



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

2018- 1 – ES01 – KA229 – 050761

SCHOOL EXCHANGE PARTNERSHIP

LANDSCAPE IN SONGS



Project PROJETO ERASMUS+
2018 – I – ES01 – KA229 – 050761_4

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May 20 - 24

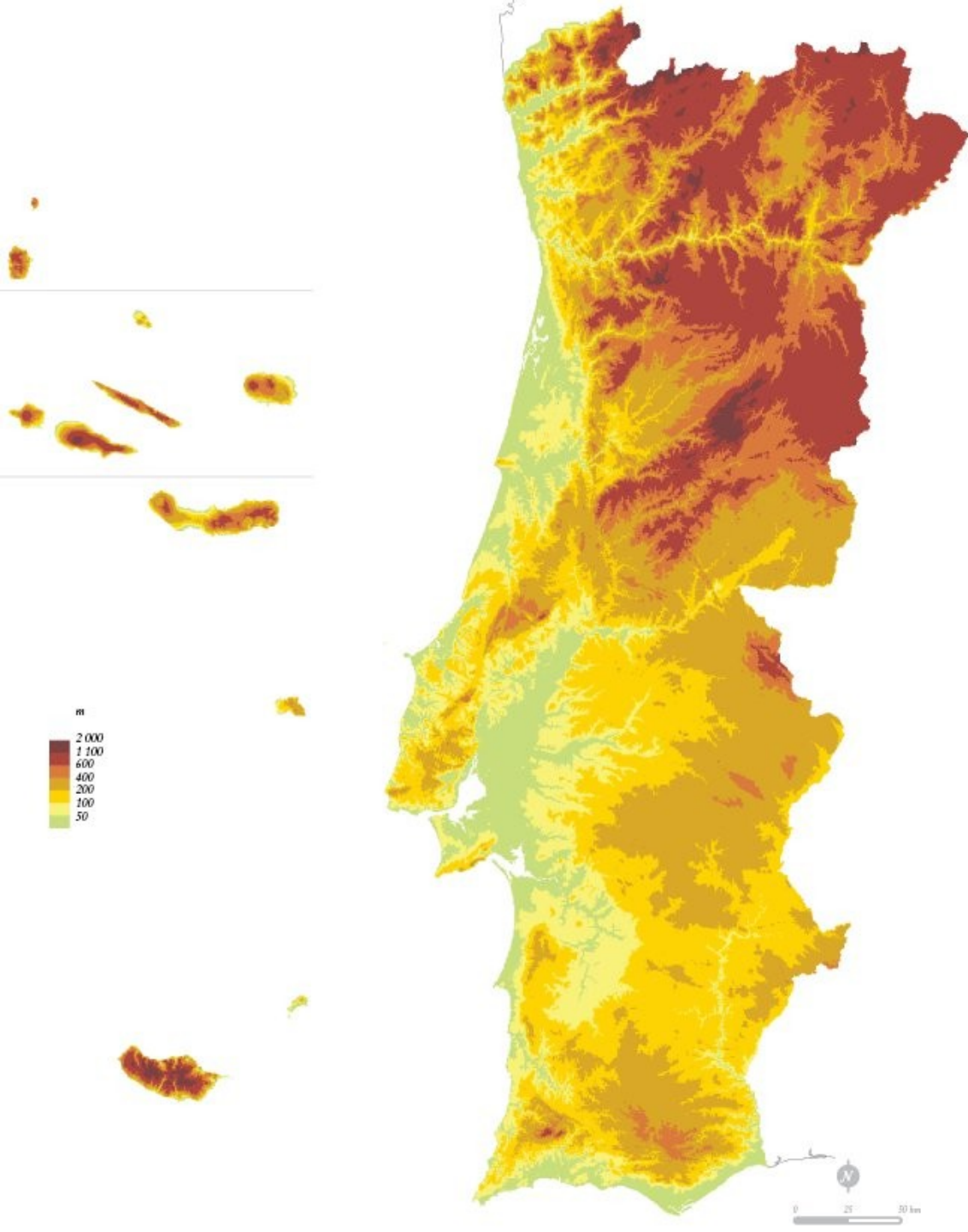
LANDSCAPE IN SONGS

This is our country, Portugal.

