even lack those who serve.

And, in saying it, he died, and, to what we believe, God received his soul, And when he had died, there went out for him the beard, which this day had shaved in Guadaira's Alcala;

And some time remained his body, that no neither bird nor beast ate nothing of him. This did Santa Maria, the lady who, for his great piety, defends us and us will defend always.

"The one who for the Virgin leaves that one in which it has great pleasure, She always shows him here the good that She'll do to him later"

ANALYSIS OF THE SONG

This composition belonging to a manuscript corresponded with the assent and participation of the King Alfonso X ' the wise person ' of Castilla

The song that we prepare to analyze: ' O que pola Virgen leixa' is the composition 124 of the Troubadour poems of Santa Maria; book that contains this composition, though there are more famous several as ' Santa Maria strela do dia ' that are more recognized and more famous than great others.

In many dice in these songs Religious figures are mentioned already be Christian: "Virgin Mary", "God" or already be Islamic: 'Allah'.

- In general the work speaks brings over of a serf / slave with little money that trying to escape of the misery in Christian Earths going towards Arabic lands. But there it was thought by a group of Christians that they identified his Hispanic Origin and decided to kidnap it until he was confessing. All that for an agreement that existed between Christian and Islamic lands of which no individual might enter the territory of other or without permission or escaping of a feudal gentleman.
- In this case, the group of Christians, them added the presence of the Virgin Mary decided to prevent this person from fleeing.
- In a beginning they forced him to confess but when result did not give this, began to lanzarce rocks; And on not having given result either they decided to kill it with a dart (a type of sword).
- It is a question of a history replete with punishments on the part of God, and cruelty of the People. But for this epoch they decided to give him an artistic meaning. Behind everything it bloody and horrifying that could be the history of the murder of a person who only was trying to avoid and forming a better life.



(Portrait of Alfonso X of Castile, ' the wise person ')

SONG'S ANALYSIS (PART 2)

These compositions of the Centuries XII-XIII are characterized by several things, between them, which treat a generally religious or even Biblical subject matter. And especially this Work: ' Or that Pola Virgen leixa ' it it is characterized that in the whole work the same esqume of heap repeats himself for every strophe **For Example:**

[Que por pédras que deitemos][Nono podemos matar] **7-,7b** [Un créigo mi aduzede,][a que diga cuanto] **7-,7b**

It's makes we could use the same melody chords as base to sing during an extensive period of time till when we come to the Refrain, the zone where the song revives and a choir gets in the vocal melody to transmit better the message of this song.

Between the instruments used to realize this work we find:

- lute (used in almost the whole song)
- it violates of arch - harp - tambourine - castanets
- and cornamusas (few ones but notable it departs from the song)



FINAL CONCLUSION

We can deduce that the most usual subject matter in the songs of Iberian and Hispanic origin is the Religion. Already be of the wars and conflicts that this one caused or of how the Gods intervene in situations as the one that narrates our persons' song that they want to be free and Thoughts manipulated and indoctrinated by the church.

After everything it is a history and must be studied to know more to every country and to remember what it happened in every place before visiting it or while he visits himself.

Here there is the link of the song that I have presented and I would really like to watch your video if possible:

https://www.youtube.com/watch?v=DmEAI_3e2ok&t=2s

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MUSIC: A MELODIC METHODOLOGY in TEACHING and LEARNING GREECE

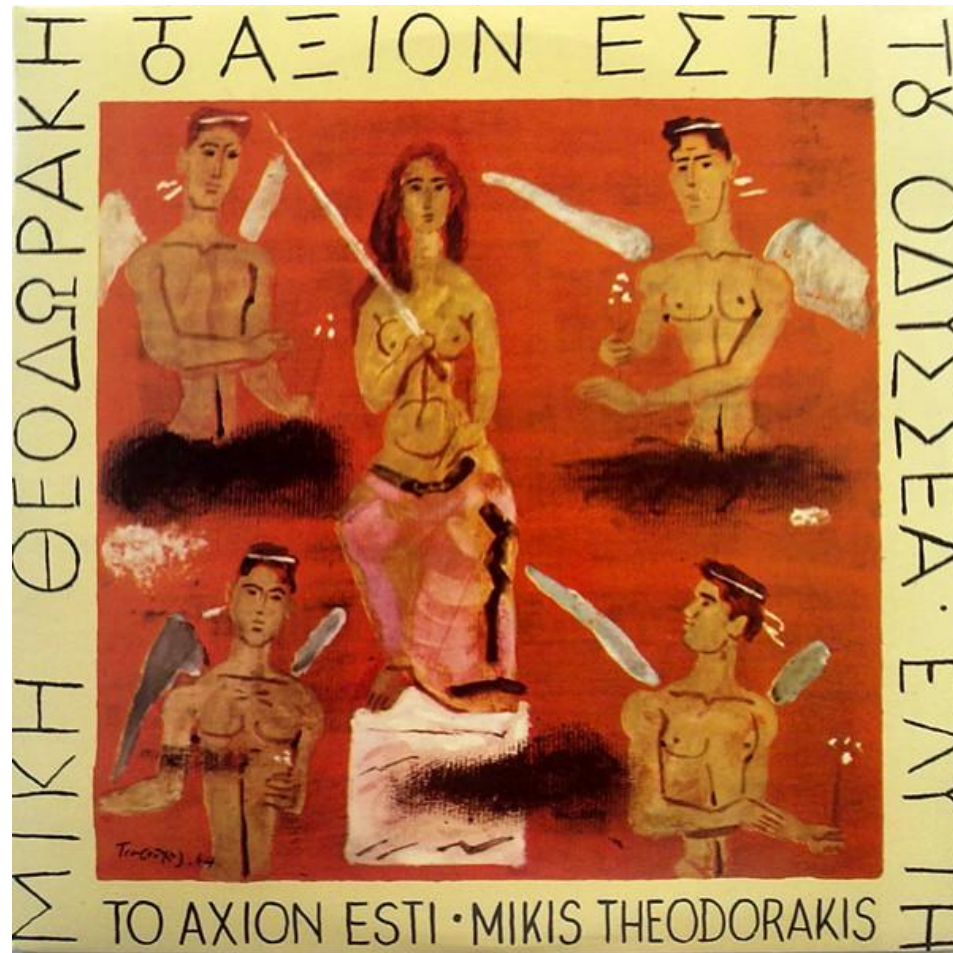


A People's History, national identity, background, culture, is portrayed in a nation's musical and literal heritage, nobody can deny this.

This is revealed through poetry turned into songs sometimes clearly, sometimes allegorically.

Our students have made a survey and decided that eight of the most representative Greek songs that reveal aspects of our Nation's History are the following.

1 . «Άξιον Εστί» (Axion Esti)



ΤΗΣ ΔΙΚΑΙΟΣΥΝΗΣ ΗΛΙΕ ΝΟΗΤΕ

Της δικαιοσύνης ήλιε νοητέ
και μυρσίνη συ δοξαστική
μη παρακαλώ σας μη
λησμονάτε τη χώρα μου!

Αετόμορφα τα έχει τα ψηλά
βουνά
στα ηφαίστεια κλήματα σειρά
και τα σπίτια πιο λευκά
στού γλαυκού το γειτόνεμα!

Τα πικρά μου χέρια με τον
κεραυνό
τα γυρίζω πίσω απ' τον καιρό
τους παλιούς μου φίλους καλώ
με φοβέρες και μ' αίματα!

Notional sun of justice

Notional sun of justice
and you glorifying myrtle
don't please don't
forget my homeland!

It has eagle-shaped high
mountains
terraced vineyards on the
volcanoes
and the whiter houses
in the neighbourhood of the blue!

My bitter hands with the Thunder
I turn them before Time
I'm calling my old friends
with threats and blood!

The poem was written by the Nobel Prize awarded Odysseas Elytis and the music was composed by Mikis Theodorakis.

Elytis himself talks about how he got the inspiration: "It was the years of '48-'51. War, occupation, civil war, everything was destroyed. I remember the day I was heading to get my plane. A dozen of kids were playing in an open field. They were literally ragged. Pale, dirty, bony, with deformed knees, skeletal faces.

They were wandering around the field in piles of rubbish. This was the last image I was getting from Greece. Less than 24 hours later, I was in Switzerland, reading by a lake near a forest. Suddenly I heard gallops and happy voices. It was the Swiss kids, finishing their daily horse riding. T

hese kids, for more than five generations, had not known what fight, war, hunger or what sacrifice meant. They had rosy cheeks, they were smiling, they were dressed as royalty, and their escorts wore uniforms with gold buttons.

They went past me, leaving me with a feeling of more than just indignation. It was awe before the tremendous contrast, devastation before this tremendous injustice, I felt like crying and praying rather than complain or scream...[....]....And this is how «Άξιον Εστί» was born".

It is well known that the Axion Esti is lengthy composition in three parts: The first part, The Genesis, poetically records the birth of the poet and of the world, or rather the birth of world through the poet, since the world exists as long as man exists.

Especially here, however, the world is not only created but also molded by the poet. In the second part, The Passion, the suffering of the poet is interwoven with the suffering of Greece during WWII, and commences with the Italian attack against his homeland.

The third part, The Gloria, is a praise of the Hellenic world, as seen through Elytis' lucid Hellenic poetic gaze. First, the solitary but within society. Second, the angelic and divine nature of the poem with its acheiropoieton (not hand-made) writing, which points to the conception of the eternal through the spiritual poetic course. Third, logos-language as the manifester of things, and as the creator of the world and of the poet.

Fourth, the suffering of the poet and of Greece during World War II and the identification of the undying rose (the Virgin Mary) with Hellas (Greece).

Fifth, The Gloria of Holy Mother Hellas. Sixth, the music of Mikis Theodorakis. All this leads to the conclusion that a correlation between the two Axion Esti exists not only in the title, but also in many essential elements.

“Axion Esti” is a masterpiece and makes every Greek shiver. “ I plea you, please, don’t forget my country” certainly depicts exactly the personal experience of Elitis when he felt that the whole world had forgotten about the Greeks living in poverty and pain, when he saw the Swiss people who had not experienced any suffering for more than 500 years...

https://www.youtube.com/watch?v=o1I_VGP4gFY&list=RDo1I_VGP4gFY&start_radio=1&t=0

2. Άρνηση



Giorgos Seferis, **Nobel** laureate and one of the greatest poets of the 20th century, regardless of nationality, continues to be a beloved poet to the present day. Seferis passed away on September 20, 1971. At his funeral in Athens, the crowds of mourners following his coffin sang the Mikis Theodorakis arrangement of his poem Arnisi (Denial) which was banned at the time by the junta. “I am a man without any political affiliation, and I can therefore speak without fear or passion. I see ahead of me the precipice toward which the oppression that has shrouded the country is leading us. This anomaly must stop. It is a national imperative.” Seferis stood up against the oppression and became a hero to those resisting the dictatorship, censorship, and the political imprisonments and torture.



Don't ask who's influenced me. A lion is made up of the lambs he's digested, and I've been reading all my life.

(Giorgos Seferis)

Στο περιγιάλι το κρυφό
κι άσπρο σαν περιστέρι
διψάσαμε το μεσημέρι
μα το νερό γλυφό.

Πάνω στην άμμο την ξανθή
γράψαμε τ' όνομά της
Ωραία που φύσηξε ο μπάτης
και σβήστηκε η γραφή .

Με τι καρδιά, με τι πνοή,
τι πόθους και τι πάθος
πήραμε τη ζωή μας· λάθος!
κι αλλάξαμε ζωή.

On the secret seashore
white like a pigeon
we thirsted at noon
but the water was brackish.

On the golden sand
we wrote her name;
but the sea-breeze blew
and the writing vanished.

With what spirit, what heart
what desire and passion
we lived our life; a mistake!
So we changed our life.

Denial is a poem interpreted in various ways. The seashore indicates the young age, which is innocent just like a white dove.

The thirst refers to the desires, the ambitions of young people, however there is an obstacle, since life denies to fulfill all their wishes.

The thirst exists, but the water is somewhat salty, so the thirst remains.

This could be interpreted as a thirst for Democracy, for Freedom, since at that time there was Junta regime in Greece.

<https://www.youtube.com/watch?v=FlgZ07xyOcY>

3. Το Τρελοβάπορο (THE CRAZY BOAT)



Βαπόρι στολισμένο βγαίνει στα βουνά
κι αρχίζει τις μανούβρες «βίρα-μάνια»

Την άγκυρα φουντάρει στις κουκουναριές
φορτώνει φρέσκο αέρα κι απ' τις δυο
μεριές

Είναι από μαύρη πέτρα κι είναι απ' όνειρο
κι έχει λοστρόμο αθώο ναύτη πονηρό

Από τα βάθη φτάνει τους παλιούς καιρούς
βάσανα ξεφορτώνει κι αναστεναγμούς
Έλα Χριστέ και Κύριε λέω κι απορώ
τέτοιο τρελό βαπόρι τρελοβάπορο
Χρόνους μας ταξιδεύει δε βουλιάξαμε
χίλιους καπεταναίους τούς αλλάξαμε

Κατακλυσμούς ποτέ δε λογαριάσαμε
μπήκαμε μέσ' στα όλα και περάσαμε

Κι έχουμε στο κατάρτι μας βιγλάτορα
παντοτινό
τον Ήλιο τον Ηλιάτορα!

A boat adorned and decked sails out for
mountains oh and there begins maneuvers with
heave-to, heave-ho

weighs anchor by a pine tree grove and takes
aboard a cargo of fresh mountain air

She's made of blackest stone, she's made of
flimsy dream her boatswain is naive, her sailors
plot and scheme she's come from the deep
depths of ancient bygone times and here
unloads her troubles and her trembling sighs.

O come my Lord and Jesus,
I speak and am struck daft on such a loony
vessel

On such a crazy craft we've sailed for years on
end,

And still we've kept afloat we've changed a
thousand skippers on this balmy boat we never
paid the slightest heed to cataclysms but
plunged headlong in everything with optimism
and high upon our lookout mast
we keep for our one and only sentry
the sovereign Sun.

This is another poem by Odysseas Elytis. The music was composed by Dimitris Lagios, who unfortunately died very young. It is completely allegorical.

The boat is Greece and starts the voyage in a paradoxical way, from the mountains and anchors in the pine trees, not the sea. It loads its cargo, which is fresh air, in abundance in Greece, and the boat is made of black stone and dream.

The sailor is the Greek people, who are plot, clever, but the boatswain (the governments) is naïve. It implies that the people who rule the country are complete incapable of doing so.

<https://www.youtube.com/watch?v=hxA6XOy5XfA>

4. ΤΣΑΜΙΚΟ (ΤΣΑΜΙΚΟ)



Στα κακοτράχαλα τα βουνά
με το σουράβλι και το ζουρνά
πάνω στην πέτρα την αγιασμένη
χορεύουν τώρα τρεις αντρειωμένοι.
Ο Νικηφόρος κι ο Διγενής
κι ο γιος της Άννας της Κομνηνής.

Δική τους είναι μια φλούδα γης
μα εσύ Χριστέ μου τους ευλογείς
για να γλιτώσουν αυτή τη φλούδα
απ' το τσακάλι και την αρκούδα.
Δες πώς χορεύει ο Νικηταράς
κι αηδόνι γίνεται ο ταμπουράς.

Από την Ήπειρο στο Μοριά

κι απ' το σκοτάδι στη λευτεριά

το πανηγύρι κρατάει χρόνια
στα μαρμαρένια του χάρου αλώνια.
Κριτής κι αφέντης είν' ο Θεός
και δραγουμάνος του ο λαός.

Up on the rough, steep mountains,
With the flute and the syrney,
On the sacred stone
Three brave men dance: Nikiforos and
Digenis and the son of Anna Komnini.
They own a peel of land,
But you, my Christ, bless them,
To rescue this peel
From the jackal and the bear.

Look at the way Nikitaras is dancing And
tambouras turns into a nightingale

From Epirus to Moria (Peloponnese)

And from the darkness to freedom

The feast has been going on for years

In the petrified fields of Death Judge and
Master is God
And His mediator is the people.



The poem was written by Nikos Gatsos and the music was composed by Manos Hatzidakis, in 1976. Nobody can deny that it is one of the greatest songs ever written and it is full with the sound, color, flavor and scent of Greece. It is all Greece, from the beginning till the last note.

The rough mountains: They symbolize the fight and the freedom. Mountains are typical of the Greek landscape. This is where the Greeks hid during the Turkish occupation

The Dance: Three emblematic figures of the Greek History are dancing. Nikiforos Fokas who freed Crete from the Arabs, an Emperor who set the foundations for the fight against the Bulgarians (10th century, Byzantine Empire).

