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

**LANDSCAPE AND TRADITIONAL  
SONGS, DANCES AND CLOTHING**

# LANDSCAPE AND TRADITIONAL SONGS

SPANISH LANDSCAPE AND  
TRADITIONAL SONGS

**SI VAS 'PA' LA MAR**

***FANDANGO DE ALMERÍA***

# FANDANGO

## ENGLISH

- The fandango is a popular Spanish dance which was declared to be an Asset of Cultural Interest in 2010. It is also a typical dance of some places of Latin America like the south of the state of Veracruz.
- Normally it is danced by couples in live movement. It has a ternary compass and Executed by a pair of live movement, it has ternary time and eight-syllable verses.
- Often the dancers use castanets because this dance is related to the jota.



# LETRA / LYRIC

## ENGLISH

The patron saint of Almeria  
did not want to come by boat,  
because as she is small  
preferred to come in a mother-of-pearl shell.  
As a safaring Virgin,  
she preferred mother-of-pearl shell  
and instead of valleys and crags,  
used salt water roads.  
I love you, I love you like nobody, woman.  
I love you like I never thought.  
And even if you get away from me,  
so that I forgot your love  
I would have to die.  
If you go to the sea, to the sea,  
if you go to the sea  
If you go to the sea, ask, sailor!  
the waves will tell you  
how I love her, sailor,  
if you go to the sea  
Sailor, do not show off  
the Mayor's daughter,  
because she has a removable remover,  
Move that her father comes  
Move that hers father comes  
with an almond rod  
He loves the farmers,  
but not the sailors

## ESPAÑOL

- La patrona de Almería  
no quiso venir en barca,  
porque como es pequeñita  
prefirió concha de nácar.  
Como Virgen marinera  
prefirió concha de nácar  
y en vez de valles y riscos,  
caminos de agua salada.
- Estribillo:  
Te quiero yo,  
te quiero como a nadie, mujer.  
Te quiero como nunca pensé.  
Y aunque te vayas lejos de mí,  
para que yo olvidara tu querer  
tendría que morir.  
Si vas pa la mar, pa la mar,  
si vas pa la mar.  
Si vas pa la mar,  
pregunta, marinero,  
las olas te lo dirán  
de qué manera la quiero, marinero,  
si vas pa la mar.
- No presumas, marinero,  
con la hija del Alcalde,  
porque tiene un quita quita,  
quita que viene su padre.  
Quita que viene su padre  
con una vara de almendro.  
Sí quiere a los labradores,  
pero no los marineros

# ANALYSIS OF THE SONG

The lyrics of the song talk about the sea "if you go to the sea" referring to the sea of Almeria and the coast of this area. As it also talks about how the patron saint of Almeria, the virgin of the sea does not want to ride on a boat, that there is a tradition in Almeria.

In general it talks about the sea and everything related to it, sailors, salt water ...



**VIVA TENERIFE**

***ISA CANARIA***



# ISA CANARIA

## ENGLISH

- The Isa is a song and dance typical of the Canary Islands that is characterized for having a cheerful and colorful rhythm. In addition to the isa, the folia and the Canarian malagueña are the most important types of music of Canarian folklore.
- The isa has a ternary rhythm of intense character and this is the most representative of the islands. It is accompanied by a lively and jovial song. At the same time, it is a dance of collective participation that has been incorporating different figures over time.



# LETRA / LYRICS

## ENGLISH

One day in early morning,  
I arrived in the Canary Islands, I arrived in the Canary Islands  
And from that moment,  
I was captivated by his charms  
Live Tenerife, live,  
Live Tenerife,  
Live Tenerife of the wonderful Canary Islands  
Live Tenerife, live,  
Live Tenerife, live  
Live Tenerife of the wonderful Canary Islands  
Climbing the ravines,  
Through the ravines, what a wonder,  
The Teide is awesome  
With its landscapes and a radiant sun  
Live Tenerife, live  
Live Tenerife, live  
Live Tenerife of the wonderful Canary Islands  
Live Tenerife, live,  
Live Tenerife, live  
Live Tenerife of the wonderful Canary Islands  
There are two kinds of canaries and none  
And none sing the paular  
There are two kinds of canaries and none  
And none sing the paular

## ESPAÑOL

**Un día de mañana,  
Llegué a Canarias, llegué a Canarias  
Y desde aquel instante,  
Quedé prendado de sus encantos**

**Viva Tenerife, viva,  
Viva Tenerife,  
Viva Tenerife de las Canarias maravillosas  
Viva Tenerife, viva,  
Viva Tenerife, viva  
Viva Tenerife de las Canarias maravillosas**

**Subiendo por las cañadas,  
Por las cañadas, que maravilla,  
El Teide que es imponente  
Con sus paisajes y un sol radiante**

**Viva Tenerife, viva  
Viva Tenerife, viva  
Viva Tenerife de las Canarias maravillosas  
Viva Tenerife, viva,  
Viva Tenerife, viva  
Viva Tenerife de las Canarias maravillosas**

**Hay dos clases de canarios y ninguno  
Y ninguno canta el paular  
Hay dos clases de canarios y ninguno  
Y ninguno canta el paular  
Canario de Tenerife y Canario  
Y Canario de las Palmas  
Y Canario de las Palmas y ninguno  
Y ninguno canta el paular**

# ANALYSIS OF THE SONG

## ENGLISH

The song talks about the archipelago of the Canaries, more specifically the island of Tenerife. It talks about how wonderful Tenerife is.

One of the most important things this song talks is the Teide, the largest mountain in Spain that, because it is so high, has a lot of sun.



**EL EBRO GUARDA SILENCIO AL**  
**PASAR POR EL PILAR**

***JOTA***

# LYRICS / LETRA DE LA CANCIÓN

## ENGLISH

The Ebro is silent  
When it's going through the Pilar.  
The Virgin is asleep,  
He doesn't want to wake her up.  
A traveler who comes  
singing for the "rabal",  
it's on the painted awning  
a Virgin of the Pilar.  
With "Cinco Villas" wheat,  
comes from "Sierra de Luna",  
and in the "collerones" they wear,  
bells the five mules.  
Snow kisses from the summit,  
takes the air of "Moncayo",  
and the mules are doing  
wounds to the stone paved.  
Crossing the Stone Bridge,  
you hear a brave song,  
and in the towers the bells,  
they are touching to prayer.  
Two kisses I bring to my lips  
to my Virgen of the Pilar;  
one was given to me by my mother,  
the other my loneliness.

## SPANISH

El Ebro guarda silencio  
al pasar por el Pilar.  
La Virgen está dormida,  
no la quiere despertar.  
Un carretero que viene  
cantando por el rabal ,  
lleva en el toldo pintada  
una Virgen del Pilar.  
Con trigo de Cinco Villas ,  
viene de Sierra de Luna,  
y en los collerones llevan,  
campanas las cinco mulas.  
Besos de nieve de cumbre,  
lleva el aire del Moncayo ,  
y las mulas van haciendo  
heridas al empedrado.  
Cruzando el Puente de Piedra,  
se oye una brava canción,  
y en las torres las campanas,  
están tocando a oración.  
Dos besos traigo en los labios  
a mi Virgen del Pilar;  
uno me lo dio mi madre,  
el otro mi soledad.

# ANALYSIS OF THE SONG

It tells us about how the Ebro river is silent when it passes through the Pilar because it doesn't want to awaken the Virgin. Also, he tells us about a traveler who goes with his mule singing while passing by the "rabal", he mentions different places from where he comes.



# **OCHO VENTANAS**

***SEVILLANAS***

# LYRICS / LETRA DE LA CANCIÓN

## ENGLISH

From my window you can't see the  
Guadalquivir, you can't see the  
"Guadalquivir".

From my window you can't see the  
Guadalquivir, or the "Cachorro por  
Triana".

Neither the Virgin for "San Gil".

Neither is the mosque that falls asleep  
in the light of dusk

Neither to the moon by the bridge of  
"San Rafael".

Oh, if my house had eight windows  
that gave the light of joy to look at any  
corner of Andalusia!

## SPANISH

Desde mi ventana no se ve el Guadalquivir, no  
se ve el Guadalquivir.

Desde mi ventana no se ve el Guadalquivir, ni  
al Cachorro por Triana.

Ni a la Virgen por San Gil.

Ni tampoco se ve la mezquita que se duerme a  
la luz de atardecer.

Ni a la luna por el puente de San Rafael.

¡Ay, si mi casa tuviera ocho ventanas que  
dieran a la luz de la alegría para mirar cuando  
quiera a un rincón de Andalucía!



# ANALYSIS OF THE SONG

The song talks about different iconic and representative places of the Andalusian provinces. It says he wants to see them through eight windows, which refer to each of the eight provinces that are part of the autonomous community of Andalusia



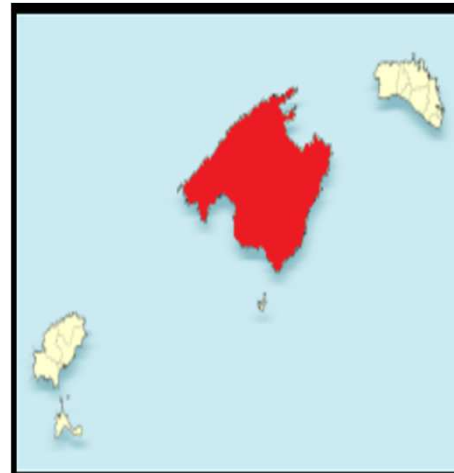
# **CANÇÓ D'ES COLLIR OLIVES**

***BOLERO MALLORQUÍN***

# BOLERO

The Majorcan bolero is a traditional dance of Majorca.

The rhythm is anacrusic and begins on the last eighth note of the third beat of each bar. Not to be confused with the bolero of Cuban origin.



# LETRA DE LA CANCIÓN / LYRICS

## SPANISH

Me gusta cosechar olivas,  
pero es un arte peligroso;  
hermanitos, agarraos,  
que con dinero no se compran vidas.

## ENGLISH

I like to harvest olives,  
but it is a dangerous art;  
little brothers, hold on,  
that money cannot buy lives.

# ANALYSIS OF THE SONG

- In the past, people from Majorca, after the harvest of grapes, the picking of olives and the harvesting and beating of wheat, they would meet at one house, where they reflected their joy dancing boleros. This song talks about the effort dedicated to the harvest of olives.



# **VERDIALES DE MÁLAGA**

***VERDIALES***

# VERDIALES

The verdiales or festival of verdiales is a festive manifestation of ancient origin and peasant socio-musical nature of certain geographical points in the province of Malaga (Region of Axarquia, Guadalhorce Valley and Montes de Malaga).



# LETRA DE LA CANCIÓN / LYRICS

## Spanish

Se abrazan los verdiales  
en el Puerto de la Torre.  
Se abrazan los verdiales  
de Almogía y de los Montes  
con los de Jeva y Comares  
y abren nuevos horizontes.

Ay, ibas a Guadalmedina,  
el año que más llueve,  
ibas al Guadalmedina,  
Málaga se pone en pie  
y en puentes y barandillas  
por ver el agua correr.

Está preso el Limonero,  
el río Guadalmedina,  
está preso el Limonero  
de lagunas cristalinas  
el pantano El Agujero  
y la mar está tranquila.

## English

The verdiales embrace  
in Puerto de la Torre.  
Verdiales of Almogia and the Montes  
embrace with those of Jeva and Comares  
and open new horizons.

Oh, you went to Guadalmedina,  
the year it rains most,  
you went to Guadalmedina,  
Malaga stands up  
and on bridges and railings  
to wath the water run.

Limonero is a prisoner  
the Guadalmedina river,  
Limonero is a prisoner  
of crystalline lagoons  
the El Agujero swamp  
and the sea is calm.



# ANALYSIS OF THE SONG

- The lyrics talk about the river that flows through Malaga, the Guadalmedina river, and the Limonero swamp, so the main topic of this song is the sea, the rain, the water, the lakes around the area.
- Songs usually talk about the landscape, the works in the field, love...



**GREEK LANDSCAPE  
AND  
TRADITIONAL SONGS**

1. Ένα τρεχαντηράκι



### ANALYSIS

The sea, again, is the main element, the boat is of vital importance for the islanders, as it is the way to travel and feed themselves. The sea is a person, a woman, a mother, who helps those on shore communicate with those who are in the sea. They ask the sea to be kind, not to be angry, so that their beloved ones are safe.

*A small fast-sailing boat*

One small fast sailing boat, one small fast sailing  
boat  
one small fast sailing boat blocked by the north  
wind  
and a young dark haired girl, my sweetheart  
inherited it

Sea, don't get angry, sea don't get angry  
sea don't get angry, don't send waves  
to whom I love I send, my sweetheart greetings

Come here to kiss you, come here to kiss you  
come here to kiss you, and kiss me too  
and if I tell anyone, my sweetheart tell them, you  
as well

Come here to kiss each other, come here to kiss  
each other  
come here to kiss each other, like the wild birds  
that meet on the little branches, my sweetheart  
and exchange kisses

Ένα τρεχαντηράκι ένα τρεχαντηράκι  
ένα τρεχαντηράκι βοριάς το `μπόδισε  
και μια μελαχρινούλα τζόγια μου αμάν  
το κληρονόμησε

Θάλασσα μη θυμώνεις θάλασσα μη  
θυμώνεις  
θάλασσα μη θυμώνεις μην κάνεις κύματα  
στην π' αγαπώ τα στέλνω τζόγια μου  
τα χαιρετίσματα

Έλα να σε φιλήσω έλα να σε φιλήσω  
έλα να σε φιλήσω και φίλα με και συ  
κι άμα το μαρτυρήσω τζόγια μου  
μαρτύρα το και συ

Έλα να φιληθούμε έλα να φιληθούμε  
έλα να φιλήθουμε σαν τ' άγρια πουλιά  
που σμίγουν στα κλαράκια τζόγια μου  
κι αλλάζουνε φιλιά

## 2. Ο Μέρμηγκας



### ANALYSIS

This is a song depicting the agricultural life. The soil needs to be ploughed, the grapes have to be collected and must has to be produced. The one who does all this is an ant, an insect which in Greek tradition and myths is synonym with hard work. The ant here stands for a young girl, who is sent to work, to work hard in the fields of the plain, probably somewhere in Thessaly. This was a very common image in the past. Families had a lot of children because they needed helping hands to cultivate the land

Master Ant

Where to, Master Ant, good ant,  
Where are you going to, poor ant,  
All loaded with the plough?

I have vineyards in Vlachia, in  
Vlachopournaria,  
I have vineyards to harvest,  
And grapes to tread to must.

My mother sent me to work  
For a young lord,  
Hard work, like knives and swords.

Give me, master, my earnings,  
Give me my wages,  
My soul is sore and tired.

Πού πας καημένε Μέρμηγκα, καλέ μέρμηγκα,  
βρε που πας, βρε που πας κατακαημένε,  
με τ' αλέτρι φορτωμένε.

Μα εγώ έχω αμπέλια στη Βλαχιά, στη  
Βλαχοπουρναριά,  
έχω αμπέλια να τρυγήσω  
και να τα μουστοπατήσω.

Με ρόγιασεν η μάνα μου, καλή μανούλα μου,  
σ' αρχοντόπουλου τα χέρια, σε σπαθιά και σε  
μαχαίρια.

Δως μου κυρά το ρήγι μου, καλέ το ρήγι μου,  
δώσε μου, δώσε μου τη δουλεψή μου,  
σε βαρέθηκε η ψυχή μου.

### 3. Ροδιά μου



### ANALYSIS

This traditional song touches upon several elements of the Greek culture. Again it is spring, nature in full bloom, an intense antithesis, as the woman is really sad. She is sad because her husband went to a foreign land to get a better job. But he has been away for too long, she has not heard from him for too long, so rumors spread. The woman goes to the water well to get her pitcher filled. In the past, going to the well was a kind of show-off for the young girls, it was the place where the young men of the village could see them and flirt, always from a distance. On the other hand, there is this man, who appears to be wealthy as he is wearing silver and gold. He sees that the woman is sad and asks her why, so she is telling him her story. It is not clear if the man is her husband who decided to go back to her, this is why he is all dressed-up (apparently he has made some money), or if he is lying to her that her husband is dead to test her loyalty or just to make her have a new start with him.

My pomegranate

Now it's May and spring, now it's summer.

Pomegranate-tree, my flower

Now the earth is adorned with blossoms and  
flowers.

Now the stranger desires to go to his beloved.

In the night he saddles his horse and shoes it.

Places the golden horse-shoes and silver nails.

And his shoe-hammer, made of gold.

On the road where he was going to go,

He finds his girl filling a pitcher from a fountain.

My girl, bring me water to drink, I the unfortunate  
one.

My girl, what makes you grieve and weighs you  
down?

I have a man in foreign lands and I've missed him  
thirty years.

The others tell me he's dead, the others tell me he's  
lost.

Truly, my girl, he's dead, truly, my girl, he's lost.

Τώρα είναι Μάης κι η άνοιξη τώρα είν' το καλοκαίρι.

Ροδιά μου, λουλουδιά μου

Τώρα κι η γη στολίζεται στ' άνθη και στα λουλούδια.

Τώρα κι ο ξένος βούλεται να πάει στην καλή του.

Βάζει τα πέταλα χρυσά και τα καρφιά ασημένια.

Και τα καλιγωστήρια του, χρύσα μαλαματένια.

Στον δρόμο όπου πήγαινε στον δρόμο που πηγαίνει,

Βρίσκει την κόρη από μπροστά την βρύση να

γιομίζει.

Κόρη μ' για βγάλε μας νερό να πιω εγώ κι ο μαύρος.

Κόρη μου γιατί θλίβεσαι και βαρυαναστενάζεις.

Έχω άντρα στην ξενιτιά και λείπει τριάντα χρόνια.

Άλλοι μου λέν' πως πέθανε κι άλλοι μου λέν' πως  
χάθηκε.

Αλήθεια κόρη μ' πέθανε αλήθεια κόρη μ' χάθηκε.



4. Στης Πάργας τον  
ανήφορο  
Παραδοσιακό, Ήπειρος



ANALYSIS

Parga is a picturesque village in Epirus, it is situated by the sea. It is built on a slope, the whole village overlooking the bay. The Village has narrow, slopy pathways and picturesque streets, where the young women hang out to flirt. The way the young women look like is typical of Greece. They have brown hair and they are not tall. Drinking wine and chatting is also a familiar setting , this is what Greeks do.

Uphill Parga

Folk-traditional, Epirus

Uphill in Parga's slopes, there is cinnamon  
and carnation

Two little Pargan brunettes fooled me  
One little short brunette fooled me too.  
You, my small one, I am not coming, I grew  
old and I am embarrassed

Get us some wine to drink,  
To drink just me and you, my golden love.

Two things made me grow old: trouble and  
old age

A short brunette also made me old

Στης Πάργας τον ανήφορο

Παραδοσιακό, Ήπειρος

**Αχ στις Πάργας τον ανήφορο κανέλλα και  
γαρύφαλλο**

**Αχ με γέλασαν δυο παργανιές κοντούλες  
και μελαχρινές**

**Αχ με γέλασε και μια μικρή κοντούλα και  
μελαχρινή**

**Αχ έλα μικρή, δεν έρχομαι, μεγάλωσα και  
ντρέπομαι**

**Φέρε μας κρασί να πιούμε εγώ και συ  
να πιούμε εγώ και συ αγάπη μου χρυσή**

**Αχ με γέρασαν δυο πράγματα, σεβντάδες  
και γεράματα**

**Αχ με γέλασε και μια μικρή κοντούλα και  
μελαχρινή**

5. Μπαίνω μες στ' αμπέλι  
Παραδοσιακό, Θεσσαλία



### ANALYSIS

This is about couples getting together. It is summer, as there is no snow anymore and it is time for the grapes to be collected. It is obvious that the fields and vineyards was another meeting point, where men and women could show their farming and mastering abilities.

Getting in the vineyard

I get in the vineyard like a housewife

And the owner is approaching too

Come, master, it is time we talked  
It is time we collected red grapes

The snows have melted and we haven't  
had the chance to meet

The rain has melted the snow and you  
still sleep alone

Μπαίνω μες στ' αμπέλι

Μπαίνω μες στ' αμπέλι μωρέ μπαίνω  
μες στ' αμπέλι  
μπαίνω μες στ' αμπέλι ωρέ σαν νοικοκυρά

Να κι ο νοικοκύρης μωρέ να κι ο νοικοκύρης  
να κι νοικοκύρης ωρέ που 'ρχεται κοντά

Έλα νοικοκύρη μωρέ έλα νοικοκύρη  
έλα νοικοκύρη ωρέ να μιλήσομε

Κόκκινα σταφύλια μωρέ κόκκινα σταφύλια  
κόκκινα σταφύλια ωρέ να τρυγήσομε

Λιώσαν τα χιόνια, λιώσανε και μεις δεν  
ανταμώσαμε  
Τα χιόνια τα 'λιωσε η βροχή και συ κοιμάσαι  
μοναχή

6. Ω σιανέ μου ποταμέ  
Παραδοσιακό, Δωδεκάνησα



### ANALYSIS

The importance of water is obvious in most traditional songs. Water means life, love, fertility, socializing, cooling. It is the route which young women follow, every single day. The narrator wants to set up a tent, to protect himself from the sun and to attract the young women to rest for a while, as on the islands of the Aegean trees are scarce and therefore water is scarce. The Orthodox religion is present in every aspect of the lives of the Greeks. Every island has its Holy Protector, but Mother Virgin Mary is there for everyone, to help and support.

My calm river and humble fountain,  
bring some water for the cypress to drink

I will set up a tent in Patinos and geranos,  
So that the girls will stop and chat

Virgin Mary of Mantalakis, please, protect this islet  
It is the island of Xanthos,  
And it is its honor that it has given birth to such a hero  
and brave young man.

