

PROJECT
ALENTEJO'S DANCE ARCHIVE

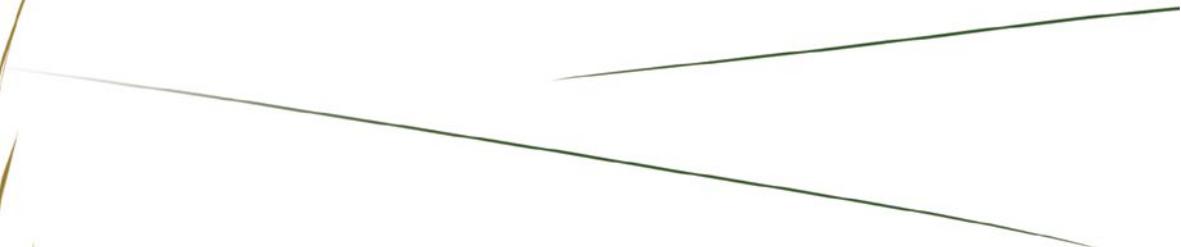
LIA MARCHI

CELINA DA PIEDADE AND DOMINGOS MORAIS

A NOTEBOOK OF DANCES

FROM THE ALENTEJO

VOL.01



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Lia Marchi, Domingos Morais, Celina da Piedade

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The Association PédeXumbo has from its first intentional breath the vocation to bring dance and traditional music to everyday life. Since 1998, the year of its foundation — from the seed planted by the first edition of the festival Andanças — International Popular Dance Festival — the Association tries to achieve its main goal through many initiatives like festivals, dances, meetings, classes, training sessions, research projects, editions.

The project *Arquivo das Danças do Alentejo* (Archive of the Dances from Alentejo) has a main vocation which is to communicate and build bridges and bonds between knowledge and people. The look we intend to give is sensitive to the poetry in others and sensitive to the humanity that exists in the gesture of the popular art and also in the structuring role that the traditional practices play in the individual and in the community.

In this project we partnered with a team of collaborators from other entities such as IELT (Traditional Literature Studies Institute) and Olaria Projetos de Arte e Educação (Olaria Art and Education Projects) in order to generate the best fruits for the dialogue and the practice over the repertoire of dances from Alentejo.

Alentejo is Pédexumbo's home – with head office in Évora, where many of our activities take place and where we intend to keep on working in the logic of local involvement and exchange with the nearby communities. As our knowledge about this region's intangible heritage deepens, namely the dances — our theme of election — and as new friendships and complicities arise with those who live with that heritage, it becomes clear the urgency of the systematization of that knowledge and its disclosure in a clear and accessible way so that the dances have the chance of occupying again a place in everyone's life!

Alentejo with courage... We thank from our hearts the energy invested by each member of our team and by our collaborators in the carrying out of this project.

It is our wish that this Notebook of Dances quickly turns into much pair circle dancing.

Celina da Piedade

Chairman of the PédeXumbo Association

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ALENTEJO

WORDS THAT DANCE

*It is like this and everybody knows it;
No one can doubt;
If you don't dance or sing
Certainly doesn't know how to love.*

Archive the dances! What a fright. In the common language, to put into an archive still means to keep what we do not need anymore, what is useless to those that have other things to do than think about old stuff.

But archiving also means to carefully keep what one does not want to throw away or destroy, even when one is not sure what to choose between objects, knowledge and memories, or even ourselves when we want to tell the others how we are or were.

João Ranita Nazaré says that the first news about the singers in Baixo Alentejo (southern Alentejo) dates from 1886 and it was published by Francisco Manuel de Melo Breyner, Earl of Ficalho (1837–1903) in a short stories book where he describes some popular customs and where

singing is associated with dancing by pairs that remained “hours at the dances, walking around in a slow step, singing in chorus the slow *modas* (*modas* literally fashions and refers to popular songs), *sung in thirds, prolonged in unique and sweet sounds.*”

Another piece of news⁽¹⁾, possibly earlier, found in the collection made by Paulo Lima during his investigation about the workers' *Fado in Alentejo*, mentions the passage of D. Luís, King of Portugal (from 1861 to 1889) through Alvito's Castle, where he met Sofia Frade (1853–1897), from Messajana, who improvised verses and was known in the pilgrimages and dances (*bailhos*) in the region, at Senhora da Cola, in São João do Deserto, at Senhora d'Aires, where she sang and beat the popular poets in challenge singing.

When once King D. Luiz was staying at Alvito's Castle, where he used to often go hunting, the Marquis, an old chamberlain much dedicated to the Sovereign, tried to entertain the King by offering him recreation in harmony with the customs of the region.

⁽¹⁾ Ernesto Carvalho, s.d., “De roda do lume dos poetas populares”, *cit. in* Paulo Lima (2004), *O Fado Operário no Alentejo*. Lisboa: Ed. Tradisom, pp. 248–254.

It was olive picking time:

— *Let the field workers group come and let them dance over there in the patio (yard); His Majesty wants to listen to the best singers and see the most beautiful faces of the region...*

The dance was set up — D. Luiz, a connoisseur, looked at the girls and admired the singing in tune. During one of the turns a very pleasant voice starts: "I'm a poor country girl. I don't live in the city. Oh, girls, say with me: God save the King! God save the King!/We hope God gives him happiness/Oh girls, say with me/ — Long live Our Lord D. Luiz!

Sofia was the girl who at ease thus sang. The King was amused and said in his usual good spirits:

— *Good voice! Good voice!*

(...)

These popular dances were famous and the King very much enjoyed being surrounded by ganhões (field workers), mondadeiras (girls who weeded the rice paddies), who smiled sincerely and were pleased with his presence.

In *A Tradição* (The Tradition) (1899/1904), a monthly magazine on Serpa's ethnography, managed by Ladislau Piçarra and Manuel Dias Nunes, an article written by the latter⁽²⁾ was published in 1899 where he sketches a classification of the popular dances in Alentejo:

Baixo Alentejo's (southern Alentejo) popular dances are partly included in the religious category of dances,

but most of the dances, one could say practically all, are the so called dances of love (danças d'amor).

He then lists some religious dances that were danced in the region from the 17th century to the latter part of the 19th century:

The first type of dances, although in decadence, can be seen at many religious festivals where brave men with parched faces, broad shoulders and large chests sweat profusely in an amazing resourcefulness of movements and attitudes to the sound of pipes and drums.

In Aldeia Nova de S. Bento, in the Serpa district, they celebrate the Cirio (Candle) festival on 11th July. It's a loud celebration whose main attraction is the exhibition of a strange dance with intricate movements, steps and circles; an ancient, secular, dance performed by seven angels (as they are called) – seven strong peasant boys, in shorts and socks, white shirts, a silk sash around their necks and on their heads enormous fur hats decorated with wool and ribbons and flowers and shiny brass trinkets!

They are the envy of their mates and the delight of the peasant girls from their town these boys!

(...)

And more and more religious dances, in festivals and fairs through Baixo Alentejo: in the Holy Spirit Festival at Aldeia Nova de S. Bento; in the Peace Festival at Fialho; in the Tumina Festival at Santo Aleixo; in the Festival of Santa Luzia at Plas, and so on...

***Estava de abalada
lá prò meu montinho.
Saiu–m'uma rosa
(olaré)
dançando ao caminho.***

***Ó como és bonita,
ó como és formosa.
Dançando ao caminho
(olaré)
saiu–m'uma rosa.***

⁽²⁾ *A Tradição*, ano I, nº 1, pp. 20–23, Serpa, 1899.

**Ó rama, ó que linda rama
Ó rama da oliveira
O meu par é o mais lindo
Que anda aqui na roda inteira**

**Que anda aqui na roda inteira
Aqui e em qualquer lugar
Ó rama, ó que linda rama
Ó rama do olival**

It is noteworthy that these kinds of dances, the origins of which date back many centuries, were danced not only by men, as they are today, but also by women in some religious or official festivities.

Dias Nunes tells us that every dance mentioned was part of the study program of "A Tradição" which promised to analyse in "detail the dances from each one of those festivals" but unfortunately that did not happen.

The dances of love (*danças d'amor*), name that differentiates them from the religious or ritual dances, are described in such detail that it is possible to reconstitute them even without pictures. From the list of dances mentioned, which Dias Nunes says is incomplete [the circle dances, the *maquinêu* dance, the "Pinhões" (pine nuts) dance, your little foot (*o seu pezinho*), the *fandango*, the *escalhavardos*, the *sarilho* and the *fogo del fúzil*], only the circle dances were performed and...

...the other dances that we have mentioned are not practised and they practically only exist in the memories of the elderly. For some dances we could, with some difficulty, find the typical music that each had and reconstruct the dance; however for other dances we have only been able to learn the name.

Imagine this circle dance:

The circle dances, as is customary to name this kind of dance, can be centre or pair dances. When it's a centre dance, men and women form a big circular chain holding hands and straight away the quickest pair moves to the centre and immediately one voice starts a song to which the other members join until they are all singing in chorus.

*At the same time — keeping pulse to the rhythm of the song — the pair in the centre does turns like the polka and the chain keeps moving round in a continuous movement. When the song finishes the pair separates: the man looks for another woman in the circle and the woman does the same, replacing him for another man. At this time we have two pairs in the centre. Simultaneously the chain which has not stopped begins the *moda-estribilho* (refrain *moda*) with the same tune as the song. At the end of the *moda*, the first pair leaves the centre to join the chain and another pair, chosen just as they also chosen, by the pair that remains in the centre joins them.*

*After this they go back to the beginning: a new song with the same beat of the favourite *moda*, pairs in the centre dance as if in a polka and the large chain — holding hands — continues its rotation movement. The pair which has been longer in the centre is always replaced with the song finishes and the *moda-estribilho* begins. It is said that the pair left in the centre at the end of the dance is "saramago" (wild plant).*

This strong relationship between love poetry (sometimes mockery and derision poetry), song, dance, and narrative character of some *modas* (songs) that we could call ballads is one of the distinctive features of the lyrics danced in Alentejo which include them in the Iberian medieval poetry dances (*bailias*). Ana Paula Guimarães has helped in this possible connection with her “Por Maio: entre bailias e baladas” (By May: Between dances and ballads)⁽³⁾:

In all, it is the intimacy between dance and poetry which the ballad reveals should we wish to understand its ascendance.

And she quotes Massaud Moisés⁽⁴⁾ who reinforces the popular character of these epic lyrical poems of novelistic themes, couplet structure, sometimes with refrains which circulated among the Anglo-Saxon, Greek, Rumanian, Finnish, Slavic, Balkan, Spanish and Portuguese people, and that is what distinguishes them from the ballad of scholarly circulation. This author states that the words ballad and “bailada” (dance) have the same root, the Latin root *ballare*.

Is it possible that the *barulhas* (noises), *balhos* (dances) and *funções* (functions) mentioned by

José da Silva Picão⁽⁵⁾ in 1903, are the country dances that took place in the yards and in the fairs and cyclic festivals? And during their breaks, by the fields or closer to their homes, to celebrate the joy of life and of belonging to the community? Without stages with most people participating and where a few of them observed the good customs? With the available music either just sung or played on the harmonica or with players who sometimes danced while playing the guitar or concertina on the backs of their pair, so that they would not miss anything?

Susan Bilou Russo in her investigation on “Histórias e Percursos da Viola Campaniça”⁽⁶⁾ (Stories and Routes of the Campaniça Guitar) says that “... *I believe that already in 1899 one can sense a readaptation of the social context of the dances*”. Dias Nunes⁽⁷⁾ goes so far as to mention:

These popular dances that nowadays are indoors, were held outdoors around poles; but — say the older people — that happened 40 years ago when the adufe (type of tambourine) was still the instrument in vogue.”

⁽³⁾ *In Nós de Vozes*. Lisboa: Ed. Colibri, pp. 177–191, 2000.

⁽⁴⁾ *Dicionário de Termos Literários*. São Paulo: Editora Cultrix, pp. 54–55. 8^a ed., 1997 [1974]

⁽⁵⁾ José da Silva Picão (1983), “*Costumes dos campónios*”, in *Através dos Campos: Usos e Costumes Agrícola-Alentejanos*. Lisboa: Publicações Dom Quixote, pp. 151–224.

⁽⁶⁾ Unpublished master’s thesis supervised by Professor Paula Godinho, dated 2003 and with publication planned for IELT.

⁽⁷⁾ *A Tradição*, 1899, p. 124.

And describes them at the end of that century:

Generally these popular dances are held outside the house quarters or in the entrance hall, which is commonly the largest room of the poor one-floor dwellings of the peasants. Only the girls are invited to these dances; the boys come without any type of formal invitation. On the doorstep the host or hostess — usually the latter — welcomes the girls and chats to the boys which arrive. — May I come in to see the dance? — is the solemn question all boys ask in their best attire when they arrive at the threshold. The hostess: — If you are here to dance, do come in; but if are here to watch and mock, — no sir, — out! — It's to dance... — Then come in. When the dance is a centre dance the new arrival asks permission to join and no more ceremonials are required. However, if the dance is a pair dance the going is not as smooth as it is not likely that any of the dancing gentlemen is willing to relinquish his lady.

The contours of popular dances in Alentejo seem to be well defined. The singing dances seem to predominate and their dissemination is made through festivals, feasts and popular fairs sometimes with local designations and adaptations similar to those for the singing *modas*.

The skirt dances (*saias*) in the Alto Alentejo and the Called waltzes (*valsas mandadas*) at

Serra de Grândola have also acquired their own look although they are present in other regions of the country under other names. And like folklore, popular stories, music and instruments, there is intense circulation which explains, as far as dancing is concerned, what we could call variants which coincide in steps and choreography, although with local adaptations, both in dancing and music or in the terms that describe them. They are *corridinhos*, *fados*, *fandangos*, *pezinhos*, *puladinhos*, *raspas*, *seguidilhas*, *viras*, among others.

The classification suggested by Margarida Moura in the text *Dança Popular Portuguesa*⁽⁸⁾ (Portuguese Popular Dance) for the choreographic variables is much more effective about what separates and what approaches the different dances than the barren debates about origin, geographical location and authorship. She takes into account three criteria: 1 — spatial structure/formation; 2 — rhythmic structure; 3 — technical gestures/movements, including the ones of the lower limbs, the upper limbs and the body.

But to understand how it was possible to make a determined choreographic allocation we have to take into account other constraints that result from the permanent changes in any social

⁽⁸⁾ Margarida Moura (2005), *Dança Popular Portuguesa*. Lisboa: Universidade Técnica de Lisboa.

group, or the attempt at regulating by the civil and religious authorities. We have seen how popular dances left the yards and moved into houses or into newborn "societies" that at the end of the 19th century respond to a stratification of classes, each with its own representation and their own ways to entertain and partake of each other's company.

The permanence of the old fashioned singing and dancing in some villages in Alentejo, as told by those who lived there, is described by José Alberto Sardinha in his book *Viola Campaniça: O Outro Alentejo* (Campaniça Guitar: The Other Alentejo).⁽⁹⁾

Because there were so many players or because there were a lot of young people in Aldeia Nova they danced and they sang a lot and there were dances and parties every Sunday and Saint's Day. In the Summer they took place in the street (the main street was like a square) specially in the days devoted to St. John, St. Isabel, St. Peter and St. Mary when poles would be erected and there were gatherings and dancing around them. In Winter they would resort to large halls, sometimes storage rooms but also a week would not go by without a dance and singing party, practically always to the sound of the campaniça (rural) guitar.

The girls sang very well, usually alone, doing the traditional polyphony of Alentejo's singing. There the

tradition had just one simple rule: in the "alto" (third above the melody) there was only one voice singing, whether it was a male or a female voice.

Other than that freedom and the moment's convenience reigned: the women may sing alone as well as the men or they could all sing together. There was not rural labour where singing was not heard and leisure times were invariably occupied with singing and dancing. (page 29).

(...)

What did they dance? What kind of choreographic music was interpreted by the rural guitar? Mainly two: the dances themselves, that is the old fashioned dance parties, at first created for dances like Fandango (Vila Verde de Ficalho and Amoreiras' area, district of Ourique and Odemira) the "puladinho", the "estravanca", the "corridinho", the waltzes, the "mazurkas"; and songs and "modas" which were primarily just for singing, were afterwards adapted to dancing as is common with our people who tend to dance every music that is heard among them the polyphonic choirs or "Alentejo's modas". This is one of the lesser known functions of the "modas" but which is doubtlessly practised according to the older people's testimonials to whom we have preferentially addressed our field inquiries. (...)