Vasilios Digenis Akritas is the one who defended the Greeks against the Muslims and the Arabs. Only Death beat him. He is the unonymous Greek who sacrificed himself for his country and freedom

The son of **Anna Komnini** was the son of a Princess who remained in history as well educated and cultivated woman. Her father, Alexios Komninos the 1st (end of 10th -11th century), wisely ruled the Empire.

Nikitaras was an exceptional hero of the Greek Revolution of 1821. He was named 'Turk-eater' , he lived with dignity and without making any money on the expense of his country, which he loved till the end of his life.

A peel of land: Our land is very small. But the Greeks, with the help of God, try to maintain their land from the jackal (the sly enemies) and the bear (the big enemies). Greeks have always overcome fear, no matter how few they are

https://www.youtube.com/watch?v=8oUHeQkn_34

The Feast has been going on for years: The fight for their freedom is like a celebration for the Greeks. Our land gives us joy and courage to overcome our fears.

5. 40 ΠΑΛΙΚΑΡΙΑ (40 BRAVE YOUNGS)



Σαράντα παλικάρια
από τη Λει-. από τη Λειβαδιά. Πάνε
για να πατήσουνε
την Τροπο-, μωρ' την Τροπολιτσά

Στο δρόμο που πηγαίνανε γέροντα,
μωρ' γέροντ' απαντούν.

Ώρα καλή σου γέρο
καλώς τα τα, καλώς τα τα παιδιά.
Πού πάτε παλικάρια
πού πάτε βρε, πού πάτε βρε παιδιά.
Πάμε για να πατήσουμε
την Τροπο-, μωρ' την Τροπολιτσά

Forty brave youths
From Livadia,
Are on their way to step into
Tripolitsa

On their way, an old man
they meet..

“Greetings, old man”
“Welcome, my boys”
“Where are you off to,
where are you going, ya' boys?”
“We are off to step into
Tripolitsa”

It is a folk song, which means that the creator is unknown and it was handed in from generation to generation, from mouth to mouth.

For this reason there is a variety in verse, there are even more detailed versions. In the song bravery is obvious.

Since the Greek Revolution has started, the young men are off to help, they are going to Tripolitsa (Tripoli) in Peloponnese, where the fight against the Turks first started, to help the rest of the Greeks in their fight for freedom.

<https://www.youtube.com/watch?v=1ydx0QSb22E>

6. ΘΟΥΡΙΟΣ (THOURIOS)



Ως πότε παλληκάρια, θα ζούμε στα στενά,
μονάχοι σαν λιοντάρια, στες ράχες στα
βουνά;

Κάλλιο είναι μιας ώρας ελεύθερη ζωή παρά
σαράντα χρόνους, σκλαβιά και φυλακή.

Σπηλιές να κατοικούμε, να βλέπουμε κλαδιά,
να φεύγωμ' απ' τον κόσμο, για την πικρή
σκλαβιά;

Κάλλιο είναι μιας ώρας ελεύθερη ζωή, παρά
σαράντα χρόνους, σκλαβιά και φυλακή.

Να χάνωμεν αδέρφια, πατρίδα και γονείς,
τους φίλους, τα παιδιά μας, κι όλους τους
συγγενείς;

Κάλλιο είναι μιας ώρας ελεύθερη ζωή, παρά
σαράντα χρόνους, σκλαβιά και φυλακή.

Till when will we be living in the alleys,
Alone, like lions on the slopes?

Better one hour's freedom
Than 40 years of slavery and prison.

Living in caves, seeing tree branches
Leaving this world for bitter slavery

Better one hour's freedom than 40 years of
slavery and prison.

Losing brothers, country, parents

Our friends, our kids and all our relatives

Better one hour's freedom
than 40 years of slavery and prison.

“Thourios” is a patriotic Hymn That Rigas Feraios wrote in 1797 and sang in gatherings, in order to encourage the Greeks towards rebellion against the Turkish occupation.

It was not just a song but it was clearly an invitation to a revolution, a moto for a revolutionary alarm in all Turkish-occupied territory of the Balkans.

It does not mention any foreign allies, which means that the Greeks have started to realize that only by themselves, with their own strength, can they regain their freedom. «Θούριος» (Thourios) is an Ancient Greek adjective used by Attic poets, especially by Aeschylos, Sophocles and Aristofanis, and it means impetuous,frantic

<https://www.youtube.com/watch?v=78OcEBJPmgM>

7. ΠΑΙΔΙΑ, ΤΗΣ ΕΛΛΑΔΟΣ ΠΑΙΔΙΑ BOYS, CHILDREN OF GREECE



Μεσ' τους δρόμους τριγυρνάνε οι μανάδες
και κοιτάνε ν' αντικρίσουνε,
τα παιδιά τους π' ορκιστήκαν στο σταθμό
όταν χωριστήκαν να νικήσουνε.
Μα για 'κείνους που 'χουν φύγει και η
δόξα τους τυλίγει, ας χαιρόμαστε, και ποτέ
καμιά ας μη κλάψει,
κάθε πόνο της ας κάψει, κι ας ευχόμαστε:
Παιδιά, της Ελλάδος παιδιά, που σκληρά
πολεμάτε πάνω στα βουνά, παιδιά στη
γλυκιά Παναγιά
προσευχόμαστε όλες να 'ρθετε ξανά.
Λέω σ' όσες αγαπούνε
και για κάποιον ξενυχτούνε και στενάζουνε,
πως η πίκρα κι η τρεμούλα
σε μια τίμια Ελληνοπούλα, δεν ταιριάζουνε.

Ελληνίδες του Ζαλόγγου
και της πόλης και του λόγγου και
Πλακιώτισσες, όσο κι αν πικρά πονούμε,
υπερήφανα ασκούμε σαν Σουλιώτισσες.

In the streets wandering mothers, seeking to
see their boys, who swore at the station,
when they parted, that they would win.
But for those who are gone
And the glory wraps them let's be happy
and no mother should cry, every pain she
should burn and let's wish:
Boys, boys of Greece, who fight hard up in the
mountains,
Boys, we pray to our Sweet Virgin We all pray
that you come back.
I tell to those who love and stay up and sigh
for him, that bitterness and shivering's
are not appropriate for an honoured Greek
girl.

Greek women of Zaloggo and of the city and
of the countryside and Plaka
No matter how much we ache,
we must proudly act like the women of
Souli

The song was written and composed by Michalis Sougioul and Mimis Traiforos in 1940. It was sang by Sofia Vembo, who was named the “singer of victory”, because her songs encouraged and uplifted the morals of the Greek men fighting at the front, against the Germans and Italians during WW II.

<https://www.youtube.com/watch?v=l8JzuSXs0GU>

The song explains exactly what was going on at the time. All men had gone to war, but the Greek women should not cry, because it is not appropriate for the Greeks. Glory for those who have died for the country, and our prayers to Panagia, Virgin Mary, who was a mother too, will help.

There is a reference to Zaloggo. It was the place of a heroic act of Greek women during the Turkish occupation. The Turks seized the town, and the future was clear. But the Greek women chose to die rather than be raped or killed by the Turks. Therefore, one by one they threw their kids off a cliff near Souli, Zaloggo and then they jumped too, so that they would not surrender to the Turks

8. ΣΥΝΝΕΦΙΑΣΜΕΝΗ ΚΥΡΙΑΚΗ GLOOMY SUNDAY



Συννεφιασμένη Κυριακή (Cloud covered Sunday) was written by Vasilis Tsitsanis. He was born in Trikala on January 18th, 1915 and died on the same day in 1984.



The image shows a musical score for the song "Συννεφιασμένη Κυριακή" (Cloud covered Sunday) by Vasilis Tsitsanis. The title is written in a decorative banner at the top. Below the title, the score is written in G major and 2/4 time, with a tempo marking of ♩ = 50. The score consists of six staves of music, each with a key signature of one sharp (F#) and a 2/4 time signature. The chords are indicated above the notes: G, Am, C, D7, and G. The music is a traditional Greek folk melody.



He is one of the greatest Greek composers. In one of his interviews, Tsitsanis explains how he got the inspiration: "I remember the Germans had blocked a small koutouki (like a small tavern, in Greek) and we did not know if we would get out of there alive. They made me play till dawn.

Συννεφιασμένη Κυριακή,
μοιάζεις με την καρδιά μου
που έχει πάντα συννεφιά,
Χριστέ και Παναγιά μου.

Όταν σε βλέπω βροχερή,
στιγμή δεν ησυχάζω.
μαύρη μου κάνεις τη ζωή,
και βαριαναστενάζω.

Είσαι μια μέρα σαν κι αυτή,
που 'χασα την χαρά μου.
συννεφιασμένη Κυριακή,
ματώνεις την καρδιά μου.

Cloud covered Sunday
you seem like my heart
that is always overcast
Christ and Holy Mary

When I see you rainy
I become restless
darkness you bring to my life
and deeply I moan and sigh

You are a day like the one
when my happiness was gone
cloud covered Sunday
you bleed my heart profusely

Then, they let us go. Everything was snow-covered and as I was going home I could see scattered pools of blood in the snow.

In the dim light, I saw a young man, he had been executed. I went home and wrote the song .I wanted to scream out loud the desperation that we all suffered back then.

And the motive was one of the tragic events going on in my country during the German-Italian occupation. There was hunger, misery, fear, oppression, arrestings, executions. The occupation was a gloomy period of constant cloudness.”

On the day of his funeral the crowds of people following the coffin were singing this song.

<https://www.youtube.com/watch?v=hPJSqnMPno4>



GREEK MUSIC





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MUSIC: A MELODIC METHODOLOGY in TEACHING and LEARNING ITALY



What does music represent in Italy?



↓

The music tells us a lot about the story and language and the culture of Italian people.



In the past:

- People played musical instruments:
Fife, Accordion, Bagpipe;
- People danced a lot in the countries.



To tell you about the story of italian music we chose seven songs:

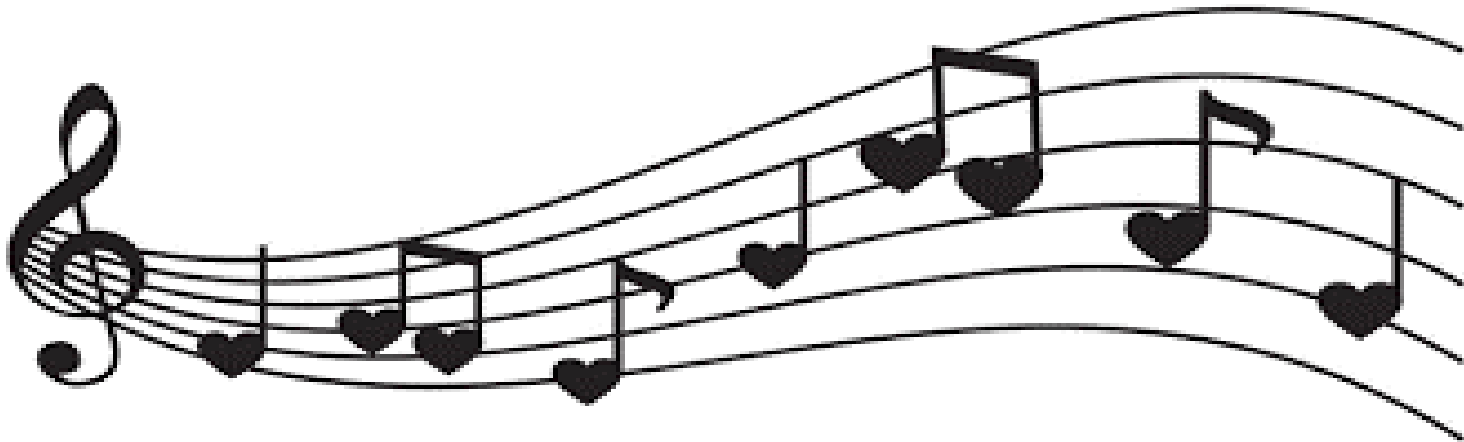


- Santa Lucia 1849;
- Brigante se more 1860-1870(the Brigandage);
- 'O surdato 'nnammurato 1915;
- Baciami piccina 1940;
- Tu vuo fa l'americano 1956;
- Volare 1958;
- Il ragazzo della via Gluck 1966.



SANTA LUCIA-1849-ENRICO CARUSO

It is a traditional Neapolitan song then translated in Italian by Teodoro Cottrau in 1846 published as <<Barcarola>> (a boat). It represents the first song written in Italian, The Dante's language. In the text a sailor man invites Santa Lucia to take a turn in his boat, to better enjoy the cool of the evening. The **sea**, the **wind**, the **moon** and the **stars** will be recurring elements in Italian songs!



ITALIAN TEXT:

Sul mare luccica l'astro d'argento.
Placida è l'onda, prospero è il
vento.

Sul mare luccica l'astro d'argento.
Placida è l'onda, prospero è il
vento.

Venite all'agile barchetta mia,
Santa Lucia! Santa Lucia!
Venite all'agile barchetta mia,
Santa Lucia! Santa Lucia!

ENGLISH TEXT:

On the sea shining a star so silv'rous.
seawaves caressing, the wind is
prosp'rous.

On the sea shining a star so silv'rous.
seawaves caressing, the wind is
prosp'rous.

Oh to my boat there, come hastily! Ah!
Santa Luchia! Santa Luchia!
Oh to my boat there, come hastily! Ah!
Santa Luchia! Santa Luchia!

Con questo zeffiro, così soave,
O, com'è bello star' sulla nave!
Con questo zeffiro, così soave,
O, com'è bello star' sulla nave!
Su passeggeri, venite via!
Santa Lucia! Santa Lucia!
Su passeggeri, venite via!
Santa Lucia! Santa Lucia!



With this kind zephyr oh! Like this so
pleasant,
To be aboard is awe, what a nice
present!
With this kind zephyr oh! Like this so
pleasant,
To be aboard is awe, what a nice
present!
Passengers come thee, come y'all
to see! Ah!
Santa Luchia! Santa Luchia!
Passengers come thee, come y'all
to see! Ah!
Santa Luchia! Santa Luchia!

O dolce Napoli, o suol beato,
Ove sorridere volle il creato!
O dolce Napoli, o suol beato,
Ove sorridere volle il creato!
Tu sei l'impero dell'armonia!
Santa Lucia! Santa Lucia!
Tu sei l'impero dell'armonia!
Santa Lucia! Santa Lucia!

Oh lovely Napule, oh land divine,
where the creation wanted to shine!
Oh lovely Napule, oh land divine,
where the creation wanted to shine!
You are the kingdom, of harmony! Ah!
Santa Luchia! Santa Luchia!
You are the kingdom, of harmony! Ah!
Santa Luchia! Santa Luchia!



BRIGANTE SE MORE-the

Brigandage-MUSICANOVA



The song is the hymn of robbers and talks about the brigandage. Robbers were men that in the south of Italy fought against the invaders of northern Italy in the process of unification of Italian Kingdom. In this song the bandits are talking and telling about the

violence
battle s
sing: w
brigan



t is a
They
d as

ITALIAN TEXT:

Abbiamo posato chitarra e tamburi,
perché questa musica deve cambiare.
Siamo briganti, facciamo paura
e con il fucile vogliamo cantare,
e con il fucile vogliamo cantare.

E ora cantiamo questa nuova canzone,
tutta la gente la deve imparare.
Ce ne freghiamo del re Borbone,
la terra è nostra e non deve essere toccata,
la terra è nostra e non deve essere toccata.

Tutti i paesi della Basilicata
si sono svegliati e vogliono lottare,
pure la Calabria si è rivoltata;
e questo nemico facciamo tremare,
e questo nemico facciamo tremare.

ENGLISH TEXT:

We put to rest our guitars and our drums
Because this music has got to be changed
Brigands we are, and strike people with
fear
And with our guns we now wish to sing out
And with our guns we now wish to sing out

And now we are singing a sparking new
song
And all the people must sing it along
Don't give a damn for the king of Bourbon
The land is ours and it's no one's to grab
The land is ours and it's no one's to grab

All of the cities in Basilicata
Have woken up and they now want to fight
Even Calabria now joined the revolt
And now our enemy quivers in fear
And now our enemy quivers in fear

Chi ha visto il lupo e si è spaventato,
non sa ancora qual è la verità.
Il vero lupo che mangia i bambini
è il piemontese che dobbiamo cacciare,
è il piemontese che dobbiamo cacciare.

