A NOTEBOOK OF DANCES FROM THE ALENTEJO VOL.01
LIA MARCHI
CELINA DA PIEDADE AND DOMINGOS MORAIS

A NOTEBOOK OF DANCES
FROM THE ALENTEJO
VOL. 01
This work is legally protected with regard to property in terms of copyright and editorials. The partial reproduction of its content — exclusively for educational purposes — is allowed so long as the source is quoted.

© TEXTS: Lia Marchi, Domingos Morais, Celina da Piedade, 2010

TITLE OF THE ORIGINAL PORTUGUESE EDITION
"Caderno de Danças do Alentejo Vol. 01"
© October 2010 by PÉDEXUMBO, Évora

© ENGLISH VERSION: Fátima Tavares and Marta McMillan Ramos de Deus

© PHOTOS: Lia Marchi, António Passaporte – Évora’s Town Hall Photographic Archive, 2010

All rights reserved according to Portuguese copyright and pertinent international agreements to Lia Marchi, Domingos Morais, Celina da Piedade

May 2013
Depósito legal: 360082/13

Printed in Portugal
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 complices 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
SUMMARY

06 ALENTEJO – WORDS THAT DANCE
by Domingos Morais

17 DANCE ALENTEJO!
One project, many questions
An archive, which archive?
The ball, the dance, the documenting
One Alentejo, many Alentejos

25 NOTES

26 SINGING DANCES BAILES CANTADOS
– A COLLECTIVE PRACTICE
Penteei o meu cabelo
Centro ao centro
Arquinhos
Água sobe, água desce
Silva, silva, enleio, enleio
Casaquinha
Marcadinha
Pezinho

54 CALLED WALTZES VALSAS MANDADAS

58 CALLED WALTZES – DESCRIPTION OF CALLS

65 MEMORIES OF THE DANCES
Saint John’s Feast in the street
Manuel Louricho’s waltz
Alpalhão
Fernando Augusto’s bicycle
A bushel for two feet
Uncle Bernardino’s big house

81 CALLED WALTZES
– CALLS AND DANCE CALLLERS
MANUEL ARAÚJO’S COLLECTIONS
Dance held at Valinho da Estrada
Manuel Araújo
Grupo de Dança Típica da Queimada,
Eusébio José Pereira
Rancho Folclórico Danças e Cantares
Os Rurais de Água Derramada
Rancho Folclórico 5 Estrelas de Abril

89 CALLED WALTZES – SCORES

92 ACKNOWLEDGEMENTS

95 CREDITS
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.

---

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 beau-
tiful 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, mana-
ged 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 popu-
lar 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 resourceful-
ness 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 exhi-
bition 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 flow-
ers 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 Pias, and so on…

— A Tradição, ano I, nº 1, pp. 20–23, Serpa, 1899.
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 maquinéu 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)\(^3\):

\textit{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 \textit{ballare}.

Is it possible that the \textit{barulhos} (noises), \textit{balhos} (dances) and \textit{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:

\textit{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.}

---

\(^4\) Unpublished master’s thesis supervised by Professor Paula Godinho, dated 2003 and with publication planned for IELT.
\(^5\) 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* 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
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
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 interdictions 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 mem-
ers 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 peo-
ple gather during local public feasts.

Helder Costa(12) reveals in hilarious detail how
the dances were held when he was young at Grân-
dola and surrounding areas in the 50s and 60s 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 ilusiona_ (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, grandmothers, 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.

“Lamentos 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 60s, 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 50s of the 20th century, performed by Sarita Montiel and probably played by a dance group or on sound equipment.
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” (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
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

\(^{19}\) Ernesto Zenoglio (s. d.), Tratado de Dança: Contendo Todas as Danças de Sata e Respectivas Musicas. Lisboa: Livraria Ferreira Editor (séc. XIX).

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\cite{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\cite{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:

\textit{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,}

\textit{retains, in spite of everything, the ritual element of the popular Ball since it allows for group cohesion and is an important cultural source were 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.
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 Lisboa (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 interwove 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 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.

In this first concrete achievement undertaken by the Associação PêdeXumbo 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
list of the dances found in bibliographic and oral sources. After that we went to the villages looking for the dancing ball.