It is located in the extreme southwest of Europe, in the Iberian Peninsula. The Madeira and Azores archipelagos belong to the Portuguese territory. The landscape of Portugal is marked by the presence of the sea, since half of the territory is bathed by the Atlantic Ocean. The interior landscape offers us sceneries of mountains with snow or of extensive plains “plagued” by droughts.

There is no doubt that these landscapes influenced the life of the people that inhabited in the local towns, but in what way did the people express this in their songs?

This is what we propose to show you in the next slides !



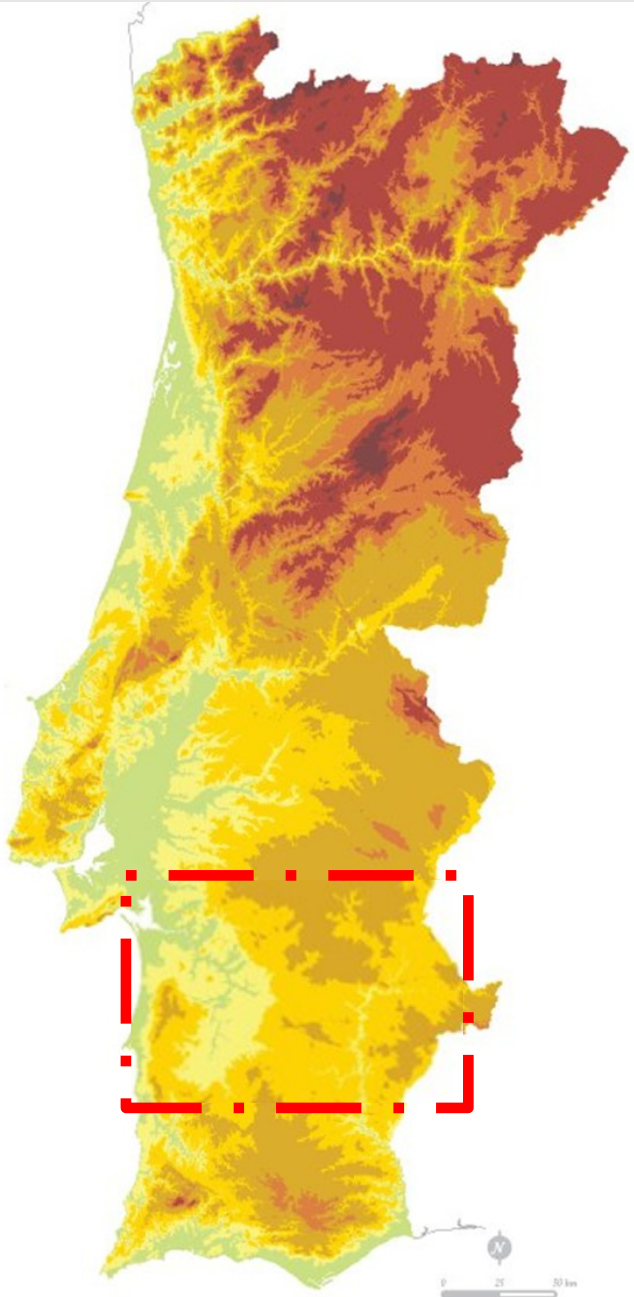
LANDSCAPE IN SONGS

ALENTEJO REGION

“É tão grande o Alentejo”

Origin:

It is a song composed by Dulce Pontes, in 1999.
It is a song of the Cante Alentejano type and it portrays the landscape
and the way people live in Alentejo.





I work in Alentejo
cultivating the hard land,
I am smoking my cigarette,
I am following my schedule
throwing the seed to earth.
Alentejo is so big,
so much abandoned land! ...
The land is the one that gives bread,
for the good of this nation
it should be cultivated.
It has always been forgotten,
on the bank, to the south of the
Tejo,
there are unemployed people.
So much abandoned land,
Alentejo is so big.