Donne belle che date il cuore,
se il brigante volete salvare
non lo cercate, dimenticatene il nome;
chi ci fa guerra non ha pietà,
chi ci fa guerra non ha pietà.

Uomo si nasce, brigante si muore,
ma fino all'ultimo dobbiamo sparare.
E se moriamo portate un fiore
e una bestemmia per questa libertà,
e una bestemmia per questa libertà.

Who saw the wolf and was stricken with
terror
Does not quite know where the truth really
stands
For the true wolf who is devouring our
children
Is from Piedmont and we must drive him
out
Is from Piedmont and we must drive him
out

Beautiful women who give out your heart,
If you do care to save the brigand's life
Don't look for him, forget even his name
Who makes us war has no mercy for us
Who makes us war has no mercy for us

As men we are born, and as brigands we
die
But till the end we must keep up the fight
And if we die throw a flower for us
And throw a curse for this freedom of ours
And throw a curse for this freedom of ours

O' SURDATO 'NNAMMORATO- ANELLIO CALIFANO-1915



This song was written by Aniello Caifano to show his love for the south people of Italy. It talks about a soldier, far from his beloved because he is at the front fighting during the First World War. **It was the hymn of those who wanted to go home, leave the front, the war.** It is a message of universal love, for all the times when the pain of life takes refuge in what one loves.



ITALIAN TEXT:

Sei lontana da questo cuore,
da te volo con il pensiero:
niente voglio e niente spero
oltre che tenerti sempre a fianco a me!
Sei sicura di questo amore
come io sono sicuro di te...

Oh vita, oh vita mia...
Oh cuore di questo cuore...
sei stata il primo amore...
e il primo e l'ultimo sarai per me!

Quante notti non ti vedo,
non ti sento tra queste braccia,
non ti bacio questa faccia,
non ti stringo forte tra le mie braccia?!
Ma, svegliandomi da questi sogni,
mi fai piangere per te...

ENGLISH TEXT:

Are you far away from my heart,
to you I fly with my mind:
I want nothing and hope nothing
except having always you at my side!
Be sure of this love
as I'm sure of yours...

Oh life, oh my life...
Oh heart of my heart...
you've been my first love...
and first and last you will be for me...

How many nights I see you,
feel my arms on you,
kiss your face,
hug you strongly to me?!
But, waking up from these dreams,
you make me cry for you...

Oh vita, oh vita mia...
Oh cuore di questo cuore...
sei stata il primo amore...
e il primo e l'ultimo sarai per me!

Oh life, oh my life...
Oh heart of my heart...
you've been my first love...
and first and last you will be for me...

Scrivi sempre che sei contenta:
io non penso che a te solamente...
Un pensiero mi consola,
che tu pensi solamente a me...
La più bella di tutte le belle,
non è mai più bella di te!

You write always "I'm OK":
I can't think anything but you...
just a thought comfort me,
that you think just to me...
The most beautiful of the all beautiful
can never be more beautiful than you!

Oh vita, oh vita mia...
Oh cuore di questo cuore...
sei stata il primo amore...
e il primo e l'ultimo sarai per me!

Oh life, oh my life...
Oh heart of my heart...
you've been my first love...
and first and last you will be for me..

BA...BA...BACIAMI PICCINA- ALBERTO RABAGLIATI-1940

This song was written by Alberto Rabagliati in the 1940 after war. **It expresses the desire to return to normal life and love after the brutalities of war.** This song, very easy to sing, expresses a sense of airiness and freedom.!



ITALIAN TEXT:

Ba... ba... baciami piccina
con la bo... bo... bocca piccolina,
dammi tan... tan... tanti baci in quantità.
Ma questi baci a chi li devo dar?

Oh! Bi... bi... bimba birichina,
tu sei be... be... bella e sbarazzina,
quale ten... ten... tentazione sei per me.
Ma questa tentazione che cos'è?

B-a ba e b-e be
cara sillaba con me.
E e ebibia ubia ibia ubia uu ba.
Sono tanto deliziose queste sillabe d'amore.

ENGLISH TEXT:

Kiss...kiss...kiss me little baby
With your little lips
Give me a lot of your beautiful kisses
But who have I to kiss?

Oh! Little naughty girl
You are so beau..beau...beautiful and
sausy
What temptation you are to me
But this temptatiton what is it?

K-i-s-s-m-e
Do this spelling with me , my dear
These syllables of love are so
delicious.

Ba... ba... baciami piccina,
con la bo... bo... bocca piccolina,
dammi tan... tan... tanti baci in quantità.
Son qui, son pronta per incominciar.

E ba... ba... baciami bambino
sulla bo... bo... bocca mio piccino,
dammi tan... tan... tanti baci in quantità.
E baciami piccina, bella piccolina.

Bi... bi... bimbo birichino,
tu sei be... be... bello e sbarazzino.
Quale ten... ten... tentazione sei per me.

B-a ba e b-e be
cara sillaba con me.
Dududududu duididibo dubibi bobo.
Sono tanto deliziose queste sillabe d'amore.

Kiss me, kiss me little baby
With your little lips
Give me a lot of your beautiful kisses
I'm here, I'm ready to start.

Kiss me, kissme little boy
On my little lips my baby
Give me a lot of your kisses
And kiss me beautiful little girl

Little naughty boy,
You are so beautiful and saucy,
What a temptation you are to me!

K-i-s-s-m-e darling
Do this spelling with me
These syllables of love are so
delicious

TU VUO FA L'AMERICANO-RENATO CAROSONE- 1956

This song witness the impact of the arrival of the Americans on the culture and habits of the Italians. Immediately after the Four Days, the occupation of the allied troops began in Naples. Their presence divided the public opinion that partly welcomed them enthusiastically, seeing them as the guarantors of their own safety, but the other refused to consider them as liberators because of the terrible shellfire with which they had destroyed the city.



ITALIAN TEXT:

Porti i calzoni con uno stemma dietro,
un cappellino con la visiera alzata,
passi scampanando per Toledo,
come un guappo, per farti guardare.

Tu vuoi far l'americano,
americano, americano.
Dammi retta, chi te lo fa fare?
Tu vuoi vivere alla moda,
ma se bevi *whisky and soda*
poi ti senti disturbato.

Tu balli il *rock and roll*,
tu giochi a *baseball*,
ma i soldi per le Camel
chi te li dà? La borsetta di mamma.

Tu vuoi far l'americano,
americano, americano,
ma sei nato in *Italy!*

ENGLISH TEXT:

You wear trousers showing a famous brand
you wear an hat with the peak raised
you trotting along Tuleto's streets
showing off yourself, to make people look
at you

You'd like to be an American,
'merican, 'merican
listen to me, is it worth?
you want to be trendy
but if you drink "whiskey and soda"
and then you have a long hangover

You dance rock 'n' roll
you play baseball
but who gives you the money to buy
Camels?
your mother's bag!

You'd like to be an American
'merican, 'merican
but you were born in Italy!

Dammi retta, non c'è niente da fare,
ok, napoletano!

Tu vuoi far l'americano!

Tu vuoi far l'americano!

Come può capirti chi ti vuole bene,
se tu le parli mezzo americano?
Quando si fa l'amore sotto la luna
come ti viene in testa di dire *I love you*?

Tu vuoi far l'americano,
americano, americano.
Dammi retta, chi te lo fa fare?
Tu vuoi vivere alla moda,
ma se bevi *whisky and soda*
poi ti senti disturbato.

Tu balli il *rock and roll*,
tu giochi a *baseball*,
ma i soldi per le Camel
chi te li dà? La borsetta di mamma.

listen to me, there's nothing you can do
ok, neapolitan?

You'd like to be an American

You'd like to be an American

Who can people that love you
understand you if you speak half-
american?
when you are making love under the moon
how come you say "I love you"?

You'd like to be an American
'merican, 'merican,
but listen to me, is it worth?
you want to be trendy
but if you drink "whiskey and soda"
and then you have a long hangover

You dance rock 'n' roll
you play baseball
but who gives you the money to buy
Camels?
your mother's bag!

Tu vuoi far l'americano,
americano, americano,
ma sei nato in *Italy!*
Dammi retta, non c'è niente da fare,
ok, napoletano!
Tu vuoi far l'americano!
Tu vuoi far l'americano!

Tu vuoi far l'americano,
americano, americano,
ma sei nato in *Italy!*
Dammi retta, non c'è niente da fare,
ok, napoletano!
Tu vuoi far l'americano!
Tu vuoi far l'americano!

whisky e soda e rock and roll.
whisky e soda e rock and roll.
whisky e soda e rock and roll.

You'd like to be an American
'merican, 'merican
but you were born in Italy!
ok, neapolitan?
You'd like to be an American

You'd like to be an American
'merican, 'merican
but you were born in Italy!

listen to me, there's nothing you can do
ok, Neapolitan!
You'd like to be an American
You'd like to be an American

whiskey and soda rock 'n' roll
whiskey and soda rock 'n' roll
whiskey and soda rock 'n' roll



VOLARE-DOMENICO MODUGNO-1958

This song is a dedication of love, a message of strength and hope that invites us to continue dreaming in spite of the reality that often brings pain. We have to pursue the beauty and the energy that only pure feelings can give us. Flying high with the light of the stars and the Sun! **It expresses a sense of beauty and freedom which are the symbols of Italian culture.**



ITALIAN TEXT:

Penso che un sogno così non ritorni mai
più

Mi dipingevo le mani e la faccia di blu
Poi d'improvviso venivo dal vento rapito
E incominciavo a volare nel cielo infinito

Volare oh, oh
Cantare oh, oh, oh
Nel blu dipinto di blu
Felice di stare lassù
E volavo, volavo felice più in alto del sole
Ed ancora più su
Mentre il mondo pian piano spariva lontano
laggiù
Una musica dolce suonava soltanto per me

Volare oh, oh
Cantare oh, oh, oh
Nel blu dipinto di blu
Felice di stare lassù

ENGLISH TEXT:

I think such a dream will never come back
I painted my hands and my face blue
Then suddenly I was ravished by the wind
And I started flying in the infinite sky

Flying, oh oh...
Singing, ohohoho...

In the blue painted blue
Happy to be up there

And I was flying, flying happily
Higher than the sun and even higher
While the world was slowly disappearing,
far beneath

A soft music was playing just for me

Flying, oh oh..
Singing, ohohoho...
In the blue painted blue
Happy to be up there

Ma tutti i sogni nell'alba svaniscon perché
Quando tramonta la luna li porta con sé
Ma io continuo a sognare negli occhi tuoi
belli
Che sono blu come un cielo trapunto di
stelle

Volare oh, oh
Cantare oh, oh, oh
Nel blu degli occhi tuoi blu
Felice di stare quaggiù
E continuo a volare felice più in alto del
sole
Ed ancora più su
Mentre il mondo pian piano scompare negli
occhi tuoi blu
La tua voce è una musica dolce che suona
per me

But all the dreams fade away at dawn,
because
While setting, the moon takes them away
But I keep dreaming in your beautiful eyes
Which are as blue as a sky quilted with
stars

Flying, oh oh...
Singing, ohohoho...
In the blue of your blue eyes
Happy to be down here

And I keep flying happily
Higher than the sun and even higher
While the world is slowly disappearing in
your blue eyes
Your voice is a soft music playing for me

Volare oh, oh
Cantare oh, oh, oh
Nel blu degli occhi tuoi blu
Felice di stare quaggiù
Nel blu dipinto di blu
Felice di stare quaggiù
Nel blu dipinto di blu
Felice di stare quaggiù
Con te

Flying, oh oh...
Singing, ohohoho...
In the blue of your blue eyes
Happy to be down here

In the blue of your blue eyes
Happy to be down here with you



IL RAGAZZO DELLA VIA GLUCK- ADRIANO CELLENTANO-1966

This song talks about the evolution of the world and the development of cities that steal more and more space to green. It was written during The Economic Boom period. It is an autobiographical **song that defends a life and a genuine countryside reality that in those years were giving way, through economic development, to the industrialized city.**



ITALIAN TEXT:

Questa è la storia
Di uno di noi
Anche lui nato per caso in via gluck
In una casa, fuori città
Gente tranquilla, che lavorava
Là dove c'era l'erba ora c'è
Una città
E quella casa
In mezzo al verde ormai
Dove sarà

Questo ragazzo della via gluck
Si divertiva a giocare con me
Ma un giorno disse
«Vado in città»
E lo diceva mentre piangeva

ENGLISH TEXT:

this is the story
of one of us.
and this boy, by chance, was born in Via
Gluck.
in a house outside the city
where people are quiet and hardworking

Where there was grass, now there is
a city
and that house
in the middle of green fields, by now?
where can it be?

this boy from Via Gluck
he enjoyed playing with me
but one day he said to me
"I'm going to the city"
and he was crying while he said it.

Io gli domando «amico
Non sei contento
Vai finalmente a stare in città
Là troverai le cose che non hai avuto qui
Potrai lavarti in casa senza andar
Giù nel cortile»

Mio caro amico, disse
«Qui sono nato
In questa strada
Ora lascio il mio cuore
Ma come fai a non capire
È una fortuna, per voi che restate
A piedi nudi a giocare nei prati

Mentre là in centro respiro il cemento
Ma verrà un giorno che ritornerò
Ancora qui
E sentirò l'amico treno
Che fischia così
'wa wa'»

I said "my dear friend
aren't you happy?
you'll finally live in the city.
there you can find all the things you don't
have here.
you can shower without going
down into the courtyard!"

My dear friend said to me
"I was born here,
in this street
now I leave my heart.
How do you not understand
that you who stay are the lucky ones?
you can run barefoot through the fields
while i'm downtown breathing the cement.
but there will come a time when I return
back here
and i'll hear my friend, the train
that whistles like so:
'wa wa!'"

Passano gli anni
Ma otto son lunghi
Però quel ragazzo ne ha fatta di strada
Ma non si scorda la sua prima casa
Ora coi soldi lui può comperarla
Torna e non trova gli amici che aveva
Solo case su case
Catrame e cemento

Là dove c'era l'erba ora c'è
Una città
E quella casa in mezzo al verde ormai
Dove sarà

Ehi, ehi

La la la la la la la

The years pass
and 8 years is a long time.
Though the boy has come a long way
he does not forget his first house.
now, with the money to buy it
he returns, but doesn't find the friends he
had
just house on top of house
asphalt and cement

Where there was grass, now there is
a city
and that house
in the middle of green fields, by now?
where can it be?

Ehi, Ehi,

La la la... la la la la la

Eh no
Non so, non so perché
Perché continuano
A costruire, le case

E non lasciano l'erba
Non lasciano l'erba
Non lasciano l'erba
Non lasciano l'erba

Eh no
Se andiamo avanti così, chissà
Come si farà
Chissà

Eh no,
I don't know, i don't know why
why they continue
to build houses
and they don't leave any grass
they don't leave any grass
they don't leave any grass
they don't leave any grass

Eh no,
if we are progressing like this, who knows
how we will end up
who knows...