A preliminary list of dances was made to which were added some pieces taken from testimonials and recordings in the field. In our opinion, that list is not complete but at this moment is a good reference of what people danced in the Alentejo in the past and what is danced today in the scope of a traditional and popular repertoire as follows:

- Popular dancing balls
- Circle dance balls
- Pole dances
  - Bailes de mastro
- Dancing modas
  - Modas de balhar
- Rural balls
  - Balhos campaniços
- Chain dances
- Ceremonies
- Chegadinho
  - Literally close to
- Corridinho
  - Literally running
- Ribbon dances
- Game dances
- Corcovados Dance
- Entrouxados Dance
- Marked dances
- Escalhavardos
- Fado
- Fandango
- Fogo del fúzil
- Marcadinha
- Marches
- Maquinéu
- Palminha
- Pezinho
  - Literally little foot
- Picadinho
- Pinhões
  - Pine seeds
- Puladinho
  - Hop
- Pulante
  - Hop
- Raspa
  - Brush
- Raspadão
  - Brush
- Redondinha
  - Round
- Saias
  - Literally skirts
- Salto em bico
  - On beak and heel
- Sarapateado
- Sarilhos
- Seguidilhas
- Tope
- Called waltz
  - Valsa mandada or sagorra
- Vira
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 tradi-
tion. 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 pos-
sible to define its beginning or end.

It is important to say that the balls were popu-
lar. Looking at them from the outside is what has
made them traditional by being analysed and gi-
ving 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 unex-
pected 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 rea-
lities: 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 prac-
tices 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](image)

![Woman](image)

> 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](image)

- 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
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 beicos), 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,
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 centre), 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 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, i.e. 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.
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*’ 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.

---

\(^1\) A three times with the moda
\(^2\) Melody A once with one cantiga

**Musical structure**

Melody A three times with the moda
Melody A once with one cantiga

**PENTEEI O MEU CABELO**

I COMBED MY HAIR

CIRCLE DANCE

**MUSICAL STRUCTURE**

Double circle, hands in chain
- Men inside circle
- Women outside circle

**SOURCE**

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

Andamento: andante
**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**


Edited with several dances. The reference to this choreographic 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, i.e. 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)

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.

OTHER SOURCES
Mestre. Accordion: Celina da Piedade. Participants: Choral and Ethnographic Group As Papoilas do Corvo and Female Choral Group As Atabuas. 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.

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 bem a passear
Vai de centro ao centro ao meio
Agora é que eu vou andar

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 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

(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)

---

**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, i.e. 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.
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/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.


**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 arcadas
Ó moças façam arquinhos

**Example of Cantiga**

1

Vá de roda cantem todos
Cada qual sua cantiga (2X)
Eu também cantarei uma
Que a mocidade me obriga (2X)

2

O Sol é que alegra o dia
Pela manhã quando nasce (2X)
Ai de nós o que seria
Se o Sol um dia faltasse (2X)
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 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:

**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)

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

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

MOVES:

» 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.

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

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

» The pair moves apart and waves goodbye.

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

ÁGUA SOBE, ÁGUA DESCE

**Moda**
Ao passar a ribeirinha
Âguas 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)

Example of Cantiga
Os corações também choram
E eu ainda não sabia (2X)

On tem à noite acordei eu
Ao pranto que o meu fazia (2X)
### Andacá 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:

*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:

> 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.

OTHER SOURCES

< http://vimeo.com/15647826 > Entrudanças 1st 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 Atabuas. 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 Entrudanças 1st Pand and Entrudanças 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 – Patrimônio 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

![Musical notation for Silva, Silva, Enleio, Enleio]

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.

**MELODIA A || INSTRUMENTAL INTRODUCTION:**

When there is instrumental introduction, independently of its duration

**MOVES:**

**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 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 casaquinha (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.