From the choreographic point of view, it is possible to distinguish three kinds of dances: an older type, where the pairs dance without holding one another, more

***Vai de roda cantem todos
cada qual sua cantiga
eu também cantarei uma
que a mocidade me obriga***

⁽⁹⁾ Edited by Tradisom in 2001.

**Está uma roda parada
à espera de haver quem mande
pois agora mando eu
siga a roda p'ra diante**

**À direita andou
e ninguém se enganou
Tudo certo, devagar
palminhas, mãos no ar**

**Faça frente com seu par
meia volta puladinha
vamos dar uma voltinha**

**Tudo certo, devagar
e a moça vai ao ar
Palminhas, acabou
Baile de roda, terminou**

⁽¹⁰⁾ José Cutileiro (1977–2004),
*Ricos e Pobres no Alentejo: Uma
Sociedade Rural Portuguesa*.
Lisboa: Livros Horizonte.

⁽¹¹⁾ Vila Nova is a fictitious
name given by the author to a
town in Alentejo. The same has
occurred with Vila Velha.

⁽¹²⁾ Hélder Costa (2005).
O Saudoso Tempo de Fascismo.
Lisboa: Edição Parvoíces.

recently, one where we include nineteenth century dances such as the “corridinho”, the “puladinho”, the waltzes and the “mazurkas” that show some evolution with holding pairs; and the circle dances which follow old choreographies (...) and historically have been adapted to successive music forms introduced over the centuries among the people. In Alentejo they ended by getting the musical form which is consistent with its choreographic evolution, the “modas alentejanas”.

All our sources confirm this connection between the “modas” and circle dances (...). (page 157)

In the villages and towns there were other rules that conditioned the cultural practices. The class demarcation reveals itself in the interdiction that conditioned relationships and courtships among young people, described in 1971 by José Cutileiro⁽¹⁰⁾:

Young people were driven to mingling only with members of their own social group. Attending school, dances and reciprocate visits by the families conform to the imposed limits set by their social position and contributed to the prevention of sentimental attachments which would contend with their rank. The recreational societies in Vila Nova ⁽¹¹⁾, where the young people often get together reflect this social stratification: to the “Clube” (club) belong the wealthy landowners, the liberal professionals, the

high office civil servants and recently some wealthier merchants; the “Artistic” is frequented by artisans in a good position, shopkeepers, lesser office workers and small landowners whilst the “Atlético” is attended mainly by farm workers. The industrial workers also attend the “Atlético”, although a small number is also admitted in the “Artística”. (...)

In festive occasions, balls are organized for the members of the societies and their families. It is at these balls that many courtships begin, and it is here that they formalize the stratified nature of the choice of spouses.

In Vila Velha there are no recreational societies. The dances take place in private homes and those balls are attended only by people from that social group and the way which also determines how local people gather during local public feasts.

Helder Costa⁽¹²⁾ reveals in hilarious detail how the dances were held when he was young at Grândola and surrounding areas in the 50^s and 60^s of the last century, very different from the popular dances that are still held in villages today:

*Hola que tal, como te va
Te ves, muy bien
Dime que fue
De aquel amor
Que te ilusionó⁽¹³⁾*

(...)The ball had started some minutes ago and the struggle for the conquest had already begun in all its glory.

(...) There were many obstacles in the ball: the girls were sitting around the room and on the second row were their mothers, aunts, grand-mothers, whom we called the “barbed wire”.

(...) And finally there was the real fight between us, to see who could dance “with her”. Because there was always a “she”. Beautiful, special, strange or just she was different, or because she wasn’t from our town, or because she looked like (...) Marilyn (...) or Sofia Loren or any other inaccessible myth from the cinema or magazines.

“Lamientos de cabrones” (goats’ laments), said the young people joking about the favourite dance songs. And those were the songs that afflicted most the “barbed wire”, ladies that only relaxed when they saw us dancing the “vira” or the “corridinho” from the Algarve.

Boleros and fashionable songs in Castilian, the Brazilian “samba” and songs from the radio sang by the singers of that time, were the repertoire of the young people from towns of Alentejo and other regions in the country. They knew every song by heart and they liked to dance. Anglo-Saxon music would come later, after the 60^s, fighting for the choices of the young people at parties and for the

repertoires of the musicians and groups that animated the balls. Radio and TV regular emissions, together with the phonographic editions, were crucial for a radical change in the preferences of the new generations.

The process of folklorization of the country is determinant to understanding the changes in popular dance. Jorge Dias describes that process in 1970⁽¹⁴⁾ in “Da música e da dança, como formas de expressão espontâneas populares, aos ranchos folclóricos” (Of music and dance as forms of spontaneous popular expression to the folklore group) and the book written by Pierre Sanchis (1983)⁽¹⁵⁾ which discloses the bans of the civil and religious powers on Portuguese festivals. In *Vozes do Povo: A Folclorização em Portugal*⁽¹⁶⁾ (Voices of the People: Folklorization in Portugal⁽¹⁶⁾) of 2003 and in “Camponeses estetas” (Aesthetic peasants) in the Estado Novo (name given to the period of dictatorship in Portugal): popular art and nation in the folklore politics of the National Propaganda Secretariat of 2007, written by Vera Marques Alves⁽¹⁷⁾ clarify many of the effects still visible in popular dance and in folklore and ethnographic groups.

Jorge Dias mentions this when he talks about Alentejo:

⁽¹³⁾ Song popular in the 50^s of the 20th century, performed by Sarita Montiel and probably played by a dance group or on sound equipment.

⁽¹⁴⁾ Communication presented in the 29th Congress Luso-Spanish (Lisbon, 31st to 4th April 1970). Offprint from the 3rd Tome of the minutes.

⁽¹⁵⁾ Pierre Sanchis (1983), *Arraial, Festa do Povo*. Lisboa: Publicações Dom Quixote.

⁽¹⁶⁾ Salwa el-Shawan Castelo-Branco, and Jorge Freitas Branco (orgs.), *Vozes do Povo: A Folclorização em Portugal*. Oeiras: Celta Editora.

⁽¹⁷⁾ PhD thesis, ISCTE, Anthropology Department, Lisbon, 2007.

In Alentejo there were times of the year when the “little mice” from Beira came down and people from the Algarve came up to work in the fields. They formed groups of cheerful young people who came to earn a few escudos (pre-Euro currency in Portugal) in the land of bread. During their work breaks after meals were served in the fields it was common to dance and sing while the local youth performed circle dances.

And he lists some causes for the change:

Around 1925 the rich people used to take portable winding gramophones to their country houses but they only played for a short time. However, when electric generators started being used at parties together with record-players and speakers, the results were amazing. It was a real lethal blow to folk music in certain regions. (...) With the behaviour of young people changing with the times, some bishops wanted to forbid any connection between religious and non-religious festivities. The tradition of attending religious festivities had been for centuries associated with a notion of partying which also had its recreational aspect; and that made popular festivities take a new outlook. Later the Republican Guard began demanding licences for holding parties or dances probably aimed at controlling abuse, but this was one more element which led to the extinction of popular festivities where some type of folklore music was preserved.(...)

Since 1933 the Emissora Nacional de Radiodifusão (Radio National Broadcaster) had been broadcasting musical programmes and later “fado” and folklore music was included. Popular music that was related to a certain region started being presented in a sort of varied menu where everything was on offer. (...) On 7th March 1957 the Rádio Televisão Portuguesa (Portuguese television) opens. Television also offered folklore music programmes. In every part of the country, people hear songs from other areas and see how they dance.

Dança (dance) and *baile* (ball) are names that in the “Enciclopédia da Música em Portugal no Século XX”⁽¹⁸⁾ (Encyclopedia of Music in Portugal in the 20th Century) have two different entries and different bibliographical references. Susana Sardo and Clara Nunes sign the *ball* and Daniel Tércio and Maria José Fazenda the *dance*. There are other entries that have a direct connection with the dances in Alentejo, besides the popular dances (*malhão*, *chula*, *corridinho*, *fandango*, *saias*, for example) there is the *dança das fitas* (ribbon dance) and the *balho* from Cristina Brito da Cruz (designation also used in Alentejo and Beira Baixa), the *baile mandado* (Called ball) from Margarida Moura, the *baldão*, from Maria José Barriga, the

⁽¹⁸⁾ Salwa el-Shawan
Castelo-Branco (org.),
Círculo de Leitores, Lisboa, 2010

bailarico, from Susana Sardo. The entries about Portuguese popular instruments, without exception, refer to contexts of use that include dancing.

We find references to dances all over the country that by the end of the 19th century and in the beginning of the 20th century were one of the distinctive marks of high society, middle class and small bourgeois balls. Waltzes, polkas, mazurkas, *schotish*, *pas de quatre*, gallop and quadrilles were taught at the Real Colégio Militar (Royal Military College), Escola Académica (Academic School), Colégio Inglês (English School) and in many recreational societies. A “Tratado de Dança”⁽¹⁹⁾ (Dance Treaty) by E. Zenoglio, or the “Novíssimo e Completo Manual de Dança” (New and Complete Dance Manual), “a theoretical and practical treaty on society dances... with notes from the dance teacher Alvaro Dias Patrício” (from 1888) were used to propagate dancing and courtesy norms and social rules, subjects which both authors dedicated many pages. Some of those dances would become popular, adopting the same names or similar designations. Others dances were already known in many regions due to diverse historical reasons which have not always been clarified (the French invasions, the presence of the Spanish and English armies,

and permanent exchange with neighbouring territories). For the communities that adopted them they are regarded as popular dances.

In Spain, some authors make the distinction between the terms “baile” and “dança” (danza). Joaquin Diaz⁽²⁰⁾ alerts for the imprecision with which some linguists, musicologists and choreographers use them: “some think that the word “dançar” has a solemn and distinguished character stemming from the old French “danzier”; the word “bailar” would have a more popular character.”

It should be referred that some treaty theorists from the Renaissance consider that the “dança” was executed by gentlemen and nobles, with elegant moves and slow steps, without using their hands. And the “baile” would be characterised by arm and waist movements with which the peasants showed joy and lived those festivities. It was also considered that the “dança” was subject to fixed rules that the performer had to follow while the “baile” was a more spontaneous and less subjected to rules form of expression.

For Joaquin Diaz the distinction lies in the specialization the dance acquires, like in other crafts organized in guilds and activities: an artistic content that can be appreciated by an audience. These

***Vou cantar uma cantiga
Não sei se cante, se não,
Mulheres casadas no balho
Não têm aceitação***

⁽¹⁹⁾ Ernesto Zenoglio (s. d.), *Tratado de Dança: Contendo Todas as Danças de Sala e Respectivas Musicas*. Lisboa: Livraria Ferreira Editor (séc. XIX).

⁽²⁰⁾ Joaquin Diaz and Carlos Porro (2007), *Los Bailes*. Joaquin Diaz Foundation and Museo Etnográfico de Castilla y Leon.

belong to different strata or classes, and in Spain the most common are the Court and the street, in cities and villages. The Court artists with their own revenue and from their patrons develop dancing in schools, a fashion and capricious reflection of the times and people. In the villages, the social role of the ball overrides the aesthetics. During any festivity almost every important act began or finished with a ball⁽²¹⁾.

So they alternated the "mazurca" and the "pericón" with traditional themes and the "chotis" or the "tango" danced with more or less charm were the intermediates to the "jotas" of the country. The "polca" and the "mazurca", danced in the 19th Century, weren't danced anymore in the ballrooms in the towns but they kept dancing those dances amidst the rural areas. Later some of them have become a tradition.

The social ball defined by Carlos Porro⁽²²⁾ as eminently relational, without denying its entertaining and artistic components, results from the necessity of joining, uniting and getting together.

And he also says that:

The ritual character of the Ball is almost (relatively or at least consciously) lost as far as a dance of worship and cult connected to the natural elements, water, plants, animals, creation divinities but which,

retains, in spite of everything, the ritual element of the popular Ball since it allows for group cohesion and is an important cultural source where numerous values are expressed.

The archives mentioned at the beginning are not frightening anyone. They no longer live in closed and mouldy places, away from those who love them and know how to profit from them. They are well organized and open collections which can be accessed via the Internet. Made up of organized testimonials which can be arrived at through multiple classifiers and which are subjected to constant renovation made by the different eyes and knowledge of those that consult them.

The *Arquivo de Danças do Alentejo* (Alentejo's Dances Archive) has the sole intention of making known, and preferably to reinvent the taste and fruition provided by its practice.

Domingos Morais

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(Traditional Literature Studies Institute)
Universidade Nova de Lisboa
(New Lisbon University)

⁽²¹⁾ *Op. cit.* p. 7

⁽²²⁾ *Op. cit.* p. 19

DANCE ALENTEJO!

ONE PROJECT, MANY QUESTIONS

Since our first conversations about this project it has been very stimulating for us to document the traditional dances from Alentejo in order to reveal the spirit and the meaning of the popular ball in this specific area. Those conversations have paved the way for the development of the project *Arquivo das Danças do Alentejo* (Alentejo Dances Archive) in 2010. Those conversations have joined wishes and capacities that come from diverse experiences.

The process which arrived at the project and the build up of its objectives has benefitted from the great contribution of the PédeXumbo Association with its perseverance in dancing and organising balls (dances) and obstinate will to document and value popular traditions by our team together with the perception of the importance of access to this collection which led to the intervention of IELT — Instituto de Estudos de Literatura Tradicional

(Traditional Literature Studies Institute) of the Universidade Nova de Lisbon (New Lisbon University).

In this collaboration context, where we added in order to multiply, we started a first research campaign about the dances of Alentejo divided in two stages: from April to June of 2010 and from September to October of the same year. In the resulting opened paths many were our questions and the questions that emerged from others.

Knowing that it would be impossible to find all the answers to every question but believing in the longevity of this project and in the commitment of the people involved we chose to deal in this first Dance Book with some central questions that permeate this initiative and we have elected some regions and specific repertoires within Alentejo's vast territory.

How, why, with whom and to whom should we document the traditional dances were questions that accompanied us throughout our work. Those questions drove us, guided us, made us reassess our position and conduct in the field.

Documenting traditional dances had always been the reason that led us to the movement and the language in movement, that is why an audiovisual registry and documentation of the pieces was vital to enable our contacts to show with their own bodies and senses the dance.

Taking into account the fast technological evolution and audiovisual technology as a present day eminent language it also seemed reasonable that the registers proposed should be supported by these resources as conveyors of repertoire documents. That is why this book refers many observations and comments to a compilation of links available on the Internet.

This strategy allows the reader to consult the Internet's audiovisual documents of the pieces mentioned. It is important to say that one of the objectives of this work was availability of the knowledge and wide access to the dances. We believe that the best way to give space and place to a repertoire is by making it known and sharing it so that its strength reverberates beyond imagination.

The hard task of documenting traditional dances, the "whys and wherefores" that crop up and the field incursions made, have shown overlapping knowledge that interweaved in the act of dancing.

To reach this embroidery, woven with art and ceremony, it was necessary to understand that the fabric involved valuing so that it could be registered and disclosed. Verbs that can also be translated into *like* and *believe*, creating documents for preservation, showing what had been done in order to practice and stimulate (re)ownership of this knowledge by our generation and generations to come.

In our opinion it would make little sense to invest in the documentation of these dances if it were for dancing, teaching them to new and more dancers in our area of consensus: the ball (dance).

And we have produced this documentation to culminate in the ball, to give life to yards, feasts and more recently festival tents, to contribute to this physical entity which has a singular personality, although with a collective body, named the popular ball. For whom? For those who wish it. For those who go to the ball. For those who dance. For those who will dance.

What drives us is an inclusive ball made up of the so called "social dances" where what really matters is not the choreographic difficulty but the sharing, the mingling. It reinforces the way we see the ball as a meeting requirement, as a moment that changes the sadness into sweat and gives

way to circles, pairs, laughter, courtship, sociability in the village.

In a way, after sorting the how, why and for whom in the general scope of our propositions, it was necessary to have a different outlook by making sure that the first answers were not created by ourselves and not answer our questions exclusively. A demanding task. It was necessary to go to the village and let it show us what is done today, how it is done and what is its opinion. It was necessary to hear what is recalled from the past, the space for doing in the present, what wishes, gains and losses has the Alentejo baile suffered in order to observe, learn, interact and, of course, dance.

AN ARCHIVE, WHAT ARCHIVE?

The name "archive" has emerged in the first meetings, in the first dialogues, in the reflexions to compose the structure of the project.