THANKS FOR YOUR ATTENTION



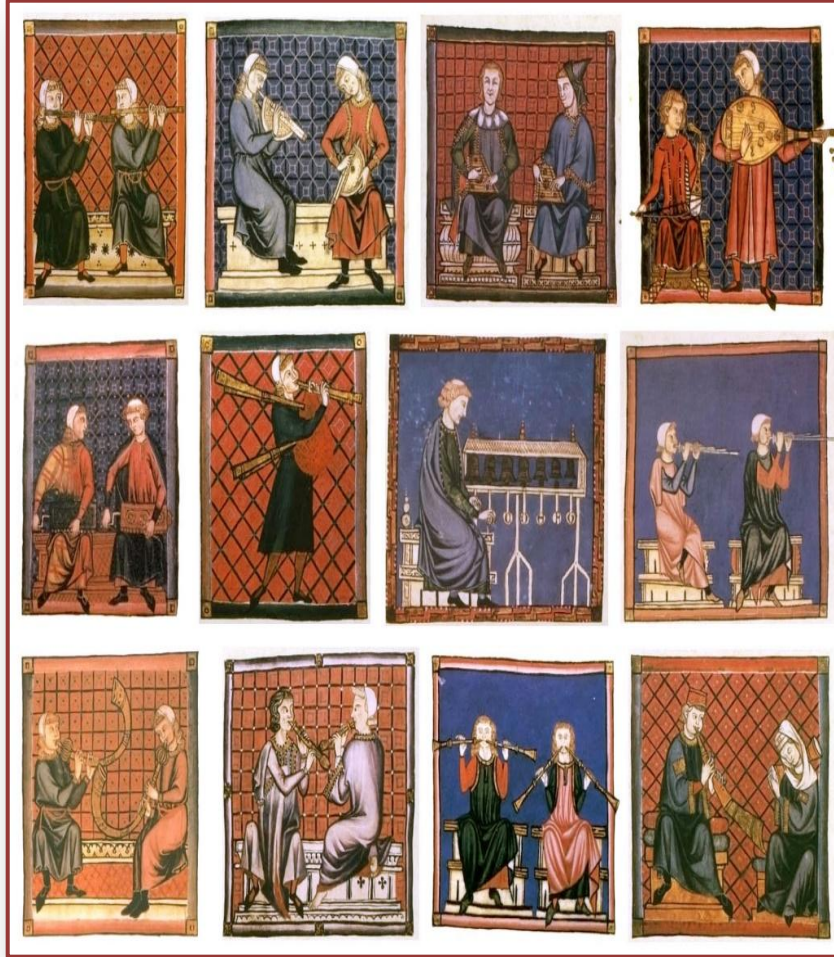
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**MUSIC: A MELODIC METHODOLOGY into TEACHING and
LEARNING
PORTUGAL**

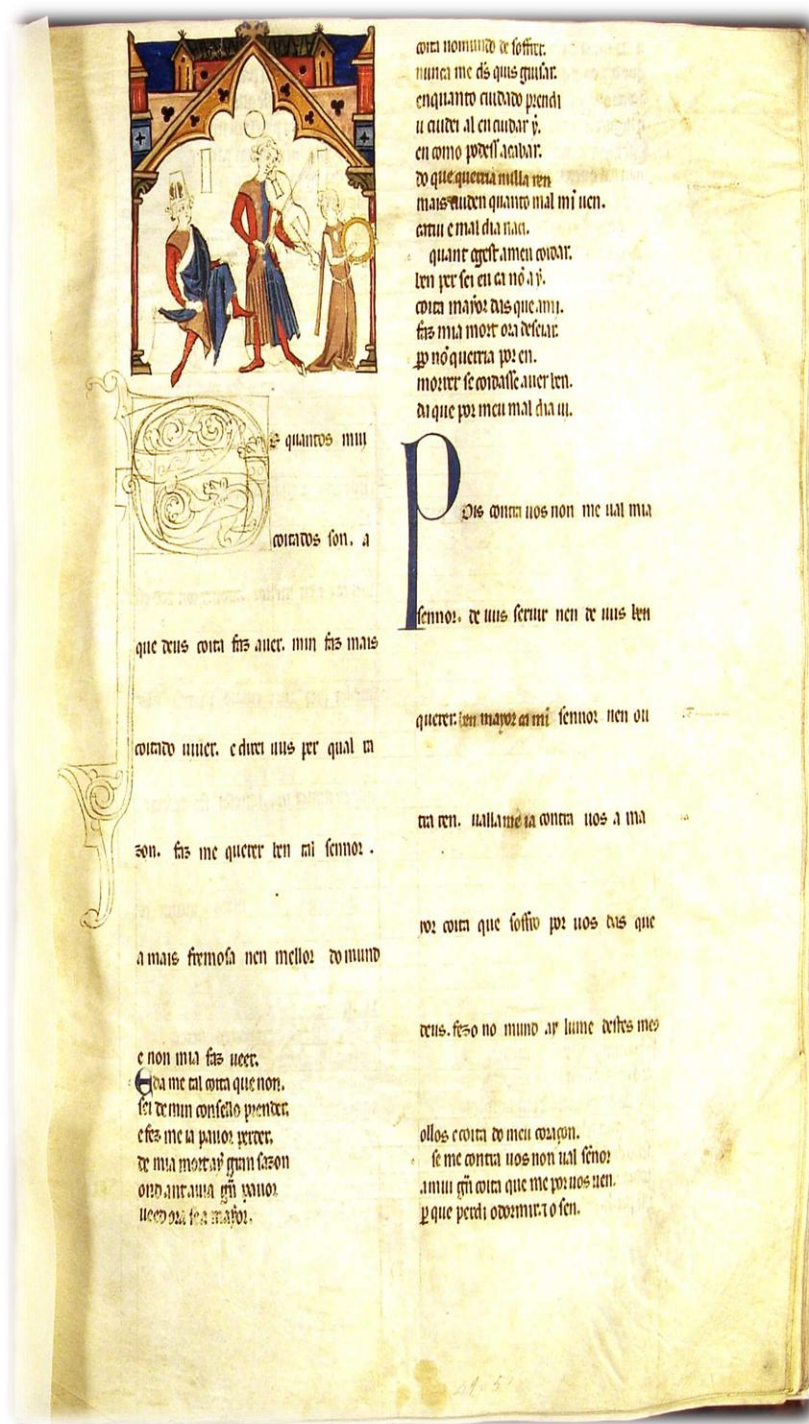


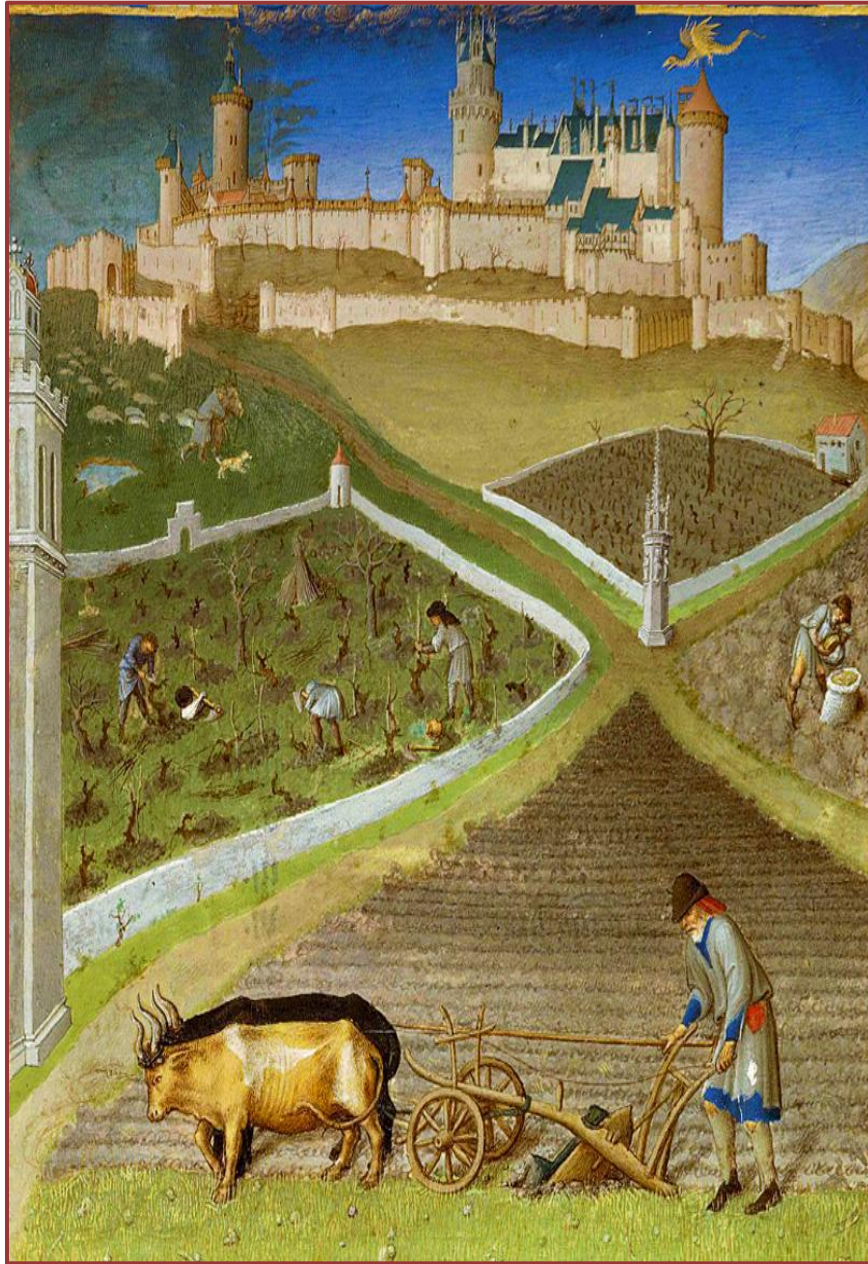
The STORY of MUSIC



	CONTEXTUALIZAÇÃO da LÍRICA TROVADORESCA	CONTEXT of the TROUBADORESCU E LYRIC
	Séculos XII a XIV	12-13 th century
Estrutura social e económica / Social and economic structure	Regime feudal e classes sociais muito hierarquizadas.	Feudal regime and very hierarchical social classes.
Principais intervenientes / Main players:	O rei, a Corte, os trovadores, os jograis.	The king, the Court, the troubadours, the gamblers.
Língua utilizada / Language used	Galego-português.	Galician-Portuguese.
Registos escritos / Written records	Cancioneiro da Vaticana, Cancioneiro da Biblioteca Nacional, Cancioneiro da Ajuda.	“Vaticana” songbook and “da Biblioteca Nacional e da Ajuda” songbook.

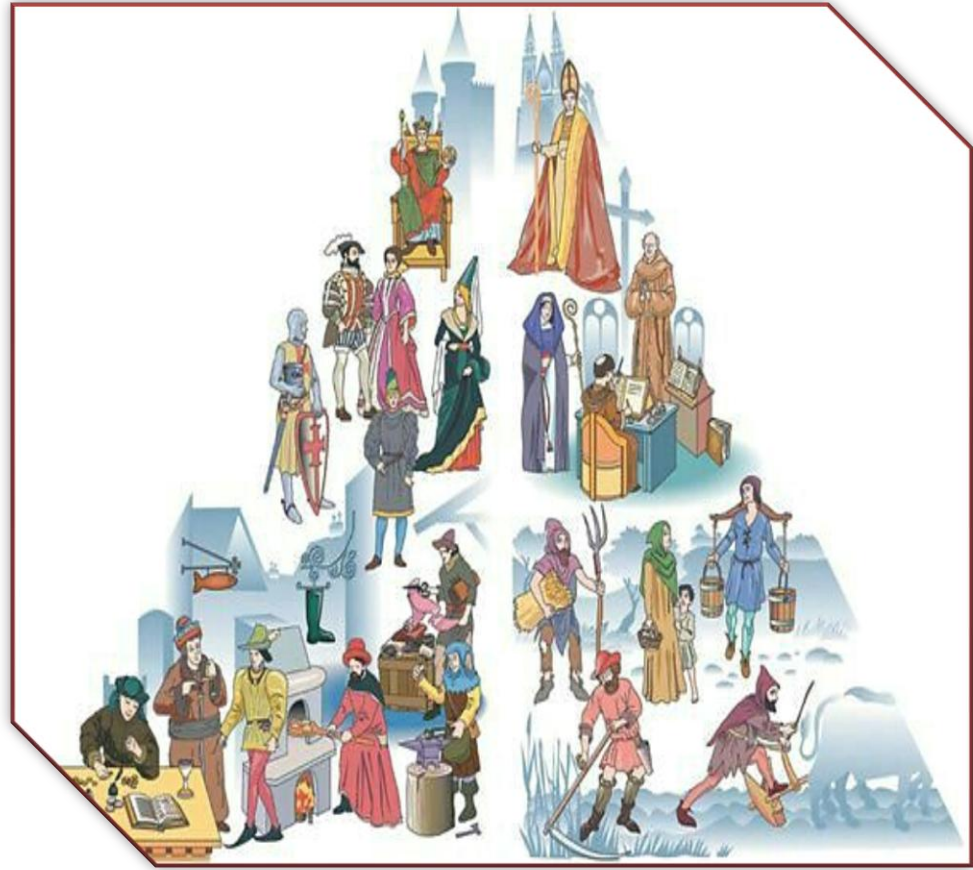
Exemplo de uma página do cancionero- século XII.
Example of a songbook page – 12th





SOCIAL and ECONOMIC STRUCTURE

Feudal regime and very hierarchical social classes



CANTIGA de AMIGO

- Poema acompanhado de música ;
- Linguagem muito simples, recorrendo a muitas formas de repetição ;
- O sujeito poético é sempre feminino;
- A donzela exprime os seus sentimentos puros e ingénuos pelo seu *amigo*;
- A jovem recorre a alguns confidentes para desabafar (mãe, amigas ou irmãs e natureza personificada);
- O amigo está, por vezes, ausente na guerra. Noutras situações a donzela pretende seduzi-lo;
- Os cenários são geralmente ao ar livre, relacionados com as vivências de uma sociedade rural.



...panied by music;

- Very simple language, using many types of repetition;
- The poetic subject (I) is always feminine;
- The girl declares her pure and naive feelings for her friend;
- The girl resorts to some confidentes to open up herself (mother, friends or sisters and personified nature);
- The friend is sometimes absent. He is in war. In other situations, the girl intends to seduce him;
- The scenarios are usually outdoor, they are always related to the experiences of a rural society.

Ai flores, ai flores do verde
pino,
se sabedes novas do meu
amigo!
Ai Deus, e u é?

Ai flores, ai flores do verde
ramo,
se sabedes novas do meu
amado!
Ai Deus, e u é?

Se sabedes novas do meu
amigo,
aquele que mentiu do que pôs
comigo!
Ai Deus, e u é?

Se sabedes novas do meu
amado,
aquele que mentiu do que me
jurado!
Ai Deus, e u é?

de verde
Vós me perguntardes polo
voss'amigo,
e eu bem vos digo que é
san'vivo.
Ai Deus, e u é?

Vós me perguntardes polo
voss'amado,
e eu bem vos digo que é
viv'e sano.
Ai Deus, e u é?

E eu bem vos digo que é
san'vivo
e seera vosc'ant'o prazo
saído.
Ai Deus, e u é?

E eu vos digo que é viv'e
sano
E seera vosc'ant'o prazo
passado.
Ai Deus, e u é?

XIII - XIV)



Oh flowers, flowers of the green pine - Dom Dinis (13 - 14th century)



Flowers of the green pine, oh
flowers, do you have news of my
lover?

Oh God, and where is he?

Oh flowers, flowers of the green
branch do you have news of my
friend?

Oh God, and where is he?

Do you have news of my lover
who has proved himself a liar?

Oh God, and where is he?

Do you have news of my friend
who did not come when he
promised?

Oh God, and where is he?

You ask me about your friend?
I tell you he's alive and well.
Oh God, and where is he?

You ask me about your lover?
I tell you he's well, he's alive.
Oh God, and where is he?

I tell you he's alive and well,
and he'll be with you in a while.
Oh God, and where is he?

I tell you he's well, he's alive,
and he'll come by the appointed
time.
Oh God, and where is he?

ANÁLISE do CONTEÚDO

- A donzela questiona as flores sobre a ausência do seu amigo.
- A donzela está zangada porque o amigo lhe mentiu. Ocorre uma verdadeira intensificação narrativa: o tempo passa, o seu amigo não vem, a donzela inquieta-se. Na sua fala inicial, por exemplo, ela passa rapidamente do simples pedido de notícias à hipótese de ele a ter enganado (o mentiroso!).
- As flores, personificadas, transformadas na confidente da donzela, dizem-lhe que o seu amado está bem e que voltará antes do prazo acabar e que não faltará ao seu encontro.
- Finalmente, no segmento final da resposta (ele virá antes de passar a hora combinada), percebemos que essa hora ainda não passou, ou seja, que a donzela chegou muito antes e que toda a sua

- The maiden questions the flowers about her friend's absence.
- The maiden is angry because her friend had lied to her. There is a real intensification of a storyline: time passes, her friend does not come, the maiden is worried. In her opening speech, for example, she goes quickly from the simple request for news to the assumption that he has deceived her (the liar!).
- The flowers, personified, are transformed into the maiden's confidant, they tell her that her dearly loved is fine and that he will return before the deadline ends and that he will not miss the arranged meeting
- Finally, in the last segment of the answer (he will come before the agreed time passes), we realize that this time has not already passed, that is, the girl had arrived much earlier and that all her anxiety is just that: a passionate young woman's worry who is not only alone in a pine forest but also very insecure.



CANTIGA de AMO

LOVE SONG

- Poema acompanhado de música;
- Linguagem elaborada com recurso frequente à subordinação;
- O sujeito poético é sempre masculino;
- O sujeito recorre, frequentemente, ao elogio cortês como forma de enaltecer a *dona*;
- Seguindo o modelo feudal, o homem presta vassalagem à *senhor* que é colocada numa posição hierarquicamente superior;
- É retratado o ambiente da corte.