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



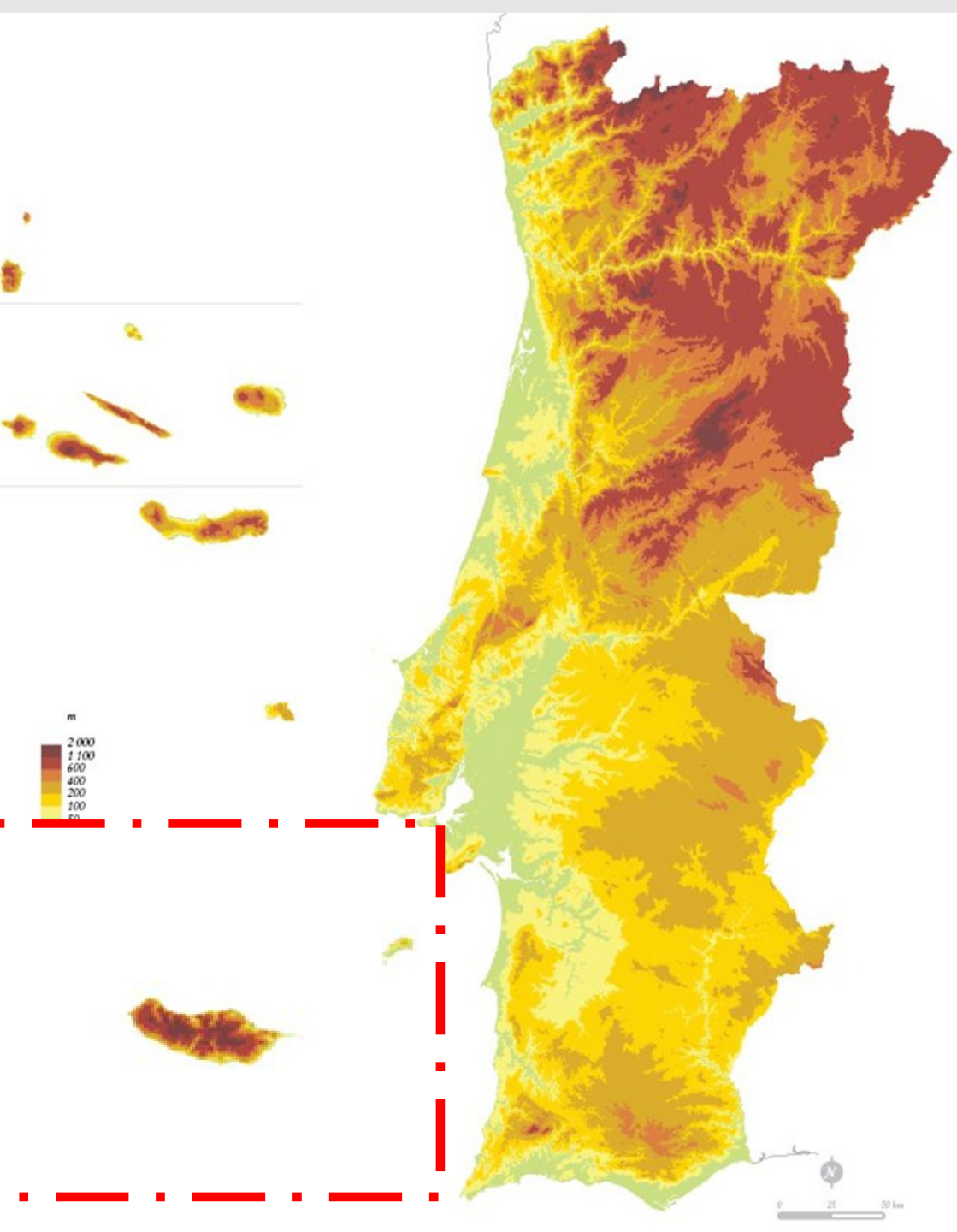
- This song portrays the daily life of farmers in Alentejo and the difficulties of living in such a dry region.
- The farmers are tired of this hard life and they abandon their lands, they abandon their big region for a better life.

LANDSCAPE IN SONGS

MADEIRA ISLAND "Bailinho da Madeira"

Origin:

It is a song that was listened to for the first time on the 19th of September in 1938, in a festivity named "*Festa da Vindima*", in Funchal.