In the beginning we only knew that the material was scattered, that the sources were not available to a vast public, that it would be necessary to go to many places, talk to many people, dig deep. We call archive to this action of congregating several

voices, experiences and distinct documentation.

We would like to reinforce that in the medium and long term achievement of the objectives of this work is to create a consultation tool on the Internet that brings together sets of documents on traditional and popular dances of the Alentejo of many computing supports and formats which have stemmed from many sources, that were practised in the past and nowadays and that are freely available.

We believe that the main virtue of our future archive is to gather documents by subthemes for consultation, linking information and providing a larger view of the general theme. If this pooling of knowledge, scattered nowadays, succeeds in stimulating new practices and research and foster debate on the "archived" material, we would have provided a contribution by collecting the spoken words and turning them into a sort of conversation thus enabling the many voices that dance in the Alentejo.

THE BALL, THE DANCE, THE DOCUMENTING

The popular ball is the motive and the purpose of the meetings; it rises from parties, from work, from ceremonies and faith, it generates the possibility of a new social network as well as entertainment and catharsis. In Portugal and in an extreme way in the Alentejo of song, dancing illustrates life in the village as a moment common and unique at the same time.

In times when work was hard, money and goods were scarce and entertainment was created by the community itself — why, how and what with — the ball was the quintessential party. Since there was no other kind of entertainment, it was necessary to dance and many times to sing to be able to dance, in order to create their own entertainment. In the villages of the territory built within the valued and rural practices permeated by isolation, the ball was for the majority of the population "the only amusement that was to be had".

The dance in Alentejo, eminently inclusive, allowed touch, exchanging, pleasure. Furthermore surrounded by the rural society and its concentric force the dance was a cultural and artistic

expression through singing, playing, dancing, storytelling and the familiarity between generations and it perpetuates the continuity of the local knowledge among the young people.

The dance was an opportunity for mingling and to overcome the daily hard life and it was also an opportunity to find out new territories, whether it be by walking many kilometres to go to a ball on the other farm or by touching the pair's hand.

Popular dance like the *popular corpus* still registers today the traces of a man wrought by his environment, by the senses that life imprints him with, by the habits of a particular daily routine. The local dancers of a traditional repertoire have their own expression and build into their moves meanings that go beyond the movement and the dance.

In order to document the dance from a region it is fundamental to document the object in itself: its specific movements and steps, its choreography and series, its physical, individual and collective body. It is also important to document its environment, the reason why they do it, the meanings its dancers impose and the context that takes or took a certain community to in this way dance its work, its partying and its beliefs. Thus it is possible to understand this multiplication of expressions so that we can read in the movement a

popular corpus that represents its thinking.

It is an intriguing task to combine the particularities of seeing the movement and thinking about the movement. And in the Alentejo, in the present time, it is even more complex to gather the practices and memories around the rural life and the popular ball in a territory so characterized by a sparse population.

One of the biggest challenges in this documentation process is the depopulation of Alentejo and the consequent transformation of rural life. To this factor is added the questions that build and rebuild the project of a dance archive such as: technical support and conceptual patterns chosen for documenting, technical quality of the registries, information dissemination vehicles, analysis ability of the contexts from the registries of dancing environments, registering conditions of the repertoires from the cores of local dancers, among others.

The *Arquivo das Danças do Alentejo* (Alentejo's Dances Archive) is a project that intends to register the traditional dances. This project allows itself to be always in movement. It reflects from the inside and it strives to reflect with a look from outside about the contexts, the mechanisms and the dialogues that arise throughout the "doing" process.

ONE ALENTEJO, MANY ALENTEJOS

In this first concrete achievement undertaken by the Associação PédeXumbo in an effort to document Portuguese dances, the Alentejo came up naturally. We highlight three main reasons for that: a) it is the region of the association's headquarters where continuity projects have been developed; b) there is an eminently inclusive ball in many regions of the territory; and c) it is important to clarify the odd idea that there were no dances in Alentejo.

In our research short quotations on dances and balls in literary texts, journals, chronicles and local narratives have been found which demonstrate the existence of these practices in the past. Moreover, in our first bibliographic research looking for references about the dances in the region, we were able to confirm the hypothesis that it would be a valid contribution to offer more material to the community taking care of organising it in a way that it would be easily consulted.

From these flashes about a dancing Alentejo and the news we received today by telephone, e-mails and from the testimonials of those who live and make dancing balls in this region we organised a

Choosing a dance, crediting it as belonging to a certain region, framing it in a context and designating it as traditional or popular has always been a process that deserved careful attention in our documentation project. Our criterion assumed that at first only the local dancers can classify a dance as "local". And after hearing many testimonials stating that a certain dance was considered significant in a certain place, before understanding it as part of the local culture, it was the right moment to raise considerations such as: for how many generations the documented object of study had been practiced, in what occasions did they dance the theme, the frequency they danced it, the meanings and the memories it raises.

The names used herein — traditional and popular — at times touch and entwine. In general, a so called traditional piece is present in a community or locality for such a long time that it is impossible to know when it started or where it came from or who composed the original sung verse or invented the steps of the dance. On the other hand a popular piece has been around for some time, is easily traced and it has won a place in the likes and in local practices to the point of being incorporated in the common routines and sometimes in building up an

identity. It is often recognized by the population as a "local belonging" with an adequate content and defended by the interest it awakens. By affinity, it gains a place in "popular taste".

A concrete example that permeated our field researches was the *vira* (to turn), a dance associated to the North of Portugal.

We have found the *vira* in some villages in the Alentejo. For instance, on the coast of Alentejo and in Alto Alentejo (northern Alentejo) it has been danced by folklore groups. But even before there were any groups, the *vira* was danced at popular balls and at parties at the end of the rural work. In our interviews to people who are between 50 and 70 years old and older it is often mentioned that they remember seeing their grandparents dancing the *vira*. These reports about the exchanges of dances from region to region are important, most of the time brought by the migrations of rural workers from the Beiras (central region of the country), the Algarve and other regions that came looking for work in weeding and harvesting. The dancers of today have told us that the *vira* is from the Alentejo, that it was learnt in the past and has been danced pleasurably for a long time and that is why they consider that the *vira* belongs to them. Again we

emphasize that the appropriation by those who dance is a relevant criterion, so when we found a significant practice of the *vira*, we listed it as a dance from the Alentejo.

The learning of repertoires and its continuous use reinforces the presence and the importance of music and popular dances and sometimes they become traditional in the course of time. This fact is constant in the vast universe of the oral tradition. In our opinion, the transition of a piece (music or dance) from popular to traditional is a process that takes a long of time and it is not always possible to define its beginning or end.

It is important to say that the balls were popular. Looking at them from the outside is what has made them traditional by being analysed and giving them — through its content and depicted local knowledge — value and temporality.

In the rural communities the ball is neither popular nor traditional. It is just a dance. There they dance "what they like", "what they want to dance", "what is good to dance".

A vast territory awaits us. A surprising shared memory of the sung and danced balls; an unexpected strength in the particularities of the local repertoires. After all, it is an Alentejo that besides singing, does also dance.

In this first edition of the project *Arquivo das Danças do Alentejo* (Alentejo's Dances Archive) we have turned our attention to two different realities: Baixo Alentejo (southern Alentejo) around Castro Verde, focusing on the sung balls and circle dances and the Alentejo Litoral (coastal Alentejo) at Serra de Grândola (Grândola's Mountain Range), at Melides and surrounding areas with the practices around the Called waltz (*valsa mandada*).

In this book we invite our readers to find the beauty, the fun and the affection of the dances from the Alentejo and to learn them through the Internet addresses presented.

To all of you, have a nice trip!

NOTES

THE MOVIES

This book presents a series of addresses available on the Internet with audiovisual recordings of the dances described in the chapters “Bailes cantados” (Singing Dances) and “Valsas mandadas” (Called Waltzes).

The videos allow the reader to visualize the dance execution. They are divided in two categories: Consultation registers — films from 2010 within the scope of the Alentejo’s Dances Archive project. Other sources: films published on the Internet by many authors who allowed their use to as examples of the pieces in these repertoires.

In order to make the consultation and the study of the dances easier, every film mentioned in this *Caderno de Danças do Alentejo* Vol. 01 is available at:

www.memoriamedia.net/dancasdoalentejo

THE ILLUSTRATION SUBTITLES

> In the chapter “Singing dances/balls” we present some schemes in order to help the reader identify starting positions and dance moves represented by the following signs:

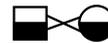


man



woman

>The faces of the dancers corresponding to the direction they are faced is the white area. The black area represents the back of the dancers.



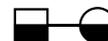
hands crossed or in a chain

◁ left hand with left hand ▷
◁ right hand with right hand ▷



the pair holds hands

◁ man's left hand ▷
◁ woman's right hand ▷



the pair holds hands

◁ man's right hand ▷
◁ woman's left hand ▷

BAILES CANTADOS

SINGING DANCES

A COLLECTIVE PRACTICE

Singing dances live in the memories of various Alentejo regions. Many still recall that singing was natural and commonplace. Everyday stories were sung at weddings, christenings, lunch parties, rural work, pig slaughters, saints' feasts, among others. In this way a local repertoire was formed which is understood as traditional.

Singing was also the real possibility of holding a dance as often there were no players or musical instruments. Sometimes, as was the case with rural workers, it would be unthinkable to hire a player, and to be able to dance singing was required.

In this chapter we shall look at some of the dances which made up the vast repertoire of popular dances in the Baixo Alentejo (southern Alentejo) region in the Castro Verde district.

It should be said that this same repertoire may have been sung in vocal ranges⁽¹⁾ at dances as it occurs today with Alentejo choir groups or it was played with local instruments such as the harmonica (*gaita de beijos*), the guitar (*viola campaniça*), the concertina and even accordion when available.

An old fashioned singing dance such as those held for many decades in the farmsteads, during harvest seasons, at homes and around poles⁽²⁾ does not seem possible nowadays. However, the strength of the music and the entertainment that these circle dances provide outline the richness and acceptance of this repertoire which we believe will find new spaces for its practice.

Although these dances are not seen in the popular dances of present day feasts in the Alentejo villages, when they are invoked in dance workshops,

⁽¹⁾ Alentejo choral groups are polyphonic choirs made up of men or women and in some cases are mixed choirs the repertoires of which is made up by the traditional *modas* of the region. These pieces are sung in two, three or four voice registers called: *Ponto* (Prompter), *Alto* (High), *Segundas* (Second vocal) and *Baixo* (Low vocal). The vocal name *Ponto* (Prompter), »

field research and friends' gatherings, they are for those who recognise them as well as for those who hear (and dance) them for the first time, an experience of the inclusive dance and group dancing. In other words, they identify with the repertoire, are able to execute it, participate, interact and grasp its musical and choreographic content.

The dances presented here depict only part of the dancing which occurred at dances of other times. They were selected since: a) they have appeared as examples in field research interviews; b) they were part of themes executed by groups and players of the region; c) they represent different dances which have various steps and moves, widening the possibility of making up a dance on the local repertoire.

In the research made at this stage we were at Castro Verde, São Marcos da Atabueira, Aldeia do Corvo, Panóias, Sete. Our main sources were: Pedro Mestre, the Choral and Ethnographic Group As Papoilas do Corvo, Ana Correia, Hermínia Horta, Female Choir Group As Atabuas, José Dionísio, Manuel Bento, Maria Cesaltina Bailão, among others.

Based on the testimonials, references and suggestions made by these people we selected the following pieces: *Penteei o meu cabelo* (I combed my hair), *Centro ao centro* (Centre at the cen-

tre), *Arquinhos* (Small arches) — circle dances; *Água sobe, água desce* (Water rises, water falls) — game dance; *Silva, silva, enleio, enleio* (Wild bush, wild bush, spiralling link, spiralling link) — chain dance; *Casaquinha* (Little jacket) — marked dance; *Marcadinha, Pezinho* (Little foot) — pair dance.

It is possible to state that nowadays there is more dancing in the Alentejo than there was two or three decades ago when some local traditions were "abandoned" by young people who felt the need of the social break from those values, at the time associated with times of difficulty and to populations of low education.

Presently, partly due to the result of this process and adding some other factors such as the fast and intense exchange of information, the repertoires are different and so are the players. At dances throughout Alentejo the accordions and electronic synthesizers execute various pieces, from Quim Barreiros to the vastly popular *kizomba* (a style from Angola) including Brazilian popular music, marches, *corridinhos* (literally running dances), polkas, mazurkas and others.

It is rare these days to attend a dance in which the dancers sing the dance music. In a way it does not make sense for the local population to take up

»
soloist vocal (corresponds to first vocal) begins the *moda* marking the tone in which it will be performed. The Prompter sings solo until the end of the second verse. Next, the *Alto* (corresponding to the second vocal) singing a third above the Prompter's tone begins solo at the start of the two second verses of the quatrain and is immediately followed by the choir which proceeds with the theme. For more information on Alentejo polyphonic singing and vocal functions see references in: OLIVEIRA, Ernesto Veiga de, 2000, *Portuguese Popular Musical Instruments*, 3rd ed. Lisbon: Calouste Gulbenkian Foundation/Ethnological National Museum, Appendix III, pp. 390 and 391.

.....
(2) The poles were tree trunks raised in the squares or church yards in homage to popular and patron saints. Decorated with greenery and flowers which were constantly changed they were kept in place for long periods of time during St. John's feasts or patron saints' feasts. Dances were held around the poles with local repertoires.

dances as they used to be in the villages and around the popular saints poles.

In bygone days in the Alentejo as well as in other regions celebrating was done with food and drink and singing and dancing. Today as with many other places there is less singing and the dance repertoire has also changed.

Many of the interviewees state that many of the songs performed by the choir groups have specific dances associated to them and which were in days gone by songs performed at dances and sometimes even created at those events — an opportunity for the boys and girls to improvise and make verses to liven up the party and to describe local themes which within the gathering made up the story of the group.

With time it is difficult to recuperate in the memory of the elderly the details and specifics of a certain dance. It can not be said either whether a dance was always performed only this or that way when we are talking about popular dancing since popular dances were held in different places and there was no single rule. Tap dancing which here begins with the right foot begins with the left foot there. What can be said is that tapping appears as a singularity of that dance.

During this research we have learned to accept

the variations. We have abandoned our wish to explain the dancing in one single manner. In some instances we have opted to show the moves whilst maintaining open the possibility of other performing alternatives. Following this same path we only indicate the *moda* and the *cantiga*⁽³⁾ assuming the possibility of variations both in the order in which each of these parts is sung as well as the number of repetitions that each may have.

It should be mentioned that in Baixo Alentejo (southern region of Alentejo), in the last two decades, series of individual and institutional initiatives have marked a significant collaboration with research, documentation and promotion of traditional repertoires. Work such as that made by Francisco Colaço Guerreiro with the radio programme Património (Heritage), José Alberto Sardinha with his research on rural guitars (*viola campaniça*), João Ranita da Nazaré's research, Moda-Associação do Cante Alentejano (Alentejo Song Association), Cortiçol-Cooperativa de Informação e Cultura de Castro Verde (Castro Verde's Information and Culture Coop), Manuel Bento who is a learning reference as a player to the new generations, Pedro Mestre who has researched and documented in various places, the men and women choral groups among others,

⁽³⁾The words *moda* and *cantiga* are used in the Baixo Alentejo's (southern region of Alentejo) traditional repertoire to designate the parts of a music piece. *Moda* is used to refer to the music itself associated with the melody which characterises it and also corresponding to the part of the lyrics which gives its name to the piece and which may also be understood as the refrain of the song. The term *cantiga* is used for a set of improvised quatrains sung between the repetitions of the *moda*. These quatrains, the *cantigas*, are not fixed and may be sung at will and the texts appear in different music pieces with the melodies adapted to the *modas*. It should be referred that the structure of the texts, both in the *modas* and the *cantigas*, is made up of quatrains, ie. four verse stanzas.

who built an information network which also leads to the possibility of registering dances which used to be common place in the area.

Finally we emphasize the consultation registers presented in this chapter, recorded during the field research that refer to Internet links with films of the dances and are notes of specific moments. At times the variables are reinforced and serve as a visual record for the descriptions and as just one more performing possibility. We aim by this indication to ease a visual closeness with the written description of the dance. We hope that through these the reader may enlarge his capacity to learn the content.