- Poem accompanied by music;
- Very carefully chosen language with frequent subordination resort;
- The poetic subject (I) is always masculine;
- The subject often resorts to courteous praise as a way of exalting “the mistress”;
- Following the feudal model, the man pays tribute / vassalage to the lord who is placed in a hierarchically predominant position;
- The court ambiance is portrayed.

Quer'eu em maneira de proença - Dom Dinis(século XIII e XIV)

Quer'eu em maneira de proença
fazer agora um cantar d'amor ^(cantiga de amor)
e querrei ^(quererei) muit'i loar ^(louvar) mia
senhor ^(dama)
a que prez ^(digna) nem fremosfera nom
fal ^(falta),
nem bondade; e mais vos direi en:
tanto a fez Deus comprida de bem ^(perfeita)
que mais que todas las do mundo val.

Ca mia senhor quis Deus fazer tal,
quando a fez, que a fez sabedor
de todo bem e de mui gram valor,
e com tod'est[o] é mui comunal ^(sociável)
ali u deve ^(quando deve); er ^(também) deu-lhi bom
sém ^(bom senso)
e desi ^(para além disso) nom lhi fez pouco de
bem
quando nom quis que lh'outra foss'igual.

Ca em mia senhor nunca Deus pôs mal,
Mais ^(mas) pôs i prez ^(digna) e beldad'e
loor ^(mérito)
e falar mui bem e riir melhor
que outra mulher; des i é leal
muit': e por esto nom sei hoi'eu quem



In provençal style I'd Like - King Dom Dinis (13 - 14th century)



In Provençal style I'd like to make a song of love and greatly praise my lady, whose looks and talents lack in nothing. God granted her so much that there's no other like her in any land.

Wanting her to surpass the rest, God made my lady highly skilled and worthy yet also humble, simple, full of common sense and every virtue, whence no lady could be her equal.

Placing in her no error, God made my lady pretty, clever, well-spoken and cheery



ANÁLISE do CONTEÚDO



ANALYSIS

g of love that D. Dinis intends to do "in
ovencal way", which translates into an

exceptional praise to his mistress: the most beautiful, the most kind, the one with the greatest qualities, the noblest, but also the one who knows how to be simple when is needed, the most sensible, the one who knows how to speak well and laugh even better, the most loyal.

- Lady's physical description : She is attractive, beautiful and worthy to be praised.
- Psychological description: she presents a set of characteristics that makes her worthy of being sung ("prez"). She is kind and has many qualities, among others the common sense. When God created her, He did not want her to be equal, she is unique (prez, kindness, goodness).
- Social qualities: she knows how to behave socially: (she is very communal ... and can

- Cantiga de amor que D. Dinis pretende fazer "à maneira provençal", o que se traduz num louvor superlativo à sua senhora: a mais formosa, a mais bondosa, a que tem maiores qualidades, a mais nobre mas também a que sabe ser simples quando convém, a mais sensata, a que sabe falar bem e rir melhor, a mais leal.
- Caracterização física da dama: É formosa, bela e digna de ser louvada.
- Caracterização psicológica: Apresenta um conjunto de características que a tornam digna de ser cantada ("prez"). É bondosa e tem muitas qualidades, entre elas o bom senso. Deus, quando a criou não quis que houvesse outra igual (prez, bondade, bom sém).
- Qualidades sociais: a senhora sabe

CANÇÕES de ESCÁRNIO e MALDIZER

- Satirizar certos momentos da vida na corte (fidalgos prepotentes, reis, nobres, peregrinos que se gabam das suas aventuras, membros do clero...).
- Ridicularização do amor cortês.
- Cantiga de escárnio – utiliza a ironia e o ataque não é direto. Utilização de palavras com duplo sentido.
- Cantiga de maldizer...



SONGS of MOCKERY and CRITICISM

- Satirize certain moments of life in the court (arrogant noblemen, kings, nobles, pilgrims who boast themselves of their adventures, members of the clergy ...).
- Ridiculing courteous love.
- Mockery songs - they use the irony and the attack is not straightforward. They use a lot of words with double meaning.
- Criticism songs - the language can be offensive and sometimes obscene.

Ai, dona fea - Joam Garcia Guilhade (séc. XIII)

Ai dona fea, fostesvos queixar
que vos nunca louv'en[o] meu
cantar;
mais ^(mas) ora quero fazer um cantar
em que vos loarei todavia <sup>(de qualquer
modo)</sup>;
e vedes como vos quero loar ^(louvar):
dona fea, velha e sandia ^(louca)!

Dona fea, se Deus mi perdom,
pois havedes [a]tam gram coraçom
^(desejo)

que vos eu loe, em esta razom <sup>(por
este motivo)</sup>

vos quero já loar todavia;
e vedes qual será a loaçom:
dona fea, velha e sandia!

Dona fea, nunca vos eu loei
em meu trobar, pero ^(ainda que) muito
trobei;

mais ora já um bom cantar farei
em que vos loarei todavia;
e direi-vos como vos loarei:

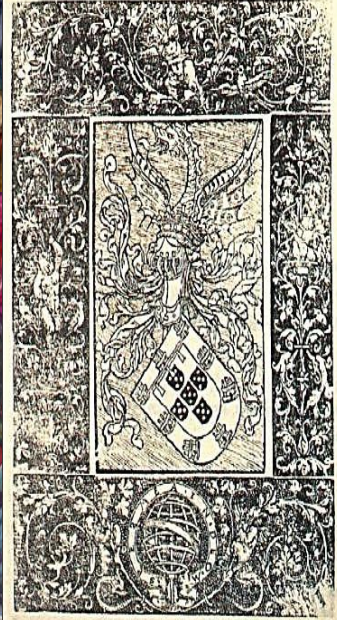
Ugly lady - Joam Garcia Guilhade (13th century)

Ugly lady, you've complained
that I never sing your praise,
so I've composed a new refrain
to sing your praise in my own way,
and this is what my song exclaims:
you're a crazy, old and ugly lady!

Ugly lady, since your desire
is that I praise you in my rhymes,
God forgive me, I will try
to sing your praise in my own way,
and this is what my song will cry:
you're a crazy, old and ugly lady!

Ugly lady, though I've sung
of all my loves, I never sang
a son for you, so now I'll sing,
singing your praise in my own way,
and this is what my song will say:
you're a crazy, old and ugly lady!





Regina que es foyge da silveira a flunopereira pois q'hy
 do am booposy l'atim q'hy f'lydo fluno perca'na nu p'ocoy
 doioze foyge ca flunca a boim ap'ite e doioz m'uytos fo'pros
 f'endo a uioz f'urto do doze f'oytoza dona z flunca d'alyza.

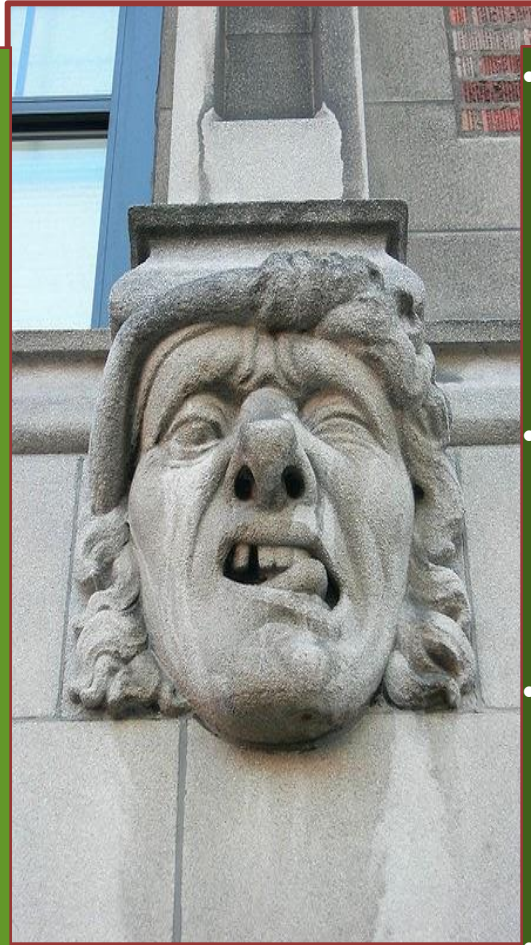
Do queza foyge da silveira e re'posabe fluno perca'na mo'ne'rr'is'm.

<p>Chos f'oytoz fluno perca'na po' queza f'oyge da silveira f'endo a uioz f'urto do doze f'oytoza dona z flunca d'alyza.</p>	<p>com f'oytoz fluno perca'na po' queza f'oyge da silveira f'endo a uioz f'urto do doze f'oytoza dona z flunca d'alyza.</p>	<p>Chos f'oytoz fluno perca'na po' queza f'oyge da silveira f'endo a uioz f'urto do doze f'oytoza dona z flunca d'alyza.</p>
<p>Chos f'oytoz fluno perca'na po' queza f'oyge da silveira f'endo a uioz f'urto do doze f'oytoza dona z flunca d'alyza.</p>	<p>com f'oytoz fluno perca'na po' queza f'oyge da silveira f'endo a uioz f'urto do doze f'oytoza dona z flunca d'alyza.</p>	<p>Chos f'oytoz fluno perca'na po' queza f'oyge da silveira f'endo a uioz f'urto do doze f'oytoza dona z flunca d'alyza.</p>



ANÁLISE DO CONTEÚDO

- Esta cantiga não apresenta o nome da pessoa criticada, mas faz uma referência direta ao que quer criticar, isto é, a velhice e o facto de a mulher criticada ser muito feia.
- O trovador critica uma «dona», que, segundo ele, se foi «queixar/que vos nunca louv'en [o] meu cantar».
- O trovador decide então «loar» esta «dona» como «fea, velha e sandia», recorrendo a uma certa mordacidade.



- This song does not present the name of the criticised person, but it makes a direct reference to what you want to criticize, that is, oldness and the fact that the criticised woman is very unattractive.
- The troubadour criticises a "mistress", who, according to him, "had complained / that she never praises his singing".
- So the troubadour decides to praise this "mistress" as "ugly, old and unwise", using a certain sarcasm.
- These three characteristics (ugly, old and crazy) endorsed to the "lady" are of great importance, since the number three is the symbol of perfection.

Estas três características (feias, velha e louca) atribuídas à «dona» possuem uma grande importância, na medida em que o número três é o símbolo da perfeição.

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**MUSIC: A MELODIC METHODOLOGY INTO TEACHING AND LEARNING
ROMANIA**

SCHOOL EXCHANGE PARTNERSHIP



‘AȘA-I ROMÂNUL’ ‘THAT'S HOW THE ROMANIAN IS’

Așa-i românu' când să-n veselește,
Ca și stejaru' când înmugurește,
Așa-i românu' când este iubit,
Ca și stejaru' când e înverzit.

Țara-i mănoasă și în fericire,
Poate oricine să trăiască-n ea
Și-a mea mândruță ce o am pe lume
E tot ce am mai sfânt în ea.

That's how the Romanian is when he gets
happy,
Just like a blooming oak tree.
That's how the Romanian is when he is loved,
Just like a green oak tree.

This country is ours, and it's full of joy,
Anyone can live here.
And the woman I've been blessed with
It's the dearest thing that I have in it!

- Trăiască țara, patria mamă,
- Trăiască toate câte sunt în ea
- Trăiască toate cu mic, cu mare
- Și a mea mândră ce o iubesc tare.

Long live the country, our motherland,
Long live everything that is in it!
Long live everything, small or big,
And my beloved, too because I love her very
much.

- O rugăciune, către ceruri zboară,
- O rugăciune, către Dumnezeu,
- Mă rog acuma pentru a mea țară,
- Și pentru tine, sfânt poporul meu.
- Mă rog acuma pentru a mea țară,
- Și pentru tine, sfânt poporul meu.

A prayer is flying to the sky,
A prayer addressed to God.
I pray for my country,
And for you, my holy kind.
I pray for my country,
And for you, my holy kind.

- Întotdeauna a existat o formă artistică prin care poporul nostru și-a putut exprima atitudinea față de marile evenimente și realități istorice. Mai întâi, prin creațiile poetice de factură populară, asociate cu cele muzicale și apoi, prin cele culte, puse în valoare de marii creatori de artă. Ca gen autonom și de-o largă accesibilitate s-a dovedit cântecul patriotic. El n-a fost,, inventat” de niciun regim politic, ci a apărut din dorința mobilizatoare de împlinire a unor idealuri sociale, de evocare a evenimentelor glorioase și a unor personalități, devenite simbol în istoria neamului românesc. Cântecul patriotic s-a impus în preajma Revoluției de la 1848, având ca surse vechile cântece cu conținut social. Cântecul patriotic a primit noi valențe emoționale, devenind un factor important în lupta pentru unire și libertate națională.
- There has always been an artistic form through which our people could express their attitude about the big events and historical realities. First, through poetic folk creations, associated with the musical ones and then, through the diversity of cults reflected by the great creators of art. The patriotic song became a distinct genre in itself due to its wide range of accessibility to the Romanians’ hearts. It was not ‘ ’ invented ‘ ’ by any political regime, but emerged from the mobilizing desire to achieve social ideals, evoking glorious events and some personalities that became a symbol of our nation. The patriotic song was widely spread around the Revolution of 1848, inspired by the old songs with social content. Having a great emotional value and a great impact on its people, the song received new and deep meaning, becoming an important factor in the struggle for national unity and freedom.

- Culeasă din județul Sibiu, de pe Valea Hartibaciului de către preotul Doru Gheja, melodia „Așa-i Românul” transmite un mesaj simbolic despre spiritul românesc din toate timpurile, având astfel o mare putere de generalizare. Autorul anonim se inspiră din viața poporului român, versurile reflectând atitudinea românului față de moarte, de viață, de asuprire, reprezentând expresia artistică a unor trăiri individuale intime. „O cantau batranii din satul Chirpar”, spune preotul.
- „Așa-i românul” transmite sentimente profunde, intense de dor, de jale, de revoltă, iubire, tristețe, ură împotriva asupritorilor, proiectate într-un mediu pastoral și bucolic. Totodată, sentimentele de dor și jale sunt predominante în cântec, acestea fiind puternic înrădăcinate în structura spirituală a românului.
- This song, according to chronicles, first heard in Sibiu county, in the Valley of Haritcaciui by the priest Doru Gheja, depicts a symbolic message about the Romanian spirit of all the time thus having a great generalization power. The anonymous author gets inspired from the people's life, the lyrics reflecting the Romanians' attitude towards death and life, representing the artistic expression of individual living. "Our elders from Chirpar village would proudly sing it" said the priest Doru Gheja.
- "That's how the Romanian is" expresses intense deep feelings, sorrow, mourning, revolt, love, sadness, placed in a pastoral and bucolic environment. Also, feelings of longing and mourning prevail in the song, being heavily rooted in the spiritual structure of the Romanian.

- RomânuL când este vesel este comparat cu stejarul care înmugurește, simbolizând un nou început și o continuă renaștere. Iubirea este asociată cu stejarul înverzit, semnificând maturitatea sentimentelor. Această paralelă între roman și stejar sugerează puterea și verticalitatea acestui popor. Sunt sentimente de toleranță și deschidere pentru toți locuitorii țării, indiferent de origine și în același timp, este exprimată iubirea pentru aleasa inimii, simbol al familiei, pilon al societății. Conexiunea cu Dumnezeu, creștinismul și speranța de mai bine sunt reliefate printr-o rugăciune către divinitate pentru prosperitatea și binele întregului popor, simbolizând altruismul și spiritualitatea românului.

- The Romanian when is cheerful is compared to the budding oak, symbolizing a new beginning and a continuous rebirth. Love is associated with the green oak, meaning the maturity of feelings. This parallel between the Romanians and the oak suggests the power and verticality of these people. There are feelings of tolerance and openness for all the inhabitants of the country, regardless of their origin, and at the same time, the song expresses the love for the chosen sweetheart, the symbol of the family, the pillar of society. The connection with God, Christianity and the hope for the better are highlighted by a prayer to the divinity for the prosperity and good of the whole people, symbolizing the altruism and spirituality of the Romanian.