My Saint Theologos, hunched and white-bearded,  
give your blessing to the new couple

Ω! σιανέ μου ποταμέ  
και ταπεινή μου βρύση  
κατέβασε το κρύο νερό  
να πιει το κυπαρίσι

Στην Πάτινο στο Γερανό  
θα πάω να στήσω τέντα  
για να περνούν οι πατινιές  
να πιάνουμε κουβέντα

Παναγιά του Μανταλάκη  
φύλαετο το νησάκι

Είναι του Ξάνθου το νησί  
και έχει τιμή μεγάλη  
που γέννησε ένα ήρωα  
γενναίο παλληκάρι

Άι μου Θεολόγε μου  
καμπούρη και ασπρογένη  
έλα και δώσε την ευχή  
στ' αντρόγυνο που γένει

## 7. Ιτιά Ιτιά Παραδοσιακό



### Traditional

If you take a closer look at this song, you will soon realize that the tree is not actually a tree, it is a woman. In traditional and folk songs nature is allegorically used, because love has to be kept secret. And this is the case here too. The willow tree with the lavish leaves and branches refers to the young woman in the beautiful traditional clothes of the area. Willow trees are usually found near the water. Young women are also found near the water, where they go every day, to carry water to their houses, as taps and running water was not available in the houses in the past. The flower that the narrator wants to pick is not a real flower, it is the kiss, the love of the woman.

Willow

Traditional

Willow, blossoming willow  
How fragrant the sad one is  
Willow, fragrant willow  
You've stolen my heart  
Willow, you are in the stream,  
I love you, it is the truth  
Willow, you are in the plain,  
I love you, but what can I do?  
Willow, won't you please  
Bend so I can take a flower

Ιτιά Ιτιά

Παραδοσιακό

Ιτιά ιτιά λουλουδιασμένη  
Πως μοσχοβολάς καημένη  
Ιτιά ιτιά μοσχοϊτιά  
Μου 'χεις μαράνει την καρδιά  
Ιτιά που είσαι στο ρέμα,  
Σ' αγαπώ, δεν είναι ψέμμα  
Ιτιά ,ιτιά πού 'σαι στον κάμπο,  
σ' αγαπώ, μα τι να κάμω  
Ιτιά μου σε παρακαλώ  
Σκύψε να κόψω τον ανθό



# **ITALIAN LANDSCAPE AND TRADITIONAL SONGS**

# La chiara stella

“La chiara stella” is a popular and traditional Christmas song.

This song, written by Ambrogio Sparagna, talks about the peace and the hope traditionally generated by the Christmas time.

The Bright Star in the sky is the Holy Star , the Comet that leads to Jesus Christ, but it also the light that shines over the hills and fields of Italy bringing plenty of crops that is the happiness of farmers!



## The clear star

On the evenings of the moon  
if you cross the hill  
if you walk over the river  
you will find the clear star  
caress his own glow  
flower holder for gift  
Sing the song slowly  
by magic will rise...  
He'll take the broken hearts  
on the wings of light  
will banish your miseries  
with the wake of heat  
his horses will fly  
in the plain lands  
where the singing trees  
are the fruit of life...

## La chiara stella

Nelle sere della luna  
se oltrepassi la collina  
se cammini sopra il fiume  
troverai la chiara stella  
accarezza il suo bagliore  
porta fiori per regalo  
canta piano la canzone  
per incanto s'alzerà...  
Prenderà i cuori affranti  
sulle ali della luce  
scaccerà le tue miserie  
con la scia del calore  
i suoi cavalli voleranno  
nelle terre di pianura  
dove gli alberi di canto  
sono il frutto della vita...

Sweet flower of dew  
accompanies my journey  
discover the street corners  
that the star has left us  
your eyes have color  
that will take us far  
has the scent of the earth  
heated by the star.  
your eyes have color  
that will take us far  
has the scent of the earth  
heated by the star.

Dolce fiore di rugiada  
accompagna il mio cammino  
scopri gli angoli di strada  
che la stella ci ha lasciato  
gli occhi tuoi hanno il colore  
che ci porterà lontano  
ha il profumo della terra  
riscaldato dalla stella.  
gli occhi tuoi hanno il colore  
che ci porterà lontano  
ha il profumo della terra  
riscaldato dalla stella.

# Fiore d'Aprile

“Fiore d’aprile” is a romantic song written by Ambrogio Sparagna. This song is a hymn to nature and beauty.

It describes the physical beauty of a woman comparing it with flowers and fruits of each seasons.

The flower of April is the most precious.

Our Beloved has got the lips like the figs of September, her eyes have the colour of the summer cherries!



# Flower of April

Knock the sun to warm your garden  
s'lift from afar the scent of the evening  
has a sweet step the way of the moon  
He hides behind the trees waiting for his  
time and he tells me not to tell him  
The dawn is far from revealing the  
secret of your heart.

You got lips like September figs  
eyes from the summer cherry color  
hair with braids of garlands of mimosas  
Your voice kidnaps me and transports  
me to the sea telling me not to tell her  
The wind is furious Don't reveal the  
secret of your heart

# Fiore d'Aprile

Bussa il sole a scaldare il tuo giardino  
s'alza da lontano il profumo della sera  
ha un passo dolce il cammino della  
luna  
si nasconde dietro agli alberi  
aspettando la sua ora  
e mi dice non dirglielo  
l'aurora è lontana non svelare il  
segreto del tuo cuore.  
Hai labbra tenere come i fichi di  
settembre  
gli occhi dal colore di ciliegie  
dell'estate  
i capelli con intrecci di ghirlande di  
mimose  
la tua voce mi rapisce e mi trasporta  
verso il mare che mi dice non dirglielo  
il vento è furioso non svelare il segreto  
del tuo cuore

Fiore d'April I can't wait for the  
time it steals your face  
A fast falcon will approach me  
and bring you back  
Flower d'April I can't wait  
Time steals your face from me  
A fast falcon will approach me  
and bring you back.

Fiore d'aprile non posso aspettare il  
tempo mi ruba il tuo viso  
un falco veloce si avvicinerà da me e ti  
riporterà  
Fiore d'aprile non posso aspettare  
il tempo mi ruba il tuo viso  
un falco veloce si avvicinerà da me e ti  
riporterà.

# La montanara

“La montanara” is a popular song with lyrics and music composed in 1927.

This song is one of the most famous mountain songs. It is inspired by the Ladin legend of Soreghina, daughter of the Sun, even if the words of the song barely mention this story, leaving room for the evocation of valleys, forests and alpine songs.

The lyrics of the song have been translated into 148 languages.



This song, rightly considered the international anthem of the mountain is inspired, as it is known, by the legend of Soreghina, daughter of the Sun: Princess Soreghina lived only when the sun shone; at night he was immersed in a deep sleep. It happened one day that he ran into Ey de Net (Night Eye), glorious warrior of the Duranni who came from the kingdom of the Fanes. He had fallen off a cliff and was unconscious. He took care of Soreghina, who lived with him, once he was cured, in a wooden house in the Fassa Valley, in the presence of the great Vernel, happy to enjoy the sun from which he drew energy and life. The beautiful story of the two ended one day when the beautiful Soreghina secretly heard her warrior tell a friend how much he was fascinated by the beautiful Dolasilla, warrior princess from whom she had had to leave. The revelation crushed the soul of Soreghina who ended up dying in his arms



# La montanara

Up in the mountains, among woods  
and valleys, among the rugged rocks  
echoes a song of love. Up in the  
mountains among woods and valleys  
of hours, Amidst the rugged rocks  
echoes a song of love.

“La montanara” ohè!”

it sounds la montanara

And who doesn't know?

“La montanara ohè

It sound la montanara

Singing la montanara

and who doesn't know.

# La montanara

La su per le montagne, fra boschi e valli  
d'or, tra l'aspre rupi echeggia un cantico  
d'amor. La su per le montagne fra boschi e  
valli d'or, Tra l'aspre rupi echeggia un  
cantico d'amor.

"La montanara, ohè!"

si sente cantare,

cantiam la montanara

e chi non la sa?

La montanara ohè

si sente cantare.

Cantiam la montanara

e chi non la sa.

There in the mountains by the  
silver rivers  
It was the sweet little house of  
Soreghina,  
the daughter of the Sol,  
the daughter of the Sol.

Làssù sui montidai rivi d'argento una  
capanna cosparsa di fior. Era la piccola  
dolce dimora di Soreghina, la figlia del  
Sol, la figlia del Sol.

# La pastora

According to the most widespread tradition, the song of the shepherd and the wolf is presented highlighting its lyrical tone, rural echoes and melody of poignant tenderness.

A lot of young women in Italy used to work as shepherds in contact with a Nature often full of dangers for them... There is a kind of metaphore in the wolf attempting to her goats and the young man she meets on the mountain advising her of the danger.



# La pastora

And up there, up the mountain  
there was a pastorella

grazed his goats on  
the fresh and beautiful grass.

And from there passed a gentleman  
who said to her: “ohi pastorella,  
Take a good look at your goats the wolf  
takes”.

A wolf leaps out of the woods  
with black face;  
He eats a beautiful goat that la pastorella  
had.

And then she began to cry;  
and cried so loud  
to see her beautiful goat die

# La pastora

E là su, su la montagna  
gh'era su 'na pastorela,  
pascolava i suoi caprin su  
l'erba fresca e bela.

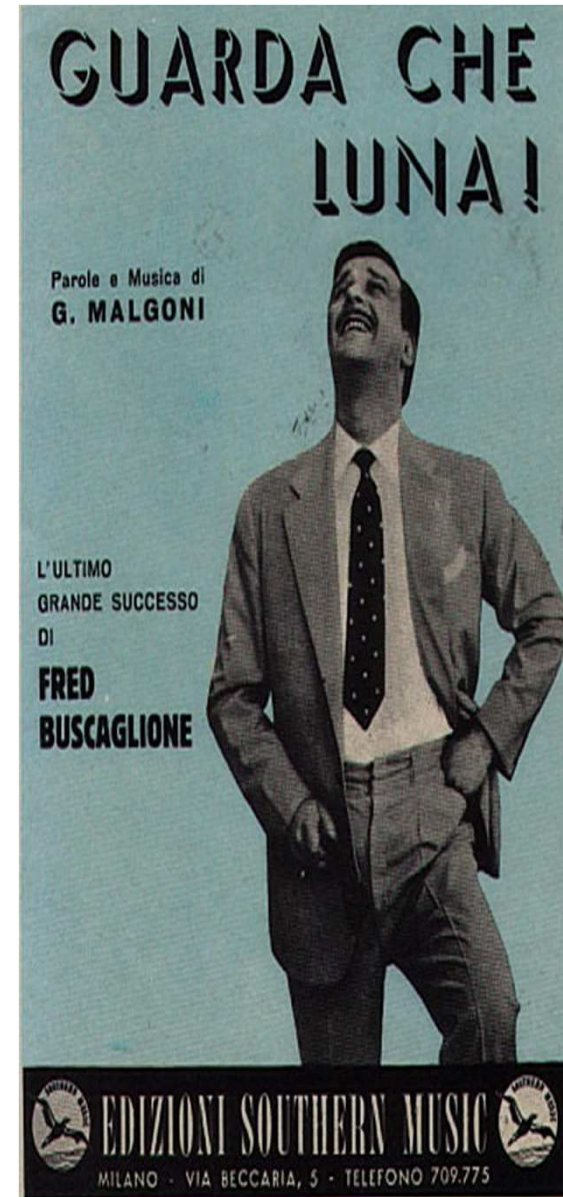
E di lì passò un signore  
e '1 ghe diss: «Oi pastorela,  
varda ben che i tuoi caprin  
lupo non se li piglia».

Salta fòr lupo dal bosco  
con la faccia nera nera;  
l'ha magna '1 più bel caprin  
che la pastora aveva.

Ed allor si mise a piangere;  
e piangeva tanto forte  
al veder il bel caprin  
vederlo andar a morte.

# Guarda che luna

“Guarda che luna” was one of the last successes of Fred Buscaglione: in fact entered the charts in the spring of 1959, a year before the incident in which the singer prematurely lost his life. It describes the passing and ending of love in a symbolic summer context. The moon and the sea are the frame of this sad love!



# Look at the moon

Look at the moon, look at the sea, from  
this night without you I'll have to stay  
crazy with love I want to die while the  
moon up there is watching me.

All that's left is regret because I've  
sinned in wanting you so much now I'm  
just remembering and I wish I could tell  
you look at the moon, look at the sea!

Look at the moon, look at the sea, this  
night without you I'd like to die because  
I'm just remembering and I wish I could  
tell you look at the moon, look at the  
sea!

Look at the moon, look at the sea!

What a moon it is!

# Guarda che luna

Guarda che luna, guarda che  
mare,  
da questa notte senza te dovrò  
restare  
folle d'amore vorrei morire  
mentre la luna di lassù mi sta a  
guardare.  
Resta soltanto tutto il rimpianto  
perché ho peccato nel desiderarti  
tanto  
ora son solo a ricordare e vorrei  
poterti dire  
guarda che luna, guarda che mare!  
Ma guarda che luna, guarda che  
mare,  
in questa notte senza te vorrei  
morire  
perché son solo a ricordare e  
vorrei poterti dire  
guarda che luna, guarda che mare!  
Guarda che luna, guarda che  
mare!  
Che luna!

# Ciao mare

“Ciao mare” was composed in 1973 by Raoul Casadei and it was one of the most important song of this author.

It describes a love begun in summer, with the sea as background but now is winter and this love is finished as the the summer. Goodbye summertime, goodbye Love and Happiness, winter is coming and it deletes all the beautiful memories of the past Love



# Hello sea

There's no more white sail  
with winter there is the seagull  
and the summer of my love  
It's a long way off.  
At my side lay down  
burning under the sun  
sunk in the wind  
as a child was happy.  
Hello, hello, hello, hello, sea!  
even if it's so cold  
I'll come say goodbye.  
Hello, hello, hello, hello, sea!  
the memory of summer  
awakens in my heart.

# Ciao mare

Non c'è più la vela bianca  
con l'inverno c'è il gabbiano  
e l'estate del mio amore  
è un ricordo ormai lontano.  
Al mio fianco si sdraiava  
si bruciava sotto il sole  
si assopiva in mezzo al vento  
come un bimbo era contento.  
Ciao, ciao, ciao, ciao mare!  
anche se c'è tanto freddo  
io ti vengo a salutare.  
Ciao, ciao, ciao, ciao mare!  
il ricordo dell'estate  
si risveglia nel mio cuore.



The wind blows away  
from the sand memories  
but from the heart, no the wind cannot.  
Hello, hello, hello, hello, sea!  
a flower was born on the sand  
in my heart a great love.  
At my side lay down  
burning under the sun  
sunk in the wind  
as a child was happy.  
Hello, hello, hello, hello, sea!  
the memory of summer  
awakens in my heart.  
Hello, hello, hello, hello, sea!  
a flower was born on the sand  
in my heart a great love.  
The wind blows away  
from the sand memories  
but not from the heart, the wind cannot.  
Hello, hello, hello, hello, sea!  
Hello, hello, hello, hello, sea!

Il vento cancella  
dalla sabbia i ricordi  
ma dal cuore, no il vento non può.  
Ciao, ciao, ciao, ciao mare!  
sulla sabbia è nato un fiore  
nel mio cuore un grande amore.  
Al mio fianco si sdraiava  
si bruciava sotto il sole  
si assopiva in mezzo al vento  
come un bimbo era contento.  
Ciao, ciao, ciao, ciao mare!  
il ricordo dell'estate  
si risveglia nel mio cuore.  
Ciao, ciao, ciao, ciao mare!  
sull sabbia è nato un fiore  
nel mio cuore un grande amore.  
Il vento cancella  
dalla sabbia i ricordi  
ma dal cuore no, il vento non può.  
Ciao, ciao, ciao, ciao mare!  
Ciao, ciao, ciao, ciao mare!

# **PORTUGUESE LANDSCAPE AND TRADITIONAL SONGS**



In Alentejo I work  
Cultivating the hard land,  
I'm smoking my cigarette,  
I'm following my schedule.  
throwing the seed to earth  
  
.So great is the Alentejo,  
so much abandoned land!  
...  
The land is the one that  
gives bread,  
for the good of this nations  
It should be cultivated.  
  
It has always been  
forgotten,  
on the bank, to south of the  
Tejo,  
there are unemployed  
people.  
So much abandoned land,  
The Alentejo is so big  
No alentejo eu trabalho

No Alentejo eu trabalho  
Cultivando a dura terra,  
vou fumando o meu  
cigarro,  
vou cumprindo o meu  
horário  
lançando a semente à terra.  
  
É tão grande o Alentejo,  
tanta terra abandonada!...  
A terra é que dá o pão,  
para bem desta nação  
devia ser cultivada.  
  
Tem sido sempre  
esquecido,  
a margem, ao sul do Tejo,  
há gente desempregada.  
Tanta terra abandonada,  
é tão grande o Alentejo!

### Explanation of how the lyrics are related to the landscape in Alentejo

**“...Cultivating the hard land”**- The Alentejo has a Mediterranean climate. With few rains and high temperatures that end up desertifying the soils.

**“... throwing the seed to earth”** - The main activity practiced is agriculture.

**“... so much abandoned land!”** - Hard work is no longer appreciated by people who eventually leave the area.

**“The land is the one that gives bread”**- They grow cereals (rice, wheat and rye) that guarantee the livelihood of the area.

**“... for the good of this nations”**- The country's wealth would be to work on the land.

**“... there are unemployed people”**- Although there is a lot of land to work on, people do not sacrifice for their livelihood.



### Explanation of how the lyrics are related to the landscape in Madeira

**“I always come by the seashore”** – This verse informs us that Funchal is by the seashore, as it is an island.

**“Madeira is a garden”** – Madeira is an archipelago known for its flowers and so, this verse compares Madeira to a garden.

**“She is the daughter of Portugal”** – In this verse a little of the story of Madeira is told. Madeira was colonized by the Portuguese in the “Descobrimentos Portugueses”, in the XV century, this is why Madeira is known as the daughter of Portugal.

I come from very far  
I always come by the seashore  
I bring these bread crusts  
For your dinner tomorrow  
Let this pretty joke pass  
for we will dance  
For the people of Madeira.

*Madeira is a garden*

Unlike any other in the World.  
Its beauty doesn't have an end.

*She is the daughter of Portugal*

Let our joke pass  
For we will dance  
For the people of Madeira  
Let this pretty joke pass  
For we will dance  
The dance of Madeira.  
Let our joke pass  
For we will dance  
For the people of Madeira  
Let this pretty joke pass  
For we will dance  
The dance of Madeira.

Eu venho de lá tão longe  
Venho sempre à beira mar  
Trago aqui estas codinhas

Pr'á manhã o seu jantar  
Deixem passar esta linda  
brincadeira  
Qu'a gente vamos bailar  
Pr'á gatinha da Madeira

A Madeira é um jardim  
No mundo não há igual  
Seu encanto não tem fim  
É filha de Portugal.

Deixem passar esta nossa  
brincadeira  
Qu'a gente vamos bailar  
Pr'á gatinha da Madeira  
(...)



I went to the Douro harvest,  
I didn't think harvesting.  
They gathered my ribs.  
Look what I got to win!

Get out of the windows.  
Get off the counter.  
Come with me to the harvest,  
Love of my heart.

I don't know if I can pick it  
up  
Videirinha that I can.  
I don't know if others can  
Which I as I have left.

I don't know if I can pick it  
up  
Or also harvesting.  
Only give me the sad nights.  
Which pass in the winepress.

Fui ao Douro às vindimas,  
Não achei que vindimar.  
Vindimaram-me as  
costelas.

Olha o que lá fui ganhar!

Retira-te das janelas.  
Retira-te do balcão.  
Vem comigo p'rás  
vindimas,

Amor do meu coração.

Não se me dá que  
vindimem

Videirinha que eu podei.  
Não se me dá que outros  
logrem

O que eu por gosto deixei.

Não se me dá que  
vindimem

Nem também de vindimar.  
Só me dá das tristes noites  
Que se passam no lagar.

### Explanation of how the lyrics are related to the landscape in Douro

**“I went to the Douro harvest”**- The harvests consist of the harvest of grapes, destined for the production of wine, when they reach the indicated degree of maturity.

**“I didn't think harvesting”**- The crushing in the mills, tanks where the step is carried out, is a process that lasts for hours, usually something between 5 and 8 hours. The difference in duration of these methods also makes a difference in the wines produced.

**“They gathered my ribs”**- This verse shows that it is a job in which it takes many hours requiring a lot of effort, so it is usually done by men.

**“Come with me to the harvest”**- In the harvests many groups of people come together, making men try to flirt with women.

**“Videirinha that I can”**- This verse refers to the act of pruning the vines. Vines are plants used in food and wine preparation. Pruning is the act of cutting the twigs.

**“Which pass in the winepress”**- The winery is a tank, usually built of stone, with variable height and a bottom exit, where the grapes are crushed to separate the solid parts of the liquid part.



I still feel the feet on the terreiro  
Where my grandparents danced  
the little foot  
The beautiful Aurora and the  
Sapateia

Is that **in the veins runs me black  
basalt**

And **in memory volcanoes and  
earthquakes**

That's why I'm from the Bruma  
islands

Where the seagulls will kiss the  
earth

If in the look I bring the disease  
of the waves

**The look is the sweetness of the  
lagoons**

**I bring the tenderness of the  
hydrangeas**

In the heart **the blaze of the  
boilers**

Is that in the veins runs me black  
basalt

In the heart the blaze of the  
boilers

**The immense sea fills my soul**

**And I have green, so green to  
indicate hope**

Ainda pés no terreiro  
Onde os meus avós bailavam o  
pézinho  
A bela sinto os Aurora e a  
Sapateia  
É que **nas veias corre-me basalto  
negro**  
E na lembrança **vulcões e  
terramotos**

Por isso é que eu sou das ilhas de  
bruma

Onde as gaivotas vão beijar a  
terra

Se no olhar trago a dor da  
ondas

**O olhar é a doçura das lagoas**  
**É que trago a ternura das  
hortênsias**

No coração **a ardência das  
caldeiras**

É que nas veias corre-me basalto  
negro

No coração a ardência das  
caldeiras

**O mar imenso me enche a alma**  
**E tenho verde, tanto verde a  
indicar-me a esperança**

## Explanation of how the lyrics are related to the landscape in

### Açores

**"..in the veins runs me black basalt"** - The people of the Açores have a great connection with the black stone - the basalt. This stone is characteristic of the islands, which are of volcanic origin.

**"... in memory volcanoes and earthquakes"** - Throughout history there have been several volcanic eruptions and earthquakes, and still today seismic movements occur.