Following this same line of variable acceptance we have opted not to show the beat and the number of steps of a move in relation to these as we believe that in the case of singing dances the dance depends on the singing and therefore propitiate improvisation and variants. In this way we do not indicate a single rule where there are multiple approaches as we are sure that there resides the greater richness of the dance. Meanwhile and so as to guide the reader, both the knowledgeable as well as the beginner, we have used lyrics of *modas* and *cantigas* as guides to moves of the singer — dancer who now gives body and voice to the dance.

PENTEI O MEU CABELO

I COMBED MY HAIR

CIRCLE DANCE

MUSICAL STRUCTURE

Melody A three times with the *moda*

Melody A once with one *cantiga*

SOURCE

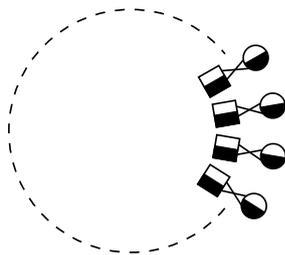
Ethnographic and Choral Group

As Papoilas do Corvo (Aldeia do Corvo)

Andamento: *andante*

The musical score is written in 2/4 time with a key signature of one flat (B-flat). It consists of four staves of music. The lyrics are written below the notes. A first ending bracket labeled 'A' covers the first two measures of the first staff. Measure numbers 1, 5, 9, and 13 are indicated at the start of their respective staves.

Pen - te - ei o meu ca - belo Pen - te - ei - o pa - ra
trás..... Com u - ma tra - ves - sa no - va
Que me deu o meu ra - paz Com u -
ma tra - ves - sa no - va Que me deu o meu ra - paz.....



Double circle, hands in chain

◀ men inside circle ▶

◀ women outside circle ▶

THE DANCE

Circle dances sung by the dancers were common at dance parties in Baixo Alentejo (southern region of Alentejo). In these dances the variety of *modas* and *cantigas*¹ improvisation stood out.

The piece here registered serves as a model for an endless set of *modas* (for example “Venho da Ribeira Nova” (I come from Ribeira Nova), “Não quero que vás à monda” (I don’t want you to go weeding), “Fui colher uma romã” (I picked a pomegranate), “Sobe acima ó laranjinha” (Climb up little orange) among others) which can be used by this same choreographic structure of the dance.

INITIAL POSITION

Double circle (two circles)⁽¹⁾. Pairs side by side. Men inside of the circle and women outside the circle⁽²⁾. Circle direction: anti-clockwise.

Arms in chain, ie. arms crossed, right-hand with right-hand, left-hand with left-hand.

Give hands as if greeting.

MOVES

The pairs march in an anti-clockwise direction and alternate the direction of the circle when the melody ends, whether it is a *moda* or a *cantiga* (when the quatrain also ends) and the beginning of the melody starts again.

DETAILS

To change the circle's direction the pairs do not release each other's hands, they turn their bodies still holding hands. The men keep to the inside of the circle. (When they should turn, the pair faces one another).

SOME VARIANTS

- > The tempo of the dance may vary according to the singing.
- > The marching step may be hopped, that is, hopping along with the music's tempo.
- > The direction of the march in other music beat may change as few as many times.

CONSULTATION REGISTER

< <http://vimeo.com/15646191> > Dance register. Dancers: Ethnographic and Choral Group As Papoilas do Corvo (Amerildes Maria Francisca, Maria Luísa Afonso, Bárbara Maria, Hermínia Horta, Ilda Maria Constantino, Maria Adelina Santos, Maria Bárbara Cavaco Faustino and Maria Vitória Felizberto), Ana Valadas, António Guerreiro, Celina da Piedade and Pedro Mestre. Recording made at Aldeia do Corvo on 10th September 2010.

OTHER SOURCES

< <http://vimeo.com/15647908> > Entrudanças 2nd Part. Register of the Alentejo Traditional Dance Workshop made in Entradas. Entrudanças Festival, 2010. Monitor: Pedro Mestre. Accordion: Celina da Piedade. Participants: Ethnographic and Choral Group As Papoilas do Corvo and Female Choral Group As Atabaas. Edited with several dances. The reference to this coreographic structure comes from the beginning to 2'06" in the *moda Marcela, Marcelinha*. In this piece there are possible variations which the pairs may perform in the manner shown to change direction of the circle.

PENTEEI O MEU CABELO

Moda

*Penteei o meu cabelo
Penteei-o para trás*

*Com uma travessa nova
Que me deu o meu rapaz (2X)*

*Que me deu o meu rapaz
Toda cheia de pedrinhas*

*Penteei o meu cabelo
Ficou-me todo às ondinhas (2X)*

*Ficou-me todo às ondinhas
Ficou-me todo ondulado*

*Penteei o meu cabelo
Para trás e para o lado (2X)*

Example of a *cantiga*

*Há ondas, meu bem há ondas
Há ondas sem ser no mar (2X)*

*Há ondas no teu cabelo
E há ondas no teu olhar (2X)*

⁽¹⁾ Margarida Moura defines the double circle mentioned: "the pairs form two circles, ie. one element from the pair contributes to the formation of an outer circle and the other element contributes to the formation of an inner circle" (Margarida Moura (2005). *Dança Popular Portuguesa*. Lisboa: Universidade Técnica de Lisboa).

⁽²⁾ Generally the formation of the circles in traditional dancing is done with the men on the inside of the circle and the women on the outside. It is possible to reverse this.

CENTRO AO CENTRO

CENTER TO CENTER

CIRCLE DANCE

MUSICAL STRUCTURE

Melody A twice with the moda

Melody A twice with the cantiga

SOURCE

*Choral and Ethnographic Group As Papoilas do Corvo (Aldeia do Corvo),
Manuel Bento (Aldeia Nova) and Pedro Mestre (Sete)*

Andamento: moderado

Vai de cen-tro ao cen - tro ao cen - tro Vai de cen-tro ao

cen - tro ao mei - o A - go - ra é que eu vou an -

dar..... Com meu a - mor em pas - sei - o

INITIAL POSITION

A simple circle is formed (one circle only). There is no defined order for the pairs in the circle's formation. All holding hands, side by side, face the centre of the circle.

CONSULTATION REGISTER

< <http://vimeo.com/15646477> > Dance register. Dancers: Choral and Ethnographic Group As Papoilas do Corvo (Amerildes Maria Francisca, Maria Luísa Afonso, Bárbara Maria, Hermínia Horta, Ilda Maria Constantino, Maria Adelina Santos, Maria Bárbara Cavaco Faustino and Maria Vitória Felizberto), Ana Valadas, António Guerreiro, Celina da Piedade and Pedro Mestre. Recording made at Aldeia do Corvo on 10th September 2010.

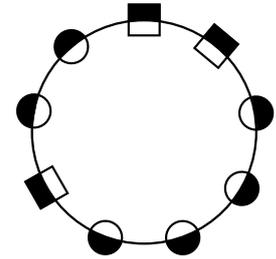
< <http://vimeo.com/15646234> > Musical register. Voice and guitar (*viola campaniça*). Player: Pedro Mestre. Recording made at São Marcos da Atabueira on 9th September 2010.

OTHER SOURCES

< <http://vimeo.com/15647908> > Entrudanças 2nd Part. Register of Alentejo Traditional Dances Workshop made at Entradas. Entrudanças Festival, 2010. Monitor: Pedro

Mestre. Accordion: Celina da Piedade. Participants: Choral and Ethnographic Group As Papoilas do Corvo and Female Choral Group As Atabaas. This piece introduces an edition with various dances. The reference to this coreographic

structure comes from 3'21" to 5'35". In this reference we have observed variations in the use of concentric circles and in the instrument introduction which makes the dance begin with a walk and not a move to the centre.



Simple circle
with no pair order definition
< not necessary for compulsory
order of man/woman alternating >

THE MODA'S LYRICS SAY:

Vai de centro ao centro ao centro
Vai de centro ao centro ao meio
Agora é que eu vou andar
Com meu amor em passeio
Com meu amor em passeio
Com meu bem a passear
Vai de centro ao centro ao meio
Agora é que eu vou andar

MOVES:

- » *The circle closes in the centre*
- » *The circle opens and closes at the centre*
- » *The circle opens*
- » *The circle moves anticlockwise*
- » *The circle moves clockwise*
- » *The circle closes in the centre*
- » *The circle opens*

THE CANTIGA:

Example of a cantiga:

Minha mãe p'ra m'eu casar
Ofereceu-me uma panela (2X)

Depois de me ver casada
Partiu-me a cara com ela (2X)⁽¹⁾

MOVES:

- » *The circle moves anticlockwise*

Possible variation: alternate the direction of the circle one or more times.

⁽¹⁾ With regard to the consultation registers we have seen that in the music register the *cantiga* is sung once whilst in the dance register the two first verses are repeated and then the two second verses of the *cantiga* are repeated. We stress that the option is at the discretion of the performers.

ARQUINHOS

LITTLE ARCHES

CIRCLE DANCE

MUSICAL STRUCTURE

Melody A twice with the moda

Melody A twice with the cantiga

SOURCE

Choral and Ethnographic Group As Papoilas do Corvo (Aldeia do Corvo),

Manuel Bento (Aldeia Nova) and Pedro Mestre (Sete)

Andamento: andante

The image shows two staves of musical notation in 2/4 time, with a key signature of one flat (B-flat). The first staff begins with a first ending bracket labeled 'A' over the first measure. The lyrics are: 'Ó mo - ças fa - çam ar - quinhos Ó mo - ças fa - çam ar -'. The second staff begins with a measure rest marked '5' and continues with the lyrics: 'cadas P'ra pas - sar o meu ben - zinho P'ra pas - sar a mi-nha a - mada'.

THE DANCE

This dance was formerly performed in a circle. Nowadays it is also performed in line if the number of pairs is small.

INITIAL CIRCLE POSITION

Double circle. A circle of pairs is formed, man and woman, side by side. Men on the inner side and women on the outer side of the circle. Man's right hand holds woman's left hand.

The pairs face clockwise and anticlockwise alternately, ie. the pairs remain in a circle facing each other.

MOVES

The pairs in the anticlockwise direction begin walking raising their arms to form an arch.

The pairs in the clockwise direction begin by dancing under the arch formed by the arms of the pair facing it with raised arms.

After dancing under the "arch" the pair raises arms and the next pair dances under their arms.

Simultaneously the following pairs repeat the sequence with the pairs which they find as they march along. The circle continues this move.

DETAIL

When line dancing, the pairs are assembled in just one direction. The first pair turns to face the other way facing the line and starts the march by raising arms and lowering them alternately forming the "little arches". The second pair which marches under the arch now becomes the first pair and makes the same moves and it continues with the other pairs successively. When reaching the end of the line the first pair turns and is again facing the line and the sequence is repeated.

CONSULTATION REGISTER

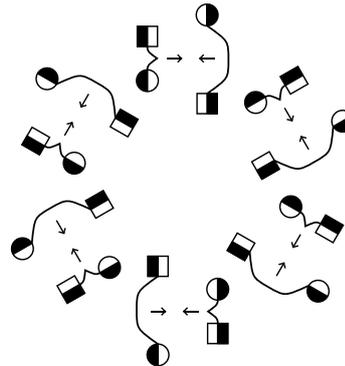
< <http://vimeo.com/15031444> > Dance register. Dancers: Ana Valadas, António Guerreiro, Celina da Piedade, Domingos Morais, Dora Alexandra Algarvio, Luísa Corte, Milena Luísa Martins, Pedro Mestre, Sophie Coquelin and Vítor Cordeiro. Recording made at Castro Verde on 11th September 2010.

< <http://vimeo.com/15030547> > Dance register. Dancers: Choral and Ethnographic Group As Papoilas do Corvo (Amerildes Maria Francisca, Maria Luísa Afonso, Bárbara Maria, Hermínia Horta, Ilda Maria Constantino, Maria Adelina Santos, Maria Bárbara Cavaco Faustino and Maria

Vitória Felizberto), Ana Valadas, António Guerreiro, Celina da Piedade and Pedro Mestre. Recording made at Aldeia do Corvo on 10th September 2010.

< <http://vimeo.com/15029991> > Musical register. Voice and guitar (*viola campaniça*). Player: Pedro Mestre. Recording made at São Marcos da Atabueira on 9th September 2010.

< <http://vimeo.com/15667881> > I Encontro de Tocadores (First viola Players Meeting). Nisa, 2002. Dance. Register: Miguel Barriga and Maya Rosa.



Double circle,
pairs side by side

ARQUINHOS

Moda

*Ó moças façam arquinhos
Ó moças façam arcadas*

Pra passar o meu benzinho

Pra passar a minha amada

Pra passar a minha amada

Pra passar o meu benzinho

Ó moças façam arquinhos

Ó moças façam arquinhos

Example of *Cantiga*

1

Vá de roda cantem todas

Cada qual sua cantiga (2X)

Eu também cantarei uma

Que a mocidade me obriga (2X)

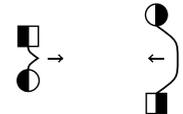
2

Ó Sol é que alegre o dia

Pela manhã quando nasce (2X)

Ai de nós o que seria

Se o Sol um dia faltasse (2X)



Raised
arms

Lowered
arms

ÁGUA SOBE, ÁGUA DESCE

WATER RISES, WATER FALLS

GAME DANCE

MUSICAL STRUCTURE

Melody A three times with the *moda*

Melody A once with the *cantiga*

SOURCE

Choral and Ethnographic Group As Papoilas do Corvo (Aldeia do Corvo) and Pedro Mestre (Sete)

Andamento: *andante*

The musical score is written in 2/4 time with a key signature of one sharp (F#). It consists of four staves of music. The first staff begins with a box labeled 'A' above the first measure. The lyrics are: 'Ao pas - sar a ri - bei - ri - nha Á - gua sobe e á - gua'. The second staff continues the melody with lyrics: 'des-ce Ao pas - sar a ri - bei - ri - nha Á - gua sobe e á - gua'. The third staff has lyrics: 'desce Dei a mão ao meu a - mor An - tes que nin - guém sou -'. The fourth staff concludes with lyrics: 'besse Dei a mão ao meu a - mor An - tes que nin - guém sou - besse'. The score ends with a double bar line.

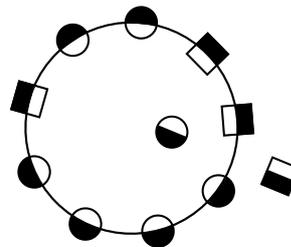
THE DANCE

In the repertoires of the singing dances, some dances proposed games and pastimes mentioned in the lyrics of the *modas* and *cantigas*.

The example here shown is a game dance sang by the circle that proposes in the *moda*'s lyrics actions that the pairs improvise or as the lyrics suggest "play".

INITIAL POSITION

A simple circle is formed (one circle only). There is no defined pair order in the circle's formation. Side by side, all holding hands and facing the centre of the circle. A woman stands at the centre of the circle; a man stands outside the circle. This pair shall begin "playing" the game.



THE LYRICS OF THE *MODA* SAY:

MOVES:

*ÁGUA SOBE,
ÁGUA DESCE*

Ao passar a ribeirinha

Água sobe, água desce (2X)

- » *The circle begins by hopping in an anti-clockwise direction and continues this move throughout the whole moda.*
- » *The man standing outside the circle and the woman on the inside (herewith referred to as the pair) follow the direction of the circle throughout the whole moda.*

Moda

*Ao passar a ribeirinha
Água sobe, água desce (2X)*

*Dei a mão ao meu amor
Antes que ninguém soubesse
(2X)*

*Se tu és o meu amor
Dá-me cá abraços teus (2X)*

*Se não és o meu amor
Saudinha, adeus, adeus (2X)*

*À frente do amor
Brincas tu, brincarei eu (2X)*

*Anda cá para meus braços
Ninguém te quer mais do que eu
(2X)*

Example of Cantiga

*Os corações também choram
E eu ainda não sabia (2X)*

*Ontem à noite acordei eu
Ao pranto que o meu fazia (2X)*

Dei a mão ao meu amor

Antes que ninguém soubesse (2X)

- » *The pair holds hands. Man's left hand holds the woman's right hand over the arms of those making the circle.*

Se tu és o meu amor

Dá-me cá abraços teus (2X)

- » *The pair hugs over the arms of those making the circle.*

Se não és o meu amor

Saudinha, adeus, adeus (2X)

- » *The pair moves apart and waves goodbye.*

À frente do amor

Brincas tu, brincarei eu (2X)

- » *The pair plays, proposing moves. Examples of play: crouching and standing, clap hands, raise arms, hide, among others. They continue this game.*

***Anda cá para meus braços
Ninguém te quer mais do que eu (2X)***

» *The man enters the circle and dances with the woman in marching step.*

IN THE CANTIGA:

MOVES:

Example of cantiga:

***Os corações também choram
E eu ainda não sabia (2X)***

» *The pair stays within the circle.*

***Ontem à noite acordei eu
Ao pranto que o meu fazia (2X)***

IN THE MODA'S REPETITION:

MOVES:

» *The pair separates, the woman returns to the circle replacing a man who moves to the outside of the circle. The man returns to the circle replacing a woman who moves to the centre of the circle. Thus a new pair is formed to continue playing. The whole sequence is repeated.*

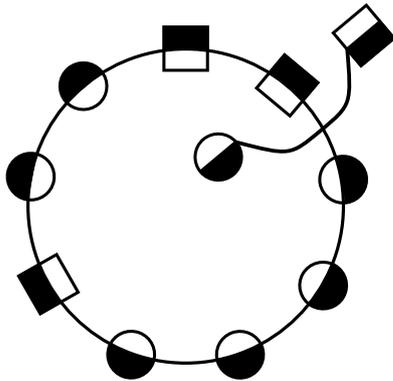
POSSIBLE VARIATIONS

> Alternating the direction of the circle's movement between the *moda's* quatrains or between the *moda* and the *cantiga*.