- Astfel,cântecul definește legătura emoțională față de țara pe care o au românii, fie din motive etnice, politice, culturale sau de altă natură. Mentalitatea noastră este cel mai bine definită de emoțiile și sentimentele pe care le trăim de fiecare data când ascultăm această melodie. Patriotismul, iubirea, bogăția, pacea, rugăciunea sunt temele care-l definesc cel mai bine pe român.
- The song defines the emotional bond which the Romanians have to their country may it be for ethnic, political, cultural values or any other reasons. Our mentality is best defined by the sentiments that we have whenever we listen to this song. The patriotic spirit, the love, the fertile soil, the peace, the prayer are the themes that best define the Romanian.

‘MIORIȚA’

‘THE LITTLE EWE’

Pe-un picior de plai,
Pe-o gură de rai,
Iată vin în cale,
Se cobor la vale,
Trei turme de miei,
Cu trei ciobănei.
Unu-i moldovan,
Unu-i ungurean
Și unu-i vrâncean.
Îar cel ungurean
Și cu ce-l vrâncean,
Mări, se vorbiră,
Ei se sfătuiră
Pe l-apus de soare
Ca să mi-l omoare
Pe cel moldovan,
Că-i mai ortoman
Ș-are oi mai multe,
Mândre și cornute,
Și cai învățați,
Și câni mai bărbați,
Dar cea mioriță,
Cu lână plăviță,

Near a low foothill
At Heaven's doorsill,
Where the trail's descending
To the plain and ending,
Here three shepherds keep
Their three flocks of sheep,
One, Moldavian,
One, Transylvanian
And one, Vrancean.
Now, the Vrancean
And the Transylvanian
In their thoughts, conniving,
Have laid plans, contriving
At the close of day
To ambush and slay
The Moldavian;
He, the wealthier one,
Had more flocks to keep,
Handsome, long-horned sheep,
Horses, trained and sound,
And the fiercest hounds.
One small ewe-lamb, though,
Dappled- gray as tow,

De trei zile-ncoace
Gura nu-i mai tace,
Iarba nu-i mai place.
- Mioriță laie,
Laie bucălaie,
De trei zile-ncoace
Gura nu-ți mai tace!
Ori iarba nu-ți place,
Ori ești bolnăvioară,
Drăguță mioară?
- Drăguțule bace,
Dă-ți oile-ncoace,
La negru zăvoi,
Că-i iarbă de noi
Și umbră de voi.
Ștăpâne, stăpâne,
Îți cheamă ș-un câine,
Cel mai bărbătesc
Și cel mai frățesc,
Că l-apus de soare
Vreau să mi te-omoare
Baciul ungurean
Și cu cel vrâncean!
- Oiță bârsană,
De ești năzdrăvană,
și de-a fi să mor
În câmp de mohor,
Să spui lui vrâncean
Și lui ungurean

While three full days passed
Bleated loud and fast;
Would not touch the grass.
"Ewe-lamb, dapple-gray,
Muzzled black and gray,
While three full days passed
You bleat loud and fast;
Don't you like this grass?
Are you too sick to eat,
Little lamb so sweet?"
"Oh my master dear,
Drive the flock out near
That field, dark to view,
Where the grass grows new,
Where there's shade for you.
"Master, master dear,
Call a large hound near,
A fierce one and fearless,
Strong, loyal and peerless.
The Transylvanian
And the Vrancean
When the daylight's through
Mean to murder you."
"Lamb, my little ewe,
If this omen's true,
If I'm doomed to death
On this tract of heath,
Tell the Vrancean
And Transylvanian

Ca să mă îngroape
Aice, pe-aproape,
În strunga de oi,
Șă fiu tot cu voi;
În dosul stâniei
Să-mi aud câinii.
Aste să le spui,
Iar la cap să-mi pui
Fluieraș de fag,
Mult zice cu drag;
Fluieraș de os,
Mult zice duios;
Fluieraș de soc,
Mult zice cu foc!
Vântul, când a bate,
Prin ele-a răzbate
Ș-oile s-or strânge,
Pe mine m-or plânge
Cu lacrimi de sânge!
Iar tu de omor
Să nu le spui lor.
Să le spui curat
Că m-am însurat
Cu-o mândră crăiasă,
A lumii mireasă;
Că la nunta mea
A căzut o stea;
Soarele și luna
Mi-au ținut cununa.

To let my bones lie
Somewhere here close by,
By the sheepfold here
So my flocks are near,
Back of my hut's grounds
So I'll hear my hounds.
Tell them what I say:
There, beside me lay
One small pipe of beech
With its soft, sweet speech,
One small pipe of bone
With its loving tone,
One of elderwood,
Fiery-tongued and good.
Then the winds that blow
Would play on them so
All my listening sheep
Would draw near and weep
Tears, no blood so deep.
How I met my death,
Tell them not a breath;
Say I could not tarry,
I have gone to marry
A princess – my bride
Is the whole world's pride.
At my wedding, tell
How a bright star fell,
Sun and moon came down
To hold my bridal crown.

Brazi și paltinași
I-am avut nuntași,
Preoți, munții mari,
Paseri, lăutari,
Păserele mii,
Și stele făclii!
Iar dacă-i zări,
Dacă-i întâlni
Măicuță bătrână,
Cu brăul de lână,
Din ochi lăcrimând,
Pe câmpii alergând,
Pe toți întrebând
Și la toți zicând:
"Cine-a cunoscut,
Cine mi-a văzut
Mândru ciobănel,
Tras printr-un inel?
Fețișoara lui,
Spuma laptelui;
Mustețioara lui,
Spicul grâului;
Perișorul lui,
Peana corbului;
Ochișorii lui,
Mura câmpului?"
Tu, mioara mea,
Să te-nduri de ea
Și-i spune curat

Firs and maple trees
Were my guests; my priests
Were the mountains high;
Fiddlers, birds that fly,
All birds of the sky;
Torchlights, stars on high.
But if you see there,
Should you meet somewhere,
My old mother, little,
With her white wool girdle,
Eyes with their tears flowing,
Over the plains going,
Asking one and all,
Saying to them all,
'Who has ever known,
Who has seen my own
Shepherd fine to see,
Slim as a willow tree,
With his dear face, bright
As the milk-foam, white,
His small moustache, right
As the young wheat's ear,
With his hair so dear,
Like plumes of the crow
Little eyes that glow
Like the ripe black sloe?'
Ewe-lamb, small and pretty,
For her sake have pity,
Let it just be said

Că m-am însurat
Cu-o fată de crai,
Pe-o gură de rai.
Iar la cea măicuță
Să nu spui, drăguță,
Că la nunta mea
A căzut o stea,
C-am avut nuntași
Brazi și paltinași,
Preoți, munții mari,
Paseri, lăutari,
Păserele mii,
Și stele făclii!

I have gone to wed
A princess most noble
There on Heaven's doorsill.
To that mother, old,
Let it not be told
That a star fell, bright,
For my bridal night;
Firs and maple trees
Were my guests, priests
Were the mountains high;
Fiddlers, birds that fly,
All birds of the sky;
Torchlights, stars on high.”

- Balada ‘Miorița’, capodopera literaturii noastre populare este rezultatul unui proces de creație seculară, textul baladei prezentând un număr mare de motive și idei poetice cu existență independentă în folclorul românesc (trânșumanta, complotul, testamentul, animalul /oaia năzdrăvan/ă, alegoria moarte-nuntă etc). Aceste motive sunt întâlnite în doinele populare, dar și în cântecele ritualice sau în unele colinde.
- Poezia a fost culeasă de Alecu Russo de la niște păstori din munții Vrancei, pe când se afla în exil la Soveja, și publicată în prima culegere de ”*Poezii populare. Balade. (Cântece bătrânești) adunate și îndreptate de Vasile Alecsandri*”, antologie apărută în 1852.
- În secolul al XX- lea, Miorița a fost publicată în șase limbi la editura Albatros din București România în „Anul Internațional al Cărții” - 1972 (engleză, franceză, germană, rusă, spaniolă, română) fiind foarte apreciată în întreaga lume pentru frumusețea sa și pentru reflectarea mentalității noastre. Casa de discuri Electrecord înregistrează în 1978 o variantă a cântecului interpretată de Irina Loghin și orchestra condusă de Paraschiv Oprea.
- ‘The Little Ewe’ ballad, the masterpiece of our folk literature, is the result of a very long creation process, the text presenting a variable number of poetic motifs and ideas of independent existence in Romanian folklore (tranzumanță, complot, testament, animal / sheep, death – wedding allegory, etc.). These themes are not only found in folk poems, but also in ritual songs or in some carols.
- Alecu Russo heard it from some pastors from the Vrancea Mountains, while was in exile at Soveja, and published it in his the first collection of "Folk Poems. Ballads. (Old Songs) Gathered and Directed by Vasile Alecsandri ", anthology published in 1852.
- In the twentieth century, Miorita was published in six foreign languages at the Albatros Publishing House in Bucharest in the "International Year of the Book" - 1972 (English, French, German, Russian, Spanish, Romanian) gaining a world wide success due to its beautiful lyrics and presentation of Romanian mentality . Electrecord records presents version of the song performed by Irina Loghin and the orchestra led by Paraschiv Oprea in 1978.

- Balada prezintă o concepție filozofică străveche, creatorul anonim exprimând aici ideea că omul acceptă moartea ca pe un final firesc al vieții, ceea ce face ca balada populară „Miorița” să fie totodată un poem filozofic.
- Titlul cântecului este diminutivul animalului năzdrăvan, cu un rol determinant în declanșarea ideii filozofice care a determinat caracterul mitologic al operei: atitudinea înțeleaptă pe care o are tânărul cioban în fața morții. Oița este un element miraculos în baladă și constituie vocea destinului predeterminat, prevestind moartea, ca pe un final, de neevitat, al vieții. Creatorul popular a ales miorița înzestrată cu puteri fabuloase pentru a ilustra tema folclorică a comuniunii ancestrale dintre om și natură, simbolizată aici de animal.
- Timpul și spațiul în care se desfășoară întâmplările povestite în baladă, descriu un peisaj asemănător paradisiului: „Pe-un picior de plai / Pe-o gură de rai”
- The ballad presents an ancient philosophical concept, the anonymous creator expressing the idea that man accepts death as a natural fact, making the ballad “The Little Ewe” a philosophical poem.
- The supernatural animal presented in the title as a diminutive, with an important role in emphasising the philosophical idea which outlined the mythological character of the work: the wise attitude of the young shepherd facing death. The sheep is a miraculous element in the ballad, and is the voice of destiny, foreseeing death, as an unavoidable ending of life. The ballad’s creator chose the “the little ewe” endowed with fabulous powers to illustrate the most used theme in Romanian folk creations that of ancestral communion between man and nature, embodied here by the animal.
- Time and space describe a landscape -like a paradise: “Near a low foothill/ At Heaven’s doorsill”.

- Personajele reale sau fabuloase au atitudini specifice în acțiunea baladei, în funcție de rolul pe care îl atribuie autorul anonim fiecăruia în parte: din invidie, doi ciobani pun la cale uciderea partenerului lor, oița năzdrăvană este îngrijorată pentru viața stăpânului, ciobănașul moldovean privește moartea cu seninătate, iar măicuța bătrână își caută cu înfrigurare fiul. Ca răspuns la avertizarea făcută de mioară, ciobanul privește despărțirea de turma sa și de locurile feerice cu înțelepciunea mitică a asumării morții ca pe un final firesc ai vieții. Aici este prezentă ideea că existența omului are două manifestări concrete: viața și moartea. Apropiat de natură, ciobănașul își exprimă dorința de a rămâne și după moarte pe meleagurile și alături de ființele pe care le-a iubit atât de mult în timpul vieții: „Ca să mă îngroape / Aice pe-aproape / În strunga de oi, / Să fiu tot cu voi, / În dosul stâniei / Să-mi aud câinii. / Aste să le spui”.
- The real or fabulous characters have specific attitudes in the ballad's action, depending on the role the anonymous writer assigns to each one: out of envy, two shepherds plot the killing of their partner, the sheep is worried about its master's life, the Moldovan shepherd sees death as a natural factor, and the shepherd's mother asks for her son. As a response to the warning made by the sheep, the shepherd looks at the separation from his flock and the fiery places with the mythical wisdom of seeing death as a natural, common factor preceding life. Here is the idea that man's existence has two well defined parts: life and death. Close to nature, the shepherd expresses his desire to remain after death in complete union with everything that he adored in his lifetime: "To let my bones lie/ Somewhere here close by,/ By the sheepfold here/ So my flocks are near,/ Back of my hut's grounds/ So I'll hear my hounds./ Tell them what I say"

- Singura legătură strânsă cu viața, care amplifică dramatismul baladei, este grija ciobănașului pentru "măicuța bătrână" care își va căuta fiul. Prin prezența imaginii materne, se creează astfel un circuit complet care leagă cele mai mari evenimente care marchează existența ființei umane prin cele mai profunde: nașterea - viața/ nunta – moartea.
- În acest sens, rugămintea baciului exprimată în finalul baladei simbolizează sensibilitatea umană, în contradicție cu filozofia vieții și a morții. Astfel dorința tânărului cioban este ca mama lui să nu știe „Că la nunta mea / A căzut o stea”, aceasta fiind o altă superstiție populară, care sugerează moartea unui om. Datorită modului în care sintetizează credințe și tradiții românești, "Miorița" este considerată de scriitorul Mihail Sadoveanu, la mijlocul secolului al XX-lea „drept cea mai nobilă manifestare poetică a neamului nostru”. *Balada* concentrează profunde spiritualitate românească și constituie sursă de inspirație pentru mari scriitori ai literaturii noastre: Mihai Eminescu, Mihail Sadoveanu, Lucian Blaga, Mircea Eliade și Nichita Stănescu.
- The only connection with life, which amplifies the dramatic effect of the ballad, is the shepherd's care for his "old mother" who will seek for his son. Through the presence of the maternal image, it creates a complete circuit that links the major events, that mark the existence of the human being, to the deepest ones, the rites of passage: birth - life / wedding - death.
- The shepherd's last wish expressed at the end of the ballad symbolizes human sensitivity, in contradiction with the philosophy of life and death. So, the wish of the young shepherd is that his mother does not know "That a star fell, bright, / For my bridal night;" which is another Romanian superstition that predicts death. Due to the way it presents Romanian beliefs and traditions, "Miorița" is considered by the writer Mihail Sadoveanu, in the middle of the 20th century "as the noblest poetic manifestation of our people". The ballad focuses on deep Romanian spirituality and is a source of inspiration for great writers of our literature such as Mihai Eminescu, Mihail Sadoveanu, Lucian Blaga, Mircea Eliade and Nichita Stănescu.

‘LA POARTĂ LA ȘTEFAN-VODĂ’

‘AT THE GATE TO STEPHAN VOIEVODE’

- Colindul ”La poartă la Ștefan – Vodă” poate fi considerat unul dintre cele mai vechi din folclorul românesc prin faptul că refrenul conține cuvântul ”ler” menționat în cele mai vechi cercetări lingvistice realizate la noi. Cuvântul ”ler” dovedește vechimea colindelor noastre religioase, dar și laice existente conform cercetărilor, încă din epoca daco-romană (sec. II-VI/VII). Refrenul ” Lerului Domnului ” sau ”Alilerui Doamne” rezultă din integrarea în colinde a formei arhaice a cuvântului bisericesc ”Aliluia”.
- În forma scrisă, însoțit de partituri, cântecul se regăsește în culegerea realizată de profesorul etnomuzicolog George Breazul în 1938, în două variante.
- This carol can be considered one of the oldest in the Romanian folklore as in the chorus it contains the word "ler" mentioned in the oldest linguistic researches made in our country. The word "ler" proves the age of our religious carols, according to research, from the Dacian-Roman era (2nd-6th-7th centuries). The chorus of "Lerul Domnului" or "Alilerui Doamne" results from the integration into the carols of the archaic form of the religious word "Aleluia".
- In its written form, together with music sheet, the song is found in the collection of carols made by the ethnomusicologist George Breazul in 1938, in two variants.