**"The look is the sweetness of the lagoons"** - The lagoons are a trademark of the Açores - lagoon of the seven cities. The lagoons result from the inactivity of the volcanoes.

**"I bring the tenderness of the hydrangeas"** - The hydrangeas are a typical plant of the Açores, that run through the streets of the islands and each island has a different color.

**"...the blaze of the boilers"** - The furnas testify to the volcanic activity. There is a dish - cooked to the Portuguese - made inside the furnas.

**"The immense sea fills my soul  
and I have green, so green to indicate hope"** -

The blue of the sea gives tranquility, the green gives hope contrasting with the black of the rocks.

Oh Rosinha of the middle  
Oh Rosinha, oh Rosinha of the  
middle

Come with me and work out the rye.

Rye, rye and barley

Oh Rosinha, my girlfriend

Oh Rosinha, Oh dark skinned  
Rosinha

You are the prettiest girl in the  
thrshing floor.

There in the thrshing floor, working

Ó Rosinha, ó Rosinha do meio  
Vem daí comigo malhar o centeio,  
O centeio, o centeio, a cevada  
Ó Rosinha minha namorada

Ó Rosinha, ó Rosinha trigueira  
És a mais bonita garota da eira.  
Lá na eira, malhando a cevada,  
Ó Rosinha ficas mais corada.



### Explanation of how the lyrics are related to the landscape in Serra da Estrela

**“Come with me and work out the rye.”** and  
**“working the barley”**- To work the rye and the  
barley means to beat with a kind of stick in the  
rye, so that it separates of the plant.

**“Rye, rye and barley”**- Rye is related to wheat  
and barley and is a large-scale grass crop for  
grains and forage. Barley is a cereal grass and  
represents the fifth largest crop and one of the  
main sources of food for people and animals.

**“You are the prettiest girl in the thrshing  
floor”**- Eira is a flat space with a hard ground,  
where the cereals were sifted and sifted, after  
being harvested, in order to separate the straw  
and other debris from the cereal grains.

**“... you look more rosy.”**- You have your face  
red in the most diverse situations, when you are  
ashamed, when you are uncomfortable, or even  
when you are afraid.



I put an elbow in the castle  
In Alfama rest the look  
And so I undo the ball of blue and sea  
At Ribeira I rest my head  
Tejo Bed Pillow  
With embroidered sheets in haste on a kiss  
shambling  
Lisbon girl and lassie  
From the light that my eyes come so pure  
Your breasts are the varin hills  
Pregão that brings me to the door tenderness  
City to dot-light embroidered  
Extended seaside towel  
Lisbon girl and lassie, beloved  
City woman of my life  
At the Terreiro I pass for you.  
But in Grace I see you naked  
When a pigeon looks at you, smile, you're a  
street woman.  
And in the highest neighborhood of the  
dream  
I put a fado that knew how to invent  
Life brandy and medronho, which makes me  
sing  
Lisbon girl and lassie , beloved  
City woman of my life

No Castelo ponho um cotovelo  
Em Alfama descanso o olhar  
E assim desfaço o novelo de azul e mar  
Á Ribeira encosto a cabeça  
Almofada da cama do Tejo  
Com lençóis bordados à pressa na cambraia dum beijo  
Lisboa menina e moça menina  
Da luz que os meus olhos vêm tão pura  
Teus seios são as colinas varinas  
Pregão que me traz à porta ternura  
Cidade a ponto-luz bordada  
Toalha à beira-mar estendida  
Lisboa menina e moça amada  
Cidade mulher da minha vida  
No Terreiro eu passo por ti  
Mas na Graça eu vejo-te nua  
Quando um pombo te olha, sorri, és mulher da rua  
E no bairro mais alto do sonho  
Ponho um fado que soube inventar  
Aguardente de vida e medronho, que me faz cantar  
Lisboa menina e moça amada  
Cidade mulher da minha vida



### Explanation of how the lyrics are related to the landscape in Lisbon

The poem compares Lisbon with a woman. The neighborhoods of the city are part of the female body.

**“I put an elbow in the castle”**- The music refers to some historical monuments in Lisbon

**“In Alfama rest the look”**- The music refers a typical area in Lisbon

**“And so I undo the ball of blue and sea...” / “At Ribeira I rest my head...”**- The *Ribeira* is one of the districts of the city that is located by the river and that was where the ships left for India.

**“Tejo Bed Pillow” / With embroidered sheets in haste on a kiss shambling”**- *Cambraia* light cotton or linen fabric used in lace and embroidery work, that is, the kiss was light, sigelo as the fabric.

**“Lisbon girl and lassie” / “From the light that my eyes come so pure”**- Lisbon is seen as a pure girl, just like the light of the city

**“Your breasts are the *varinas* hills”**- He is comparing the woman's breasts to the seven hills of the city of Lisbon. *Varian* is a fish seller

**“Pregão that brings me to the door tenderness”**- *Pregão* is to announce the sale of a product aloud in a warm, captivating and original tone. The moments that made him became close, almost familiar, and so they were greeted with a smile.

**“Lisbon girl and lassie, beloved”**- The City is the "woman" of the author's life

**“But in Grace I see you naked”** - The neighborhood of *Graça* is situated in one of the highest hills of the city and therefore he can see it all.



### Poem:

Gallant on his mount  
The valiant farmer  
Drives his herd  
**Across the fields.**  
But if the bull escapes  
The weed trembles  
**And the Tejo dries**  
For the battle is hard.  
After that, night falls  
Dancing is for the people  
That dig the bread  
The only enjoyment  
That they have in their lives  
(...)  
The fandango is his  
It is in his soul  
It runs in his veins  
Like the cold in the marsh.

### Poema:

Galhardo na sua montada  
Valente campino  
Conduz a sua manada  
**Através dos campos.**  
Mas se o toiro tresmalha  
A lezíria treme  
**E o Tejo se mirra**  
Que é dura a batalha.  
Depois cai a noite  
Bailar é pr'ás gentes  
Que cavam o pão  
O único gozo  
Que têm na vida  
(...)  
O fandango é seu  
Está-lhe na alma  
Corre-lhe nas veias  
Como o frio no brejo.



### Explanation of how the lyrics are related to the landscape in Ribatejo

**“Across the fields”** – In this verse, we are informed that this poem is going to talk about the farming fields in Ribatejo, a region that was known for its large fields.

**“And the Tejo dries”** – Ribatejo is by the river Tejo and so, in this verse, the author is transmitting the message that a bull escaping from a farmer is as bad as the river Tejo drying.

**“Like the cold in the marsh”** – Ribatejo is also known for its marshes and the cold in them, so, in this verse, the author compares the “running of fandango in a person’s veins” to the cold that is present in the marshes of Ribatejo.



Go wheel, go wheel  
Each put your foot  
There is no more bliss  
The turns of Nazare  
If the little fish falls on the  
careless network  
Go fill the galleon.  
She is alive silver  
Leaps on the floor.  
Let there be plenty of fish for us  
That the rest does not go wrong  
The campaign is happy,  
There is fish on the beach.  
Don't go to the sea, Tónho  
You can die, Tónho  
There's a bug there, Tónho  
To eat you ... Tónho!  
Ai Tónho, Tónho  
So badly esteemed that you are  
Ai Tónho, Tónho  
Not even a pair of socks for your  
feet.  
Goodbye Maria, I'm going to the  
sea.  
Search for sardines to be queen  
She is beautiful in the color of  
silver.  
Don't be afraid that the sea  
doesn't kill.

Vai de roda, vai de roda  
Cada qual ponha o seu pé  
Não há vira mais gabado  
Que o vira da Nazaré.  
Se a petinga cai na rede  
descuidada  
Vai encher o galeão.  
Ela é viva prateada  
Aos saltinhos pelo chão.  
Haja peixe com fartura para a  
gente  
Que o resto não corre mal  
A campanha está contente,  
Há peixe no areal.  
Não vás ao mar, Tónho  
Podes morrer, Tónho  
Tá lá um bicho, Tónho  
P'ra te comer... Tónho!  
Ai Tónho, Tónho  
Tão mal estimado és  
Ai Tónho, Tónho  
Nem umas meias tens p'ros pés.  
Adeus Maria que eu vou p'ró mar  
Buscar sardinha p'ra seres rainha  
Ela é bonita da cor da prata  
Não tenhas medo que o mar não  
mata.

## Explation of how the lyrics are related to tha landscape in Nazaré

**“If the little fish falls on the careless network”** - This verse indicates that if the small sardine not concentrated where it walks ends up being caught in the fishermen's net and filling the galleon

**“Go fill the galleon”** - A galleon is a ship that distinguishes itself from the other ships of the same type because it possesses four masts, high-board, armed at war, often used in the transport of cargo that had high value in ocean navigation between the 16TH and 18TH centuries.

**“Let there be plenty of fish for us / That the rest does not go wrong  
The campaign is happy, / There is fish on the beach”** - This court refers to the dependence of the people of Nazareth due to the amount of fish they fished

**“Don't go to the sea, Tónho**

**You can die, Tónho”** - In this court the woman tells the fisherman to be careful because it is not known what exists in the Unknown (SEA)

**“Goodbye Maria, I'm going to the sea.**

**Search for sardines to be queen”** - This verses mentions that the woman will be queen because of the money she earns with the sale of the sardines

**“Don't be afraid that the sea doesn't kill.”** - The fisherman tells the woman to calm down because the sea also brings good things

# **ROMANIAN LANDSCAPE AND TRADITIONAL SONGS**

## DEAR LARK

Dear, dear lark,  
Please, tell me,  
Why do you fly in the wind,  
and then touch the ground?

Dear, dear lark,  
Why do you sing in the wheatfield,  
without your sweetheart,  
Why do you stay in the plain  
Alone and deserted,  
dear, dear lark?

Why don't you sing in the valley,  
where it's cooler,  
at cold springs,  
or do you want to outrun me  
dear, dear lark?

## LIE, CIOCARLIE

Lie, lie, ciocarlie,  
Ia sa-mi spui tu mie,  
De ce zbori in vant,  
Si dai de pamant?

Lie, lie, ciocarlie,  
De ce canti pe lan,  
Fara ciocarlan,  
Ce stai pe campie,  
Singura, pustie,  
Lie, lie, ciocarlie.

Ce nu canti pe vale,  
Unde-i mai racoare,  
La izvoare reci,  
Ori vrei sa ma-ntreci.  
Lie, lie, ciocarlie.

The song 'Dear Lark' is one of the most touching Romanian folk songs. The melody transforms the lark's unique chirping into art through the sensitive vibrations of a woman's voice.

The song of this bird becomes, for our culture and identity as a nation, a synonym to the many mornings that the Romanian hardworking people started in the wheat fields, where dozens of larks live.

The little birds were seen as the only living creatures that, on the long summer days, with their wonderful song, kept company to these industrious people who were working the endless fields.

In summer, the first rays of the sunrise find the peasants already in the fruitful plains, enjoying the breeze, with the wheat fields already smelling of bread and cakes, and accompanied by the little larks' singing. These birds' feathers have all the brown shades of the ploughed land mixed with the bright yellow of the ripe wheat. They make their nest among the wheat spikes, as true living spirits of the fields. Larks unlock with their song the mysteries of the summer mornings and lock them back when the sunset comes. This song shows how familiar the Romanian peasants were with the voice of these birds and at the same time how fascinated they were by the melodious sounds, in unique and amazingly powerful combinations of intensity, which the tiny larks whistled for long periods of time.

It is known that the lark is the only bird to sing its repertoire also when it rests on the ground or stands up on wheat spikes, but also while flying high above the plains.

In the succession of the musical notes sung in this song we can recognize the chirp of the dear lark, which, at some point, seems to rise up to the back of the travelling clouds. The song of the larks can be understood as a legend telling us today the story of this princess of the plains bathing in the sun.

People cropping wheat on these plains, take care of their company by leaving food and shelter for the larks showing a perfect harmony between men, creatures and landscape. In return of the human's favour, these amazing birds offer people their beautiful voice, from dusk till dawn, from the ground up to the sky, high above where their wings fly.

Listening to this unique Romanian song might show how the hard work in the field is in harmony with these hard to imitate sounds that the lark produces, better said, it depicts the perfect connection between the Romanian people and what nature offers and it is a perfect communion between men, birds and nature. The usefulness and the difficulties mingle with the pleasant and the beautiful. The effort and the joy mix in the Romanian plains.

The good taste of baked bread should be rewarded with the song of the lark. The Romanian fields have this power to turn the hardworking people into beautiful birds with a golden voice, but also to turn amazing birds into living spirits that are a symbol of these relief forms.



## I CLIMBED THE CLUJ HILL

I climbed the Cluj Hill, ta, ra, ra, ram,  
To pick a flower for my love, ta ,ra, ram  
To pick a violet flower and give it to my love.  
I climbed the Cluj Hill ta, ra ,ra ram.

Little violet flower, tell him, ta, ra, ra, ram  
That I am burnt by the longing fire, ta, ra, ra, ram  
The fire of the bitter longing, and I am waiting for  
him to come again  
Little violet flower, tell him, ta, ra, ra, ram

I climbed the Cluj Hill, ta, ra, ra ,ram.  
To wait for my beloved one's arrival, ta, ra ,ra, ram.  
By the river, near the beech, dear  
Where it was our special place, dear.

I climbed the Cluj Hill, ta, ra, ra, ram  
By the river, near the beech, dear  
Where it was our dear place, dear  
I climbed the Cluj Hill, ta, ra, ra, ram.

## M-AM SUIT ÎN DEALUL CLUJULUI

M-am suit în dealul Clujului, ta, ra, ra, ram,  
Să culeg o floare badelui, ta, ra, ra, ram,  
Să culeg o viorea, să i-o duc lui badița.  
M-am suit în dealul Clujului, ta, ra, ra, ram.

Floricea viorea, să-i spui, ta, ra, ra, ram,  
Că mă arde focul dorului, ta, ra, ra, ram,  
Focul dorului amar și-l aștept să vie iar,  
Floricea viorea să-i spui, ta, ra, ra, ram.

M-am suit în dealul Clujului, ta, ra, ra, ram,  
Să aștept în calea badelui, ta, ra, ra, ram,  
La izvoare lângă fag, măi  
Unde ne-o fost locu' drag, măi

M-am suit în dealul Clujului, ta, ra, ra, ram  
La izvoare lângă fag, măi  
Unde ne-o fost locu' drag, măi  
M-am suit în dealul Clujului, ta, ra, ra, ram.

“I climbed the Cluj hill “ is a rhythmic melody which highlights not just the universal theme of nature, but also the theme of love. It is true that the taste in music of the Romanians has changed over the years, with each and every passing generation. Even though nowadays we do not listen to folk music as much and as often as we used to do, the mentioned song remains a very important “heritage” when it comes to our culture regarding folk music.

The song became quite popular due to the artist that used to perform it, Maria Butaciu. Her career “took birth” while she was still in high school, but especially after she graduated. She has sung along the years a lot of folk creations that were and continue to be famous among Romanians.

“I climbed the Cluj hill” has, as I said before, a merrily rhythm, transmitting to listeners feelings like happiness and joy. Its dynamism characterizes the Romanian people, while its lyrics and some particular sequences illustrate the landscape or the relief in our beloved country.

The lyrics focus on the Cluj hill, which appears in the title as well. Some sequences describe certain elements that underpin the landscape, such as:” I climbed the Cluj hill/ To pick a flower for my love, ta ,ra ,ra ram/ To pick a violet flower and give it to my love ...” . These sequences show, not only, some characteristics of the nature, but also the season which the author chooses to create its written landscape in: summer.

On the other hand, the song represents some sort of love declaration from a girl to her dear boyfriend. That is the reason why in the song, at some point, the girl states that she will wait for him at their special, unique place, which is by the river side, near a particular beech. Therefore, the landscape is one more time described through the lyrics of the song.

Another important element that should not be ignored is the fact that the author of the song, the girl, speaks to the violet flowers, asking them to send a message to her boyfriend. That means that she personifies these flowers, giving them abilities that only humans can have. For this reason, we can certainly say that the girl has a very deep and strong connection with nature, that is so full of life - due to all the animals and plants that live there- and so dynamic that it seems to have an identity and personality of its own.

## IF I WERE LIKE YOU, FOREST

### FI CA TINE

If I were like you, forest  
I would be happy in this world.  
In summer you come with green leaves  
In autumn you shake them and you lose  
them, dear.

In summer you come with green leaves  
In autumn you shake them and you lose  
them, dear.

Forest, forest  
Forest, little forest  
What can I do if I want  
To be forever young, dear.

In autumn you turn yellow, dear.  
All winter long you grow old  
When spring comes you regain your youth  
You offer shelter to the birds, dear.  
When spring comes you regain your youth.  
You offer shelter to the birds, dear

## CODRULE DE-AȘ

Codrule de-aș fi ca tine  
Feicit aș fi pe lume.  
Vara vii cu frunze verzi,  
Toamna le scuturi, le pierzi, măi.  
Vara vii cu frunze verzi,  
Toamna le scuturi le pierzi, măi.

Codrule codre,  
Codrule codruțule  
Cum să fac vreau și eu  
Să rămân tânăr mereu, măi.

Toamna tu îngălbenești, măi  
Toată iarna-mbătrânești  
Primăvara-ntinerești  
Păsărele-adăpostești, măi.  
Primăvara-ntinerești  
Păsărele-adăpostești, măi

If I get lost  
Nobody will ever notice  
And if I grow old  
I will not rejuvenate, dear.  
And if I grow old  
I will not rejuvenate, dear.

Forest, forest  
Forest, little forest  
What can I do if I want  
To be forever young, dear.

Numai eu dacă m-oi pierde  
Nimenea nu mă mai vede  
Și eu dacă-mbătrânesc  
Cât lumea nu-ntineresc, măi.  
Și eu dacă-mbatrânesc  
Cât lumea nu-ntineresc, măi.

Codrule, codre,  
Codrule, codruțule  
Cum să fac vreau și eu  
Să rămân tânăr mereu, măi.

A popular Romanian folk song is “If I were like you, forest”. This song has an enjoyable, fast rhythm which symbolizes happiness and optimism and gives the listeners a positive energy. In this case the melody’s title is of significant importance because it suggests the writer’s wish to resemble with the young forest. The author’s perspective is actually universal and it contains all humans’ thoughts.

The forest is beautiful, mighty, amaranth, representing the forces of nature itself. The writer expresses his eternal admiration for the forest and also some kind of disappointment because he could never reassemble with it.

On the other hand, the landscape is illustrated during the four seasons in sequences like “During autumn you turn yellow/During winter you grow old/During spring you regain your youth”. The chorus consists of four verses which suggest the impossible dream of gaining the forest’s immortality and purity.

The author also refers to the human’s attitude towards the forest. In this regard, he says” If I get lost/ Nobody will ever notice”. The given sequence is significant because it represents the comparison between the consequences of losing a person and the ones of losing the forest. Therefore, the lyrics also highlight how important nature actually is for us, even though most of the times we take it for granted. So, the song also encourages us to think deeply about the fact that we should take care of the environment as it will cease to be so beautiful and colourful if we keep destroying it with our selfishness. Finally, “If I were like you, forest” is an interesting, positive song which transmits a suggestive, deep message regarding the importance of nature in our lives and the mightiness and beauty present within the young forest.

## MY FORESTS

My old forests,  
My good friends,  
I'm listening to your songs,  
Coming from ancient times.

Green grass,  
A sweet rustling,  
A little bird on the branch,  
Clear welkin.

Wherever I go,  
Wherever it takes me,  
I will stay with you  
For ages to come, forest.

My beautiful forests,  
That always rustle.  
You can give wings  
To every longing.

## CODRII MEI

Codrii mei bătrâni,  
Prietenii mei buni  
Doinele v-ascult  
Venind din buni-străbuni.

O iarbă verde,  
Un freamăt dulce,  
O pasărică pe ram,  
Boltă senină.

Unde m-aș duce,  
Unde m-ar duce  
Tot voi rămâne  
Pe veci Codru, cu tine.

Codrii mei frumoși  
Și veșnic foșnitori  
Aripi știți să dați voi  
Fiecărui dor.

Green grass,  
A sweet feeling,  
A little bird on the branch,  
Clear welkin.

Wherever I go,  
Wherever it takes me,  
I will stay with you  
For ages to come, forest

O iarbă verde,  
Un freamăt dulce,  
O pasărică pe ram,  
Boltă senină.

Unde m-aș duce,  
Unde m-ar duce  
Tot voi rămâne  
Pe veci Codru, cu tine.

The lyrics of this song show the strong connection between people and nature. The forest has remained the place where each person goes to find his/her peace. It is relaxing and healthy to wonder through its old trees. Even the birds sing sitting on the branches and they try to show their joy for being friends with the forest. For each of us, the song of a bird, the sound of a leaf falling or moving in the wind or the creaking of a branch, seem to become a song the forest offers to each person that visits it. We all have many memories when going to the forest. These tall trees called “my good friends” are a proof of the past, of steadiness and courage.

We, the Romanians, sing about nature in many of our songs. The forest appears frequently in our songs, nature having multiple meanings: the nature that is like a frame, the witness, the protector, the land of peace and loneliness, which has always joined us, the human beings when in pain or joy, it can be seen as a hero, a human who passes through different stages but it is always by our side.

The Romanians were a people of shepherds, who have long enjoyed the beauty of nature. There is a strong connection with the flocks. We are people full of originality and we love to celebrate nature when in bloom and in harvest. The forest is the symbol of strength and eternity, because of its unbeatable vitality. His liveliness is not because of its wind or rain, but because of the passage of time and its greatness

The forest is the home of many living creatures, where birds usually sit on the big branches of the trees and show their amazing talents. The forest can secretly keep our memories, the love we feel when we encounter it. It is a good friend for us, a place where we find comfort and relaxation. Wherever we go and wherever life is lived, the forest will always remain in our hearts and souls.

The leaves of the forest are growing and becoming increasingly green, being more and more embellished. The landscape is green and the scent of leaves creates a state of enthusiasm, of pure love of nature and highlights the joy of living life.

No place is like the forest, wherever we live our life, one day we will return to our dear and beloved lands. It is the forest that revives the longing: “You can give wings”/ “To every longing.”