> Playing with two or more pairs at the same time in very large circles.

CONSULTATION REGISTER

< <http://vimeo.com/15647361> > Dance register. Dancers: Choral and Ethnographic Group As Papoilas do Corvo (Amerildes Maria Francisca, Maria Luísa Afonso, Bárbara Maria, Hermínia Horta, Ilda Maria Constantino, Maria Adelina Santos, Maria Bárbara Cavaco Faustino and Maria Vitória Felizberto), Ana Valadas, António Guerreiro, Celina da Piedade and Pedro Mestre. Recording made at Aldeia do Corvo on 10th September 2010.



**Simple circle
with no pair order defined**

< a woman within the circle,
a man outside, arms raised
over the circle >

OTHER SOURCES

< <http://vimeo.com/15647826> > Entrudações 1st Part. Register of Alentejo Traditional Dances Workshop made at Entradas. Entrudações Festival, 2010. Monitor: Pedro Mestre. Accordion: Celina da Piedade. Participants: Choral and Ethnographic Group As Papoilas do Corvo and Female Choral Group As Atabaúas.

This piece introduces an edition with various dances. The reference to this coreographic structure comes at 3'00" to 3'50" of the *moda* here shown. In the recordings referred as Entrudações 1st Part and Entrudações 2nd Part (<http://vimeo.com/15647908>) it is possible to see other game dances which also propose play in the *modas* lyrics such as José Marques [or Paspalhão (tomfool)], *Triste viuvinha* (sad little widow) and *Moda do rato* (Mouse *moda*).

< <http://vimeo.com/15647725> > Alentejo – Circle dances – Património 89 (Heritage 89). In this recording published by José Francisco Colaço Guerreiro we see a circle dance performed in 1994 at Aldeia Nova de Ourique. Throughout this piece we see the *moda Andorinha* (Swallow) – a piece which may be performed as a game dance or as a circle dance – and a circle dance with chained arms in the *moda Lampião* (Lantern).

SILVA, SILVA, ENLEIO, ENLEIO

WILD BUSH, SPIRALLING LINK

CHAIN DANCE

MUSICAL STRUCTURE

Melody A once with the moda

Melody B with the repetition of the last two stanzas of the moda

Melody A once with the cantiga

Andamento: andante

Sil-va, sil-va en-lei-o en - lei - o Sil - va sil-va en-le - a-do en-le -
a - do Não me ve - nhas cá di - zer Ó sim, sim, meu bem a -
mado..... Ó sim, sim, meu bem a - ma-do Ó sim, sim, ó meu re -
crei-o sil-va sil-va en-le - a-do en-le - ado Sil-va, sil-va en-lei-o en - leio
Sil-va, sil-va en-le - a-do en-le - ado sil-va, sil-va en-lei-o en - leio.....

SOURCE

Female Choral Group As Atabuas (São Marcos da Atabueira) and Pedro Mestre (Sete)

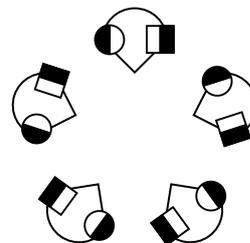
THE DANCE

The so-called chain dances⁽¹⁾ introduce the spiralling link, a step in which the dancers moving in alternate directions intersect holding the hand of the person opposite them and pass once on the outside of the circle and once on the inside of the circle.

In this dance the spiralling link appears in the circle but it can, for instance, be performed in line.

INITIAL POSITION

Simple circle formed by joined pairs with arms facing the centre of the circle.



Joined means: Man and woman face each other. Man's left hand holds woman's right hand. Man's right hand is placed on the back of the woman. Woman's left hand on the man's shoulder.

Basic step: Two steps one way, two steps the opposite direction.

> At the beginning of this dance the holding pairs face the centre of the circle, start the basic step with the men's left feet and women's right feet in the direction of the centre of the circle.

Observation:

Many local dancers when forming a pair, when making a so-called basic step, before changing direction, lift a foot a little more than necessary. This small detail reminds us of the hop step we referred to in other dances of the region both in pairs as well as in circles. From those here registered this is seen in the *marcadinha* (tempo step), in the *casquinha* (little jacket), in the *pezinho* (little foot) or in this example of chain dancing where this regional form of stressing or "personalising" the dance. There is no specific rule on how to perform the step but it is interesting to note this "local mark" which may appear more or less intensely in some dancers.

⁽¹⁾ The terms spiralling link is vastly used in popular dances of Baixo Alentejo (Alentejo southern region) and sometimes it does not signify the execution of the spiral but to the use of a certain position in the chain as for example the hand positioning in the circle dances. See details on page 30.

MELODIA A ||

INSTRUMENTAL INTRODUCTION:

MOVES:

When there is instrumental introduction, independently of its duration

- » *Joined pairs facing the centre of the circle, dance two steps towards the centre of the circle and two steps the opposite direction, coming and returning to the place they were at the beginning of the music.*

MELODIA A || IN THE CANTIGA:

MOVES:

Example of cantiga:

***Algum dia eu cantando
Ria-se o céu, ria a terra (2X)***

- » *Joined pairs keeping the basic step turn in an anti-clockwise direction so as to move together with the circle.*

***E agora ficam chorando
Já eu não serei quem era (2X)***

- » *Joined pairs turn with the same step now in a clockwise direction so as to return to the place where they were at the beginning of the cantiga.*

MELODIA B ||
THE LYRICS OF THE MODA SAY

MOVES:

Silva, silva, enleio, enleio
Silva, silva, enleado, enleado

Não me venhas cá dizer
Ó sim, sim, meu bem amado

Ó sim, sim, meu bem amado
Ó sim, sim, ó meu recreio

Silva, silva, enleado, enleado
Silva, silva, enleio, enleio (2X)

- » *The pairs release their hold on one another.*
 - » *The circle does the spiralling link.*
 - » *The men move in and anti-clockwise direction and the women in a clockwise direction.*
 - » *The man's left hand holds the woman facing him's hand and continues to do so during the intersection as if he were leading her to her next partner, the men intersecting on the outside of the circle and the women on the inside.*
 - » *Then, with his right hand, the man holds the right hand of the woman he meets and holds it until she passes him by as if he were leading her to her next partner, the men intersecting on the outside of the circle and the women on the inside.*
 - » *The sequence of the spiralling link is repeated.*
 - » *The pairs continue this linking until the end of the moda.*
-

CASAQUINHA

LITTLE JACKET

MARKED DANCE

MUSICAL STRUCTURE

Melody A twice with the moda | Melody B once instrumental

SOURCE

Manuel Bento (Aldeia Nova) and Pedro Mestre (Sete)

Andamento: andante

1 A

Que é da ca-sa - qui - nha Ô-li do-li do-li dó Está to - da ras -

4

ga-da Ô pu - rum pum pum Já não vai à mis - sa Ô - li do - li do - li

7

dó Sem ser a - ma - nha - da Ô pu - rum pum pum

10 B (Inst.)

13

16

THE DANCE

The so-called marked dancing had at least one element in the steps that stressed the music tempo by tapping ("marking") their feet on the ground with a little more force than usual.

In this piece the pairs play at coming and going aiming at reaching the centre of the circle. The joined pairs, formed in a circle, facing the centre, dance four steps forward and two backwards, marking with their feet the third and fourth beat. In this case, the steps are tapped when the circle moves back. In this way they move a little more forward than backward and after a few repetitions they reach the centre.

INITIAL CIRCLE POSITION

Plain circle formed by joined pairs facing the centre of the circle.

Joined pair: Man and woman face each other. Man's left hand holds woman's right hand. Man's right hand is placed on the woman's back. Woman's left hand is placed on the man's shoulder.

> The dance begins with the man's left foot and woman's right foot towards the centre of the circle.

MELODIA A ||
THE LYRICS OF THE MODA SAY

Que é da casaquinha
Oli doli doli dó
Está toda rasgada
Ó purum pum pum

Já não vai à missa
Oli doli doli dó
Sem ser amanhada
Ó purum pum pum (2X)

MELODIA B || INSTRUMENTAL

In case of there being no instrument
available the dancers hum melody B

MOVES:

- » *Joined pairs, facing the centre, dance four steps towards the centre of the circle, followed by two steps in the opposite direction (away from the centre of the circle) and “mark” the third and fourth beats by tapping their feet on the floor alternately without moving.*

MOVES:

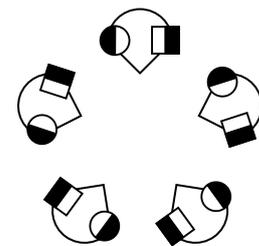
- » *Each joined pair, keeping in a circle, turns (360° or more) in a clockwise direction and then makes a turn in an anti-clockwise direction, dancing with a slight hop. The step of these turns follows a 1, 2, 3 count with alternating feet.*

Detail: *The turns depend on the dynamics of the pair. The reference is melody B or singing; that is, at the end of each quatrain the direction of the turn changes.*

CASAQUINHA

Moda

Que é da casaquinha
Óli doli doli dó
Está toda rasgada
Ó purum pum pum (2x)
Já não vai à missa
Óli doli doli dó
Sem ser amanhada
Ó purum pum pum (2x)



Simple circle of joined pairs

MELODIA A ||
THE LYRICS OF THE *MODA SAY*

Que é da casaquinha
Oli doli doli dó
Está toda rasgada
Ó purum pum pum

Já não vai à missa
Oli doli doli dó
Sem ser amanhada
Ó purum pum pum (2X)

MOVES:

- » *Joined pairs end the turning moves facing away from the centre of the circle.*
 - » *The moving back and forward sequence is repeated. (In this case they first move away from the centre of the circle and then approach the centre of the circle.)*
-

MELODIA B || INSTRUMENTAL

MOVES:

- » *The turning moves described above are repeated until the music ends.*
-

CONSULTATION REGISTER

< <http://vimeo.com/15646556> > Dance illustrated by a pair accompanied by a player. Harmonica player: Pedro Mestre. Dancers: Ana Valadas and António Guerreiro.

< <http://vimeo.com/15646646> > Dance illustrated by a singing pair. Dancers: Ana Valadas and Pedro Mestre. Recording made at Casével on 10th September 2010.

< <http://vimeo.com/15646709> > Circle dance register. Player: Pedro Mestre (harmonica). Dancers: Ana Valadas, António Guerreiro, Celina da Piedade, Domingos Morais, Dora Alexandra Algarvio, Luísa Corte, Milena Luísa Martins, Pedro Mestre, Sophie Coquelin.

< <http://vimeo.com/15646774> > Sung circle dance register. Same dancers as in previous recording. Recording made at Castro Verde on 11th September 2010.

MARCADINHA

TEMPO STEP

PAIR DANCE

MUSICAL STRUCTURE

A A B B repeated several times

SOURCE

Manuel Bento (Aldeia Nova) and Pedro Mestre (Sete)

THE DANCE

The *marcadinha* is one of the various pair dances which made up Baixo Alentejo's (southern Alentejo region) dancing parties.

INITIAL POSITION

Joined pair: Man and woman face each other. Man's left hand holds woman's right hand. Man's right hand is placed on the back of the woman. Woman's left hand on the man's shoulder.

Andamento: vivo



MOVES

The pair dances freely in slightly hopping step following the music with some variations such as:

- > two (side) steps one way and two steps the other way;
- > one (side) step one way and one step the other way;
- > alternate turns in an anti-clockwise direction and then in the opposite direction.

CONSULTATION REGISTER

< <http://vimeo.com/15646889> > Dance illustrated by a pair accompanied by a player. Player: Pedro Mestre (harmonica). Dancers: Ana Valadas and António Guerreiro. Recording made at Castro Verde on 10th September 2010.

< <http://vimeo.com/15646889> > Circle dance register. Player: Pedro Mestre (harmonica). Dancers: Ana Valadas, António Guerreiro, Celina da Piedade, Domingos Morais, Dora Alexandra Algarvio, Luísa Corte, Milena Luísa Martins, Pedro Mestre, Sophie Coquelin and Vítor Cordeiro. Recording made at Castro Verde on 11th September 2010.

PEZINHO

LITTLE FOOT

PAIR DANCE

MUSICAL STRUCTURE

Melody A twice with the first quatrain of the *moda*

Melody B once with the second quatrain of the *moda*

SOURCE

Manuel Bento (*Aldeia Nova*) and Pedro Mestre (*Sete*)

Andamento: andante

Po-nha_a - qui o seu pé - zi-nho Po - nha_a-qui ao pé do meu
Ti- re lá o seu pé - zi-nho Que é p'ra eu lá pôr o meu

meu O - ra a - go - ra vi - ras tu O - ra a - go - ra vi - ro

eu O - ra a - go - ra vi - ras tu Vi - ras tu mais eu O - ra a - eu

THE DANCE

Pezinho (Little foot) is the name given to some pair dances performed in various regions of Portugal such as Alentejo.

There is a *pezinho campaniço* (rural little foot) taught by Manuel Bento which is often used in Baixo Alentejo's (southern Alentejo region) dances which is described below.

Besides this we indicate (through a lyrics score and an Internet address for consultation of the audiovisual register) a reference to another version of the dance name *pezinho* (little foot) and also known by the name *Ai dizem mal dos caçadores* (Oh they bad mouth hunters) which is often danced in the region's dancing gatherings.

INITIAL POSITION

Joined pair: Man and woman face each other. Man's left hand holds woman's right hand. Man's right hand is placed on the back of the woman. Woman's left hand on the man's shoulder.

MELODIA A ||
THE LYRICS OF THE MODA SAY

***Ponha aqui o seu pezinho
Ponha aqui ao pé do meu (2X)***

***Tire lá o seu pezinho
Que é pra eu lá pôr o meu (2X)***

MOVES:

- » *Man moves his right foot (laterally) away from his body and at the same time the woman, like a mirror, moves (laterally) her left foot away from her body.*
 - » *The man and the woman tap their feet to the same beat three times with alternate feet.*
 - » *Then they repeat the same sequence, beginning with the other foot (man's left foot and woman's right foot) keeping the mirror like moves and tapping their feet three times at the end.*
 - » *They repeat this group four times.*
-

MELODIA B ||
THE LYRICS OF THE MODA SAY

***Ora agora viras tu
Ora agora viro eu
Ora agora viras tu
Viras tu mais eu (2X)***

MOVES:

- » *The pairs turn (360° or more) to each side. The step for this turn is equivalent to the count of 1, 2, 3 slightly hopped.*
 - » *The two parts above described are repeated.*
-

PEZINHO

Moda

*Ponha aqui o seu pezinho
Ponha aqui ao pé do meu (2X)
Tire lá o seu pezinho
Que é pra eu lá pôr o meu (2X)
Ora agora viras tu
Ora agora viro eu
Ora agora viras tu
Viras tu mais eu (2X)*

Observation:

Sometimes in popular dances the pair begins with the left foot and sometimes with the right foot. In this description we have decided to begin with the man's right foot and the woman's left foot. In the same way, with regard to the alternate tapping of the feet three times, there are those that begin with the right foot and there are those that begin with the left foot. In the consultation registers we present the two variants.

CONSULTATION REGISTER

< <http://vimeo.com/15040435> > Musical register. Voice and guitar (*viola campaniça*). Player: Pedro Mestre. Recording made at São Marcos da Atabueira on 9th September 2010.