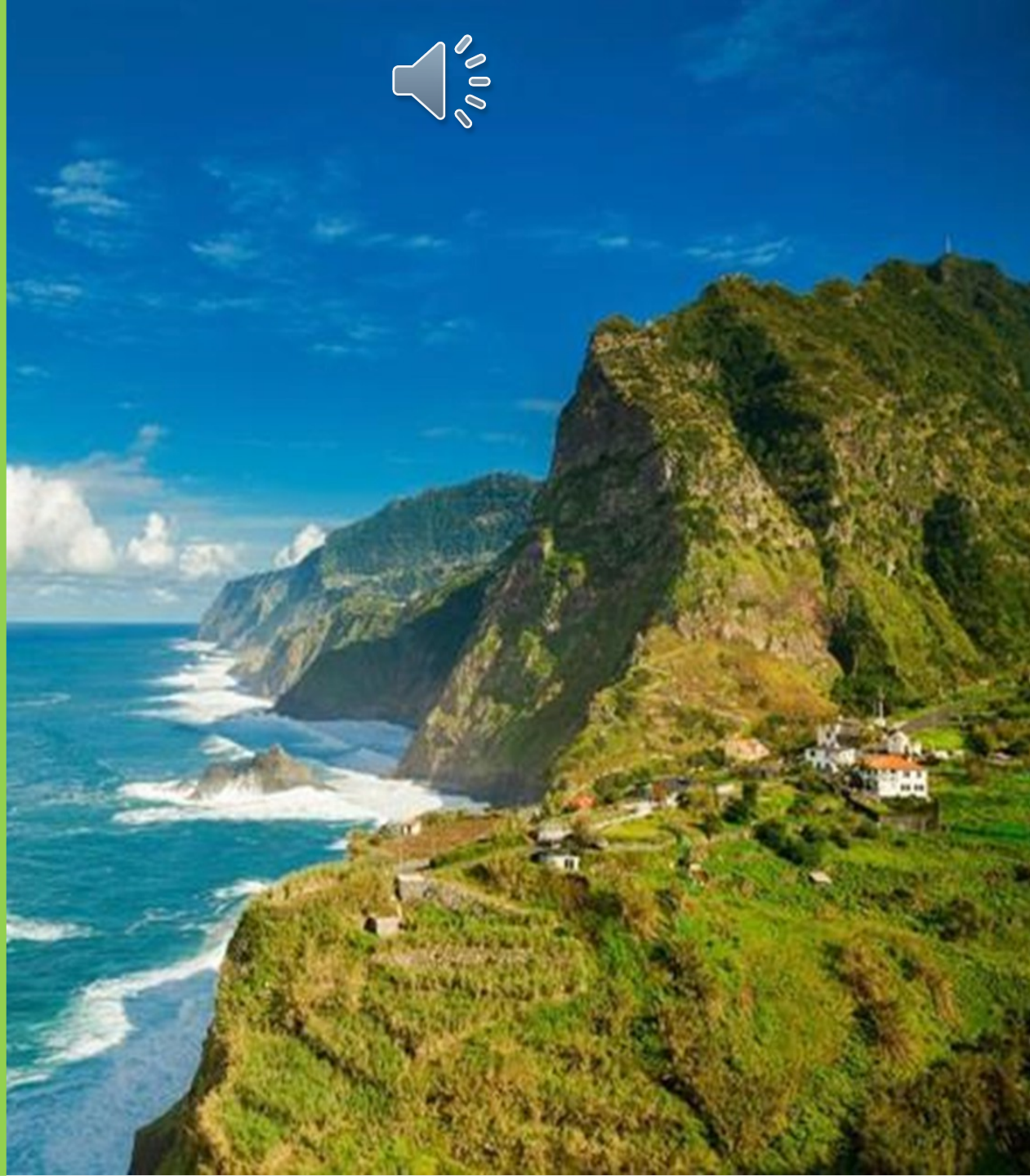
I come from very far
I always come by the seashore
I bring these bread crusts
For your dinner tomorrow

Let pass
This pretty joke
for we will dance
For the people of Madeira.

Madeira is a garden
Unlike any other in the World.
Its beauty doesn't have an end.
She is the daughter of Portugal

Let pass
Our joke
For we will dance
For the people of Madeira

Let pass
This pretty joke
For we will dance
The dance of Madeira.



Eu venho de lá tão longe
Venho sempre à beira mar
Trago aqui estas codinhas
Pr'á manhã o seu jantar

Deixem passar
Esta linda brincadeira
Qu'a gente vamos bailar
Pr'á gatinha da Madeira

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

Deixem passar
esta nossa brincadeira
Qu'a gente vamos bailar
Pr'á gatinha da madeira

Deixem passar esta linda brincadeira
Qu'a gente vamos bailar
O bailinho da Madeira.