We all have beautiful memories spent in the forest, as there are plenty of stories and beautiful songs passed down from generation to generation, from ancient times. The forest has a great significance for each of us, and the stories and songs we say and play on, we tell them and sing them out of their hearts and with lots of love and gratitude to the forest : “I’m listening to your songs/ Coming from ancient times”.

**COME ON TOP OF THE MOUNTAIN  
MUNTELUI**

Come on top of the mountain  
Where the shepherd's house is  
    la la la ...  
Come on, with green grass  
and covered quince  
    la la la ...  
There the sheep graze  
    la la la ...  
through the meadows full of flowers  
    la la la ...  
Come on, when it's dawn  
And my beloved shepherd milks the sheep  
    la la la ...  
Come on, when the sun rises  
And milk will get skimmed  
    la la la ...  
And the milk becomes cheese,  
    la la la ...

**HAI, SUS ÎN VÂRFUL  
MUNTELUI**

Hai, sus în vârful muntelui  
Îi casa ciobanului  
    la la la...  
Hai, cu iarbă verde podită  
și cetină acoperită  
    la la la...  
Acolo pasc oile  
    la la la...  
prin poieni cu florile  
    la la la...  
Hai, când se lasă zorile  
badea mulge oile  
    la la la...  
Hai, când răsare soarele  
smântânește laptele  
    la la la...  
Și fierbe urda din caș,  
la la la...



And I kiss the shepherd

la la la ...

Come on, my shepherd

let the flock in the valley

la la la ...

On the Cibinu's banks.

la la la ...

dă gură la ciobănaș

*la la la...*

Hai, ciobănaș de la mioare

mai lasă turma la vale

*la la la...*

Pe malul Cibinului,

*la la la...*

“Come on top of the mountain” is an optimistic, full of positive energy song where the mountain inhabitants talk about the peace and beauty of pastoral life, lived in complete harmony with the immortal mountain.

The grass on the slopes of the mountains and the fallen needle leaves of the secular firs give richness and vitality to the shepherds who climb up the mountains early in the spring to feed their flocks.

The green vegetation of mountain meadows, fresh grass and the smell of fallen needle leaves mix in this song with the light and freshness of the sunrise at the top of the mountain, but also with the white foam from the freshly milked milk and with the flavour of cheese and tasty cream that are produced from milk. This unique mixture of smells points out the strong relationship between man and nature which contributes and makes this interconnection even stronger.

The song suggests certain colours widely met during spring: green, yellow, white, which we associate with the positive feeling that the melody makes us feel, the spirit of being joyful and happy. These are the specific colours to the mountain peaks, in spring when the grazing lands, which are already green and full of small yellow and white flowers, still keep under the shadow of the fir trees small spots of snow.

The mountain also nourishes the souls and the vigorous, powerful bodies of the mountain shepherds who sing and whistle, gathering their flocks in the middle of the mountains, in the heart of the mountain, on the green meadows, crossed by fast and clear rivers, with cold and living water.

By listening to this song, the rhythm of the savage, lively, charms you with energy and invites you to memorize it and humble it with the smile on your lips.

The life of the people who chose to live on the top of the mountain means total freedom, it means to know how to enjoy everything that surrounds you: from the brightness of the sky with its moving clouds and the warm mountain sun all around the valleys and steep slopes, gentle pastures and endless forests fir trees, clear rivers flowing among the cliffs in fast rhythms to the valley.

This song is a tribute to the joy of living without constraints, in complete harmony with nature, and fully aware that up on the top of the mountain, if you rise on the tips of your feet and lift your hands up to the sky, you will touch the edge of the clouds.

Is there anything that one needs in order to be happy and feel free? I don't think so as this beautiful song provides all the necessary key ingredients to having such a worryless life.

## MOUNTAIN, MOUNTAIN MY DEAR BROTHER

Mountain, mountain, my dear brother,  
Make me one way,  
To get down to the valley  
With my flock of sheep.

Let me go down as I really miss,  
Seeing my village!  
From the mountain foot  
That is in the blowing of the wind,

The village where I was born  
And where I grew up in!  
I want to hear the dogs barking,  
My father's playing the pipe,

Mother weaving,  
The green forest rustling,  
Let me see my sisters  
Washing the carpets!

Make me a mountain path  
On which I go down with my flock,  
Here, I am too lonely  
And away from my family!

## MUNTE, MUNTE, FRĂȚIOARE

Munte, munte, frățioare,  
Fă-mi și mie de-o cărare,  
Ca să mai cobor la vale  
Cu turmuța de mioare.

Să cobor ca doru-i greu,  
Să mai vad sătucul meu!  
De la poala muntelui  
In bătaia vântului,

Satul unde m-am născut  
Și unde-am copilărit!  
Vreau s-aud câinii lătrând,  
Taica din caval cântând,

Maica din furca torcând,  
Codrul verde fremătând,  
Să-mi văd surioarele  
Limpezind covoarele!

Fă-mi, munte de-un potecel  
Sa-mi cobor turma pe el,  
C-aici stând prea singurel  
Și departe de ai mei!

" Mountain, Mountain, little brother " is an ancient song that tells us about the shepherds' hard life. When the first signs of spring appear, they have been climbing on the wild and lonely peaks of the mountains, along with the flocks of sheep, leaving in the valley their houses, households and beloved families until late autumn, when they go down again with the sheep to the milder winter at the foot of the mountains.

This song describes the mountain as a very important part of their lives, a very loved one and dear to their hearts, a beloved brother, who offers the shepherd the most beautiful and cozy home, not only rich in grass for flocks, but also a sensual soul that the shepherd feels like a slight sadness, a perpetual longing for your home and your loved ones. The mountain is the home of powerful people, who know its paths, who climb its wild peaks and adapt to the hard and lonely life.

The Romanians are powerful people who managed to tame the mountain and to discover its secrets. This song, however, speaks about how hard it is for shepherds to leave their houses and go up in the mountains with their flocks - even if they are strong -but ,finally, they find shelter in the mountain's heart and overcome their longing for home: children, family, the longing for the forests and the sunny plains, their village with happy and hardworking people at the foot of the mountains.

It is not easy for anyone to deal with our own loneliness, even if the beauty of the mountain, the breathtaking landscape as if it is a piece of heaven may seem to make this feeling easier to deal with .

But the people who live in the mountainous region , the shepherds, still have the feeling that they have gone away from their loved ones, and that the only one they almost feel like a dear brother which they can rely on, is the mountain itself.

This song is the proof that the people have trodden the wilderness of the mountain and spoken to them like a younger brother, who already knows their good and daring soul.

From spring until late autumn, the mountain is for the shepherds their home, their family offering them its protection, devotion, shelter and, why not, forming a union while the mountain's "fur coat", the white snow" is not there.

And those people have become and have learned from their friend and brother , the mountain, to be both strong and to have tough characters like the steep and sharp cliffs of the mountain, but they have also learnt to be sensitive beings that preserve their love for home and family deep down in their souls , like the little flowers that bloom and fill the mountain with colour and beauty.

Certainly, up there, on the heights of the mountains, from times out of mind, this song accompanied the shepherds making them not feel their loneliness and their longing for children, parents, wives, relatives and friends.

## TWO LADS FROM THE LARGE VALLEY

Green leaf, three almonds,  
My sweet heart, my darling,  
Two strong boys from the Large Valley,  
My sweet heart, my darling,  
They've gone hunting,  
Deer hunting,  
They haven't hunted deer,  
But they've been gone all day long!  
And in the sunny valley,  
My sweetheart, my darling,  
There were two little sisters,  
My sweet heart, my darling,  
They were wearing pinafore at the waist,  
And they were washing the laundry in the river,  
They were singing lovely  
And they were competing the skylarks!  
The boys heard them,  
My sweetheart, my darling,  
And they held their hands,  
My sweetheart, my darling,  
And in the village, they announced  
That they had got their wives,  
They had got two little sisters  
With the eyes like the deer!

## DOI VOINICI DIN VALEA MARE

Foaie verde trei migdale,  
Mandra mea, draga mea,  
Doi voinici din Valea Mare,  
Mandra mea, draga mea,  
Au plecat la vanatoare,  
Sa vaneze caprioare,  
Caprioare n-au vanat,  
Dar toata ziua mi-au stat!  
Si-n valea plina de soare,  
Mandra mea, draga mea,  
Erau doua surioare,  
Mandra mea, draga mea,  
Cu sortuletul la brau,  
Spalau rufele la rau,  
Si cu dragoste cantau,  
Ciocarliile intreceau!  
Si voinicii le-auzira,  
Mandra mea, draga mea,  
Si mi le luara de mana,  
Mandra mea, draga mea,  
Iar in sat dadura veste  
Ca si-au luat doua neveste,  
Si-au luat doua surioare  
Cu ochii de caprioare!

The song “Two lads from the Large Valley” is a composition about love. It presents the activity of the country people on a sunny summer day. The singer relates the story about two boys who fall in love with two special girls. They went hunting, but their work didn’t have any result. By chance, in a magical place, the valley, they met two beautiful girls. This song shows the innocent love between the boys and the girls.

The composition presents the specific formulas: “green leaf, three almonds” and “my sweetheart, my darling” which contains the style of the country people. This song is inspired by relief and nature. The proof is the first formula which makes us associate the song with a special image of nature. Also, this line suggests a view full of vivid colours, like green and brown from the surrounding landscape.

We should pay attention to the beautiful place in which the girls were staying. This was a special landscape in the valley. This form of relief is considered a safe place, hidden from the strong winds, rain or snow. The valley is the opening from above, so it is the receptive part to the heavenly influences. It is the symbolic element of the mountains, and the place where the earth and the waters meet. This is the lowest surface, crossed by a lot of rivers. This is thought to be a magical place, cleaned up by the pure water which comes from the mountains. In this song, the river is the source of water for the people and it is a very important gift from nature. The river represents the water which is not dead water and which influences the world, using its currents and overflows. This is also the symbol of the universal opportunity, of death and renewal. There are groups of lines in which the first is pronounced and the second is not pronounced. This makes us think of the irregular sounds of nature: the song of the birds, the ripple of water, the trill of the forest.

When the men meet the girls, they are impressed by their special eyes. The girls are the young people who represent diligence, patience and purity. When the men arrived, they were working at the river. The country people associate the most beautiful creatures with elements of nature. In this song the girls are compared with the most delicate being of the forest: the deer. It is the symbol of femininity and, like the lamb, the symbol of innocence. Its beauty is the result of how its eyes shine. However, the deer is the symbol of the wisdom and sincerity. It has an amazing body, which can be associated with bronze, a sacred metal.

After that, the men held hand with them. This is the symbol of the relationship between them. In this way, the men confessed their feelings for them. Not at least, the men announced the people in the village they had found their wives. That was a good way to express their joy and happiness for the important event in their lives.

This song is an example that people find a source of inspiration in nature. Both as a form of relief and symbolism of fauna, nature helps people to express their feelings. This is the proof that all forms of relief are not just a good place for living. They are the spring of the significant elements for the people.

## MY DEAR, DANUBE

What I hold dear is the Danube  
And the path to my beloved girlfriend  
What I hold dear is the Danube  
And the path to my beloved girlfriend

The path next to the pond  
Under the tall reed  
There I go and I come back  
Trough waterlilies and alders

What I hold dear is the Danube, dear  
My beloved girlfriend and the Black Sea  
What I hold dear is the Danube, dear  
My wife and the Black Sea

In the Danube I bathe  
The sea sang a beautiful sad song for me  
Its wave swung me  
And the sun caressed me

## DRAGĂ-MI ESTE DUNĂREA

Dragă-mi este Dunărea ,  
Și poteca la mândra  
Dragă-mi este Dunărea  
Și poteca la mândra

Poteca de lângă baltă  
Pe sub trestia înalta  
Pe-acolo mă duc și vin  
Printre nuferi și arini

Dragă-mi e Dunărea dragă  
Mândruța și Marea Neagră  
Dragă-mi e Dunărea dragă  
Mândruța și Marea Neagră

În Dunăre m-am scăldat  
Marea doina mi-a cântat  
Valul ei m-a legănat  
Soarele m-a mângâiat

And I grew up with other children  
Trough hidden ponds  
At the Danube's banks  
Along with waterlilies

From the crane's flight  
I found out what longing meant  
And I always come back home  
Like the stork to its nest

Și-am crescut cu alți copii  
Prin iezere,sihăstii,  
La marginea Dunării  
Odată cu nuferii

De la zborul de cocor  
Am aflat cuvântul dor  
Si mă-ntorc cu drag mereu  
Ca barza la cuibul sau

Water is located at the beginning and ending of cosmic events while land is at the origin and ending of every life. In the Romanian culture, water (in all its forms, such as rivers, seas, lakes) has magical properties like healing and making us look younger. People always have built civilizations around water, because it means life.

The Romanians have given this huge river a feminine name: Dunarea – The Danube. The river is an important source of energy and water for people and a source of inspiration for poets, who have the urge of expressing their love for the river because as they grow up they build a mutual connection, they rely on each other.

For Romania, the Danube means wealth, and it changed the citizens' lives here. It offers numerous possibilities for the durable evolution of local communities. Along the Danube people have occupations like fishing or sailing (for trading) and they use the water source for irrigations or energy. The Danube Delta, teeming with the highest concentration of bird colonies in Europe, has a wide variety of animals and plant species. The maze of canals bordered by thatch, willows and oaks entangled in lianas, offers the perfect breeding ground for countless species of birds that arrive here every spring to raise their young, a place where life thrives. The same thing happens to the singer: this place represents his/her familiar universe where everything is well-known through first hand experience. Here, there are his memories in close connection to what this heavenly place offers: ponds, waterlilies, paths, reeds, alders, cranes, storks.



It is a lush universe of floating reed islands, tree-fringed lakes and narrow canals covered in water lilies and bordered by willows.. The singer can be described as a tour guide who accompanies us through this unique maze of inner thoughts and real beauty offered by the landscape. It is the perfect combination between joy and the nature's wonders.

The song presents the strong connection between the Danube and the Romanian people. This love for the river is associated with loving your family because if you are born here, it becomes your family, as you see your family every day, you see the Danube every day, it's not that kind of a difference. One important difference is that the loved ones go away and the Danube doesn't.

## I LOVE TO HEAR THE SEA

Mulberry tree leaf  
I love to hear the sea, longing!  
To run through wet sand  
To search my crazy longing  
To search my crazy longing, longing!  
To hear the foaming wave  
To see seagulls flying  
The sun ascending in the sky, longing!

How large the sea is far and wide  
Its sand was my bed, longing!  
Its wave was my bedsheet  
Soft pillows of seashells and clay  
When my soul hurt, longing!  
Birds sang for me  
The wave swung me,  
It comforted my soul, longing!

When I miss my village and my father,  
I'm like the tumultuous sea, longing!  
When I miss my brothers and my mother,  
I hear how the wave calls me  
And my soul is like a wound, longing!  
The sea gathers its clouds  
When my soul is like a storm  
And it washes me in a foaming wave, longing!

## DRAG ÎMI E, MAREA S-AUD

Frunzuliță de agud,  
Drag îmi e, marea s-aud, dor!...  
S-alerg prin nisipu' ud,  
Să-mi caut doru' zălud,  
Să-mi caut doru' zălud, dor, dor!  
S-aud valu' spumegând,  
Să văd pescăruși zburând,  
Soarele pe cer urcând, dor!...

Cât e marea-n lung și-n lat,  
Nisipu' ei mi-a fost pat, dor!..  
Valu' mi-a fost așternut,  
Perne moi din scoici și lut  
Când sufletu' m-a durut, dor, dor!...  
Păsările mi-au cântat,  
Moreana m-a legănat,  
Sufletu' mi-a alinat, dor!...

Când mi-e dor de sat, de tată,  
Sunt ca marea zbuciumată, dor!  
Când mi-e dor de frați, de mamă,  
Aud valu' cum mă cheamă  
Și mi-e sufletu' o rană, dor, dor!...  
Marea norii își adună  
Când mi-e sufletu' furtună  
Și mă spală-n val de spumă, dor!...

This song praises the beauty of the sea, of the Black Sea, being considered a folk hymn , an homage to its being the living proof the only silent witness of man's hardships and happiness altogether.

In our culture and folklore water is a primordial element, a symbol of life , of regeneration and purity. Water and sea lands are different from dry lands, human lands, as they have unknown and mystic realms and depths. That explains the existence of numerous fantastic creatures

Water is powerfully feminized in universal cultural tradition and is opposed to the hostility of fire. "It" is a gate which opens to eternity exactly because it purifies, heals and makes us look younger.

Life of waters has always been a prerogative of folk wisdom, a generous topic for lyrical and Romantic authors, and not only. Waters are the receivers of all kinds of possibilities of existence ; they precede any form and maintain any creation. The symbolism of waters implies both Death and Rebirth.

In Romanian traditional music, the Black Sea is portrayed almost like a mother, a being that raised the Romanian peasant. The beach was his home and he associated his feelings with sea actions. Growing up close to the Black Sea will give you a lot of memories to share. You will never forget that salty fresh air and that strong smell of fish. Some rivers are calmer and others are more agitated like people 's memories. Romania's relief is built in such a way that almost every river is emptying in the Black Sea which means that the Black Sea gathers all people stories and memories.

There is to be noted the fact that this is the only traditional folk song which praises the Black Sea ,thus we can consider it the Black Sea's anthem sang by countless generations .Another important factor is the mixture of different nationalities who live on the Black Sea's shore ,people who were literally brought by the sea and who never left this paradise being charmed by its breathtaking beauty and by the real, vivid connection that it had with man.

This beautiful and unique song astonishingly presents the relationship that man has had since times out of mind with the immortal sea, the silent witness of his happiest or saddest moments in his existence. It has always defended and comforted the man by giving him shelter , food and beautiful views that inspired him in making great decisions both for himself and for humanity.

The sea depicted here is not only a careful mother who takes care of its children by offering them everything that it owns, for instance, its shells are pillows, but also it becomes agitated when its children are not so happy. Its big waves are the living proof of its suffering together with the singer's sorrow when he longs for his best childhood moments. The sky , the immortal father, also shows its strong relation with man .When the latter is in grief , the former gathers its clouds and becomes upset, too.

LANDSCAPE AND  
TRADITIONAL  
DANCES

# **SPANISH LANDSCAPE AND TRADITIONAL DANCES**

# ***FANDANGO DE ALMERÍA***

# ANALYSIS OF THE DANCE

- It has a popular and with flamenco resemblance.
- In general this dance is danced in a couple formed by a girl and a boy.
- The rhythm is measured through the clapping of the beginning of the song. It is also measured through the castanets which the girls play throughout the song.
- It has a ternary rhythm of  $\frac{3}{4}$ .
- The steps are repeated throughout the song which contains turns, skirt movement, etc ...
- The musical instruments are 4 Spanish guitar, a bandurria and a lute.



***ISA CANARIA***



# ANALYSIS OF THE DANCE / BAILE

- The isa has a ternary rhythm of intense character, of the most representative of the islands.. It is accompanied by a lively and jovial song.
- It is dance as a group dance which has been incorporating different figures over time.
- The dance needs a good coordination between the dancers, which shows the influence of the European dances of the 19th century.
- It can be compared to the jota but has some differences between them.



***JOTA***

# ANALYSIS OF THE DANCE

Among the dancers can be observed different gestures, men dance loose following the steps of their companions, because it is the women who command the dance initiating the steps at will.

During the dance, the enraged shouts of the audience that encourage the dancers emphasizing the interaction and enjoyment of actors and spectators are appreciated.



# ANALYSIS OF THE DANCE

Initially, the “jota” was only danced. Proof of this is that we do not keep any previous letter at the beginning of the 19th century. However, throughout the 19th century, the “jota” as a popular dance would go into decline to emerge with force the “jota” sung, initially accompanying the dance and later without it, with a more leisurely rhythm

The steps performed by the dancers resemble those of the waltz, although in the case of the “jota” there is much more variation

The steps of the dance of the jota are characterized by the movement of the feet dotted tip and heel alternating with small jumps that, in the vehemence of the dance can become picturesque capers or more eloquent leaps. The arms, rhythmically accompany the musical chords and remain arched and high moving in front of the body below and above.

***SEVILLANAS***

# ANALYSIS OF THE DANCE

It is the most popular and best-known folkloric dance in Spain, being able to differentiate between fast and slow dances. “Sevillanas” are usually danced in pairs, with exceptions and experimental combinations where the dance is performed by more than two people at the same time, to the sound of the four couplets in which the “Sevillana” is divided. In other times they were seven “copla” that composed the complete “Sevillana”, scarcely can be heard that there is someone who sings them as they was before. You can differentiate four movements within the dance: “paseillos”, “pasada”, “careos” and “remate”. The end of the last “copla” is made to coincide with the music and the dance, making those who perform it beautiful and sometimes romantic and provocative, usually on the part of the male, insolent.



# ***BOLERO MALLORQUÍN***

# ANALYSIS OF THE DANCE

People dance in pairs (woman and man) with their arms raised, usually playing castanets.

After each repetition, an interruption called the “well-stopped” occurs, during which the dancer remains static, but standing in graceful figures.

The arms with their movements carry out a relevant role in the bolero, they resemble the movement the peasants do in the field (picking olives, grapes, figs, etc.).

They used to dance boleros in agricultural and mountainous regions to celebrate and have fun after working in the fields all day. Nowadays people dance boleros just like a tradition or in shows for tourists.





***VERDIALES DE MÁLAGA***

# ANALYSIS OF THE DANCE

Normally played in the key of E phrygian (key of C major with his fifth sharp) and rarely in A minor, the verdiales have a 12-count rhythm similar to the soleares, and bulerías. They are also known as *fandangos de Málaga*.

People usually dance in pairs (woman-man, woman-woman), moving their legs and arms while they play castanets following the rhythm of the song.

The lanscape in Malaga is full of colours, so the movements the dancers do are very joyful and fast. The musical instruments are the violín, the guitar, the tambourine and small cymbals.



# GREEK LANDSCAPE AND TRADITIONAL DANCES

# 1. TSAMIKOS

It is danced in a circle, at a rhythm of  $\frac{3}{4}$ . The dance follows a strict and slow tempo not emphasising on the steps, but more on the "attitude, style and grace" of the dancer. The dancers hold each other from each other's hands, bent 90 degrees upwards at the elbows.