< <http://vimeo.com/15040497> > Dance illustrated by a pair accompanied by a player. Guitar (*viola campaniça*) player: Pedro Mestre. Dance Pair: Ana Valadas and António Guerreiro. Recording made at Casével on 10th September 2010.

< <http://vimeo.com/15040468> > Execution variation. Foot detail. Basic steps performed by Pedro Mestre. Recording made at São Marcos da Atabueira on 9th September 2010.

< <http://vimeo.com/15667984> > I Encontro de Tocadores (First Players Gathering). Nisa, 2002. Manuel Bento and Pedro Mestre. Dance. Register: Miguel Barriga and Maya Rosa.





Aldeia do Corvo, 2010.

VALSAS MANDADAS

CALLED WALTZES

The Called waltz which we have found in various villages of the Grândola and Santiago do Cacém's⁽¹⁾ boroughs on the Alentejo coast, may be considered the main dance present in field dance parties or farm dances also named *funções* (functions) or *funçanadas*. There is news of these dances made by the rural population of the region from the second half of the 19th century.

This dance, also named *sagorra*⁽²⁾ waltz may be danced the whole evening thus becoming the total dance. It is a three beat waltz which presently is only played mainly in the concertina or the accordion, instruments which the local dancers identify as those "which play the waltz". Before the waltz would have been played in an available instrument such as the guitar⁽³⁾ or the harmonica. What mattered was that it was played⁽⁴⁾.

The music for these waltzes is only instrumental as the dance caller or dance callers — central

figures in the development of the dance — speak throughout the whole music; they direct which steps should be danced by the dancers so that there is no place for the singing of *modas* in this repertoire.

According to the dancers and players there is an endless number of music pieces which they identify as Called waltzes. They are mainly considered to be of the public domain and there is no identification as to who or when they may have been composed. Some exceptions are pieces of remounted players such as Joaquim Dimas and his sons José Dimas, António Dimas and Hermenegildo Dimas, Manuel Louricho⁽⁵⁾ and Fernando Augusto the rights of which have never been registered and in some cases are already considered to be of the public domain.

The Called waltz is danced in a circle of pairs. The man stands to the right of the woman which is different from the basic position of the pair in the circles of many popular dances.

⁽¹⁾ There are registers and testimonials of the Called waltz dancing custom at: São Francisco da Serra, Santa Margarida, Santa Cruz, São Bartolomeu da Serra, Santo André, Cruz de João Mendes, Melides and Grândola.

⁽²⁾ *Sagorra*: from the field *sagorras* (country people). This name is present in the speech of the elderly who recall that the waltz was thus named. In the Castro Verde region [Baixo Alentejo (southern region of Alentejo)] we have registered testimonials in which the Called waltz from Serra de Grândola is also known as *sagorra* waltz.

It is usually said that when hearing the sound of the waltz the pairs form and walk to the centre of the hall keeping a two time step. When the circle is formed, the man of the first pair which reached the middle of the hall first is the dance caller who starts a sequence of calls beginning with the basic step called *singelo*⁽⁶⁾ (simple step). After concluding the sequence (the number of calls is random) the command is passed on to the next man in the circle so that they can all call. The passing of command is in an anti-clockwise direction which the circle follows and in general is done with the following interventions: "keep to *singelo* and the next one directs" or "here goes the direction". Nowadays there are few dance callers which has made it difficult for the continuity of this type of dance.

The calls are the choreographic steps, the figures that make up the drawings of the circle waltz. Its sequence is established by the dance caller who improvises with his own timing at will.

Generally it is the men who perform the role of dance caller although there may be women who also perform this function. In the case of a woman being a dance caller of a waltz, she dances in a man's position so as to execute the moves as if she were "the man" of the pair.

The basic command, the *singelo* (simple step), is the step used to adjust the movement of the circle and allow the dance caller to check if all the pairs follow the same direction and "step correctly", ie. synchronize the moves. It is compulsory to start the circle with the *singelo* (simple step) which as with many calls may be executed towards the left or towards the right.

Once the circle is synchronized with the *singelo* (simple step), the dance caller continues giving the dancers calls for a series of steps which must be performed perfectly so as to challenge the performers and show to those watching the dexterity of the dancers. Throughout the dance, if the dance caller takes a while to give the next command, all the pairs execute the *singelo* (simple step) to the left and to the right until the dance caller shouts the next command. The *singelo* (simple step) is the basic step of this dance.

The calls are a language apart and although they try to be descriptive when indicating the next move to be made, each dancer so as to understand the calls and execute them in sync with the whole⁽⁷⁾ needs to know the basic vocabulary of the dance callers — at times almost a dialect — who quickly link calls such as: "singelo" (simple step), "furta a"

⁽⁶⁾ Some of the interviewees told us about the renowned player known as Uncle Zé Palhotas — believed to be by many as the first to own an accordion of chromatic scale in the Melides region. Before that he played for several years the diatonic scale accordion (*concertina*). Uncle Zé Palhotas used to say that when he arrived at the functions in his youth he used to hear from afar three sounds: "that of the guitar playing the waltz, that of the dance caller calling out his calls, that of the men playing card games".

⁽⁷⁾ Generally local dancers say that the dance parties are always "better" when there is a player, an instrument. In interviews in the Melides region often the testimonials pointed out that it was customary to sing the "circle *modas*" whilst they waited for the arrival of the player. The circle *modas* made up a repertoire of songs which were danced as singing dances registered in this book in the region of Baixo Alentejo (southern region of Alentejo). Although the music varies from region to region, the dance is described in a similar way: a circle with chained arms with

»

»
marching step. This practice, according to the older dancers, has fallen into disuse but they still recall their frequency in the dances of their youth. It should be noted that in bygone days they used to leave Melides on foot, taking the cattle to the Castro Verde Fair — believed to be by many as the largest fair in the south — on a trip which lasted three days and which probably gave rise to the opportunity of repertoire exchanges.

⁽⁵⁾ Manuel Louricho was a renowned player who composed at least one Called waltz. He used to play the piece often at dances making it well-known by his name. With the music already well-known, popular quatrains emerged for the theme. In the chapter "Dance memories" we have published popular quatrains and quatrains composed by Manuel Araujo for this waltz (see page 70). In the consultation registers we have presented the player Fernando Augusto performing this waltz.

⁽⁶⁾ The description of *singelo*, as well as other basic calls that form a sequence is found on page 59 of this book.

(steal there), "meia cadeia" (half chain), "dois rasteiros" (two close to the floor or brushing the ground), "escofiar" (brushing), "arrecuar" (move back), among others⁽⁶⁾.

The Called waltz stands out for its choreographic richness which stems from the evolution of the steps forming a series of elaborate figures. Also the constant improvisation demanded of the dance callers — the waltz choreographers — which at all times create new sequences of moves — reveals the refinement of this dance.

It should be noted that the Called waltz marks a repertoire which is different in relation to the great majority of the dances which made up the popular dance parties in Alentejo — generally, social dances of simple technique which excelled in the all inclusive dance. Differently, the waltz, translates as a dance which requires prior knowledge of the indicated steps by the leader of the circle: the dance callers. There are many accounts which foresaw the exclusion of the pair which made a wrong step. The complexity and specificity of command performance was frequently used to prevent boys from other places to be able to dance with the girls of another place. In a way the waltz was used to point out who belonged to that group and who within it

stood out as performer.

The sequence of calls, the linking of the various figures is what characterizes the waltz. A sole command does not represent the rich universe of this dance and the registers here presented and the consultation film made available on the Internet show sequence improvisations. To make their understanding easier we provide here a description of the calls. However, we stress that the virtuosity of this repertoire is revealed in the circle formation and the improvisation of the dance callers.

During the second half of the 20th century the Called waltz, as well as other popular traditions, suffered a drop in its practice and was even considered by some as "dead" circa 1970. However, in spite of the lack of interest of the new generations and the contexts of fast and intense urbanization in the region which did not favour its practice at rural dances, the waltz's⁽⁹⁾ stronghold, it continued to be danced occasionally at feasts and local meetings besides entering the repertoires of folk and ethnographic groups.

In this first decade of the 21st century the practice of the Called waltz, although restricted to specific contexts, is going through a renovation and feeds on initiatives which may be decisive for

the transmission of these repertoires to the new generations. The following favourable contexts for the continuity of the practice of passing on the repertoire stand out in this period: a) the waltz is part of the repertoire of folk groups and other groups as for example the 5 Estrelas de Abril Folk Group (Bairro do Isaías, Grândola), Queimada's Typical Dance Group (Valinho da Estrada, Melides), Called Dance Group of São Francisco da Serra (at this point no longer exists), the Dancing and Singing Folk Group Os Rurais de Água Derramada, Ninho Folk Group from a village at São Bartolomeu da Serra; b) the Called waltz has been a theme of research which resulted in specific publications which in some cases are linked to the academy; c) the presence of the waltz in media outlets depicting folk and other groups and general recordings which favour the projection of the dance in and out of the local community; d) the running of workshops in cultural events and dance festivals in which the opportunity for contact with the repertoire of other types of public is made.

It is important to emphasize the consistent work made by local agents such as Manuel Araújo who, in 2009, began a series of meetings for waltz dancing in the Melides Day Centre. These weekly

meetings gave rise to the opportunity of the Centre's users to dance the Called waltz and also recall and talk about the practices associated to rural dances that used to be held in the region. During this research stage of the Alentejo Dance Archive project we were able to rely on these sessions for documentation outside presentation contexts.

Also collaborating to our registers and towards a renovation of the interest in dancing the following was also fundamental: the support of dance callers such as Eusébio José Pereira and Manuel Sobral who in various sessions and interviews helped us; the constant presence of the player Fernando Augusto — knowledgeable on the dances and repertoires of Alentejo and who became the sound of the dances in most of our Melides' recordings, allowing the dance to be formed in a few minutes; contact with Maria Adélia Botelho, Marlene Mateus, Queimada's Typical Dance Group, Albertino Gamito, among others who made their mark in our paths with the region's dance repertoires.

The complexity of the Called waltz and the variety of steps are a constant challenge for those who wish to join the circle. The singularity and beauty undoubtedly conquered both young and older dancers.

⁽⁷⁾ Beside the calls executed by the pair, some calls depend on the pair exchanging partners such as: "passa" (pass) and "fica" (stay) or "passo e dobrado" (pass and double).

⁽⁸⁾ A single command implies different moves for the man and for the woman. And also the direction of performance of the command (right or left) changes the moves for each member of the pair. Two of the greater challenges to learn and teach the Called waltz are to understand the command language, ie. knowing how to execute promptly the figures and have a pair of instructors to teach, allowing each member of the pair to observe its correspondent member.

⁽⁹⁾ There is a great difference in the dances made in the country (the so called functions) and the association dances (as, for instance, the Casa do Povo) at Melides. The dance repertoires, the customs and social practices were different in these contexts. The waltz was danced at functions and did not appear in urban halls. To illustrate these environments see page 78, chapter "Dance memories – Uncle Bernardino's Big House".

VALSAS MANDADAS

CALLED WALTZES

DESCRIPTION OF CALLS

We have here listed the general procedures for dancing the waltz as well as describe some introductory calls. In the consultation registers referred, available on the Internet and in Manuel Araújo's collections presented on pages 82 to 88, the reader will find calls and may broaden practices on this repertoire.

We stress that the first five figures described [*singelo* (simple step), *três corridos* (three running steps), *passa por diante* (pass in front), *voltinha* (small turn) and *meia cadeia* (half chain)] follow the order and the reference published on the Internet by Manuel Araújo and Luísa Araújo in 2010. In these addresses, listed in the registers of other sources, the dancers have provided on the net a series of films named *Called waltz — initiation*, in which they demonstrate the steps separately.

GENERAL PROCEDURES

- The circle always begins its calls by the *singelo* (simple step) to the left, considered to be the basic step.
- The *singelo* (simple step) is only considered a command at the beginning of the circle, the *singelo* on the inside and the *singelo* on the outside. In other occasions it is used to keep the circle in sync.
- It is customary to alternate direction (left/right) of the figures, that is, preferentially one or more figures do not follow in the same direction so that the calls are faster.
- In the Called waltz it is generally not used the repetition of a figure twice in the same direction. Should a new figure not be called out the pairs remain at *singelo* (simple step) until a new step is commanded.
- The call *pra lá* (that way) means to the right and the call *pra cá* (this way) means to the left. Generally

only the call *pra lá* (that way) is used and only rarely is the *pra cá* (this way) call called out when the same or another call is called out to the left. Example:

> *Meia cadeia pra lá* (half chain that way)
(to the right)

> *Meia cadeia* (half chain) (to the left)

- To pass command to the next circle dance caller the dance caller calls out: "Stay at *singelo* and next dance caller" or "Here goes the dance caller".
- In the Called waltz the pair is formed with the man to the right of the woman.
- Most calls are performed by the same pair. There are a few exceptions in which the dance caller asks to change a pair.
- The Called waltz circle is a simple circle with the pairs facing the middle of the circle and it moves in an anticlockwise direction.
- The musical structure of the Called waltz is ternary. In the dance when the pairs are elderly or when they are at a learning stage, the strongest beat of each bar is stressed. The same procedure is used in the *três corridos* (three running) (right or left) call.
- Generally the counting of beats to execute in a call is six beats. There are calls in which four beats are counted to execute the move.

INTRODUCTORY CALLS

Pair's basic position: Pair turned towards the middle of the circle. Man stands to the right of the woman. Man's left hand is placed on the woman's back. Woman's right hand is placed on the man's back. Man's right hand holds woman's left hand.

> The pair in the Called waltz circle always returns to the basic position. In order to study the calls separately we suggest that they should always start from this position.

SINGELO SIMPLE STEP

- 1 Man and woman step with the starting foot (man's left and woman's right foot).
- 2 A side step to the left: man's right foot and woman's left foot step simultaneously.
- 3 Man and woman step with the starting foot (man's left and woman's right foot).
- 4 A side step to the right: man's left foot and woman's right foot step simultaneously.

**TRÊS CORRIDOS OU TRÊS COMPASSOS
OU TRÊS AVANÇADOS**

*THREE RUNNING OR THREE PULSES
OR THREE FORWARD*

The dance callers use the following calls: *corridos* (running), *compassos* (bars) and *avançados* (forward) to name this figure which consists of advancing three steps in the indicated direction. Here we have adopted the *corrido* (running).

THREE CORRIDOS TO THE LEFT

- 1 Man and woman step with the starting foot (man's left and woman's right foot).
- 2 First side step to the left: man's left foot and woman's right foot step simultaneously.
- 3 Second side step to the left: man's left foot and woman's right foot step simultaneously.
- 4 Third side step to the left: man's left foot and woman's right foot step simultaneously.

THREE CORRIDOS TO THE RIGHT

- 1 Man and woman step with the starting foot (man's left and woman's right foot).

- 2 First side step to the left: man's right foot and woman's left foot step simultaneously.
- 3 Second side step to the right: man's left foot and woman's right foot step simultaneously.
- 4 Third side step to the left: man's right foot and woman's left foot step simultaneously.

PASSA POR DIANTE *PASS IN FRONT*

Figure made in six beats. The pair begins by stepping with the base foot (man's left foot and woman's right foot). The pair releases arms to execute the move.

PASSA POR DIANTE À ESQUERDA
PASS IN FRONT TO THE LEFT

The woman passes behind the man, ie. on the outside of the circle and returns to her natural position to the left of the man. The man stands in place dancing the waltz's basic step for six beats while the woman passes in front of him. The pair ends facing left.

PASSA POR DIANTE À DIREITA

PASS IN FRONT TO THE RIGHT

The woman passes in front of the man, ie. on the inside of the circle and returns to her natural position to the left of the man.

The man stands in place dancing the waltz's basic step for six beats while the woman passes in front of him. The pair ends facing right.

VOLTINHA *SMALL TURN*

The pair takes a turn (360°) in six beats.

VOLTINHA À ESQUERDA

SMALL TURN TO THE LEFT

Begins with the man's left foot and the woman's right foot which through six beats turn in an anti-clockwise direction and finish facing left.

VOLTINHA À DIREITA

SMALL TURN TO THE RIGHT

Begins with the man's left foot and the woman's right foot with six steps turn in a clockwise direction and finish facing right.

MEIA CADEIA *HALF CHAIN*

TO THE LEFT AND TO THE RIGHT

This figure is made in six beats and is very similar to the "pass in front" command. However in this turn the pair maintains hands clasped.

The pair begins by stepping with the base foot (man's left foot and woman's right foot).