**Example of cantiga:**

**Algum dia eu cantando**

**Ria-se o céu, ria a terra (2X)**

**MOVES:**

**E agora fico chorando**

**Já eu não serê quem era (2X)**

**Example of cantiga:**

**MOVES:**

**MELODIA A || IN THE CANTIGA:**

**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 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 casaquinha (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 B ||**

**THE LYRICS OF THE MODA SAY**

<table>
<thead>
<tr>
<th>MELODY</th>
<th>MOVES:</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Silva, silva, enleio, enleio</strong>&lt;br&gt;<strong>Silva, silva, enleado, enleado</strong></td>
<td>» The pairs release their hold on one another.</td>
</tr>
<tr>
<td><strong>Não me venhas cá dizer</strong>&lt;br&gt;<strong>Ó sim, sim, meu bem amado</strong></td>
<td>» The circle does the spiralling link.</td>
</tr>
<tr>
<td><strong>Ó sim, sim, meu bem amado</strong>&lt;br&gt;<strong>Ó sim, sim, ó meu recreio</strong></td>
<td>» The men move in anti-clockwise direction and the women in a clockwise direction.</td>
</tr>
<tr>
<td><strong>Silva, silva, enleado, enleado</strong>&lt;br&gt;<strong>Silva, silva, enleio, enleio (2X)</strong></td>
<td>» 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.</td>
</tr>
<tr>
<td></td>
<td>» 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.</td>
</tr>
<tr>
<td></td>
<td>» The sequence of the spiralling link is repeated.</td>
</tr>
<tr>
<td></td>
<td>» The pairs continue this linking until the end of the moda.</td>
</tr>
</tbody>
</table>
SINGING DANCES – A COLLECTIVE PRACTICE  

CONSULTATION REGISTER


MELODIA A ||
CANTIGA OR INSTRUMENTAL
REPETITION OF THE MELODY:

MOVES:

» At this point newly joined pairs are formed that may continue repeating the sequence described at the beginning or dance freely keeping their positions in relation to the formation of the circle.

Spiralling link
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)

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.

MELODIA B || INSTRUMENTAL

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

MOVES:

» Each joined pair, keeping in a circle, turns (360° or more) in a clockwise direction an 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)
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

MOVES:

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

CONSULTATION REGISTER


**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 had 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*

![Musical notation]

---

**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>


<http://vimeo.com/15646889>

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

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

<table>
<thead>
<tr>
<th><strong>PONHA AQUI O SEU PEZINHO</strong></th>
<th><strong>TIRE LÁ O SEU PEZINHO</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>Ponha aqui o seu pezinho</td>
<td>Ponha aqui ao pé do meu  (2X)</td>
</tr>
<tr>
<td>Ponha aqui ao pé do meu (2X)</td>
<td>Tire lá o seu pezinho</td>
</tr>
<tr>
<td>Tire lá o seu pezinho</td>
<td>Que é pra eu lá pôr o meu (2X)</td>
</tr>
<tr>
<td>Que é pra eu lá pôr o meu (2X)</td>
<td></td>
</tr>
</tbody>
</table>

**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.

**PEZINHO**

**Moda**

<table>
<thead>
<tr>
<th><strong>PONHA AQUI O SEU PEZINHO</strong></th>
<th><strong>TIRE LÁ O SEU PEZINHO</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>Ponha aqui o seu pezinho</td>
<td>Ponha aqui ao pé do meu  (2X)</td>
</tr>
<tr>
<td>Ponha aqui ao pé do meu (2X)</td>
<td>Tire lá o seu pezinho</td>
</tr>
<tr>
<td>Tire lá o seu pezinho</td>
<td>Que é pra eu lá pôr o meu (2X)</td>
</tr>
<tr>
<td>Que é pra eu lá pôr o meu (2X)</td>
<td></td>
</tr>
</tbody>
</table>

**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.

**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


PEZINHO
(ANOTHER VERSION)
AI DIZEM MAL
DOS CAÇADORES
OH THEY BAD MOUTH HUNTERS
PAIR DANCE

MUSICAL STRUCTURE
Melody A once with the cantiga
Melody A once with the moda

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

CONSULTATION REGISTER

PEZINHO  LITTLE FOOT
(ANOTHER VERSION)
AI DIZEM MAL DOS CAÇADORES
OH THEY BAD MOUTH HUNTERS

Moda
Ora ponha aqui
Ora ponha aqui
O seu pezinho
Ora ponha aqui
Ora ponha aqui
Ao pé do meu (2X)

Aí ao tirar
E ao tirar o seu pezinho
Aí um abraço
E um abraço lhe dou eu

Aí dizem mal
Dizem mal dos caçadores
Aí por matarem
Por matarem os pardais

Aí os teus olhos
E os teus olhos meu amor
Ainda matam
Ainda matam muito mais
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.
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 (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 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 aí”

(3) 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”.