It takes a sturdy hand, especially if you are supporting the first or last person of the line (or circle) who will lean on you to perform high acrobatic leaps (usually kicking his right leg up as he takes off followed by the left (in a scissor-like motion), hitting the latter with the back of his hand before landing). The steps are relatively easy but have to be precise and strictly on beat. The dancer might even stomp his foot in response to a strong beat.

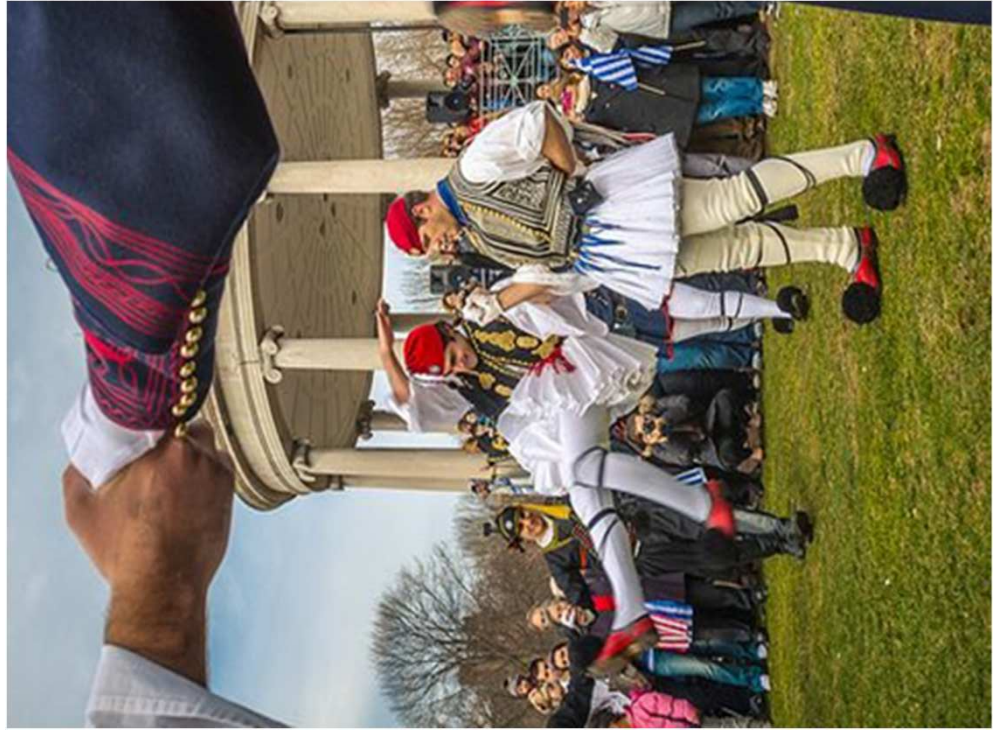
There is some improvisation involved and many variations of the steps, depending on which area the dancers come from. Over time the dance has taken on many variations. In the past, it was danced exclusively by men, but in modern times both men and women take part. In Central Greece Tsamiko is the most popular folk dance.

The landscape has played a decisive role for the steps of the dance, as the mountainous area did not allow dancers to make big steps, that is the leading dancer made a kind of on-the-spot dance





*Ifanik*



## 2. SIRTAKI

- Sirtaki is a popular Greek dance, choreographed by Giorgos Provias for the 1964 film *Zorba the Greek*. It is a recent Greek folkdance, and a mixture of the slow and fast rhythms of the hasapiko and hasaposerviko dance respectively.
- The dance and the accompanying music by Mikis Theodorakis are also called Zorba's dance.
- The name *sirtáki* comes from the Greek word *syrtos* – from “σύρω” (τον χορό), which means "drag (or lead the dance)" -, a common name for a group of traditional Greek dances of so-called "dragging" style.
- Sirtaki is danced in a line or circle formation with hands held on neighbours' shoulders. Line formation is more traditional. The rhythm meter is 4/4 tempo increasing, and often the signature is changed to 2/4 in the fastest part. Accordingly, the dance begins with slower, smoother actions, gradually transforming into faster, vivid ones, often including hops and leaps.,
- It was aimed for dancing on a flat area at the beach, therefore the steps are vivid and the rhythm fast.

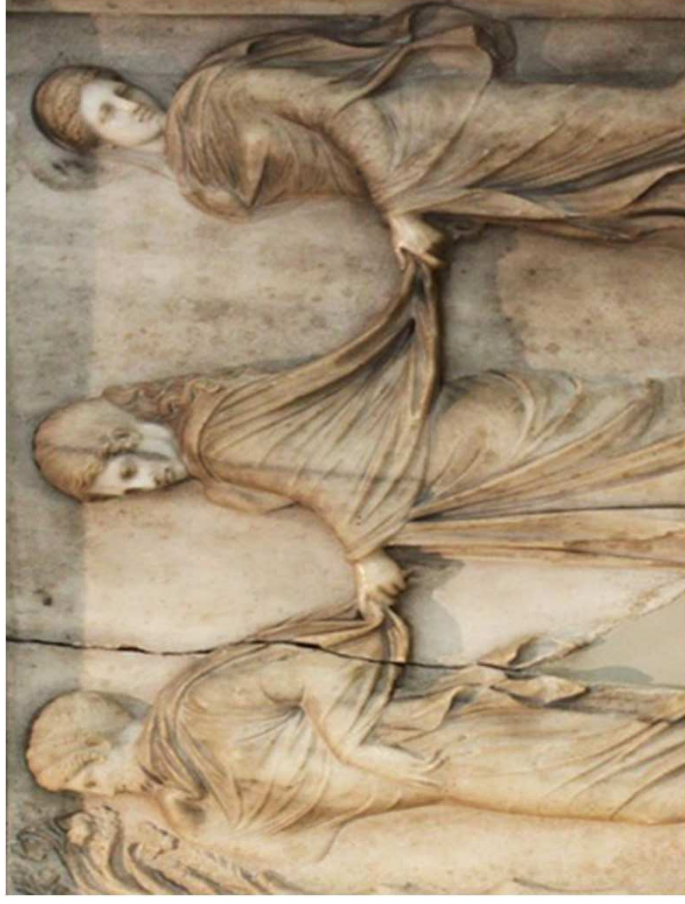






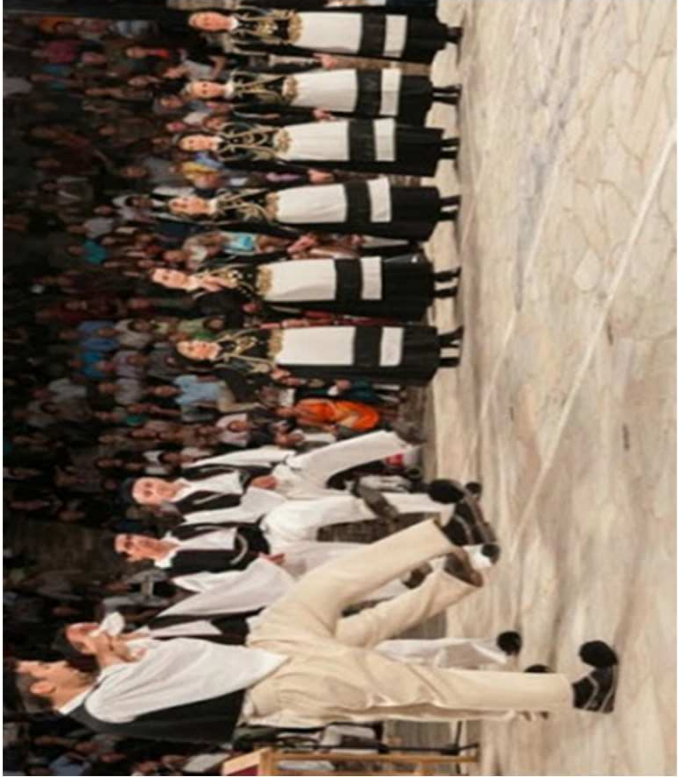
# 3. KALAMATIANOS

- The **Kalamatianós** (Καλαματιανός) is one of the best known dances of Greece. It is a popular Greek folkdance throughout Greece, Cyprus and internationally and is often performed at many social gatherings worldwide. As is the case with most Greek folk dances, it is danced in chain with a counterclockwise rotation, the dancers holding hands.
- It is a joyous and festive dance; its musical beat is  $7/8$ , subdivided into of three parts of 3+2+2 beats, corresponding to 3 steps per bar. There are 12 steps in the dance corresponding to 4 bars of music. These steps include 10 steps counterclockwise ("forward") followed by 2 steps clockwise ("backwards"). Depending on the occasion and the dancers' proficiency, certain steps may be taken as jumps or squats. The lead dancer usually holds the second dancer by a handkerchief, this allowing him or her to perform more elaborate steps and acrobatics. The steps of the Kalamatianós are the same as those of the syrtos but the latter is slower and more stately, its beat being an even  $4/4$ .
- The roots of Kalamatianos can be found in antiquity. Homer, in the *Iliad* describes three performances made around the spear of Achilles that depict a dance in an open circle. The ancient Spartans had a dance called "ὄρμος" (*hormos*), which was a syrto style dance described in detail by Xenophon where a woman led a male into dance using a handkerchief. Lucian states that the *ormos* dance was performed in an open circle and was done by young men and women. The men would dance vigorously while the women danced with modest movements, which is what happens nowadays too. It is believed to have acquired the name *kalamatianos* from the town of Kalamata in southern Greece.



# 4. IPIROTIKOS

Ipiros is the western part of Greece, a very mountainous area. The folk dances and music there are really slow and somewhat with “heavy” steps. They danced on their tip toes, because they danced on the mountains and therefore they could not properly step on the land, neither did they have the space to perform dances in long lines and in big areas.



# 5. KARSILAMAS FROM ASIA MINOR

- **Karsilamas** (Greek: καρσιλαμάς), is a folk dance which was carried out by the Greeks who lived in Northwest Turkey and Asia Minor and carried it to Greece when they fled Turkey in the 1920s. The term "karşılama" means encounter, welcoming, greeting. It is danced face to face.
- Figures of the dance may vary from region to region but main theme is two people face each other, and music rhythmically controls their next moves. Traditionally people dance without any figure on their minds, just figures they have seen from their elders.
- The meter is 9/8 and the basic move is danced in four small steps with durations 2,2,2,3 respectively. The style and mood (bouncy, smooth, lively, etc.) vary depending on the region and the landscape which may or may not allow certain moves and steps.



# 6. MAKEDONIKOS

In Macedonia, the northern part of Greece, there is a diversity of dances and instruments. The well-being of the people thanks to commerce, promoted a happy and vivid dance pattern. The lead dancer has full responsibility of the dancers, creating various dance patterns. He holds a handkerchief, waving it to the rhythm. In certain cases he forms patterns of labyrinth. These patterns have their roots in ancient rituals, where dancers had to get used to the painless transition from life to death





# 7. PENTOZALIS AND SOUSTA

- The **Pentozalis** (Greek: Πεντοζάλης) is the trademark folk dance of the island of Crete. It takes its name from the fifth (*pentē*) attempt or step (ζάλος *zalos* being a Cretan Greek word for "step") of Cretans to liberate Crete from Ottomans. The name can thus be translated as "*five-steps*". Also in the spirit of wordplay, ζάλη *zali* means dizziness, and the name of the dance can also be understood ("five-dizzy") as one that can make the dancers dizzy five times over. The dance has ten steps.
- The Pentozali is a war dance, vigorous, with high jumping movements and allows for much improvisation. It starts at a moderate pace and accelerates progressively. The dancers hold each other by the shoulders and form an incomplete circle, which rotates counterclockwise very slowly, or sometimes not at all, because most of the lively steps are semistationary. The first dancer is expected to improvise engaging in acrobatics; in this case he and the second dancer hold hands, rather than shoulders, and the second dancer stands still and rigid, so that the first dancer has a stable base on which to perform. Once the first dancer has finished his part, he is expected to break ranks and slowly dance his way to the back of the line, yielding his place to the second, and so on.

- Women also perform the dance, but their steps are more restrained because their dress does not allow for high jumps. Traditional Cretan menswear, on the other hand, facilitates acrobatic dancing as it includes the black βράκα (*vraka*), a variant of breeches that are worn tight around the waist and thighs and extremely baggy and loose around the hips.
- Pentozali music is instrumental: the main tune is played by the pear-shaped, bowed Cretan lyra, to the accompaniment of a laouto, played not in a melodic but in a percussive-like fashion. It is the lyra player who usually directs the flow of the dance: he improvises to signal the first dancer to improvise too, and resumes the main tune when it is time for the first dancer to yield his place to another.



- **Sousta** (Greek: σουστά) is the name of a folk dance in Cyprus and Crete which is danced in Greece . The music is generally played with a lyre (Cretan and Pontian) (or violin), laouto, and mandolin. Sousta means spring in Greek, and this portrays the way the dancers dance.
- There are elements of eroticism and courtship acted out in the dance, which is usually performed by pairs of men and women dancing opposite. Another form is where all the dancers in a row follow the first dancer who moves in complex patterns. Almost every island of Aegean has a sousta dance. The origins of sousta come from an ancient martial dance of Greece.
- The dance tempo is 2/4 and it has 6 steps, in two lines one for men and one for women, dance face to face and match.

# 8. BALLOS

- The **Ballos** (Greek: Μπάλλος) which derives from the Greek verb "βαλλίζω" (*ballizo*), to dance, to jump is one of the best known Greek folk island dances in Greece. There are also different versions in other Balkan countries. The Ballos is of Greek origin, with ancient Greek elements.
- The melody of a *ballos* is generally joyous and lyrical which is typical of the music of the Aegean Islands. This couples' dance incorporates all the elements of courtship: attraction, flirtation, display of masculine prowess and feminine virtue, pursuit, and rejection followed by eventual capture and surrender.
- Its origin is in the island culture of Greece. Men could not approach women easily, so they created this dance in order to "flirt" with them. There are various forms of the *ballos* around the islands. The simplest is one in which a single couple goes through a series of spontaneous figures.



# 9. MICHANIKOS KALYMNNOU

This is a very special kind of dance and this is why... Kalymnos is a small island of the Dodecanese. Apart from being beautiful, it is famous for the sponges. The Kalymnian men, since ancient times, have been diving into the deep sea in order to get the precious sponges and sell them. But they did not have the necessary equipment and they suffered from the divers' disease and had brain damage.

This dance was created by them, as they could not fully control their body but the islanders in Greece have always had the will to dance, as being close to the sea has always made them open-minded and cheerful.



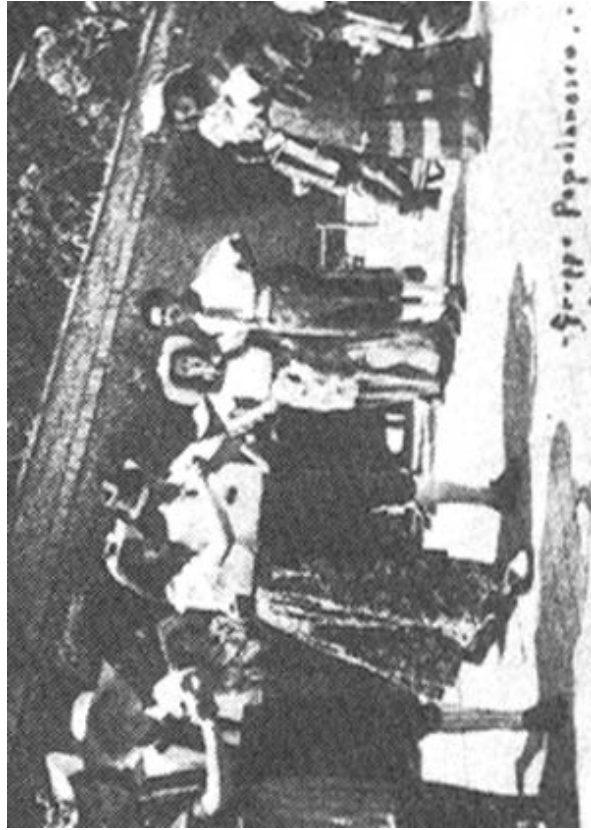


# **ITALIAN LANDSCAPE AND TRADITIONAL DANCES**

# What is Trescone?

Trescone is a traditional Italian dance born in the territories of: Tuscany, Umbria, Romagna, Veneto and Lombardy. It was born in the mediaval age and its name came from the German word *thriskan* (to seize). That's because the sounds that the feet produce when people dance remember the seizing of the grain, In fact they usually stick iron wedges to shoes to remind it.





# Trescone.

Svegliatevi dal sonno o' briaconi  
Che giunta l'è per noi la gran  
cuccagna  
S'ha da mangiar de' polli e de'  
piccioni  
E ber del vin che vien dalla  
campagna  
E la Menica con il cembalo,  
la frullana la suonerà (2volte)  
Addio Carola – Carola addio  
Sarà de nostri anche Beppin del  
noce  
E detto gli ho che porti l'organino  
N'ha compro giusto uno a sette voce  
Lo fa cantar che sembra un cardellino  
Gli è un tremoto gli è un accidente  
tutti i versi li sa far (2volte)  
Addio Carola – Carola addio.

Wake up from sleep, drunkards  
It's time for the big lunch.  
You have to eat chickens and de  
pigeons  
And drink the wine coming from  
Countryside.  
And the Menica with the harpsichord,  
the frullana will play it (2 times)  
Goodbye Carola - Carola goodbye  
Beppin della noce will also be  
one of us.  
And said I him to bring the accordion  
I buy just one to seven voices  
It makes him sing that looks like a goldfinch  
for him it is a pleasure  
he knows how to do all the verses .  
Goodbye Carola - Carola goodbye

Avevo anche invitato il sor dottore  
Perché anche lui venisse al  
ritrovato  
Ma ha mandato a dir pel servitore  
Che gli è nel letto tutto ammalazzato  
Gli' è in cucina co' la su serva  
ad aiutarla a risciaquar (2volte)  
Addio Carola – Carola addio  
S'ha da invitare pure il sor Priore  
perchè intervenga al nostro ritrovato  
ma ci ha mandato a dir dal servitore  
che stà nel letto tutto ammalazzato.  
Rit. L'è in cucina con la su serva  
che l'aiuta a risciaquà,  
l'è in cucina con la su serva  
che l'aiuta a risciaquà,  
Addio Carola – Carola addio

I had also invited the doctor  
Because he too came to the  
Meeting But his servant said to me  
That he is in his bed all sprawled  
Now the servant is with his colleague  
to help her to clean.(2times)  
Goodbye Carola - Carola goodbye.  
I also invited Mr.Priore  
so he'll have fun with us  
but his servant said to me  
that he is in his bed all sprawled.  
Rit.Now the servant is with his colleague  
to help her to clean.  
Now the servant is with his colleague  
to help her to clean.  
Goodbye Carola - Carola goodbye

# What is Schiarazula Marazula?

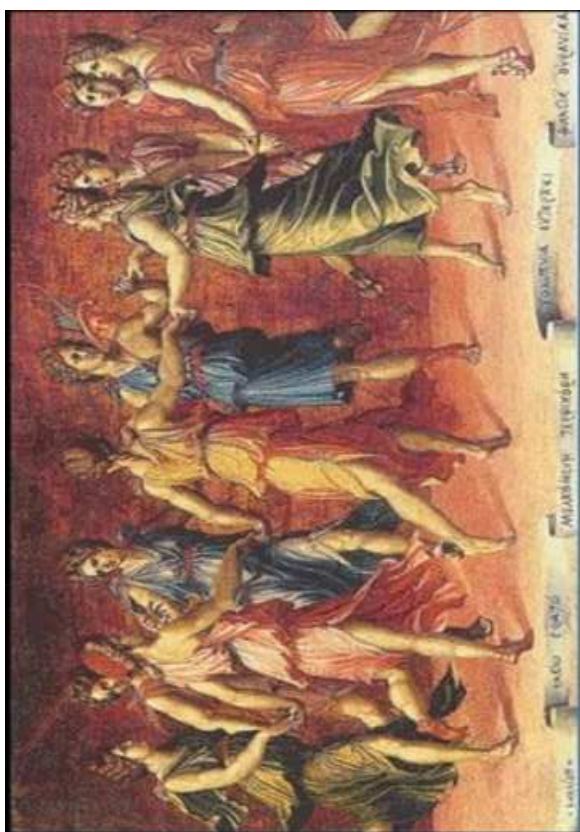
Schiarazula Marazula is a very particular dance that was used by the inhabitants of the territory of Friuli in the north of Italy to make it rain. We don't have reliable sources, but we know that this dance was probably born in the medieval age.



- During the Middle Ages, the belief in witches able to influence the weather, attributed to special people called storms, the ability to navigate in the air and to unleash hail or storm. The original text has been lost, not even dance they know steps and choreography, but how much charm music emanates! We can only assume it was a sacred dance, one of those that dance with simple repetitive steps often accompanied by gyrations, to help in the ecstatic experience







# Schiarazula Marazula

Schiarazula marazula  
la lusigne, la cracule,  
la picuile si niciule  
di polvar a si tacule  
O schiarazule maraciule  
cu la rucule e la cocule  
la fantate jè une trapule  
il fantat un trapolon.

Scjaraciule and Maraciule  
the firefly and the tree frog,  
the little one sways  
and stains with dust.  
O 'scjaraciule maraciule,  
with rocket salad and walnut,  
the girl is a trap (a liar),  
the boy is a bigger trap.

# Tarantella

Tarantella does not have lyrics but it has got a very fast rhythm. This dance was born for a very particular reason: in the south of Italy there is a very dangerous spider. This spider is called the Tarantula. People were very afraid about this spider and when they got a bite, they began to do a sort of ritual dance: The Tarantella, to “heal” themselves.





- The term "tarantella" is linked to the name of a spider, **the tarantula**, whose bite according to ancient beliefs triggered violent psychomotor crises. The typical movements of this folk dance in fact reproduce those attributed to the bite of this arachnid. The dance, usually accompanied by the sound of rattle tambourines, therefore served to bring out the tarantolate from the state of delirium in which it found itself. The *Lycosa tarentula*, the spider present in the areas of Southern Italy where this dance spread, is poisonous

# Saltarello

Saltarello is a typical dance of the center of Italy. It was born because in this territory people often make wine.

In the ancient years people used to jump on the grapes to make wine and, by the time, this practice became a dance: the Saltarello (name that derives from the Italian verb “Saltare” in English “To Jump”).