Basic position of pair: lower hands which are to the back and released. Keep holding right hand of the man with woman's left hand.

Execute the "pass in front" command without releasing hands, raising arms and accompanying move of the turn drawn by the woman.

The half chain to the left ends with the pair facing left.

The half chain to the right ends with pair facing right.

BATIDINHO *SMALL TAPPING*

OR BATIDO *TAPPING*

Consists of tapping the foot with stressing the last step. It may be called singly or as a component of another figure. It is said: "Small tapping to the left" (or right). Or still: "Three *corridos* (running) to the left (or right), the last one is tapped" (ie. the call is executed with the last step stressed).

DOIS RASTEIRINHOS

TWO CLOSE TO THE GROUND

Consists of two steps "rasteiros", fast, short and close to the ground.

This command is executed to the left, to the right, to the back and in front.

ESCOFIAR OR ESCOVINHAR

BRUSHING STEPS

The soles of the feet brush the ground in this figure, making a move similar to brushing which provides the name of the command. According to the place either "escofiar" or "escovinhar" are adopted for the same action.

ARRECUAR GOING BACKWARDS

This call consists of moving back three steps: "Arrecuar" (go backwards) (to the left or right).

FURTA AÍ

STEAL THERE

It is an expression derived from the verb *furtar* (steal, take). "Furta aí" (steal there) has two uses. During the three *corridos* (running) the command "Furta um mais três" (take one plus three) and a back step is taken when the third step of the figure is executed and followed by three steps in front. Or it may be used at the end of the figures indicating that it is done and that returning to the *singelo* should be done.

PAR AO NATURAL

PAIR IN NATURAL POSITION

Indicates that at the end of a call in which the woman ended standing to the right of the man, she should return to the pair's position used in the Called waltz which is to the left of the man. In some places the call is: "Woman in natural".

For example a call of "Three *corridos* to the right" and during this figure a call for "Pair turn and three to the left" (a 180° rotation) and the woman ended on the right side of the man at the end of this call. Then it is said: "Pass in front that way (right) leaving the pair in natural" (the woman returns to the position called "natural" in the Called waltz pair).

CONSULTATION REGISTERS

< <http://vimeo.com/15667919> > Called waltz. Music register. Composition and interpretation: Fernando Augusto. Recording made at the Melides Day Centre on 28th September 2010.

< <http://vimeo.com/15667828> > Manuel Louricho's waltz. Music register. Composition: Manuel Louricho. Interpretation: Fernando Augusto. Recording made at the Melides Day Centre on 28th September 2010.

< <http://vimeo.com/15667864> > Dance illustrated by a pair accompanied by a player. Player: Fernando Augusto. Dancers: Maria Pereira and Eusébio José Pereira (dance caller). Recording made at the Melides Day Centre on 28th September 2010.

< <http://vimeo.com/15667897> >

< <http://vimeo.com/15667929> >

< <http://vimeo.com/15667941> > Three sequences of the dance illustrated by a pair accompanied by player. Player: Marlene Mateus. Dancers: Luísa Araújo and Manuel Araújo (dance caller). Recording made at the Melides Day Centre on 28th September 2010.

< <http://vimeo.com/15667953> >

< <http://vimeo.com/15667967> > Two sequences of the dance. Called Waltzes Meetings of the Melides Day Centre. Player: Fernando Augusto. Dancers: participants of the Called Waltzes Meetings of the Melides Day Centre (in general: António Isidro Pinela, Antónia Maria Chainho, Armindo Chainho, Cacilda Mendes, Eusébio José Pereira, Maria Pereira, Manuel Sobral, Olívia Umbelina Chainho, Manuel Luís, Maria Luísa Matias Chainho, Manuel Araújo, Silvina Rodrigues António). Recording made at the Melides Day Centre on 28th September 2010.

< <http://vimeo.com/15667993> > Dance register. Called Waltzes Meetings of the Melides Day Centre. Player: Fernando Augusto. Dancers: participants of the Called Waltzes Meetings of the Melides Day Centre (in general: António Isidro Pinela, Antónia Maria Chainho, Armindo Chainho, Cacilda Mendes, Eusébio José Pereira, Maria Pereira, Manuel Sobral, Olívia Umbelina Chainho, Manuel Luís, Maria Luísa Matias Chainho, Manuel Araújo, Silvina Rodrigues António). Recording made at the Melides Day Centre on 1st June 2010.

< <http://vimeo.com/15668010> >

< <http://vimeo.com/15668021> > Two sequences of the dance. Anniversary dance at the Melides Day Centre. Recording made in Melides on 16th June 2010.

OTHER SOURCES

The next five registers referred which have been published on the Internet by Luísa and Manuel Araújo titled Called Waltz – initiation (*Valsa Mandada – iniciação*) in which the following calls are presented: *singelo* (simple), three *corridos* (running), pass in front, half chain and little turn. Dancers: Luísa Araújo and Manuel Araújo (Dance caller). Recordings made at Melides, 2010.

<<http://vimeo.com/15647535>> *Singelo* • I.

<<http://vimeo.com/15647638>>

Three *corridos* (running) • II.

<<http://vimeo.com/15647461>> Pass in front • III.

<<http://vimeo.com/15647420>> Half chain • IV.

<<http://vimeo.com/15647683>> Little turn • V.

We also highlight that on the Pé de Xumbo — Association for the Promotion of Dance and Music < <http://www.pedexumbo.com> > site in its section *Aprendemos* > *Recolhas* > *Valsas mandadas* (We learn > Gatherings > Called waltzes) are published audio recordings of five waltzes interpreted by Marlene Mateus in mp3 format.

Pé de Xumbo edited in 2008 the *Manda Adiante — Valsas Mandadas na Serra de Grândola* (Here goes the dance caller — Called Waltzes in Serra de Grândola) DVD (Director: Tiago Pereira). In this film documentation on the waltz's repertoire can be found as well as reference to the players and directors.

SÃO JOÃO NA RUA SAINT JOHN'S FEAST IN THE STREET

At Castelo de Vide, *Dona* (title generally used to address women in a respectful manner) Belmira makes a living with her traditional biscuits: *os escaldados* (literally those which are scalded), *os esquecidos* (literally those which are forgotten), *os biscoitos de mel* (honey biscuits), *o bolo finto da Páscoa* (Easter cake made with leavened batter). Anyone who knows what village cake making is like soon realises that these are real biscuits.

At the end of the day, sitting with her husband in small chairs placed on the pavement she tells us about the grand St. John Feast they used to have in the street. This same street which has not seen a St. John Feast in 10 years.

It was a real feast with a pole, sardines, bonfire and altar made in one of the doors of the street which was designated for the purpose. Oh of course, dances! And also verses nailed to the house doors which a lady who had a knack for them wrote. And in this way, they told us, whoever came to the feast would be entertained while climbing the street on the hill slowly by reading the verses at each door. And she finishes saying that the dance was held in the house across the street as the street being so steep made it difficult to use to dance.

A little naively I asked her who was invited to which she brightly replied: "Oh! In those days there were no invitations, it was for whoever wanted to join, it was for everyone!"



Pole at Castro Verde, detail,
2010



Dance held during a work break
1940-1950

MEMORIES OF THE DANCES

As at all times and every place there has always been someone who has wished to hold hands with someone else, stand close, shoulder to shoulder, step by step, body to body and turn that into motivation and reason to celebrate the pleasure of dancing, of being together.

Dances in Alentejo have never stopped. However, just as the country life in the region has undergone intense transformation in the last decades, so have the dances undergone transformation both in their music and dance repertoire as well as their contexts and motivation, frequency, social practices to them associated, in the habits and customs

of the local population which have brought new music, other clothing, various rules to the dances.

The memories registered in our travels show that the dances had a large space in the Alentejo's rural society and were used as a pretext for meeting and dating, exchanging information and group cohesion. Many times these were the only times that the opportunity came up.

The stories that the dancers told with their eyes recalling the scenes, often using the body to recall the gesture, build a bridge which allows the reader to visit other time places: in our meetings during research or at each dance.



MANUEL LOURICHO'S WALTZ

Manuel Louricho was a well-known player who performed so many Called waltzes that he has become part of this story.

This player composed a waltz which was much admired by everyone. There is still today those who say: "Play Manuel Louricho's waltz!" — and if the musician knows anything about Called waltzes he will know it.

This waltz became so famous that someone composed lyrics which were sung in the area of Serra de Grândola.

Another Manuel, with the surname Araújo, took the opportunity and added eight more stanzas to the initial four and it is no longer known who made them. The lyrics which paid homage to Manuel Louricho tells of the Called waltz dances in villages and the life around them.

*Tenho uma concertina
Da marca Rongines
Foi feita a propósito
(ou: de encomenda)
Na Vila de Sines*

*Ó Manuel Louricho
Toca lá a valsa
Mete a mão nos baixos
Faz a parte falsa*

*Comecei a tocar
Era muito moço
Numa concertina
Com barbelas d'osso*

*Lá na Chaparrinha
Lá no Chaparral
Lá na Malhadinha
Lá no Malhadal*

(...)

*la de Melides
Balhar às funções
Na aldeia apanhava
Grandes cabações*

*Era a pedaleira
Que lá me levava
Por estas veredas
Eu até voava*

*O Ti Zé Cheinho
Nunca se embaraça
Vai formando a roda
Pra mandar a valsa*

*Faz meia cadeia
Corridos à direita
Fica no singelo
E está a valsa feita*

*Vai um bolo a lanço
E a festa animada
Mas anda aí gente
Bem desabusada*

*Ó Manuel Louricho
Pára lá a valsa
Que andam-me a mijar
Na leira da salsa*

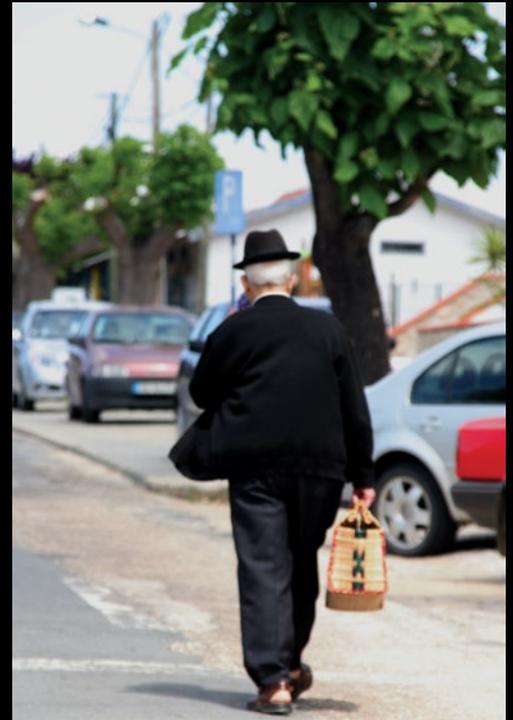
*É de madrugada
Acaba a função
Já passamos todos
Um belo serão*

*Ó Manuel Louricho
Tens o grão na asa
Guarda a concertina
E vai pra tua casa*



Ana Correia, Albertino Gamito and his wife Aldina (on the left),
Hermínia Horta (below). Dancers at the Melides Day Centre,
Maria Adélia Botelho, Manuel Sobral (page on the right), 2010.







Anniversary dance
Melides Day Centre 2010.

*Some day if I sing
Heaven and earth trembled
Now nobody trembles
Perhaps I'm no longer who I was (*)*

ALPALHÃO

Another day begins in the pensioner's home at Alpalhão, a town close to Castelo de Vide. The school children take their leisure time to socialize with the elderly and together they prepare a Rosary of plastic flowers very similar to the former paper flowers which decorated the Popular Saints' Feasts and so many others. The home's animator, Lúcia Rolim, is the daughter of Maria José, teacher at the Primary School (the only school in town whose children after their fourth form go to school either at Nisa or Portalegre). Both belong to the group of women that took up the Carnival's Quadrilles, a local tradition which joins marches with chained steps and in pairs. Either together or separately they chat with the elderly seeking songs, accounts, memories and dance steps. They have a repertoire to dance at presentations to represent the town's traditions.

Dona Maria José has sung verses which she has learned at dances in her youth supported on her two walking sticks and making a few small dance steps. *Dona* Amélia tells of the feverish dance in those parts — often on a daily basis! And she teaches that the girls had a scarf to take to the dance. Sometimes, when it was possible, it was made of the same fabric of the blouses: "Yes, because we had seamstresses who made our blouses and if there was any fabric left over it was made with the same so as to match" — she recalls. The scarves were used for the boys to put their hands on when it was time to form pairs for the dance so that they would not soil the blouses. "As we didn't want our blouses soiled" — she says. If the chap was a boyfriend if both wished to date he was permitted to take the scarf with him. If he wanted to date he would try to take it and if the girl did not wish to date she would not let him take it. And she adds also that the girls used to sit on their mothers' laps and the boys used to come and take them from their laps to dance. At that time she was 19 years old! Today she is 80 years old.

^(*) *Dona* Maria José Siqueira, 91 years old, sings close to ear at the home in Alpalhão.



FERNANDO AUGUSTO'S BICYCLE



Players have always been special. These artist liven dances.

Fernando Augusto, from Melides, is a renowned concertina and accordion player. His life story is enmeshed with popular dances. He is one of those musicians that in his narratives tell the memories of the world.

During the constant visits to Melides many were the accounts of the adventures he lived in decades of dance attendance throughout the Alentejo.

Once at the Day Centre, Manuel Araújo and the music player standing by an ongoing card game recalled the following. Fernando Augusto was a much requested player and used to travel to play at dances in other places. He would go and play at various towns and villages and would be away from home for more than a fortnight.

On one of these trips he took the bus with the concertina on his back on his way to São Luís, close to Odemira, Baixo Alentejo (Alentejo's southern region). When he arrived, as usual, a gentleman from the village Vale Ferro was waiting for him with a bicycle. He handed the bicycle over to Fernando Augusto and off he went with the concertina on his back for about 500 metres. He got off, left

the bicycle and the concertina on the road and continued on foot. Some time later the gentleman from the village passed him with the bicycle and the concertina and off he went with this means of transportation to ease the way for both of them. Further on, Fernando Augusto would reach the bicycle and the concertina, he would ride for a further 500 metres passing his mate who walked the same distance on foot to find ahead of him, first the bicycle and then the player with whom he alternated the walk. An interesting strategy to ease the walk to the village.

One day on one of these walk/ride days Fernando Augusto forgot the way and took a wrong turn. His mate was taking a long time to pass and he was taking too long to reach the village. He had to trace his steps back to find the bicycle and the concertina... And also find his way to the dance...



FERNANDO AUGUSTO

FRANCO GUILLEMI



A BUSHEL FOR TWO FEET

António Nunes is the present rehearser of the Rancho Nossa Senhora da Alegria (Our Lady of Joy's Folk Dance Group) from Castelo de Vide. He has always lived in this region and has been a member of the group since 1967, ie. from the group's early days.

Before there were any folk dance groups he enjoyed country dances and relived in his elders the memories and realities of the people's dances in the region. He also attended corn husking

gatherings with his parents and he says that once the job was finished the boss would provide a snack which was followed by a dance – which was never missing at those times. In those days there were no players. Those present were there to work and a player was not hired to attend. If there was one in the area the boss would sometimes call him so as to liven up the party. The *vira* (literally turn), the *saías* (literally skirts) and whatever else was known.



Melides dance callers in a conversation circle at the day centre, 2010.

Nunes says:

"To see who was a better dancer to liven up the party. There even was a container measure called a bushel which is used to measure cereal, wheat as well as maize(corn). Dancing would be done on the container measure which could be 30 or 40 cm wide. Whoever danced better on top of that container with his feet would be the most applauded.

That night he was the best of them. It was a wooden container. Called the bushel. Turning the container upside down would reveal the flat bottom. It was a box, a big box. It was the bushel. And if you didn't fall from it you'd be considered the best dancer. We'd try... because it wasn't very easy. I remember hearing about it a lot."



UNCLE BERNARDINO'S BIG HOUSE

Luísa and Manuel Araújo are from Melides and there they spent their younger days. They moved to the Margem Sul do Tejo (Tagus' River Southern Bank close to Lisbon) in search of work, raised their children and have returned to their homeland. Upon returning they learned the Called waltz which is now taught. They also learned its history and the stories of the town's dances.