(4) 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...
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 virtuosities 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 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 Isaias, 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, i.e. 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”.

CALLED WALTZES: A NOTEBOOK OF DANCES FROM THE ALENTEJO
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 (360º) 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 ÁI
STEAL THERE

It is an expression derived from the verb furtar (steal, take). “Furta ái” (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


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.
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!”
Dance held during a work break  
1940–1950
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 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 ai 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.
A NOTEBOOK OF DANCES FROM THE ALENTEJO

DANCE AL eNTeJO!

73
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, Lídia 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.

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, Lídia 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.
Players have always been special. These artists 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...
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, i.e. 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 saias (literally skirts) and whatever else was known.
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 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.”
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 60s 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.
Luisa 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.
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

<table>
<thead>
<tr>
<th>Dance callers</th>
<th>Joaquim Tojeira</th>
<th>José Chainho</th>
<th>Manuel dos Canhotos</th>
</tr>
</thead>
<tbody>
<tr>
<td>Collector</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Manuel Araújo</td>
<td>Do half chain to the right</td>
<td>Steal there once</td>
<td>To the back all timed</td>
</tr>
<tr>
<td></td>
<td><em>Singelo</em> stay</td>
<td><em>Always singelo</em></td>
<td>Half chain to the right</td>
</tr>
<tr>
<td></td>
<td>Steal there</td>
<td>Half chain on the outside the man</td>
<td>Mark forward</td>
</tr>
<tr>
<td></td>
<td><em>Three corridos</em> that way</td>
<td>Half chain to the left</td>
<td>Another half chain to the left</td>
</tr>
<tr>
<td></td>
<td>Steal there</td>
<td>Right turn</td>
<td>Changes woman and step</td>
</tr>
<tr>
<td></td>
<td>Half chain to the left, to the other</td>
<td>Half chain to the left</td>
<td>to the left</td>
</tr>
<tr>
<td></td>
<td>side the woman and steal there</td>
<td>Two steps outward</td>
<td>Half chain, change woman</td>
</tr>
<tr>
<td></td>
<td>Pass and double that way</td>
<td><em>Singelo</em></td>
<td>and mark forward</td>
</tr>
<tr>
<td></td>
<td><em>Woman on the left</em></td>
<td><em>Woman in natural</em></td>
<td>Turn to the right</td>
</tr>
<tr>
<td></td>
<td>and <em>three corridos</em></td>
<td>Half chain, man on the outside</td>
<td>Half turn, steal there</td>
</tr>
<tr>
<td></td>
<td>Double step to the right</td>
<td><em>Three corridos to the left</em></td>
<td>Pass and double</td>
</tr>
<tr>
<td></td>
<td><em>Singelo</em></td>
<td>Half chain to the left</td>
<td>Mark forward</td>
</tr>
<tr>
<td></td>
<td>Steal there</td>
<td>Both in chain</td>
<td><em>Three little corridos</em> to the right</td>
</tr>
<tr>
<td></td>
<td>Double step that way</td>
<td>Two steps now</td>
<td>Backward and all timed</td>
</tr>
<tr>
<td></td>
<td>Woman to the other side</td>
<td>Step to the right</td>
<td>Steal</td>
</tr>
<tr>
<td></td>
<td>and steal there</td>
<td></td>
<td>Turn to the right</td>
</tr>
<tr>
<td></td>
<td>Next dance caller</td>
<td></td>
<td>Pass in front and next dance caller</td>
</tr>
</tbody>
</table>
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.

Joaquim Tojeira

- 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

The beat ends.
CALLED WALTZ
CALLS CALLED OUT AND TAUGHT BY MANUEL ARAÚJO

Manuel Araújo was born in 1946 in Melides. With a degree in Physical Education he has 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.