Saltarello does not have a lyrics and his rhythm is progressive. It starts with a medium-slow rhythm that become very fast.





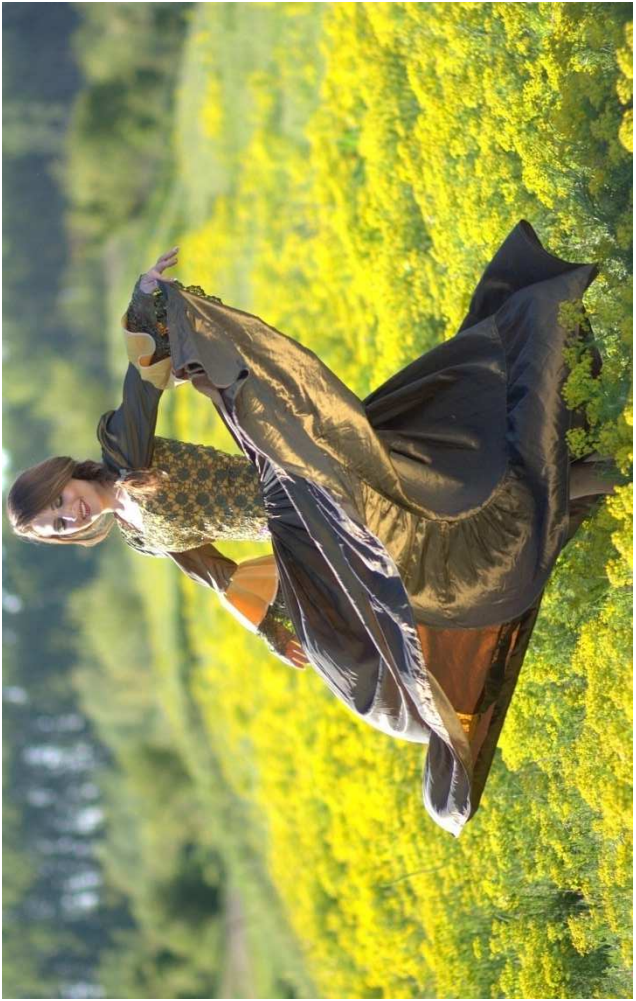
# Taranta

Taranta (or “Pizzica”) is a dance born in the south of Italy. This dance’s history and Tarantella’s one are very similar but they have got a different rhythm. Taranta’s movements are slower and the instruments used to make its base are louder.

The history of this dance has very different origins: popular origins, rooted in the land and work of peasants and in a certain obscure and primordial relationship with life and with the most mysterious forces of human nature.

Taranta was born as a "medicine": it happened very often, especially during the harvest, that the peasants felt sick, and it was believed that the cause of this was the bite of a very common spider in the warm lands of Salento, especially in summer. Abdominal pain, depression and catatonia were the typical symptoms of "tarantolati", that is those who had received the tarantula bite. The victims fell into a real trance state against which traditional medicine could do nothing.

The only way to "get out" of the evil seemed to be to subject the patient to the obsessive sound of the tambourine, sometimes even for entire weeks. The convulsive and violent movements unleashed by the sound of the drums freed from the poison of the spider, bringing the patient back to life: there was talk, due to the profoundly magical nature of this phenomenon, of even "musical exorcism".



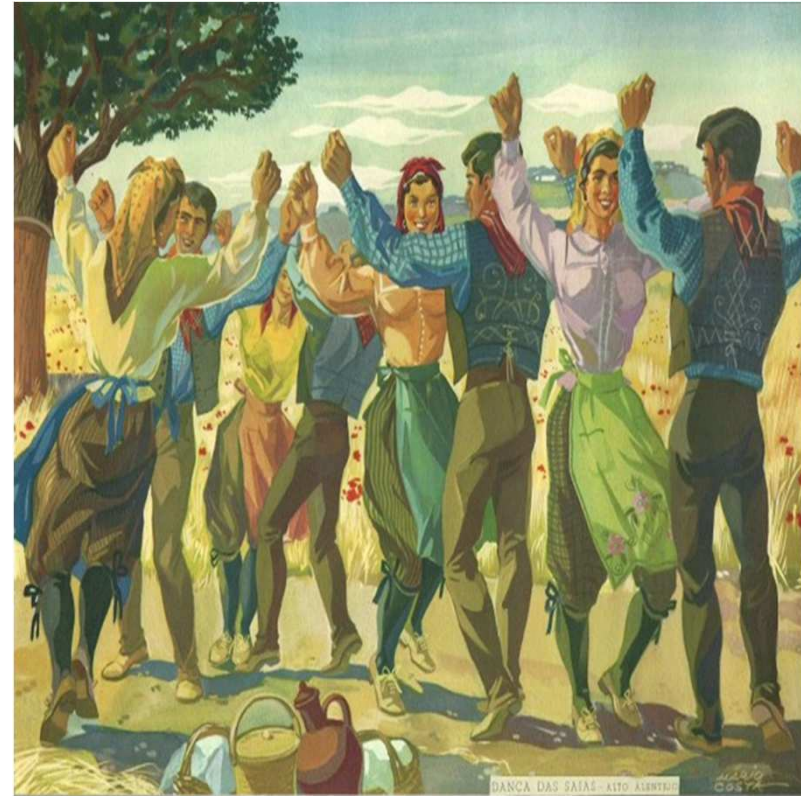


# **PORTUEGESE LANDSCAPE AND TRADITIONAL DANCES**

## Dance

**AS SAIAS** are choreographic fashions of the Alto Alentejo. They are sung during the agricultural fairs like, for example, olive picking,.

Today, "saias" are danced and sung to the sound of Harmonio, concertina or accordion. It is a profane dance about joy.



The Alentejo is a large area where people are very traditional and have very typical dances like "As saias".

These dance is danced in pairs, constituted by a man and a woman, showing that there is an interrelation between man and woman in all their beauty and simplicity.

And in dance they try to demonstrate this relationship between the two. The dance is also very lively that conveys the joy lived in the zone that even though not having much they were happy.



Dance

“**BAILINHO DA MADEIRA**” is a fast paced dance, in which the dancers spin and jump with great speed. The dances are made in four pairs that make up a square.

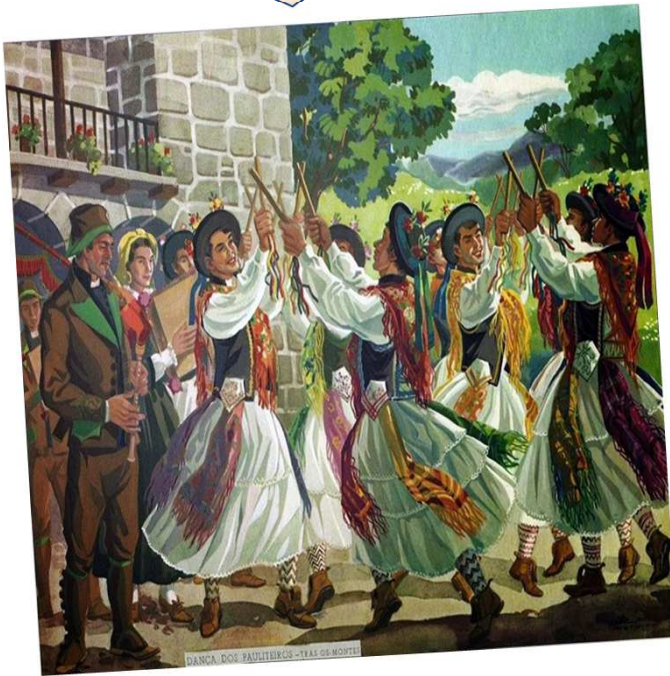


“Bailinho da Madeira” is a dance that represents Madeira and its locals, in this case, the mood of its locals. The locals of Madeira are people that dance to bond with each other, while using their unspent energy to dance in a fast pace, spin and jump, that represent their happiness and their union. They use the brinquinho (a typical music instrument). The locals are “alone” in Madeira, so they are more united and happy when they are together and these bonds are what make “Bailinho da Madeira” so special and unique.



## DANCE

**PAULITEIROS DE MIRANDA** is a warrior dance that descends from Greco-Roman times and that the men adapted and transformed in their own way, practicing this dance in the feasts of the saints corresponding to the seasons of the solstice and the harvests. According to this view, the sticks are the replacement of the shield and the sword, using the stick of the left hand to defend themselves and the right to attack.



“**Pauliteiros**” are the practitioners of the characteristic warrior dance of the Lands of Miranda, called dance of the sticks. The repertoire of this dance is called 'lhaços'.

There are "lhaços" that have several and others only one or two variants. The beginning, the passage and the "bitcha" are that they are practically common to all. The group consists of eight pauliteiros who are arranged in two parallel rows. The pauliteiros of the points are the guides and the ones of inside are the pedestrians. The two guides at each end and their pawns make the quatrada.

- Quatrada: The four pauliteiros that form the quatrada exchange between themselves of position, beating the sticks, always finishing to occupy the initial position. The quatrada can be made with or without stop after each time that the pairs cross, or in movements followed.



Dance:

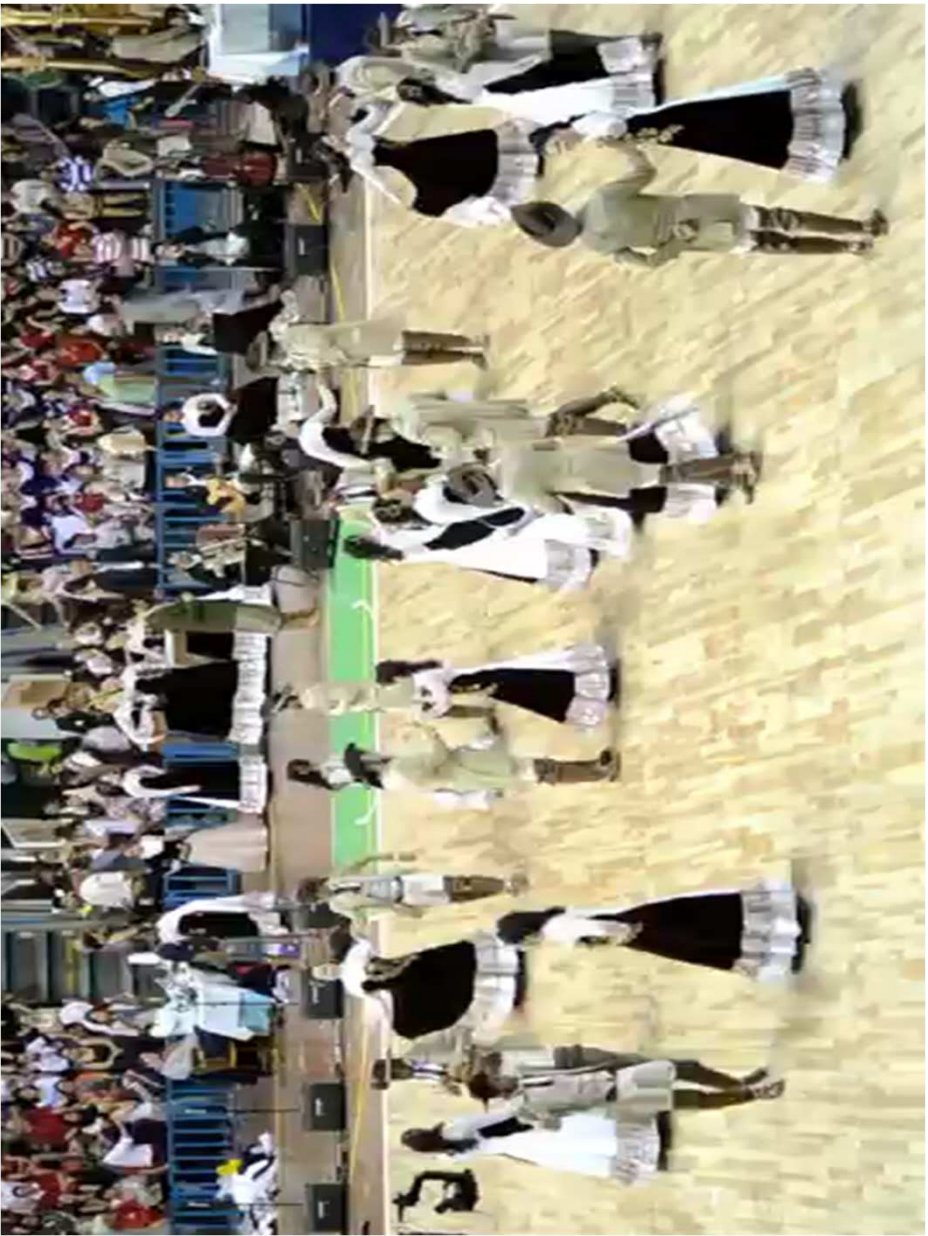
### “CHAMARRITA”

In the Azores, particularly in Faial and Pico, there is an energetic and contagious swirling ball that spontaneously animates the life of those islands-Chamarrita.

Adults, teenagers and children respond with readiness to tear the viola from the Earth and to the sound of the bandolins, violins, singers and mandadores and let themselves be taken in the euphoria of this frenetic ball. The dance is also called chama-rita or chamarrita, chimarrete, china-rita and limpa-banco.



The "Chamarrita " in its traditional form is danced in pairs in opposite ranks in which it uses polka steps and recalls typical Portuguese dances. The choreography was varying over time and began to include waltz steps, with pairs enlaed.





## Dance

### “CHULA”

The chula is a dance and is a genre of Portuguese music, with particularities that make it unique and suitable for sight and hearing.

Chula was born in the city and remained there until today. At a time, when the Portuguese court and aristocracy ran after every European fashion, from architecture to music, plebeians were content to create their own songs to identify.



Thus was created the "Chula", a competitive dance, taking light steps and with a rhythm very marked by drums known as "zabumba", by triangle and rattles with origin in Alto Douro. The singing is accompanied by violins, violas, accordions and percussion.





## Dance

"*MARCHAS POPULARES*" originated in 1932 and are generally held on June 12, being one of the oldest and growing traditions of the city of Lisbon. They were influenced by the gangs that usually took place during the festivities to *Santo Antonio*. There are records of small groups moving with torches, singing in competition - the marches to *filambó*, an adaptation of the French marches au flambeaux.

The "Popular Marchas" are a kind of competition between each zone, each year there are different songs, dances and costumes that are chosen by the zones themselves. Not ceasing to exist immense joy, this dances are made according to the music, sometimes more shaken, or sometimes calmer but that always ends up being animated.

The clothes are very colorful which ends up transmitting better energy and showing the joy of all those who participate, once they are representing all de neighborhoods.

## Dance:

“FANDANGO RIBATEJANO” is a fast paced dance in which the male dancers jump in a coordinated manner with a stick in their hands simulating they are fighting. They also “trotle” around the stage in a brusque manner.



“Fandango ribatejano” is a dance that relies on the masculinity of its dancers. It is considered by some as an obscene dance that was used as a way of seduction. Using sticks, the dancers “fight to get the damsel” in a really coordinated manner.

Ribatejo is a region without much to do in which “only” big fields exist, so the farmers were really tired of living in such a “boring” region, and so, they “created” the Fandango ribatejano, a dance in which they could express themselves and live their tavern life without thinking of the boring fields outside.

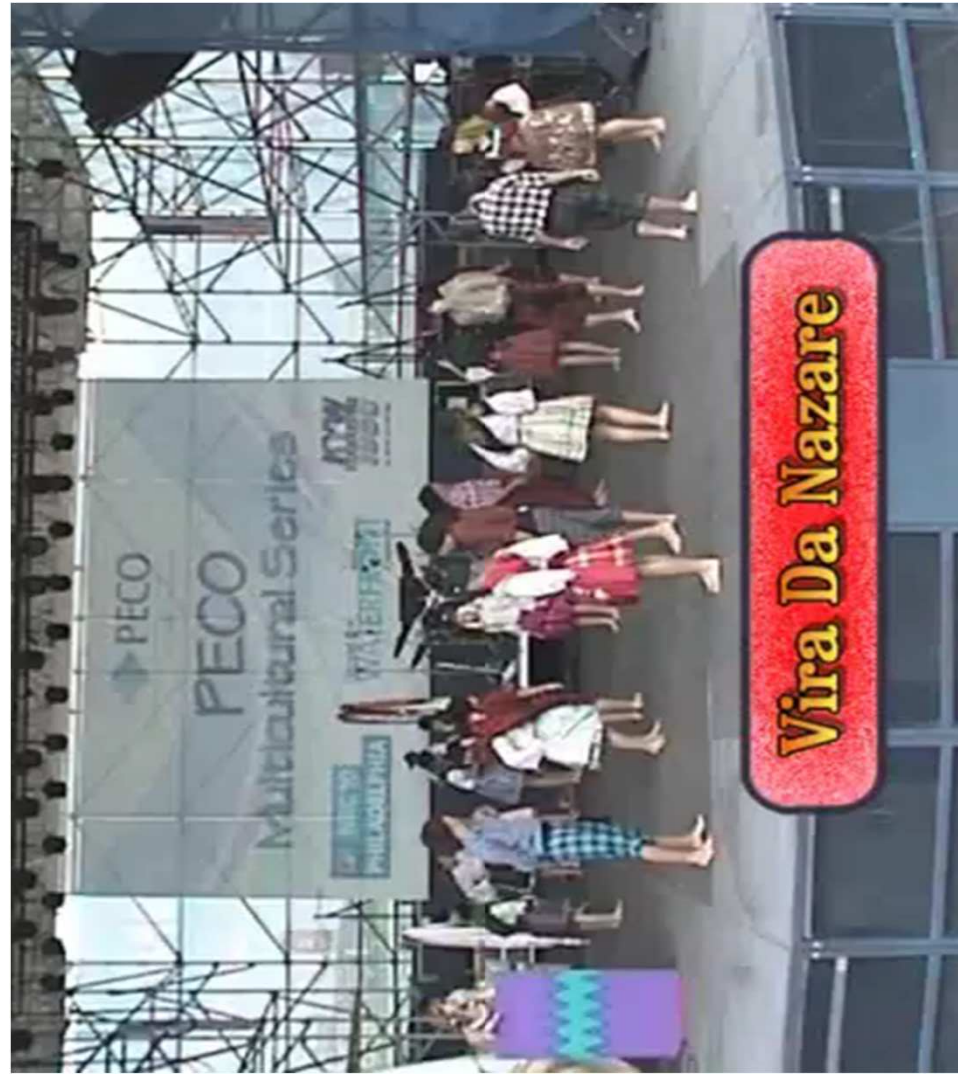


Dance:  
**“VIRA DA NAZARÉ”**

In the past, they were barely coming from the sea, the fishermen took the harmonium, in a pitcher and in a pot of roasting the sardines, in a bottle and on a fork, that they put in to give rhythm, in some stingers, in the old violas, in the flutes and in the pine cones that passed each other and They departed for the revelry, for the festivities of Senhora da Luz, S. Brás and Santo Amaro, on the outskirts of Nazaré. It is that despite the dangers to which they are constantly subjected, the sea people have a smoky joy that they let in the rhythmic dances.



**The dance choreography of the "Vira da Nazaré" is similar to the wheel dance: in the dance the pairs form a large wheel, which evolves in the opposite direction of the hands of the clock. At some point, the boys abandon the pair on the wheel and head to the center, where they hit with their right foot and return, returning to their peers. The wheel starts spinning again, and next time it's the girls who go downtown and so on**



**Vira Da Nazare**

# **Romanian Landscape and traditional dances**



This dance is a very old ritual which appeared for the first time in Oltenia. It is performed by boys around Pentecost. It is a combination of games, songs and dances which show the people's feelings. Dancers have a special costume for this dance. They wear a hat with colourful ribbons, batons, tassels and jingles at their feet and sticks placed over the shirts. So, they impress you with their vivid colours and with their sounds. In the group of dancers, there are some boys with a specific role. The captain is the boy who leads the dance, a boy who wears a mask who is thought to be a human with magical powers and another one who wears a flag.

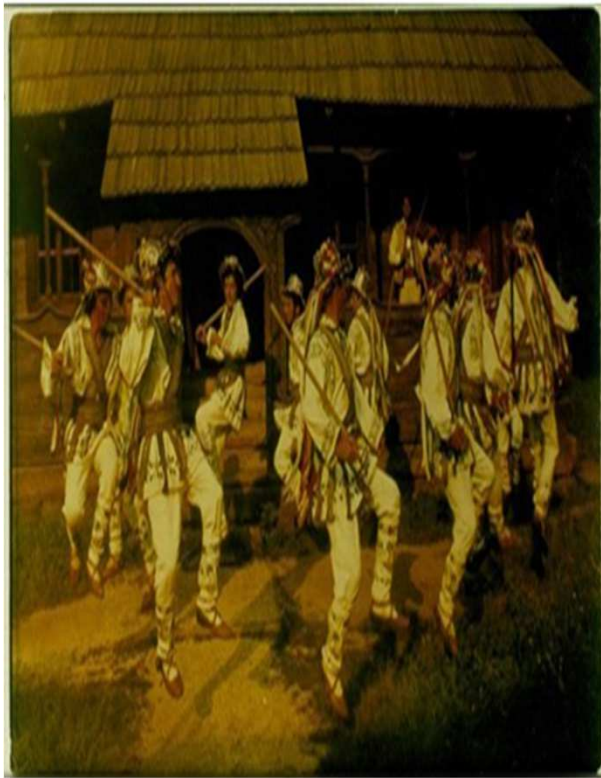
This dance is a very old one which has appeared in the hill. It was thought to be a sacred ritual. Today, it is a quick and spectacular dance. It contains the features of the people from the hill, like: happiness, joy and the good physical condition. It is usually practised in nature, at Pentecost. This is a time in spring or in summer when nature is coming back to life. The grass and the trees turn green, the flowers bloom and all creatures revive. The dance takes the atmosphere of rebirth and it transforms it into specific steps. In this way, we can see a lot of jumps, pirouettes and stampings of foot. We can say that the dancers represent other heralds of warm seasons.

## CĂLUȘARI' S DANCE



For sure, the dancers' costume bears a part of nature. Firstly, its colours remind of flowers, butterflies and rivers. All these create beautiful landscapes which impress us. Their costume is associated with the view of nature and transpose us to the specific places. We hear, further, the specific sounds of nature made by the bells of the costume.