- Am descoperit că o interpretare a colindului este cuprinsă într-un album înregistrat în 1996, însă variantele audio-video atașate documentului sunt înregistrate în 2008, respectiv în 2013, în Moldova (Bucovina).
- Conform DEX revizuit 2016, originea termenului este în limba latină, însă explicația oferită păstrează un anumit grad de ambiguitate:
- Ler = Cuvânt care apare ca refren în colinde, cărora le dă un anumit colorit eufonic. [Var.: léroi, léroloi, léru, lérului interj.] – Probabil lat. [Ha]llelu[iah, Domine].
- Existența cuvântului în colindele din zonele de dincolo de malul stâng al Dunării este atestată în lucrările despre limba și folclorul românesc realizate în secolele XVII – XVIII de Miron Costin, Dimitrie Cantemir sau Petru Maior.
- We have discovered that a carolist interpretation is included in an album recorded in 1996, but the audio-video variants attached to the document are recorded in 2008 and 2013 in Moldova (Bucovina).
- According to the revised Dictionary of Romanian language in 2016, the origin of the term is Latin, but the explanation provided keeps a certain ambiguity:
- Ler = A word that appears as a chorus in carols, which gives them a certain euphoric colour. [Var: léroi, léroloi, léru, léru interj.] - Probably lat. [H] llelu [iah, Domine].
- The existence of the word in carols, widely found in areas beyond the left bank of the Danube, is mentioned in various works about the origins of our language and Romanian folklore masterpieces written by Miron Costin, Cantemir and Petru Maior.

- In 1901, preotul -profesor Dimitrie Dan a reluat problema originii cuvântului "ler" în limba română și a publicat rezultatele studiilor sale în "Noua revistă română" (vol. III, nr. 26, pp. 85-91), susținând definiția existentă astăzi în DEX. Conform opiniei profesorului, "ler" provine din invocarea cultică, de origine ebraică, Halleluia (Domine) ("lăudați pe Domnul"), trecută în limba latină (Alleluia) și în slavă (Alilughia). Cuvântul este introdus în limba română, în ritualul religios, prin filiera slavă, după secolul al X-lea (Aliluia).
- Referitor la mesajul cântecului, conținutul leagă înțelesul religios al versurilor cu idei ce demonstrează mentalitatea poporului nostru.
- In 1901, the priest -Professor Dimitrie Dan concluded in his research about the origin related issue of this word, "ler" , and published the results of his studies in the "New Romanian magazine" (vol. III, no. 26, pp. 85-91), bringing relevant arguments that the definition given today in the Dictionary of Romanian language is correct. According to him, "ler" has Hebrew origin, Halleluia (Domine), passed in Latin (Alleluia, Alilughia). The word was introduced in Romanian, in the religious ritual, through the Slavic influence , after the 10th century (Aliluia).
- The song's deep meaning, its message, its religious content and meaning of the verses, is linked with ideas expressing our mentality throughout history.

- Momentul Nașterii lui Hristos reprezintă o bucurie pentru creștinii ortodocși. Acest sentiment este comunicat prin cântecele interpretate an de an de către grupuri de colindători. În colindul ”La poartă la Ștefan-Vodă”, vestea nașterii lui Hristos se aduce într-un cadru specific Evului Mediu, traditional românesc, în care apare imaginea domnitorului Ștefan cel Mare.
- În timpul rugăciunii, Domnitorul aude boierii vorbind despre Iisus și Dumnezeu și merge alături de ei pentru a aduce laude divinității. De aici reiese ideea că cei care vestesc minunile lui Dumnezeu pe la ”porțile” oamenilor sunt primiți de gazde cu bucurie. Acestea li se alătură colindătorilor, demonstrând respect pentru adevărul divin, indiferent de rangul pe care îl are fiecare. În colindul prezentat, Ștefan cel Mare procedează în același mod, venind să Îl slăvească pe Dumnezeu alături de boierii colindători.
- Christ’s Birth, a joy for Orthodox Christians, has been found in all the Romanian carols celebrating this event since times out of mind. This feeling is expressed through songs annually performed by groups of carol singers. In this carol, the news of Christ’s Birth is brought to a specific setting of the Middle Ages, showing Romanian traditions, in which the image of the prince Stephen the Great also appears.
- While praying, the Ruler hears his subjects talking about Jesus and God and goes with them to praise the divinity. They proclaim the wonders of God at the "gates" of men are welcomed by the hosts with joy. They join the carol singers, showing respect for the divine truth, regardless of the rank of each and any of them. In the presented carol, Stephen the Great, the Moldavian Ruler, comes to glorify God together with his subjects.

- Conducător al Moldovei între anii 1457 – 1504, Ștefan Vodă este cunoscut în istorie prin faptul că a fost un susținător al culturii și al bisericii, ctitorind un număr mare de mănăstiri și biserici atât în Moldova, cât și în Țara Românească, Transilvania sau la Muntele Athos. Pentru aceste merite a fost canonizat de Biserica Ortodoxă Română cu numele de Ștefan cel Mare și Sfânt, în 1992.
- Concluzia este că, prin conținutul său, colindul ”La poartă la Ștefan Vodă” demonstrează vechimea acestor cântece ritualice în țara noastră, dar și faptul că acestea sunt produsul tradițiilor și obiceiurilor românești împletite cu istoria și identitatea noastră națională.
- Culegerea de Colinde a lui George Breazu 1938, reeditată conform cu originalul în 1993 – link și pagini selectate <https://www.scribd.com/document/210124902/Colinde-1993-George-Breazu-1938>
- Leader of the Moldovian people between 1457 - 1504, Ștefan Voda is known in history by the fact that he was a man of letters and of the Church , building a number of monasteries and churches in Moldavia and the Romanian Country, Transylvania Mountain Athos. For these merits he was canonized by the Romanian Orthodox Church under the name of Stephen the Great and the Holy,in 1992.
- The conclusion is that through its contents, this carols not only outlines the age of these ritual songs in our country, but also the fact that they are the works of art of the Romanian traditions and customs that are interwoven with our national history and identity.

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‘PAPARUDELE’

‘THE RAINMAKING CALLERS’

Paparuda

Lai, la, la, la, la, lai...

Paparudă rudă

Sai în sus și udă

Udă cu găleata

Ca să crească roada

Paparudă rudă* (Rainmaking caller, caller)

Hop and let it rain

Let it rain buckets

So that the crops may grow

Paparudă rudă

Sai în sus și udă

Udă cu cofița

Ca să crească vița

Paparudă rudă (Rainmaking caller, caller)

Hop and let it rain

Let it rain buckets**

So that the grape vine may grow

Lai, la, la, la, la, lai...

Lai, la, la, la, la, lai...

Paparudă rudă
Sai în sus și udă
Udă cu ulciorul
Să crească feciorul

Paparudă rudă
N'cer ca să se'audă
Paparudă rudă
Ploaia să ne ude

Lai, la, la, la, la, lai...

Paparudă rudă
N'cer ca să s'audă
Paparudă rudă
Ploaia să ne ude

Paparudă rudă (Rainmaking caller, caller)
Hop and let it rain
Let it rain cats and dogs
So that the lad may grow

Paparudă rudă (Rainmaking caller, caller)
Let it be heard in the skies
Paparudă rudă (Rainmaking caller, caller)
So that the rain may soak us

Lai, la, la, la, la, lai...

Paparuda(Rainmaking caller, caller)
Let it be heard in the skies
Paparudă rudă(Rainmaking caller, caller)
So that the rain may soak us

Paparudă, rudă,
Sai în sus și udă,
Udă cu cofița
Ca să crească vița.

La-la-la...

Paparudă, rudă,
Sai în sus și udă,
Udă cu găleata
Ca să crească roada.

La-la-la...

Paparuda(Rainmaking caller, caller)
Jump and soak us
Soak us with a Sprinkle
For the vineyard to grow

La-la-la...

Paparuda, rudă(Rainmaking caller, caller)
Jump and soak us
Soak us with a bucket
For the fruit to grow

La-la-la...

Paparudă, rudă,
Sai în sus și udă,
Udă cu ulciorul
Să crească feciorul.

La-la-la...

Paparudă, rudă,
Sai în sus și udă,
Udă cu cănița
Să crească fetița.

La-la-la...

Paparuda, rudă(Rainmaking caller, caller)
Jump and soak us
Soak us with a jug
For the little boy to grow up

La-la-la...

Paparuda, , rudă(Rainmaking caller, caller)
Jump and soak us
Soak us with a cup
For the little girl to grow up

La-la-la...

- ”Paparudele” este o creație populară definită ca poezie ritualică de incantație, în diferite cursuri de folclor românesc. Poezia este consemnată în scris de culegătorul de folclor G. Dem Teodorescu fiind inclusă în volumul ”Poezii Populare ale Românilor” din 1885 (p.211).
- Tradiția ”paparudelor” este descrisă mai întâi de Dimitrie Cantemir, în *Description Moldaviae* (1714 – 1716). Textul cântecului asociat ritualului a fost înregistrat mai ales începând cu a doua jumătate a secolului al XIX-lea, așadar după un secol și jumătate de la prima sa menționare. Existența cântecului și a obiceiului au fost atestate în mai toate provinciile țării noastre.
- După cum apare în descrierea făcută de Cantemir, în spațiul sud-est european, inclusiv la români, forma inițială a fost practică de copii, dintre care o fată aflată la vârsta purității îndeplinea rolul principal.
- ‘The Rainmaking Callers’ is a widely spread folk poem found in many Romanian folk courses being defined as ritual poetry . Its first written form appeared in 1885 in G.Dem Teodorescu’ s book “Romanian Folk Poetry ”on page 211.
- This rain ritual is firstly described in ”*Descriptio Moldaviae*” 1714-1716 by Dimitrie Cantemir,a prolific writer, musicologist and linguist and at the same time the ruler of Moldavia. The song’s lyrics associated with the ritual was later recorded during the late 19th century, almost two centuries later than it was first mentioned. This ritual was very much alive in many regions of Romania
- As it appears in Cantemir's description, in the South-East of Europe, including Romania, the original form was practised by children led by a pure young girl who had the main role in invoking the rain.

- Paparuda, acest cuvânt desemnează o veche divinitate agrară, în mitologia românească a ploii fertilizante, redusă cu timpul la o schemă de ritual.
- Sensul mitic al cântecului e păstrat de folclor într-o variantă reprezentativă, în forma unei invocații magice adresate direct Paparudei ca unei zeițe: "Paparudă, rudă / vino de te udă/ ca sa cadă ploile/ cu gălețile,/ paparudele/ să dea porumburile / cât gardurile / și să crească spicele / cât vrăbiile" .
- Ritualul are o dată tradițională fixă - marți, a treia săptămână postpascală - , dar și ori de câte ori este secetă prelungită, în iunie și iulie.
- Tradiția își păstrează caracterul magic, aparține cultelor agrare și este deosebită față de vrăjile practicate de cărămidari și solomonari (vrăjitori populari în tradiția rurală românească din Țara Moșilor - Ardeal) pentru legarea și dezlegarea ploii.
- 'Paparuda' is an old agrarian divinity of Romanian mythology, a divinity of the fertilizing rain, reduced in modern times to a magical ritual.
- The mythical meaning of the song is preserved by folklore in a representative form, a magical incantation, directly addressed as to a goddess: "Rainmaking caller, caller / come from wet / to fall rains / with buckets, / Rainmaking callers / to give the corn / as well as the hedges / and the spice / as the sparrows " .
- The ritual has a fixed moment in time when it can be performed on Tuesday, three weeks after Easter - but also whenever there's a drought in June or July.
- Tradition preserves its magical character, it belongs to the agrarian cults and is distinct from the spells practised by the bricklayers and the popular wizards in the rural Romanian tradition of Ardeal, in order to stop and release rain.

- Ritualul care însoțește cântecul este următorul: în timp de secetă, tinere fete execută Jocul Paparudelor, ca personaje ale unui dans rudimentar, în fuste simbolice confecționate din frunze mari; în timpul dansului, femeile din sat le stropesc pe tinere cu găleți cu apă.
- Datorită vechimii, creația ”Paparudele” și-a păstrat puternicul caracter colectiv (cântecul reprezintă produsul construit de creatori anonimi, de-a lungul mai multor generații), specific literaturii populare, astfel încât, înregistrările apărute mai târziu valorifică variante diferite de versuri, reproduse mai sus.
- The ritual that accompanies the song is as follows: 'Paparuda- Rainmaking caller' is a magical ritual dance used for bringing rain in times of drought. The girl is dressed in a skirt made of big leaves. During the dance, women in the village throw buckets of water over the child-Goddess.
- Taking into consideration its age, this poem has preserved its strong collective character (the song is the product of anonymous creators over many generations), specific to folk literature, so that later recordings make use of different variants of lyrics, as shown above.

‘BORDEIAȘ, BORDEI, BORDEI’ ‘LITTLE HUT, HUT, HUT’

Bordeiaș, bordei, bordei
Bordeiaș, bordei, bordei,
Bordeiaș, bordei, bordei,
Of, of, of,of,
Cu mărtăceii de tei,
S-a-ncuibat dragostea-n ei,
Of, of, of, of.

Bordeiaș fără gârlici,
Bordeiaș fără gârlici,
Of, of, of, of,of,
Tu mă faci să viu p-aici
Descult și fără opinci
Of, of, of, of,of.

Little hut, hut, hut,
Little hut, hut, hut,
Little hut, hut, hut,
Oh, oh, oh, oh,
With small linden pillars
Inside which love has found its nest,
Oh, oh, oh, oh,

Little hut without a porch,
Little hut without a porch,
Oh, oh, oh, oh,
You make me come here
Barefoot and without my peasant sandals on,
Oh, oh, oh, oh.

Bordeiaș întunecos,
Bordeiaș întunecos,
Off, of, of, of,of
Mult îmi ești tu dragăstos
Că mă faci să viu pă jos.
Of, of, of, of,of.

Întâi p-aici când veneam,
Întâi p-aici când veneam,
Of, of, of,of,
Patru junici eu înjugam
Și acum niciunul n-am,
Of, of, of, of.

Dark little hut,
Dark little hut,
Oh, oh, oh, oh, oh,
I love you so much
That you make me walk on foot to you,
Oh, oh, oh, oh, oh.

In the beginning, when I came to you
In the beginning, when I came to you
Oh, oh, oh, oh, oh.
I would yoke four calves
And now I don't even have a single one,
Oh, oh, oh, oh.

Apoi venii și cu cai,
Apoi venii și cu cai,
Of, of, of,

Dacă beui și măncai
Numa-n cămașă plecai
Of, of, of, of, of.

Vai maica mea-n ce-ncăpui,
Vai maica mea-n ce-ncăpui,
Of, of, of, of, of

Că și căciula băui
Și de basmu mă făcui,
Of, of, of, of, of.

Then I also came with my horses,
Then I also came with my horses
Oh, oh, oh, oh,

But if I drank and if I ate,
I left wearing only my shirt,
Oh, oh, oh, oh.

Oh, mother, what have I got myself into,
Oh, mother, what have I got myself into,
Oh, oh, oh, oh,

I even gave my hat for a drink
And so I made a fool out of myself,
Oh, oh, oh, oh, oh.

- Casa părintească este casa în care am crescut înconjuțați de tandrețea necesară pentru a ne dezvolta și a trăi momente fericite. Ea simbolizează copilăria și climatul ei, precum și schimbările, uneori conflictuale, dar întotdeauna necesare cu părinții și ceilalți membri ai familiei, cu lumea întreagă. Toate aceste etape contribuind la formarea noastră ca oameni gata să oferim, la rândul nostru, o casă nouă pentru copiii noștri, pe care o vor părăsi atunci când au caracterul format.
- Casa părintească pentru un om este cea mai importantă locuință. În ea, omul și-a petrecut cele mai frumoase momente ale copilăriei împreună cu familia sa. Crescut de mic acolo, omul simte o atracție față de ea și acesta este cel mai frumos lucru. Fiecare casă are ajunsurile și neajunsurile ei, dar atunci când te afli în casa în care ai copilărit simți că totul este perfect.
- The house, where we grew up in surrounded by the necessary tenderness to develop and live happy moments, is our home. It symbolizes childhood and all our life experiences, sometimes conflictual, but always necessary regarding our relationship with our parents and other family members, with the entire world. All these stages helping us become better human beings, ready for building a new one in which our children should learn and develop their rightful character.
- Home for a man is the most important place on Earth. It shelters the most beautiful memories of his childhood with his family. Growing up in it, one feels that there is a strong connection with it and this is the most beautiful thing. Each home has both happy and sad moments, but when you are there, having spent all your youth there, you feel that everything is perfect.