Nowadays, Manuel says, the most representative regions in terms of Called waltzes are Santa Margarida da Serra, Ademas, São Francisco da Serra. "There were times when nobody in these parts danced the waltz: Nobody!" – stresses Manuel. He thinks that this decline of the waltz and dances in general in the region is partly due to the men's departure to fight in the Colonial Wars. In the 60's there were still many dances held at Melides. In 1962 few men from the region were sent to Angola but in 1964 and 1965, in the Mozambique and Guinea's campaigns, many men from the region were drafted and the families suffered for them, the community felt their absence and so the mood for dancing was lacking.

It was also from this time and a little later that dances accompanied by music played on sound



equipment started to appear. Manuel and Luísa tell of a character in the region that lived in Grândola, Mr. Fialho. This gentleman had a record-player and would come for free and with pleasure to Melides with his stereo to play records at the dances. At first there were few participants but in time people started to attend these types of dances.

The dances with players generally had a small entrance fee. They were charged so as to pay the player who in those days would earn more or less per dance what a worker earned daily, Fernando Augusto, accordion player and who always played in Alentejo's dances says that the amount paid to the musician depended on his fame. A player who got more people to attend a dance would earn more. Generally the amounts would vary between 40 *escudos*, 80 *escudos*, 100 *escudos*. (TN: *escudo* is the former Portuguese currency; 1 *escudo* is circa 0,02 of a Euro) Fernando who was well-known drove many people to dances, more than 100 people (at the time dances with fifty, one hundred people were very large indeed) and so he would earn around 120 *escudos*.

Manuel tells us about the Melides Day Fair, a local event where two large dances filled to the brim with people. One of them was the Casa do Povo's dance (which was held in other premises —

different from that which shelters the weekly dances with the people from the Day Centre).

The Melides Casa do Povo promoted dances for their members but if you were known in the region you would be allowed access. Entry was free of charge and the Casa do Povo paid the player.

At these dances there were a number of rules. The women and girls went in through one door and the boys through another. The women sat in chairs or on a long bench which surrounded the rectangular dance hall. In one corner Sr. Fernando Augusto, accordion player, sat.

The boys would be in a separate room and could only enter the hall when the music started. If they were not inside this room, the music would not start. Manuel's father was a janitor and worked at the Casa do Povo. He was in charge of keeping all the boys in the separate room and would not let the music start if they were not inside.

Manuel compares the beginning of the music to the sound produced by the uncorking of a champagne bottle! Everyone would rush out to get the girl they wanted. If they took too long the girl they wanted to pair up with would have been taken already... The music ends and all the boys return to the separate room. A short one or two-minute break, girls returning to their seats, inspection,

no boy in the hall... It could all start again. Luísa adds that the Casa do Povo's dance was highly disciplined, it had many rules...

At that time no Called waltzes were danced at the Casa do Povo but instead the tango, "ordinary" waltzes, the hits of the time, a *fado*, the so-called "series" — tunes played without pause.

There was another great dance during the Melides day Fair. Manuel attended but never danced as he did not know anyone. He attended to enjoy the dancing. It was a more popular dance similar to those in the country: Uncle Bernardino's Big House Dance.

Uncle Bernardino was a landowner — "But he wasn't rich", adds Luísa, "he had to work for a living". He sowed wheat, rice and cereals. He had a warehouse and on the day of the Fair he would gather people who paid a small entrance fee (to pay for the player) and went for the dancing. Manuel recalls these dances in the Big

House only occurring on the day of the Melides Fair. In Uncle Bernardino's Big House dances the country *modas* were danced. There were not as many rules as at the Casa do Povo. Everyone would be together in one hall talking, both boys and girls. And the repertoire was the same as that of the functions (name given to country dances of the region).

At the functions or *funçanadas* the Called waltz was danced, the half step, the *raspadão* (big brush). The Called waltz, or *sagorra* waltz as it was also called, was queen. *Sagorra* waltz, from the *sagorros* — those from the country.

Many people held dances in the country to help pay the building of their house. There they would gather their neighbours and would invite people to the dance and each paid a fee and food and drink was sold. "People would go and help, they were supportive" — adds Manuel.

CALLED WALTZES

CALLS AND DANCE CALLERS

MANUEL ARAÚJO'S COLLECTIONS

The experienced dancers we have interviewed say that to be a good dance caller you need to have specific attributes, among them you need to have a good voice so that all the members of the circle hear the call and respect the beats (the music's *balance*).

Besides knowing how to call out each call, a good dance caller should be able to allow a good step flow, that is, he should be able to improvise a good sequence: beautiful for those who are watching and challenging for the performers.

To make the waltz's choreography it is not enough to know the calls individually, it is also necessary to have in body and mind these figures

so that they are naturally Called to the dancers, building and performing at the moment of the call in order to show the art of this dance.

One of today's greatest difficulties in forming a waltz circle is the finding of a dance caller who can teach the moves.

In order to illustrate some sequences in the creative experience of these artists we have published in the following pages Manuel Araújo's Collections in which he has registered the calls and dance callers of decades of popular dances and folk and groups' presentations in the region in various recordings for his vast research.

CALLED WALTZ

DANCE HELD AT VALINHO DA ESTRADA, MELIDES, 1983

Dance callers »

Joaquim Tojeira

José Chainho

Manuel dos Canhotos

Collector

Manuel Araújo

- | | | |
|---|-------------------------------------|---|
| › Do half chain to the right | › Steal there once | › To the back all timed |
| › <i>Singelo</i> stay | › Always <i>singelo</i> | › Half chain to the right |
| › Steal there | › Half chain on the outside the man | › Mark forward |
| › Three <i>corridos</i> that way | › Half chain to the left | › Another half chain to the left |
| › Steal there | › Right turn | › Changes woman and step to the left |
| › Half chain to the left, to the other side the woman and steal there | › Half chain to the left | › Half chain, change woman and mark forward |
| › Pass and double that way | › Two steps outward | › Turn to the right |
| › Woman on the left and three <i>corridos</i> | › <i>Singelo</i> | › Half turn, steal there |
| › Double step to the right | › Woman in natural | › Pass and double |
| › <i>Singelo</i> | › Half chain, man on the outside | › Mark forward |
| › Steal there | › Three <i>corridos</i> to the left | › Three little <i>corridos</i> to the right |
| › Double step that way | › Half chain to the left | › Backward and all timed |
| › Woman to the other side and steal there | › Both in chain | › Steal |
| › Next dance caller | › Two steps now | › Turn to the right |
| | › Step to the right | › Pass in front and next dance caller |

António Perpétuo

- › Little turn to the right
- › Mark forward
- › *Singelo* always
- › Now three *corridos* to the right
- › Go back once
- › Forward another three
- › *Singelo* on the inside
- › *Singelo* still
- › Change partner to the right, slowly
- › *Singelo* always
- › Half chain to the right, slowly
- › *Singelo* on the inside
- › Turn to the right
- › Mark on the inside
- › Double out once, double in once, tap with right foot
- › It's now.
- › Three *corridos* to the right, go backward three with the pair, forward another three
- › *Singelo* on the inside
- › Half turn
- › Mark forward
- › *Singelo* always
- › Half chain to the right
- › Natural pair
- › Slowly on the inside
- › *Singelo*
- › Three *corridos* to the right
- › Backwards once
- › And forward another three
- › *Singelo* on the inside
- › Turn
- › Mark on the inside
- › The woman on the other side
- › Woman in natural on the left
- › *Singelo*
- › Turn and dance caller to the right

Joaquim Tojeira

- › Three *corridos* to the right
- › Half chain to the left
- › Steal there
- › Open that way
- › *Singelo* mark
- › *Singelo* always
- › *Singelo*
- › Half chain to the right
- › Steal there
- › Running chain to the woman and the man passes
- › Correct

.....

The beat ends.

CALLED WALTZ

CALLS CALLED OUT AND TAUGHT BY MANUEL ARAÚJO

Dance caller » Manuel Araújo

Manuel Araújo was born in 1946 in Melides. With a degree in Physical Education he as always been linked to teaching and researching Portuguese popular dances. He has collected material on Called waltzes, other dances and songs from the Serra de Grândola region. He has performed as a musician in various popular music groups. He was a member of the São Francisco da Serra's Called Waltzes Group where he learned how to dance and call. Recently he has organised workshops aimed at teaching and divulging the Called waltz at festivals, schools and cultural events.

- › *Singelo*
- › Half chain to the left
- › Half chain to the right
- › Half chain to the right with three steps
- › Half chain, starting on top and finishing on bottom
- › Half chain, starting at bottom and finished on top
- › Half chain to the right and do three steps (either *corridos* or advanced) to the right
- › Half chain to the left and do three steps (either *corridos* or advanced) to the left
- › Turn to the left
- › Turn to the right
- › Turn to the left and at the end of turn pass and stay on left
- › Turn to the right and the end of turn pass and stay on right
- › Turn to the left and at the end of turn pass and double to the left
- › Turn to the right and at the end of turn pass and double to the right
- › Turn to the left and at the end of turn pass in front to the left
- › Turn to the right and at the end of turn pass in front to the right
- › Pass in front to the left
- › Pass in front to the right
- › Pass in front to the right with three steps
- › Three *corridos* to the left
- › Three *corridos* to the right
- › Three *corridos* to the right, steal one and three more
- › Three *corridos* to the left, steal one and three more
- › Three *corridos* to the right, pair turn and three to the left. (Here the initial position of the pair is altered. It is immediately required to call out the next call so that the pair returns to its normal position – natural)
- › Pass in front that way, pair in natural
- › Three *corridos* to the right, the last one stamped
- › Three *corridos* to the left, the last one stamped

-
- › Three *corridos* to the right and mark inwards with half chain
 - › Three *corridos* to the left, three more backwards, another three forward
 - › Three *corridos* to the right and half chain to the right
 - › Three *corridos* to the left and half chain to the left
 - › Two brushed to the left
 - › Two brushed to the right
 - › Two brushed in front
 - › Two brushed to the back
 - › Chain on top to the right
 - › Spin the woman to the left in arms
 - › Spin the woman to the right into arms and stay in *singelo* on the outside
 - › Unspin to the left and stay in *singelo* on the inside
 - › A tapping to the left
 - › Pass and double to the right
 - › Pass and double to the left
 - › Pass and double with the second pair and stay with first on the left
 - › Pass and double, double
 - › Double out and stay, steal a step and pass in front that way
 - › Double out with the part Franciscan style
 - › Double out and a tapping to the middle
 - › Double out, doubling always, *singelo* on the inside
 - › Pass and stay on right
 - › Pass and stay on left

CALLED WALTZ

GRUPO DE DANÇA TÍPICA DA QUEIMADA – VALINHO DA ESTRADA,
QUEIMADA'S TYPICAL DANCE GROUP MELIDES, 2008

Dance caller » Eusébio José Pereira

Collector

Manuel Araújo

Eusébio José Pereira was born in 1933. He is from Vale dos Linhos, São Francisco da Serra and lives in Ademas, Santa Cruz, both in the borough of Santiago do Cacém. Dance caller of Queimada's Typical Dance Group he also takes part of the waltzing meetings at the Melides Day Centre, acting as researcher.

- › All correct there
- › *Singelo* to the left
- › Pass and double to the right
- › Half chain to the left
- › Spin and hold the woman to the right
- › Steal there
- › Three *corridos* backwards to the right
- › Two brushed to the left
- › Turn to the right
- › All correct there
- › Half chain behind back to the left
- › *Singelo*
- › The same party to the right always doubled
- › Turn to the left
- › Stay *singelo*, we all turn in
- › Now boys! Everyone is going to brush!
- › The pair changes and brushes – naughty boys!
- › It's a left pair and stay in *singelo*
- › Link both to the left
- › Pass and double to the right
- › Turn to the left
- › Link above to the right
- › All correct
- › Double out with three steps
- › It's the stamp doubled inside
- › All correct there
- › Turn out with three steps
- › Steal there

CALLED WALTZ

RANCHO FOLCLÓRICO DANÇAS E CANTARES OS RURAIS DE ÁGUA DERRAMADA

THE RURAL OF ÁGUA DERRAMADA DANCE AND SINGING FOLK GROUP

Calls taken from the audio register of the group, 2005

- › Let's go boys, that's it all correct
- › Half chain to the left
- › Pass and double to the right
- › Turn to the right and change pair
- › All correct
- › Half chain with the opposite pair
- › Two step to the left
- › Another two to the right
- › All correct
- › Turn to the right and change pair
- › Mark *singelo* to the right
- › Stay in *singelo*
- › Half chain to the left, come on boys and all correct
- › Turn to the right and change pair
- › All correct
- › Three steps forward
- › And another three back
- › Three more forward and the last is stamped
- › All correct
- › Half chain too the left
- › Turn to the right and change pair
- › Mark *singelo* to the left
- › All correct
- › Pass and double to the left and straight away half chain to the right
- › All correct
- › Turn to the right and change pair
- › And another two to the left
- › And another two to the right
- › All correct
- › Half chain too the left
- › Pass and double to the right
- › Turn to the right and change pair
- › Half chain to the right
- › Turn to the right and each to his own
- › All correct

Collector

Manuel Araújo

The Rural of Água Derramada Dance and Singing Folk Group was set up in 1996 at Água Derramada, Grândola.

CALLED WALTZ

RANCHO FOLCLÓRICO 5 ESTRELAS DE ABRIL

5 STARS OF APRIL FOLK GROUP

PRESENTATION BY THE GROUP, GRÂNDOLA, 2006

Collector

Manuel Araújo

The Isaías Folk Group was set up in 1979 at the Isaías district in Grândola.

- › Stay in *singelo*
- › Turn to the right
- › Turn to the left
- › All correct
- › Pass and double (variations to the left and right)
- › Three *corridos* to the right, another three backwards, another three that way
- › Three stamps (variations to the right, middle and left)
- › Chain in two's
- › Half chain that way and stay *singelo* on the outside, another half chain to the right and stay *singelo* on the inside
- › Half chain that way
- › Chain the woman

Calls created and executed by the group

Spiralled link: the woman swings to the man, one step back and two *corridos*. Swings away and in again, another three steps forward, swings away with half chain and stays in *singelo*.

Pretends to do but doesn't: *singelo* to the left, the man goes to the right, woman to the left, turns with another pair and returns to the pair.

CALLED WALTZES

Andamento: vivo

Author: Fernando Augusto

The musical score is written in treble clef with a 3/4 time signature. It consists of five staves of music. The first staff begins with a first ending bracket labeled 'A' and contains measures 1 through 4. The second staff contains measures 5 through 8. The third staff begins with a second ending bracket labeled 'B' and contains measures 9 through 11. The fourth staff contains measures 12 through 15. The fifth staff contains measures 16 through 18, including a first ending bracket and a second ending bracket. The piece concludes with a double bar line and a final chord. The instruction 'D.C. al Fine' is written above the final measure.

MANUEL LOURICHO'S WALTZ

Andamento: vivo

Author: Manuel Louricho

The musical score is written in treble clef with a 3/4 time signature. It consists of six staves of music. The first staff begins with a first ending bracket labeled 'A' and a triplet of eighth notes. The second staff continues the melody and includes a first ending bracket labeled '1.' and another triplet. The third staff starts with a second ending bracket labeled '2.' and a section labeled 'B'. The fourth staff continues the melody. The fifth staff includes a first ending bracket labeled '1.'. The sixth staff concludes the piece with a double bar line, a repeat sign, and the instruction 'D.C. al Fine' above the staff, followed by a final cadence.

CALLED WALTZES

Andamento: vivo

Popular

The musical score is written in treble clef with a 3/4 time signature. It consists of six staves of music. The first staff begins with a boxed letter 'A' above measure 1. The second staff has a '3' above measure 5. The third staff has a '9' above measure 9. The fourth staff has a '3' above measure 13. The fifth staff begins with a double bar line and a boxed letter 'B' above measure 17. The sixth staff begins with a '21' above measure 21 and ends with a double bar line and repeat dots. The music features a mix of eighth and sixteenth notes, with some measures containing triplets or chords.

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www.memoriamedia.net/dancasdoalentejo

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AN ALENTEJO THAT SINGS AND DANCES!

At the beginning of all we already knew that there were some dances in Alentejo. There wasn't any logic in the idea of a people that didn't dance. Besides we got reports about those dances and sometimes we followed them.

Maybe the idea of an Alentejo of the cante, the choral music, so strong, so present, so disclosed in the last decades have hindered the chance of knowing better that other Alentejo that dances.

But when we look closely, the distrust became time for conversation, the cante became songs for balls, the youth memories became interviews and the knowledge of some partitioned, multiplying itself in steps, rehearsals, trials.

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