This dance represents the real symbol of our culture which expresses, using the costume and the songs, the uniqueness of Romanian people.



## PERINIȚA

Perinița is a specific Romanian dance which appeared 700 years old ago. It is specific to the area of south-east of Romania, a mountainous and hilly area. At first, Perinița was a wedding dance in Prahova County. In the past, people would dance it at the wedding night and was connected to the bride's dowry. People would dance around a cart with the items the bride would bring as dowry: carpets, curtains, and things woven by hand. In time, the cart-related custom disappeared, but the dowry idea remained. In this way, the bride showed off all her dowry and her skills, too. People who came to the wedding were so happy and honoured that they were wearing their most beautiful clothes, the traditional costume. In Romania, "perinița" is a diminutive of the word "pernă" (pillow). The young married woman and her friends would dance in a circle around the pillow, a symbol of the dowry. Then young men would accompany them in dancing; the bride and groom would put the pillow on the ground and then kiss.



This dance is a type of hora (round dance), performed by men and women, too. It was created by people that believed in invisible powers and spirits. For them, the circle made by people was representing a way of defending themselves. Today, the circle is the proof of the strong relationship between people. It presents some elements of the mountainous and hilly area. It has rhythmic steps forward and backwards. It is sometimes slow and sometimes quick, like the rivers from those places. Women rarely shout like the birds form the trees to indicate some feelings or elements of the song. The men tap their feet to the beat to remind of the sounds of nature. Nevertheless, this dance is associated with a game in which its dancers have fun. A wedding party brings all kinds of persons together and guests have fun kissing, enjoying a fiesta of love and music.



## THE ROUND DANCE- HORA

Hora is a dance which can be accompanied by the song "Let's go, let's go for a small carriage ride!". This is a dance which can be found in Romania, at parties, weddings and special events. It raises everyone, men and women, in a big circle. The dancers hold hands and the circle usually spins counterclockwise and every dancer follows a succession of three steps forward and backwards. It is a collective dance, like life, but it is also slow, like a continuous rest. The best part of it isn't the tenderness or the force, but the way it is danced, regularly and jerky. The specific song is the result of the instruments: the dulcimer, the accordion, the violin, the saxophone, the trumpet and the pan flute. The song "Let's go, let's go for a small carriage ride!" is specific to this dance because it is rhythmical and merry. It has appeared in Banat, Oltenia and Moldova, in the hill area. It was created by the country people who were hardworking and had a closer link with their homes. Their homes were very important to them and it was hard for them to leave. They had a strong relationship with their family and neighbours. Hora is a dance which illustrates the reciprocal support of the people and their team work, using the holding hands. At the same time, the symbol of this dance is the circle which represents the united community of people



Also, the hill was, from the past, a friendly home for people which helped them and took care of them. This is the reason why people like to spend their most important moments of life in the middle of nature. This dance is performed in nature, in people' gardens. It is a merry dance inspired by the happiness of the flowers, green trees and the freshness of grass. It is the result of the quick temper of the people from the hill. They are fast in anger, but, at the same time, they are hardworking and careful with each other.

In addition, when people dance, they wear their most beautiful clothes they have: the traditional costume. Depending on the region, people wear the specific costume.



## ȚURAI

“Țurai” is a famous dance from the Oaș , a place situated in the north of Transylvania. This dance is characterized by a full and varied rhythmic and a single-quality musicality. The beauty of the dance is highlighted by rhythmic combinations, stampings in small steps. The dance in pairs is called “Învârtită-Spinning”- while the man is stamping in small steps, the woman is dancing to the left or to the right, around him, also in small steps.

The dancers show determination. They stand upright like the grassroots. The dance is the mark of this land, a land which belongs only to us, the Romanians. The small steps show our steadiness like the rivers and the sea. The unity of the dance is like the unity of the Romanian forests. The Romanian folk dance and the nature we have form the picture of a beautiful country.

Nature is still found in the lyrics and in the dance steps. We like to have fun in the middle of nature and especially to dance. Thus we show our joy on our faces and love for the lands that belong to us. Not only are the dance steps influenced by nature, but also by the appearance of the dancers. The hair of the girls tied in braids like wheat spikes and their red lips are like “a blooming poopy field”.

This energetic dance has been preserved, kept and danced from very old times to the present day the energy and enthusiasm which we, the Romanians feel and live with.



The choreography consists of a succession of jumps and steps on the spot, showing the authentic way in which the mountain inhabitants of the northern part of the country managed to embody the wilderness of nature and turn it into positive energy.

The dance transmits joy and releases you from any negative state, resembling to the multicolor rainbow energy which suddenly appears after a rapid summer rain on the ridge of the mountain.

The origins of the word “Țurari” means to make loud noises, to sound from the bell, as if dancing on this song, you are like the shepherds who carry their flocks on the steep mountain ridges, jumping from the rock to rock, over the fast rivers from the mountain and running in the cheerful of the bells from the sheep's neck from dawn to sunset. Through this dance people have transformed their mountain into “At home” and have expressed all the joy and freedom that the mingling of heaven and earth has given them.

Another sense of this very old word in Romanian “Țurari” was “to shake”. This has become the movement that defines the dance today. The dancers shake their arms, body, legs, reminding of the snow that is shaken in winter from the branches of the fir trees on top of the mountain or the water droplets that shake off the branches after the rainy summer days.

It is a dance of joy, because the mountain has made us appreciate more the beauty of life in harmony with nature.





## THE MOLDAVIAN ROUND DANCE

The "Moldavian Round Dance" song is danced dynamically and it addresses to the audience directly through a calling to all the people, saying, a kind of dear "măi", such a friendly and well-defined role in integrating the audience into this swing of the game. The dance is mixed, "with many lads and girls", and if we consider the specificity of Moldavia, with hills and plains together, the participation of the dancers in this dance is as good as possible.

The round dance is danced "slowly", from this we think about time and natural beauty of things, natural phenomena and all aspects that have led to the shaping of the current landscape of the Moldavian area: the sub-Carpathian heights, the hills, the highlands, the valleys, all these have been formed in turn for thousands and thousands of years. And like all the good things that traditionally exist, this round dance is performed with a sense of responsibility, dedication and temporal involvement.

Moldavia's hills are well-known for their vineyards: the source of labor, food, well-being and even good will, which is common in events that bring together the lads and girls, who carry on the tradition and who seem to "revenge on their leather shoes" - so intense the emotion of dance is lived, when wine quenches their thirst and gives force to the dancers. We love to dance and this proves that we are people who show our joy by singing, dancing and playing musical instruments.



Because the reel is "old and old", young people and elders are invited to twist and dance it: "Well, it turns around with me!" The hill itself is danced in a circle, as we are told in the song: "left- one, right-two, more!", This algorithm making the "wheel" of the horizon moving, as the water mills once poured. The rivers and valleys in the area made possible the location of these moving wheels. Here again we can see how far this was possible to show the influence throughout the history of the landscape and the relief of this area, the way of life of the people from the region of Moldavia.

The vegetation is in turn advantageous for the relief forms, the richness of the soil near the rivers, Moldavia having a rich, hydrological network. Here is the reference to "păpușoi-maize", the essential plant for the daily living of the inhabitants.

The "Green sheet" mentioned in the lyrics leads us to a rich vegetation, to a healthy harvest that attracts a rich autumn. The green color of the leaves, symmetrically positioned at the beginning and at the end of the game, suggests the balance but also the good mood and the freshness. We are driven by our thoughts to the summer and to all that this season brings in the countryside: from work in the vineyards to the joy of the hot mountain in the cool evenings.

Nature and man have lived together in harmony for thousands of years, and songs such as "Moldavian Reel" have lasted over time, and this is a reason for us to be proud of how we managed to preserve our traditions and how we preserved the influence of the geographical area and the relief in our life, from our ancestors until nowadays.



## THE GIRLS FROM CĂPÂLNA

In a Romanian village, in the Târnavelor Plateau, a unique and spectacular dance has been preserved since immemorial times and this is known as the dance of the girls from Căpâlna. The dance itself is an ambassador of the ethnographic area of Alba County and even of the traditional Romania. The age and origin of the dance remain unknown, being most commonly associated with the mid part of the Middle Ages, its transmission to the present being done through "family teaching" from generation to generation.

The dance of the girls at Căpâlna seems at a first glance a simple dance. The girls, with simple steps, mark in their choreographic movement spirals, winding lines and circles, which never unite their leading parts. Next to each other, the girls are very close, clutching their arms around the elbow and, in a big circle, they start with well-paced steps singing their songs. The dance proceeds smoothly, and then quickly, from left to right, forward or backward, knotted or with a straight line, and often with unequal phrases. The girls' movement reminds of the movement of wheat spikes that bends in the wind. It is a smooth, graceful gait, a winding walking like the paths that plunge into the deserted forests which make the connection between the plain and the hill, exactly like this dance reminds us of.



## THE FAST ROUND DANCE (SÂRBA) AS IN OLTENIA

Sârba is a Romanian folk dance, from the big family of Balkan-Carpathian dances, spread in Romania and the Republic of Moldova, with a very lively rhythm, which is usually played by the dancers that are gathered in the circle. Sârba is a mixed dance, executed by women and men, with a rapid movement and binary rhythm. The dance is usually performed in a semicircle, in which the people move simultaneously with lateral steps, sometimes with virtuosity figures, the dancers holding their hands on the shoulders in their left and the right sides. Oltenia, which is a region in Romania, has an interesting choreographic folklore with a varied and numerous repertoire, the dance being vigorous and fast, demanding agility and virtuosity, with fast movements and directional changes, in which crosses, beatings and pauses are often encountered, with many spins, all these elements defining the characteristic of the Oltenian style. Oltenia is the area with the most diverse names of dances. They bear the names of flowers, plants and fruits (Bobic- The Grain, Busuiocul- the Basil, Trandafirul- the Rose, Alunelul- the Nut, Crăițele- The Marigolds , Dudele- The Mulberry etc.), of animals (Bibilica- Guinea fowl, Cinteza- the Finch etc.), animals ( the Fox, the Rat ), of women (Ileana, Stumăria, Zinca, Marioara, Simianca), the name of the person who created the dance (Sârba lui Tache, Sârba lui Moacă etc.), from the place of origin ( the Danube, Dobruneanca, Olteneasca, Rustemul de Urzica, from Bistret, etc.), domestic objects and crafts (Troaca, Fusul- the spindle.). The Oltenian games are accompanied by shouts that generally have a commanding role. Mixed dances fall into circles and semicircles, males in line, and girls in circles or semicircles.



As is usually the case in setting the steps of traditional Romanian dances, the dancers imitate the movements we often find in nature. Sârba is a fast dance with sudden gestures that reminds of the flowing water from the mountainous areas. They flow rapidly into the valley, gather all the water that descend from the mountains and valleys, and with increasing volume they become noisier and more agitated . The same rhythm also characterizes the dance that begins slightly but gradually accelerates, culminating with extremely lively steps in the end.



## THE FAST ROUND DANCE- SÂRBA

Dance is a form of art, a passion for body and soul. It characterizes not only humans, but also nature itself because, as we all know, all kinds of animals- from mammals to birds, to insects and reptiles- use dance as a unique way of expressing themselves in different circumstances.

Folk dance, on the other hand, is not only a form of art, but a form of culture as well. In this case, it characterizes a nation and, in doing so, its people. The Romanian folk dances mostly depend, as well as the song, on the area and time they “took birth in”.

Sârba is amongst the most important and well-known Romanian dances. It can be danced in a circle, line or couple formations. There are a lot of Romanian folk songs that are suitable for this type of dance, such as “Dance with me, dear”.

The lyrics of the song contain, somehow, the indications that are meant to explain people the steps of the dance which usually accompanies this composition: “Just like this the girl must move/Towards right, towards left/ Back and forth/ My dear, my dear”. Therefore, we can see that in this case, pairs which consist of a boy and a girl dance the so-called sârba. The lyrics of the mentioned song illustrate some of the landscapes characteristics within sequences like: “... Green flower/ Come dance with me, dear/ There, on the large field”.



On the other hand, from a more universal perspective, both the atmosphere that is created when many people come together to have fun, while singing and dancing, as well as the landscape are represented by the dynamism of the dance. Of course that today, sârba or any other dance can be performed indoors, in a special room for parties and other such events, but I am not talking about this particular cases . I am talking about the ages when this dance first appeared in Romania- a long time ago, when people gathered to talk, sing and dance outdoors, enjoying the nature. Those years are long gone, but they will forever be defined by the joy and energy of the people which danced the fast-paced, famous sârba whose dynamism chimed with the outdoor frame. The landscape s life and beauty obviously came from all the animals that were playing around the crowd of happy people or from the numerous trees and plants that were performing their own dance due to the powerful wind.



## BREAZA

Breaza is a quite famous folk dance which can also be performed on a wide range of adequate songs.

The beautiful, merrily and rhythmic “ Proud is the Valley of Prahova” represents one of the melodies which seem to be the perfect pair for the mentioned type of dance.

The song seems to describe the atmosphere from an usual, ordinary day in the life of the simple Romanian people “The teens are gathering and they start dancing/Everyone is singing with passion and fire...”.

The beauty and mightiness of the Valley of Prahova is admired multiple times by the author who seems to be completely charmed. Also ,he has a subjective perspective when it comes to the mentioned area because it represents his place of birth. That is the reason why he expresses his feelings of love and appreciation for it, becoming at the same time nostalgic because of all the memories and beautiful experiences he relives through his composition. In the chorus the composition becomes some sort of hymn dedicated to the incredible landscape which is the Valley of Prahova.

Breaza is usually danced by paires of a boy and a girl, just like sârba. The paires dance vigorously on the rhythm of the song, describing with their moves a circle.

Circles represent the shape of the sun, symbolising perfection. In this regard, the paces of the dance illustrate the landscape which is pure and beautiful.





LANDSCAPE AND  
TRADITIONAL  
CLOTHING

# SPANISH LANDSCAPE AND TRADITIONAL CLOTHING

# ***FANDANGO DE ALMERÍA***

# ANALYSIS OF THE COSTUMES

The costume they wear in the song is the typical dress of Almeria. It is used to dance the fandanguillo and other typical dances of the area. (It is not the classic costume of Sevillana Andalusian.).

The woman wears a shirt and a wool underskirt over which she put an apron. Cover your legs with stockings, put on espadrilles and cover your head and shoulders with a handkerchief.

The man, on the other hand, wears shirt with jacket, sash and zarangüel, a wide pants that covers from the waist to the knees. He also wears espadrilles and covers his head with a scarf and hat. On festive occasions a decorated cape can be added to the Almeria costume

The regional costume of Almeria can vary slightly depending on whether its use is work or festive. When they wear it, the women are called refajonas and the men are curros.



***ISA CANARIA***

# ANALYSIS OF THE COSTUMES

## ESPAÑOL

There are different factors that have conditioned traditional dress. On the one hand, the geographical factor, with differences in terms of fabrics and number of garments to be used, because it is not the same in the midlands than in the coastal areas.

### WOMEN'S CLOTHING

Shirt. It is a long white nightgown adorned in front and by the neck. The shorts. Its function is a panty. The shorts reach the thigh and it is also white. The cuerpillo. It is used as a bra and put on top. The zagalejo. It is a white, wide, and long skirt with a fullness. Skirt. It is the same as the zagalejo but lighter.

The jacket. It is a blouse that has a cassock collar and it is open at the back.

The apron. It goes over the skirt and covers up to the knees.

The shoes. Black high boots

The stockings. They are held by a league

The handkerchief. Cover the head.

### MAN'S CLOTHING

The shirt. Shirt without collar but it has buttons ..

The pants. Long to the ankles of normal leg. The colors are plain gray or striped. Vest. Sleeveless and open ahead. The fabric of the front was the same as that of the pants; the back was muslin

The jacket. The fabric and the color were the same as those of the vest and the trousers.

The hat. It is the same one that has been used until now. They are bought in stores; The material is usually felt and the colors can be gray, black, beige or cinnamon.

The shoes are usually black.

***JOTA***

# ANALYSIS OF THE COSTUMES

The costume for women has two versions: the diary and the gala. The first, also known as "peasant costume" consists of a "refajo" -which shouldn't be seen- covered by a cotton skirt and an apron. On the torso, you should wear a white blouse also called "chambray" and a cotton mantle.

In the case of women's dress, the skirt becomes silk and a more tight blouse that may be of other colors is known as "doublet". As for the shawl, it can be made of silk or manila with handmade embroidery.

Men who want to dress in "baturros" must wear black trousers or shorts to the knee, which can be velvet or cloth, along with a white shirt that will be covered with a vest of the same fabric as the pants. At the waist, above the shirt and shorts, the band should be placed, usually red.



***SEVILLANAS***

# ANALYSIS OF THE COSTUMES

In the knotted head wears the “cachirulo”, one of the most distinctive garments of this costume, a scarf usually of black and red squares, although there are also other combinations of colors such as blue and black or purple and black. On the feet, espadrilles with esparto sole are worn; although for the party suit both the shoe and the espadrille are considered valid.

# ***BOLERO MALLORQUÍN***

# ANALYSIS OF THE COSTUMES

The typical dress for dancing “flamenco” is one of the few that can suffer modifications and change with fashion, more in women than in men, although the characteristics of the suit are always the same. The suit can present variations with the typical flamenco dress for riding and walking the fair.

In men, the basic items are pants, usually black, and a shirt, black or white, and sometimes a vest or jacket. It is the bailaor's decision if he adorns more or less his clothing with accessories such as a scarf around his neck. In women, the suit is usually light and flying, which accompanies the movement of the dance. You can't miss the flyers, which for the dance are placed in the lower part of the skirt. As for colors and patterns the most common are polka dots, although many prints. And in terms of accessories, a fringed shawl, a flower, combs, earrings, bracelets and shoes with a wide heel for footwork.

Because the area of origin of these dances is warm, they usually wear dresses with short sleeves or without it.

***VERDIALES DE MÁLAGA***

# ANALYSIS OF THE COSTUMES

Men wear a shirt with a waistcoat and wide, knee-length trousers. They also wear a red scarf and white stockings. They usually wear a headscarf (like a pirate bandana), worn to protect them from the sun, the wind, etc. while working in the field.

Women wear a black shirt and an ankle-length skirt, a light white veil and stockings. Sometimes they also wear a hat made of straw for the same reason as mentioned above. They wear an apron to collect the olives, grapes, almonds, figs, etc.



# ANALYSIS OF THE COSTUMES

Men usually wear white shirts, black waistcoats and trousers.

Women also wear white shirts, black skirts and traditionally shoes made of straw and laces around their shins. Nowadays, women can wear trousers.

The hat with flowers and colourful laces is the most famous component, linked to the villages and the countryside.



# **GREEK LANDSCAPE AND TRADITIONAL COSTUMES**



- The Greek folk and traditional costumes vary in color, and, quite often, they display a vivid imagination in the way the different items are worn. The hundreds of embroideries and ornaments give them a special characteristic. Nowadays, these costumes are worn on National celebrations, during performances or on other special occasions. The long Ottoman occupation has led to differentiation and alienation of these costumes, as the lack of financial sources and the lack of raw material limited the options and alternatives. However, in their accounts, European travellers who travelled to the Greek island were stunned by the costumes.
- The costumes also reveal information about the person wearing them, that is if the woman is married, single, widow, what her husband's occupation is, and, of course, the social status. The character and attitude are revealed through the way some elements are worn. For example, they wear the *Sagias* (a kind of apron) in a different way when they go to church (more conservative) than when they go to a wedding.
- The main streams of the costumes are those of the Islands, the mainland, Macedonia, Pontos, Minor Asia, Crete

# 1. Islands of the Aegean

Since the inhabitants of most of the Aegean islands dealt with commerce, they had the money and the goods needed to manufacture elegant and sophisticated costumes. They imported fabrics from Russia, Padova, Genova, Austria. The weather is usually warm, so fabrics like silk are popular



## **2. The mainland**

Even though the costumes differ in terms of design, the materials used are more or less the same. The distance from the commercial centers and the Turkish occupation, made the Greeks of these regions use what they had, in order to make their clothes. Of course their first priority was to keep themselves warm. Therefore, they processed the wool from their animals and weaved warm fabrics. They used to make numerous items, worn one on other, as underwear or petticoats



## **3. Macedonia**

The characteristic element of this costume is the “helmet”. According to the tradition, Alexander the great was stunned by the women’s bravery during the battle, when the men backed off. Therefore he changed the roles and ordered that the women wore the helmet. Through the years it changed and became more sophisticated and filled with ornaments.

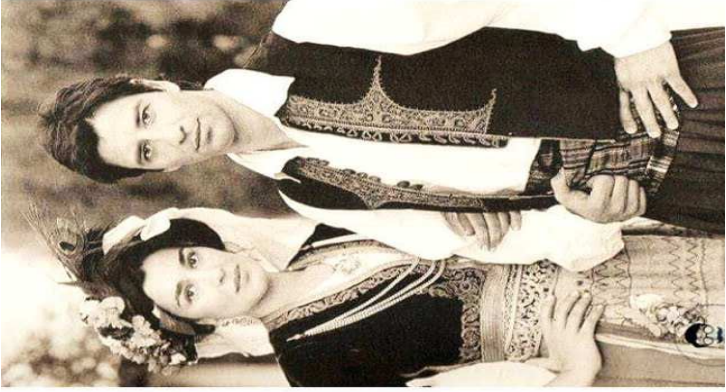


## 4. Corfu and Ionian Islands

The women's costumes were divided into two categories: the everyday ones, which were made of durable materials and the ones that they wore on special occasions and celebrations. Just like in other areas, the costumes indicated the marital status or the financial status. They were colorful with flowers and ribbons.

The men's costumes were more serious-like. They wore a straw hat, a cotton shirt and a "vraka", a kind of baggy trousers.





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## 5. Crete

- After the conquer of Crete by the Venetians, continue to wear the byzantine type of clothing for two centuries. Through the years, however, they were influenced by the venetian fashion, depending on their status. The most characteristic element of the male costume is the “Vraka”, the baggy trousers, which is said to have been brought by the pirates of Tunis or Algeria. They adopted this kind of clothing, to have the time to escape when their ships were attacked by the pirates, as the pirates would think of the Cretans being some of them.
- The Cretans made boots from their animals’ skin, not because it was cold, but because it was the only way to cross those rocky mountains that Crete has.
- The Cretan women adopted the “vraka” too, but they added an embroidered apron. It is amazing, though, how much their costume resembles the way ancient Cretan women used to dress, according to findings during excavations.