Dance caller »

› 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 left, 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.

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 left
› 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.

Calls created and executed by the group

- 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

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
MANUEL LOURICHO’S
WALTZ

Andamento: vivo

Author: Manuel Louricho
CALLED WALTZES

Andamento: vivo

Popular
ACKNOWLEDGEMENTS

The making of this book and the required research in Alentejo for its traditional and popular dances was only possible thanks to the support, acceptance and partnerships with friends and institutions which turned this project into reality. Together we exercised the joy of dance! Therefore we are extremely thankful to:

The Institute for the Study of Traditional Literature at Lisbon’s New University and the Foundation for Science and Technology of the Science, Technology and Ministry of Education and Science (1).

Professor Ana Paula Guimarães for believing this idea and provide the initial push.

The IELT, Anabela Gonçalves and Oriana Alves for the logistic support, attention and care.

The Organisation of Iberian–American States for the patronage received for this initiative. The follow up by Claudia Castro from Brasilia’s Regional Office.

Culture National Centre and Guilherme d’Oliveira Martins for the support and enthusiasm with which we were welcomed and followed in our work.

Alentejo’s Regional Cultural Directorate and Aurora Carapinha for supporting this project.

The patronage by Ministry for Agriculture, Sea, Environment and Spatial Planning, co–financed by LEADER within the scope of PRODER.

Pedro Morais, digital animation master who always readily supported us unconditionally and performed miracles for the quality of our recordings.

Miguel Barriga who lent us his knowledge and technological equipment for the images of the dances.

Howard Sonenklar, José Miguel Barros and Maria da Graça Pinhão who helped with the revision of the English version.

The patronage of Castro Verde’s Town Hall and Councillor Paulo Nascimento and his team who have sheltered initiatives on traditional music and dance and welcome us with every care in our visits to the region.

Pedro Mestre and his Viola Campaniça Productions (viola campaniça – rural guitar) that always accompanied us in the Alentejo bringing music, dance and friendship to the road trip.

Our friends and supporters in Called waltzes,

(1) Este trabalho foi financiado por Fundos Nacionais através da FCT – Fundação para a Ciência e Tecnologia no âmbito do projecto PEst–OE/ELT/UI0657/2011
Luísa and Manuel Araújo, for their tireless revision of the calls and their presence, energy, joy and continuity in the field.

The Melides Parish Council who has supported our project and the region’s culture, mobilising people and resources on behalf of tradition.

The Melides Casa do Povo who donated its hall for our recordings and meetings on the Called waltz.

Mr. António Agostinho and Resultado Puro who supported us beautifully by bringing the dances to our irreplaceable vehicle – *Cara Negra* (black face) – without which we would not have been able to fly from Castro Verde to Castelo de Vide in record time.

Joana Andrade, Tiago Malato and Francisca Neto for their vital support at Castelo de Vide and surrounding area.

Castro’s Aparthotel which donated its premises for the making of part of our recordings of the dance register at Castro Verde.

Friends of this project who eased our days, accompanied our field trips, took part in our adventures, danced at the recordings and rehearsals of dance descriptions, helping us with their presence, company and availability: Ana Valadas, António Guerreiro, Dora Alexandre Algarvio, Marchi family, RebelloMorais family, Filipa Marques, Gabriel Piedade and Ana Rosa Piedade, José Francisco Colaço Ribeiro, L. M. Stein, Lúcia Serralheiro, Luísa Côrte, Margarida Moura, Margarida Ribeiro, Maurício Osaki, Milena Luísa Martins, Teresa Rebolo, Rafael Corrêa da Cunha, Rita Wengorovius, Rui Júnior and Vítor Cordeiro.

Friends Joana Negrão, Francisco Pimenta and Mercedes Prieto who helped us with the dance descriptions.

All friends and collaborators who throughout the research commented our blog on the Alentejo dances and with their knowledge and ideas which fuelled our own.

Friends Francis Haisi and Marlon Braga for the technical support in the project’s blog.

Marinardes Marchi, always the first reader.