- În sufletul nostru, acel ACASĂ rămâne un altar în fața căruia îngenunchem cu ochii în lacrimi de fericire și de durere, de dor și de iubire. Oriunde ne-am duce, acele amintiri petrecute în casa copilăriei noastre vor rămâne în sufletul nostru, stârnind emoții și bucurii care nu se pot uita.
- Acest superb cântec strămoșesc reliefează una dintre cele mai des întâlnite teme din literatura românească: casa. Tot ceea ce este legat de ea este sfânt și unic. Românul nu venerază doar casa în sine, ci și tot ceea ce o înconjoară formând, până la urmă, un întreg. În cântec sunt prezentate ca teme principale iubirea față de casă, de mamă, de natură, etc. Cultul pentru casă este cea mai frumoasă formă de exprimare a ospitalității neamului românesc, a mentalității, a culturii, a diversității. „Casă, dulce casă” definește cel mai bine importanța pe care cultura și identitatea noastră i-o acordă.
- In our hearts, HOME remains an altar in front of which we kneel with tears of happiness or pain in our eyes, with love, with sorrow and grief. Wherever we may go, those memories from our childhood will remain vivid in our souls, making us feel happy every time we think of it.
- This beautiful old song presents one theme often seen in our literature :home. Everything related to it is sacred and unique. The Romanian doesn't only cherish it, but also its surroundings, treating it as a whole. In this song there are various forms of the most important sentiment of all, love: for home, for parents, for nature. The Romanians' love for their home is the best way to describe our world wide recognised hospitality, our mentality, our culture and diversity. "Home, sweet home" best defines its importance in our culture and national identity.

‘PLUGUȘORUL’ ‘THE LITTLE PLOUGH’

Varianta I

The 1st Version

Aho, aho, copii și frați,
Stați puțin și nu mânați,
Lânga boi v-alăturați
Și cuvântul mi-ascultați.

Mâine anul se înnoiește
Plugușorul se pornește
Și începe a ura
Pe la case a colinda

Hey, Hey, children and brothers,
Stay a little and do not leave,
Next to your oxen you should come
And my word you should listen to.

Tomorrow the year is renewing
The little plough is setting off
And it begins to wish the best
To different homesteads through carolling

Iarna-i grea omătu-i mare
Semne bune anul are
Semne bune de belşug
Pentru brazda de sub plug.

Winter is hard, the layer of snow is thick
The year has good signs
Good signs of abundance
For the furrow under the plough

Pluguşor cu patru boi
Ia mai mânaţi, mai flăcăi!
Hăi, hăi...

Little plough with four oxen
Lead the way, dear lads!
C'mon C'mon...

S-a sculat mai an
Bădica Traian
Și-a-ncălecat
Pe-un cal învățat
Cu șaua de aur,
Cu nume de Graur,
Cu frâu de matasă,
Împletit în șase,
Cât vița de groasă.
El în scări s-a ridicat,
Peste câmpuri s-a uitat,
Să aleagă-un loc curat
De arat și semănat.
Și-a pornit într-o joi
Cu un plug cu doisprezece boi
Boi boureni,
În coadă codălbeni,
În frunte țintăiei.
Ia mai mânați, măi, flăcăi!
Hăi, hăi...

He stood up a year ago,
Our respected mature man Trajan,
And he mounted a horse
That was a trained horse
That had a gold saddle,
And was known by the name of Graur,
With a rein made of silk,
That was braided in six threads,
As thick as grapevine.
He raised in the stirrups,
He looked all over the fields,
To choose a clean place
To plough and sow.
And he started on a Thursday
With a plough with twelve oxen
Oxen, big oxen
With their tail tips white,
And with a white spot on their forehead.
Lead the way, lads!
C'mon C'mon...

Cu luna, cu săptămâna,
Își umplu cu aur mâna
Si el vru să vadă
De-i dete Dumnezeu roadă.
Era-n spic cât vrabia,
Era-n bob cât trestia.

Ia mai mânați, măi flăcăi!
Hăi, hăi...

With the month, with the week,
He filled his hand with gold
And he wanted to see
If God has given him harvest.
The wheatear tip was as big as a sparrow,
And its grain was as big as a reed.

Lead the way, lads!
C'mon C'mon...

Traian iute s-a întors
Și din grajd alt cal a scos.
Un alt cal mai năzdrăvan,
Cum îi place lui Traian,
Negru ca corbul,
Iute ca focul,
De nu-l prinde locul.
Cu potcoave de argint,
Ce dă sporul la fugit.
Traian iute-a-ncălecat,
La Tinchin a apucat
Și oțel a cumpărat,
Ca să facă seceri mari,
Pentru secerătorii tari.
Și-altele mai mititele,
Pentru fete ocheșele
Și neveste tinerele.

Trajan quickly returned
And he took another horse from the stable .
Another enchanted horse,
As Trajan likes,
As black as the raven,
As quick as the fire,
That cannot be overcome.
With silver horseshoes,
That helps it run so fast.
Traian quicky mounted,
To Tinchin he went
And steel he bought,
To make large sickles,
For the strong reapers.
And some other smaller ones,
For the beautiful girls
And the young wives.

De urat, am mai ura,
Dar mă tem că va-nsera,
Pe-aici, pe la dumneavoastră,
Depart de casa noastră.
Și ne-așteapte și-alte case,
Cu bucate mai gustoase,
Cu pâine caldă pufoasă,
Cu vinul de vița-aleasă,
Cu Cotnar de Dragașani,
La anul și la mulți ani!

Well, we wished you good and we'd do it more,
But I fear it's getting dark,
Here, at your place,
Far from our house.
And there are many other homesteads waiting,
With even tastier dishes,
With hot, fluffy bread,
With wine of fine choice,
With Cotnar from Dragășani vineyard,
Happy New Year to all of you!

Varianta a II-a

Mâine anul se-noiește,
Plugușorul se pornește
Și începe a brăzda,
Pe la case a ura:
Iarna-i grea, omătul-mare,
Semne bune anul are,
Semne bune de belșug
Pentru brazda de sub plug.
Mânați, măi !
Hăăi, hăi!

Second Version

Tomorrow the year is renewing
The little plough is setting off
And it begins to furrow and
To different homesteads to wish
Winter is hard, the layer of snow is thick
The year has good signs
Good signs of abundance
For the furrow under the plough
Lead the way, dear lads!
C'mon C'mon...

- Plugușorul este un colind agrar menit să întampine noul an și să marcheze începutul sezonului de arat, având un rol magic, și anume de a declanșa fertilitatea pământului. Acesta se cântă în majoritatea ținuturilor României în Ajunul Anului Nou.
- Obiceiul este ca 4-8 copii (în general băieți) să meargă la casele oamenilor din sat să le ureze un An Bun și o recoltă bogată. Grupul tradițional conține un cântăreț principal, un băiat care cântă la buhai, care este un instrument muzical popular ce scoate sunete asemanatoare cu un taur înfuriat, iar ceilalți copii dau din bici, sună din clopoței sau acompaniază solistul.
- ‘The Little Plough’ is an agrarian carol meant to welcome the new year and to mark the beginning of the ploughing period, having a magical role, which is to trigger the fertility of the land in order to bring a rich harvest. This is sung in the majority of the Romanian regions at New Year’s Eve.
- The custom is that a group of 4 to 8 children (boys, in general) should go to the villagers’ houses to wish them a good year and a wealthy harvest. The group traditionally consists of a lead singer, a boy that plays the petadou - a friction drum which is a traditional instrument that makes sounds that resemble an angry ox, and the other kids lash their whips, sound their bells or accompany the lead singer.

- Colindul începe prin captarea atenției gazdelor, acestea fiind lucrătorii pământului (“Aho, aho, copii și frați,; Stați puțin și nu mânați,”) și continuă prin a vesti Anul Nou și totodată începerea plugușorului.
- Acesta menționează faptul că datorită zăpezii anul va fi unul bogat în roade și că plugul va avea spor, îndemnându-i pe țărani să înceapă aratul pământului cu ajutorul boilor. Dumnezeu este rugat să binecuvânteze gospodăria respectivă și să aducă o recoltă bogată în anul care vine. Urarea face referință la recolta de cereale, precum grâul, pentru care, semințele se pun toamna și peste iarna, acestea încolțesc. Este important să existe zapadă, ea protejează grâul ca să nu înghețe.
- Cântecele reliefează hărnicia poporului român, țărani concentrându-se asupra activităților legate de munca pământului, simbol al belșugului, statorniciei și existenței noastre pe aceste meleaguri.
- The carol starts by capturing the hosts’ attention, these being the land labourers and it continues by announcing the new year and at the same time, the beginning of the little plough song.
- This one mentions that because of the thick layer of snow, the year will be full of produce and that the ploughing period will be fruitful, urging the peasants to start ploughing the land with the help of the oxen. God is begged to bless that respective homestead and to bring a rich harvest in the following year. This bidding song brings the grain harvest to attention, such as wheat, for which the seeds are sown in autumn, and in winter, they sprout. It is important that there should be snow, as it protects the wheat from freezing.
- The song points out the Romanian nation’s diligence, the peasants focusing on activities related to land labour, land that is the symbol of our wealth, constancy and existence on these territories..

- Un alt semn de belșug și de hărnicie este faptul că sunt prezentate toate etapele necesare obținerii pâinii, cum ar fi: aratul, seceratul, coacerea pâinii, ele întruchipând un ciclu al vieții.
- Întregul proces este imaginat ca fiind realizat de primul plugar, care este denumit Traian, nume reprezentând un simbol al latinității poporului român deoarece Traian a fost împăratul roman care a cucerit Dacia. O altă trăsătură caracteristică a neamului nostru este ospitalitatea, ea fiind conturată în versurile „Și ne-așteapte și-alte case, /Cu bucate mai gustoase, /Cu pâine caldă pufoasă,
- Cu vinul de vița-aleasă, /Cu Cotnar de Dragașani,” . Aici, colindătorii sunt simbolul comunității unite, aceștia intenționând să viziteze cât mai multe case până la apusul soarelui pentru a le face urări de bine, dar și al ospitalității deoarece fiecare gazdă îi va primi în casă cu brațele deschise și cu bucate pe masă.
- Another symbol of prosperity and hard work is the presentation of bread obtaining process, such as ploughing, harvesting, bread baking, everything representing a cycle of life.
- The entire process is imagined as being achieved by the first ploughman, who is named Trajan, this name being a symbol of our Latin origin because Trajan was the Roman emperor who conquered Dacia. Another characteristic feature of our people is hospitality, this being outlined in the lines, “And there are many other homesteads waiting, /With even tastier dishes, /With hot, fluffy bread, /With wine of fine choice” . Here , the carollers are the symbol of the united community, having the intention of visiting till dusk as many houses as possible in order to wish them good, but at the same time, they show our hospitality because each host will welcome them open-heartedly and with good food on the table.

‘SCULAȚI, SCULAȚI, BOIERI MARI !’ ‘GET UP, GET UP, GREAT LANDOWNERS !’

Varianta I

Sculați, sculați, boieri mari
Că vă vin colindători.
Nu vă vin cu niciun rău
Ci v-aduc pe Dumnezeu,
Pe Dumnezeu mititel
Mititel înfășățel.
Înfășat în foi de mac,
Cu tichie verde-n cap,
Iar în fundul tichiei
Este-o piatră nestemată
Ce plătește lumea toată,
Țarigradul jumătate
Și Brașovu-a treia parte.
Sus în poarta lui Cristos
Să fiți boieri sănătoși!

The 1st version

Get up, get up, great landowners
Because carollers are coming
And they don't do you any harm
But they bring God to you,
Little God
Little tangled wrapped.
Wrapped in poppy leaves,
With green yarmulke on His head,
And at the bottom of His yarmulke
There is a gemstone
That can pay for the entire world,
Half for Constantinople
And for Brașov the third part.
Up in the gate of Christ
Be healthy landowners!

Varianta a II-a

Sculați, sculați, boieri mari

Sculați, sculați, boieri mari,
Zorii de ziuă...

Sculați voi, romani plugari,
Zorii de ziuă...

Că vă vin colindători
Zorii de ziuă...

Noaptea pe la cântători
Zorii de ziuă...

Și v-aduc pe Dumnezeu
Zorii de ziuă...
Să vă mântuie de rău
Zorii de ziuă...

The 2nd version

Get up, get up, great landowners

Get up, get up, great landowners
At dawn, early in the morning...

Get up, you Romanian ploughmen
At dawn, early in the morning...

Because the carollers are coming
At dawn, early in the morning...

At night, at the crack of dawn.
At dawn, early in the morning...

And they bring God to you
At dawn, early in the morning...
To save you from evil
At dawn, early in the morning...

Dumnezău adevărat
Zorii de ziuă...
Soare, Raza, Luminat,
Zorii de ziuă...

Și vă spun să ne trăiți
Zorii de ziuă...
Întru mulți ani fericiți
Zorii de ziuă.

True God
At dawn, early in the morning...
The Sun, The Ray, Enlightened,
At dawn, early in the morning...

And I wish you to live
At dawn, early in the morning...
For many happy years
At dawn, early in the morning...

- “Sculați, sculați boieri mari” este un colind popular ale cărui versuri au fost culese de Anton Pan. Deși acesta are mai multe versiuni, mesajul final este acela de a atrage atenția boierilor sau gazdelor, asupra faptului că vin colindătorii și că aceștia nu doresc să facă rau ci doar să-L aducă pe Dumnezeu în casele lor.
- Cântecul se desfășoară într-un ritm alert care sugerează entuziasmul emanat de versuri. Un entuziasm combinat cu o oarecare nerăbdare dedicată obiceiului de a colinda (“Sculați, sculați, boieri mari” și “Sculați voi, romani plugari,”).
- Spre deosebire de colindele laice care se axează în general pe belșugul recoltelor și menținerea tinereții, ‘Sculați, sculați boieri mari’ arată sărbătorile dintr-un punct de vedere religios. Cântecul având ca scop aducerea lui Dumnezeu în casa și sufletul omului care este colindat.
- “Get up, Get up, Great Landowners” is a Romanian carol whose lyrics were collected by Anton Pann. Although the song has other versions, the core message is the same, which is to capture the landowners’ attention that carollers are coming and that they don’t want to cause harm, but to bring God into their homes.
- The song progresses in a quick rhythm that suggests the enthusiasm emanated by the lyrics. An enthusiasm combined with a type of restlessness which is dedicated to the tradition of carolling (“Get up, get up, great landowners” and “Come on, Romanian ploughmen”). Unlike laic carols that in general, focus on the wealth of the harvests and on maintaining youth and health, “Get up, get up, great landowners” shows the holidays from a religious standpoint. The song is meant to bring God in people’s house and souls when they hear it.

- De asemenea, colindele religioase sunt mai numeroase în perioada Crăciunului spre deosebire de cele laice care predomină în jurul Anului Nou.
- Romania a adoptat religia creștin ortodoxă atunci când Sfântul Andrei a venit pe meleagurile țării și de atunci, această religie a reprezentat în viața românilor, un pilon important. În acest cântec se prezintă obiceiul colindului de Crăciun, care are ca scop, nu numai vestirea nașterii lui Iisus, dar și de-al aduce pe Dumnezeu mai aproape de oameni. El este cântat de un grup de copii care merg din casă în casă urând bunăstare și vestind nașterea Domnului. Ca un semn de mulțumire, oamenii le dau copiilor covrigi, nuci sau mere. Colindatul se începe de pe 6 noiembrie (după Sfântul Nicolae) și se termină la 7 ianuarie, dar în general se colindă doar în Ajun (24 decembrie) și se merge cu steaua în ziua de Crăciun.
- Moreover, religious carols are in a larger number around Christmas, unlike laic ones that are usually around New Year's Eve.
- Romania embraced the Christian-Orthodox religion when St. Andrew came to this country and since then, religion has represented an important pillar in Romanian people's lives. The tradition of carolling is presented in this song which has as purpose not only announcing the birth of Jesus but also, bringing God closer to the people. It is sung by a group of kids that go from house to house wishing wellbeing to the family and announcing the birth of Christ. As a sign of gratefulness, people give them pretzels, nuts or apples. Carolling starts on the 6th November (after St. Nick's Day) and it ends on the 7th January, but in general, people carol just on Christmas Eve.

- Sărbătorile de Crăciun în România sunt un prilej de bucurie, moment în care, toate familiile, indiferent de starea lor socială sau materială, se pregătesc să întâmpine nașterea lui Iisus, prin participarea la slujbele de la biserică dedicate acestui eveniment, și pe 25 decembrie, toți membrii familiei iau o masă de sărbătoare împreună, în onoarea Lui.
- Christmas Holidays in Romania are a reason for joy in every family, a moment at which, all families, regardless of their social status or of their wealth, get ready to welcome the birth of Jesus, as they go to church to participate at the masses dedicated to this event and on the 25th, all the members of the family have a feast with all the relatives in His honour.

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