



Co-funded by the
Erasmus+ Programme
of the European Union



MUSIC: A MELODIC METHODOLOGY INTO TEACHING AND LEARNING
2018-1-ES01-KA229-050761

SCHOOL EXCHANGE PARTNERSHIP

LANDSCAPE

AND

TRADITIONAL

DANCES

‘Landscape and traditional songs, dances and clothing’ is a final product for the second project Learning, Teaching and Training Activities held at our partner school, Gymnasium Valtinou, Trikala, Greece. It is a collection of photos, videos and songs, accompanied with analyses about the following: how the landscape determines the steps in traditional dances and the clothes people used and use to wear. The presentation has been made in Power Point, both in English and in each partner school’s mother tongue.

I.E.S PABLO RUIZ PICASSO

SPAIN

2018/2020



LANDSCAPE AND TRADITIONAL DANCES

FANDANGO DE ALMERÍA

ANALYSIS OF THE DANCE

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



ISA CANARIA

ANALYSIS OF THE DANCE / BAILE

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



JOTA

ANALYSIS OF THE DANCE

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

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



ANALYSIS OF THE DANCE

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

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

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

SEVILLANAS

ANALYSIS OF THE DANCE

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



BOLERO MALLORQUÍN

ANALYSIS OF THE DANCE



VERDIALES DE MÁLAGA

ANALYSIS OF THE DANCE

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

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

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



"This project has been funded with support from the European Commission. This publication reflects the views only of The author, and the Commission cannot be held responsible for any use which may be made of the information contained therein."