# ITALIAN LANDSCAPE AND TRADITIONAL CLOTHES



# SARNER

- The sarner is typical jumper of "val di sarentino" in " trentino alto adige" in the north of Italy
- The original saner is made in a black color, it's similar to a cardigan but it has a polo neck, it's made of gray or brown wool with a board of different colour.
- The modern sarner has small bottoms but the original one had just an hook to be closed .
- It was made in thick wool ,taken from the Alps sheep to protect the shepherds from the iceness of the mountains in the north of Italy.



# TRACHT

- The tracht is a typical dress of the North of Italy. Although the word is most often associated with Bavarian and Austrian garments, many people in the North of Italy have it. It is made only in natural materials like wool, linen and silk.
- This coth was influenced by the customs of peasants, villagers and the rural population, characterized by the use of linen, loden (a traditional type of felt) and embroidery.
- In the past, the quality of the Tracht indicated the wealth or social status of a person or family, depending on the decorations and beads that it carried, especially in women's clothes.
- The use of flowers on garments riminds to the beautiful nature landscape in the north- east of Italy

# GUAZZE



- “Guazze” is a type of hairstyle: hair was taken into braiding on the sides of the head, the braiding were interwind together for made a circle after of it they were stopped with a "spontone".
- The Guazze were used by the Lombard peasant women around the seventeenth century to keep their hair in order while working in the fields.
- Over time it has become a fashion ornament and a sign of high social status

This type of hairstyle was used by a famous Italian poet, Alessandro Manzoni, in his well-known novel called «I promessi sposi» (the betrothed) from «Lucia Mondella» (The female protagonist of the novel)

# LE CIOCIE

- The "ciocite" are the typical shoes of the south of Lazio, in particular of our area called Ciociaria . In fact this shoes gives the name to the people of "Ciociaria" called "Ciociari"
- They are traditional socks used by shepherds and perhaps the very first product of the Ciociaria tradition.
- In the last few centuries, they have been the cheapest self-made made with natural, tanned bovine, ovine, pig, buffalo and donkey skins.
- They were robust and suitable for walking on worked fields and on impervious paths, as well as resistant to strenuous work, such as digging in the fields.
- Nowadays they are considered the symbol of the rural life of Ciociaria.





# BERRITA

- The Berrita is a typical hat of Sardinia.  
It Has a tube form and it's long about 1,50cm. .
- Sardinian peasants put it during the work in the fields under a wide-brimmed straw hat to protect the head from the sun.
- Sardinia is an island and the climate is characterized by very hot and sunny summers so it was necessary to well protect heads while working in the fields.

# Costume Ciociaro

The typical costume Ciociaro, at the beginning belonged to the poorer classes composed of peasants. You can find it in the museum of popular art in Rome.

The "fazzolettone" (A big handkerchief) pinned on the head, helped women to protect their heads while working in the fields

The apron on the wide skirts, which with wisdom was tucked in to make it a kind of saddlebag for the harvest of the field.

.Both men and women brought bands to protect themselves, and the famous "ciocie", very recognizable ancient footwear, symbol, and pride of a working, and proud people.



# **PORTUGUESE LANDSCAPE AND TRADITIONAL CLOTHING**

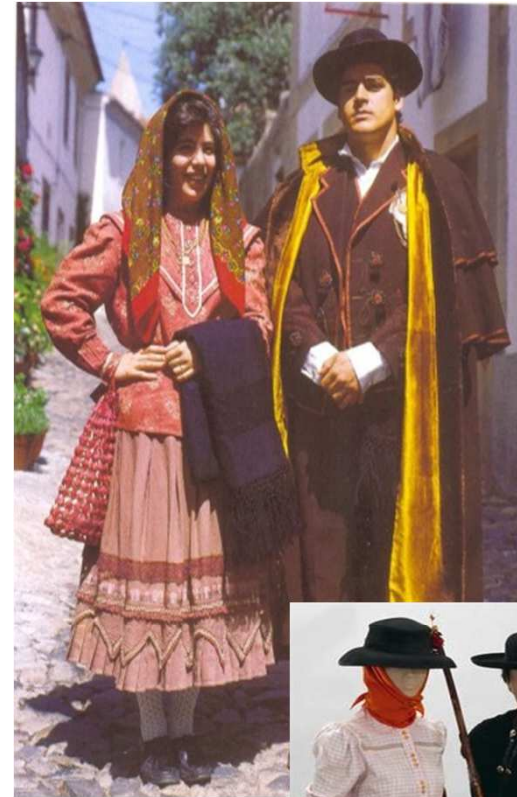


## Costumes

In Alentejo there are several types of dress, each suitable for the activity performed. For example, when working people tried to use lighter, more practical clothes to make it easier to do the job. But on Sundays they wore clothes a little different from the country ones, more "festive" clothes.

## Explanation of how the costumes are influenced by the landscape

The *Alentejanos*, being a people dedicated to agriculture, wore clothing appropriate to their work in the countryside. Several of the pieces contained details to help with the job. As for example, they used leather or wool bags to carry food. And the women wore skirts attached to the leg to facilitate the movements they perform at work.





## Costumes

The women wear red skirts with blue stripes, a red vest and a blue hat. The men wear white shorts and white shirts; they also wear a blue hat.

### **Explanation of how the costumes are influenced by the landscape**

Madeira is known for its beautiful and colourful landscapes, its abundant wildlife and the happiness and union of its locals so, the dancers wear really colourful clothes that represent Madeira and its people, this is what “Bailinho da Madeira” is; it is the dance of Madeira.



## Costumes

The researches carried out to date to explain the origins of this costume have not been consensual. Several hypotheses have been pointed out as probable, from their membership in the Celtic tradition or the Greco-Roman heritage or even in the medieval Iberian culture itself. This enigmatic costume is dressed only by men, when they perform a dance of character markedly warrior, marked by the choreography of the steps and aggressive gestuality of the components, reinforced by the use of the sticks, simulating the swords.



### Explanation of how the costumes are influenced by the landscape

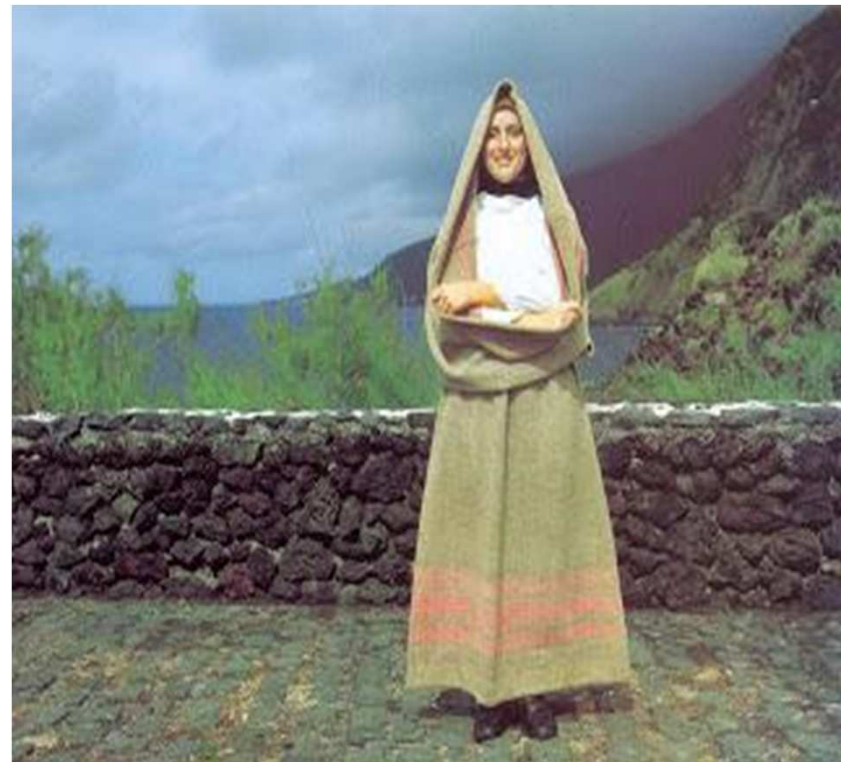
The ancestors of the Mirandeses prepared the combat with dances warriors, where sticks of 40 centimeters replaced the swords. Witness of this military past, the costume of the Pauliteiros that takes like model the military dress Greco-Roman, although stylized.

The suit of pauliteiros consists of: The hat is made of black broad-brimmed felt and crown decorated with polychrome ribbons, flowers and feathers and represents the military helmet; The vest is worked in sorubeco and along with the traditional white linen shirt imitate the armor; The skirt is worked in linen, on the shoulders they wear a colored printed scarf and, strapped to the waist, handkerchiefs folded, the socks are woolen with brown stripes and white lace and boots in calf studded, all this makes reference to this time.



### Explanation of how the costumes are influenced by the landscape

The Capote and Capelo is a striking element of the traditional clothing of the Azorean woman. Of imprecise origin, made of tough English cloth, dark blue or black, was composed by the cloak, round cover that covered the woman, and by the Capelo, wide head cover supported by a whale bone arch and hemp liner, which ensured the shape and the Consistency. The Capote and Capelo inherited, passing through several generations and serving sometimes for the whole family. This feminine garment had as its primary function the sweater and was used throughout the archipelago.

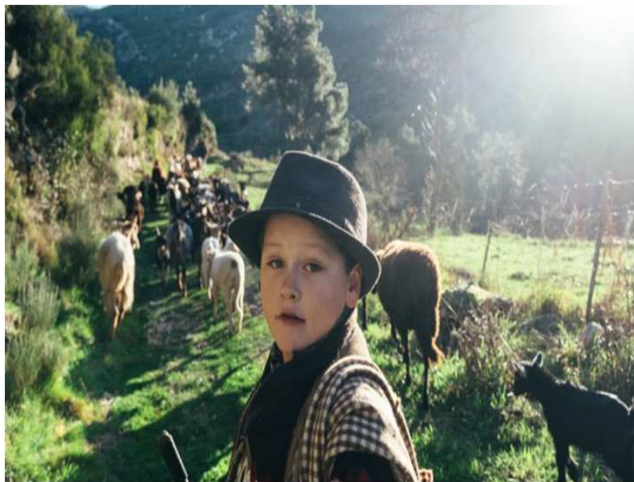


### Costumes

Grazing, mountain farming and textiles were the traditional activities most responsible for transforming the natural landscape of Serra da Estrela. Here, human presence is a constant. They are customs, customs and traditions that, like craftsmanship, underline the genuineness of the rural world of Serra da Estrela starting with the shepherds' apparel, made with sheep's wool, in black or yellow roasted, or brown.

### Explanation of how the costumes are influenced by the landscape

The shepherd's outfit is made up of a scratched-out shirt with a buckle and a clip to hold on to a button on the pants. The pants are in brown burel with buckle. About the shirt, commonly known as shepherd's sweater, is made of rag fabric a plaid of white yarn and carded chestnut. On this fabric was applied urel of black color in which with the knowledges and mastery of the tailor, he made drawings in the sewing machine that later were cut piece by piece. The motifs applied are very geometric inspired by nature and also in the drawings that the shepherd did with the penknife in his staff to guard the sheep.



## Costumes

The Costumes used in the "*Marchas Populares*" are different each year being chosen by the participating zones.

They are usually brightly colored, bright and cheerful clothes that convey joy and good energy. Women usually wear swirled dresses and men's pants. Both usually carry accessories to make everything even more flashy. In clothing, they are quite creative, always attracting the attention of people, opting for bright and colorful colors that end up transmitting an immense joy.

## Explanation of how the costumes are influenced by the landscape

Lisbon is a colorful, big city, lively, the "*Marchas Populares*" end up transmitting this good side, because in the clothes it ends up showing the colors of the city and the joy that it transmits.





## Costumes

Both men wear red work vests, grey or black shorts and a green hat; both of them also carry light brown sticks that represent swords.

### **Explanation of how the costumes are influenced by the landscape**

The clothes of the dancers of “Fandango ribatejano” represent the olden farmers. In the olden days the clothing the farmers used was very similar to the “recent” “Fandango ribatejano’s” clothing, this is because “Fandango ribatejano” is a tribute to these farmers that were great hard workers but, in the taverns, they were sneaky men that went after every girl they could find and, if needed, fight for her.

### **Explanation of how the costumes are influenced by the landscape**

In the costumes of the dance of the music of the vira da Nazaré every piece of clothing with which they dance the vira has its own meaning. The men wear a plaid shirt and their work vests, they also put a cap on the head that serves to take the tobacco, the money and also to protect themselves from the sun and the cold and they finish with the strip in the cintara, that in the has the function of a rope, in case someone falls into the sea. The main feature of the women's outfit are the seven skirts. Whenever the women waited for the husbands on the beach and it was raining, they put one of their skirts over their heads and the others underneath to protect them from moisture. They also wore a hat with a ponpon and the top right served not only to protect themselves from the sun but also to carry the baskets more easily.





# **Romanian Landscape in traditional clothing**

## Costumes from Maramureş

Folk costumes are an important element when it comes to a country's culture. They actually represent a symbol, similar to the national flag. Of course, there exists a wide variety of costumes, with different colours, patterns and details, depending on the area they came from. The relief also influences the materials the costumes are made of. For instance, in mountainous areas they mostly use materials that are meant to keep people warmer, like wool, while in field areas, where the weather is less unpredictable and the rainy and snowy days are considerably fewer the costumes are made of light materials like linen.

Maramureş is a wide area which means it has both mountains as well as field or hill and, in doing so, more types of climate. That is why the folk costumes from Maramureş vary from region to region.

Regardless of that, the men costumes from Maramureş are, basically quite simple, containing a plain white shirt which is a little bit longer than usual, up to hip, and a pair of white trousers.

The lack of originality and authenticity of the first two pieces is offset though, by the other important piece, the sheepskin. It is decorated with all sorts of details made of leather and, sometimes made of multi coloured wool. These two materials can easily illustrate the relief because they are specific to mountains. Also, wool is practically the sheep's fur, while leather can be of synthetic origin or of animal origin. Regardless of that, the association of the costume with animals such as sheep helps us imagine a mountainous landscape, where the animals can walk around freely, "enjoying" the pure air from the green, large and beautiful, flower-covered pastures.



On the other hand, the women's costume is more complex, as usual. It is represented by a shirt, traditionally called "ie" and a knee length white skirt. The skirt itself is pretty basic, but what makes it special is the apron, worn around the hips. The apron is really colourful and it has a lot of horizontal stripes. The colours of the apron vary – depending on each and every village- from yellow and green to blue and orange, even though the most common are red and black. The costumes for women are completed by the sheepskin coat, which is worn during winter, along with the kerchief which is very popular- the women usually wear it all the time, not just during cold weather. The kerchief is decorated with colourful, small flowers which bring us back to the landscape I mentioned before, highlighting our relief. Another important element when it comes to the women's costume is the belt, made of a variety of materials.

The white colour of the basic pieces which underpin not only the female costume, but also the male costume suggests the purity of the outer frame, while the multicoloured details that decorate the costumes represent the imperfections of the landscape. Nevertheless, as we all know very few things in this world are truly perfect and that is why it is extremely important to understand the fact that even the so called flaws or irregularities are important when it comes to defining beauty. This idea applies to the landscape as well considering that its beauty is rendered by its imperfections as well.



## THE MUNTENIAN COSTUME

The specific costume of Muntenia is a well-known costume in Roumania. It has vivid colours for women and men, too.

The costume for women has a large shirt and a skirt. The shirt is white and it has a lot of colourful flowers, inspired by the plants from the fields. These always respect the model, but it can introduce some particularities. For instance, the usual model includes the material made with white hemp canvas, linen and cotton which is decorated with a lot of floral motifs. The special models include cloth with orange parts, long sleeves and flowers with gold thread. The skirt is a long piece of material which surrounds the body. It is made of wool and it has a lot of colourful lines. The motifs are inspired by the objects from nature, represented by geometric figures. The costume for woman is very colourful and it shows happiness, femininity and love for nature. Being a costume from the hill, it has summer dresses and warm clothes for winter.



Costume Populare Româneş.  
62 Regiune: TARA ROMANEASCA, Zona: BRAN (Munteii)

The costume for men is noticeable by its stitch pattern, its simplicity and its sobriety. The differences between the regions are small, so there are discreet variations. The costume has a tunic shirt, trousers, a specific hat and a pair of boots. The shirt was made by women from natural materials and it is long. Its sleeves, collar and chest are embroidered. The trousers are large, long, without any colourful models. Sometimes, they present some wristbands. Around the wristbands, there are some beads made by the seam. In summer, men wear hats, while in winter, men wear a fur cap. The footwear is represented by a black pair of boots. This costume shows the seriousness and determination of the men from the hill. It is adapted to the climate of the hill and to the men's activity.

People wear these clothes in the most important moments of their lives: at weddings, at Christmas and at Easter.



## The costumes from Transylvania

Just like architecture, ceramics, fabrics, customs and folklore, the folk clothes reflect the Romanian people's traditional way of life. With the creation of the ethnographic areas of the country, the folk costumes specific to them also appeared. The Romanian clothes, as a general feature, have a general resemblance throughout the country, with of course, differences of detail, with changes of form, cut, ornamentation and chromaticity, depending on the area of origin.

Each symbol has its own meaning. For example:

The tree and its branches are symbols of reinvention and wisdom.

Blue and silver represent the water, gold and green symbolize the plains, red and brown indicate the mountains.



Costume Populare Românești,  
91 Regiune: MOLDOVA, Zona: YBANCEA

The main feature of the Transylvanian women's folk clothes is represented by two narrow, black, or black-red combinations. Catrința (which is also found in other regions of the country) is a rectangular piece (40-50 cm) that is worn vertically in front and back, from the shoulder down that serves either as a skirt or as an apron.

As for the men's folk costume in Transylvania (Sibiu, Făgăraș, Târnave) there is a long shirt, and in the west and the north of Transylvania (Oaș, Sălaj, Bihor, Maramureș), the men wear short shirt and "gaci"- (white canvas trousers).

In order to create the clothes that make up the traditional outfit of Transylvania's inhabitants, nature played a decisive role as a supplier of raw materials and also of sources of inspiration. For example, the red color of the fabric was obtained from the leaves and the apple blossoms that were oiled and then boiled. The colours that predominate in the folk costumes are red (inspired by the hills with the wheat fields), blue (the colour of lakes and rivers), yellow (the colour of the sun and wheat). We find in the stitches on the blouses worn by both men and women multicolored flowers that embellish both the plains of our country and also the Romanian folk costumes.



## The costume from Dobrogea

The area of Dobrogea is characterized by the co-existence of people belonging to different nationalities, such as: Romanian, Bulgarian, Greek, Turkish. The predominant colours are red, white and blue.

The women wear a silk veil (maramă) which is embroidered. The traditional footwear are the leather peasant sandals (opinci). They also wear a long, white shirt fully decorated with small geometrical and floral ornaments which give beauty and elegance. Over this shirt, they wear two halves of skirt which are adorned with small diamond shapes, squares and rectangles. For their waist, they have a woolen belt called “bârneață”.

Unlike the women’s folk costume, the men’s is not so rich in ornaments. They wear a shirt decorated with floral and geometrical ornaments which has embroideries on the sleeves, collar and chest. They also wear large trousers made of gossamer. Their waistcoat called „bundiță” is made of wool and it has geometrical shape. Everything is connected to nature. Their embroideries are in the same direction in which the rivers flow and the ones from their shirts look like the top of the mountains.

The complexity and the originality of these traditional folk costumes from Dobrogea make them unique.





## The costume from Moldova

Moldovia is a geographical area where rivers flow rapidly, descending from mountains to sunny valleys, hay fields and fruit orchards. Men's traditional clothing has kept the beauty and diversity of reliefs from the old days to the present day, but also the men's basic occupation, sheep and cattle breeding.

Shepherds from father to son, Moldovian men wore clothes made of wool: white trousers tight on the leg, woolen socks over which laces from their shoes made of thick beef leather were fastened.

The shirt was simple, white, long up to the knees, with wide sleeves, tightened on the wrist, gathering the summer coolness of the wind breeze over the sunny hills of this breathtaking region.

The most beautiful pieces, specific to the hills and mountains landscape of Moldova, are wide woolen belts decorated with coloured folk motifs and the vest made of sheep fur and also woven with colored decorative motifs.

The flowers of hills are stylized and stitched with red and green threads in vertical rows on the sleeves of the shirts, on the chest of the vests and on the girdles around their waists.

Moldovian men cover their heads, and in the summer they protect themselves from the low mountain sun with a black hat made of woolen cloth.

In the winter, men face the cold and the blizzard of the mountain ridges with thick Astrakhan hats and long coats of sheepskin, harmonizing the hardship of the mountains with their fierce, powerful character and their busy and most beloved occupation: being shepherds.



The Moldavian women are hardworking, powerful, energetic, cheerful and good housewives, doing all the chores of the house, from spring when men ascend to the top of the mountains with their sheep flocks to the pasture, up to late autumn when their shepherds return home with their flocks sheep for wintering. Their items of clothing reflect their character and harmoniously blend with the richness of shapes and colours of the hills at the foot of the mountains, crossed by fast and cold rivers. The traditional blouse is made of white cloth, with wide sleeves, tight on the wrist, over which women wear wool vest during summer, or sheepskin in winter. These two items of clothing are stitched with patterns and colours that stand for the rich vegetation of the hills that provide shelter and food to the families of the Moldovian people. The sleeves of the blouse, the chest and the hem of the vest together with the thick white sheepskin coats are hand-sewn in the shape of flowers with 7 petals, adorned with rows of twigs, along with buds or even clusters of grapes, all these give the impression that the Moldovian women do not wear clothes, but a cloth of hay flowers and branches loaded with fruit, gathered by them right from the hills. In the same way, the veil that covers their heads, the waist around the middle and the long and straight skirt, woven even by them, are also decorated with field flowers represented in bright colours: yellow, green and predominantly red. She wears white woolen stockings and brown fur coats of thick cow 'skin. The clothes of the Moldavians preserve the white of the serene sky.



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