All dancers and players who welcomed us, individually and in group and shared with us their knowledge and art. In Alto Alentejo (northern Alentejo): António Maria Carrilho Nunes and Castelo de Vide Our Lady of Joy’s Folk Group, João Augusto Mouro Canário, Maria Catarina Mimoso and Maria Dinis Pereira Carmo (Dinis Galucho). In Coastal Alentejo: Albertino Pereira Gamito and Aldina Pereira, Eusébio José Pereira and Maria
Pereira, Fernando Augusto, Queimada’s Typical Dance Group, José Pereira and Josélia Pereira, Manuel Sobral, Maria Adélia Botelho, Marlene Mateus and all those that took part in the Called waltz meetings at the Melides Day Centre. In Baixo Alentejo (southern Alentejo): Ana Correia, Flor de Maria Gonçalves and the Atabuas Female Chorus (the Atabuas are: Alice Batista, Ana Domingos Correia, Beatriz Silvestre, Célia Batista, Ernestina Palma, Ester Camacho, Flor de Maria Gonçalves, Isabel Luís, Maria Eduarda Bravo, Maria do Carmo Bravo, Maria dos Anjos Matoso, Maria Isabel Costa, Maria Matilde Gil, Patrícia Pilar, Sara Luís, Silvina do Rosário and Vera Silvestre), Hermínia Horta, and the Choral and Ethnographic Group As Papoilas do Corvo (the Papoilas are: Amerildes Maria Francisca, Maria Luísa Afonso, Bárbara Maria, Hermínia Horta, Ilda Maria Constantino, Maria Adelina Santos, Maria Bárbara Cavaco Faustino and Maria Vitória Felizberto), José Dionísio, Maria Cesaltina Bailão and friends from Panóias (Antónia de Jesus, Barborita Botelho, Dorília Maria, Encarnação Martins, Evangelina Maria Sabino, Flora Souza Sabino, Joaquina Marreiros, José Diogo, Maria Bárbara da Costa, Maria Eugénia Silva and Mariana da Silva). And also the Alentejano Choral Group Os Amigos do Barreiro (Mr. Castro and Mr. Caturra).

We thank all dancers from Alentejo who by continuing the dances look after dancing and our wanderings.
CREDITS

A NOTEBOOK OF DANCES FROM THE ALENTEJO, VOL. 01

EDITORIAL COORDINATION:
Domingos Morais and Lia Marchi

AUTHOR: Lia Marchi

COLLABORATORS:
Celina da Piedade and Domingos Morais

MUSIC TRANSCRIPTS: Celina da Piedade
SCORES EDITION: Eduardo Paes Mamede

PHOTOS: Lia Marchi except page 66,
author: António Passaporte,
property: Évora’s Town Hall Photographic Archive

ENGLISH VERSION: Fátima Tavares
and Marta McMillan Ramos de Deus

GRAPHIC DESIGN: InvisibleDesign.pt
PRINTER: SIG – Sociedade Industrial Gráfica, LDA

AUDIOVISUAL REGISTERS
RECEPTION AND SELECTION:
Domingos Morais and Lia Marchi

COMPLETION AND EDITING:
Joana Morais, João Ferreira and Miguel Barriga

ALENTEJO’S DANCE ARCHIVE PROJECT

COORDINATION:
Domingos Morais and Lia Marchi

FIELD RESEARCH:
Lia Marchi

RESEARCH ASSISTANTS:
Celina da Piedade, Pedro Mestre, Manuel Araújo

EXECUTIVE PRODUCTION:
PÉDEXUMBO – Association for the Promotion
of Music and Dance / Sophie Coquelin

ALENTEJO DANCES BLOG: Lia Marchi
http://arquivodancasalentejo.wordpress.com
This book was printed in 2013, by SIG – Sociedade Industrial Gráfica, LDA in 210 X 148 mm format, in FlamaBasic and Rockwell Std characters, on Couché Semimate 115g/m paper, with impression of 500 copies.

All film referred in this Notebook are available at:

www.memoriamedia.net/dancasdoalentejo

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.

www.memoriamedia.net/dancasdoalentejo
www.pedexumbo.com
www.alciacultural.com.br
www.iet.org