The landscape of *Madeira* serves as inspiration for the lyrics of this song and it is not the landscape we have in our modern days, it is the landscape and the way people lived in the 20th century. The locals of Madeira lived in poverty, but, even so, they lived happily in their jokes and their dances, in their Archipelago of *Madeira*.



LANDSCAPE IN SONGS

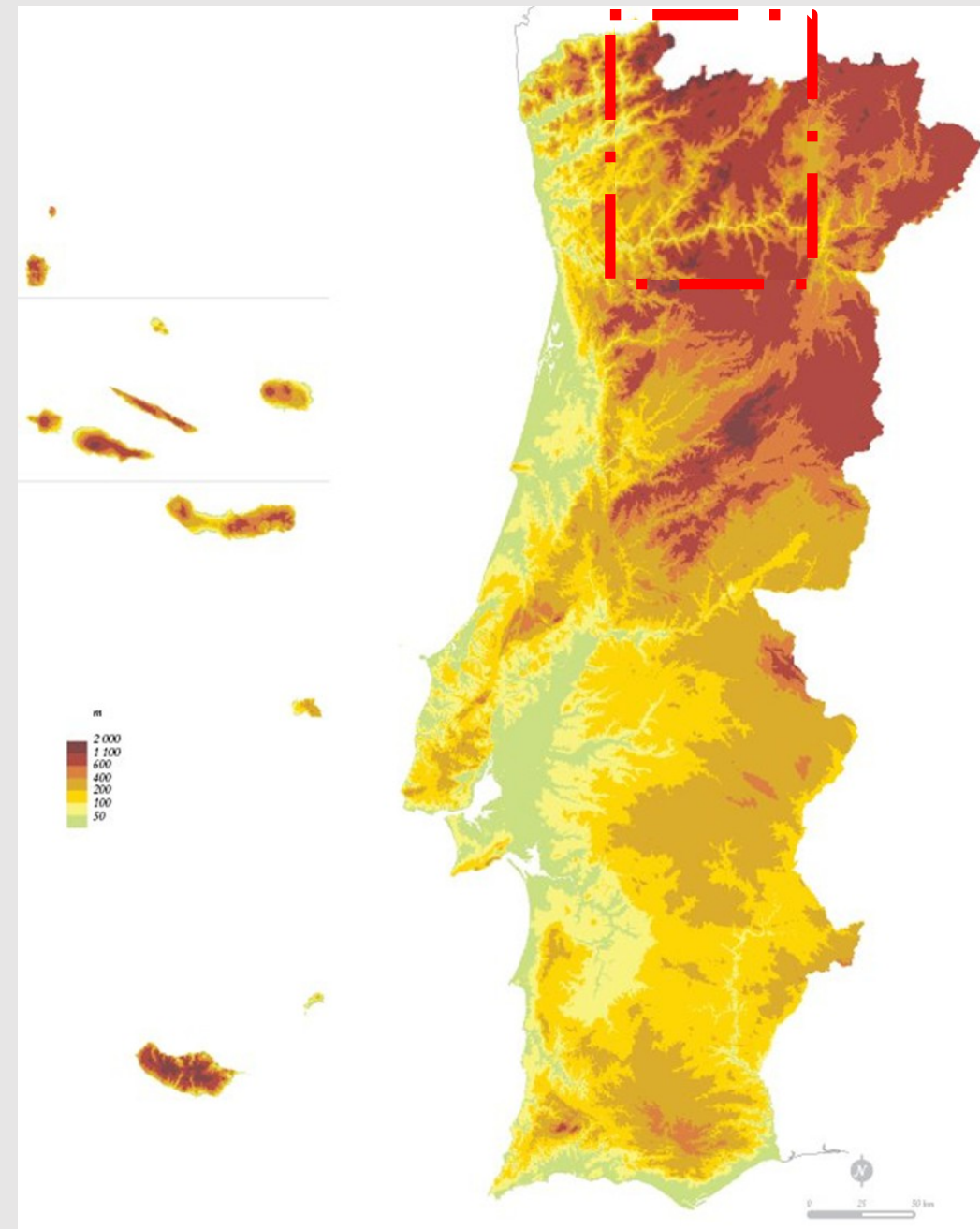
DOURO REGION

"I went to the Douro wine harvest"

Origin:

The landscape of the Alto Douro Wine Region is determined by the natural course of the Douro river. The connection of the wine to the Douro river comes from almost two millennia ago. In a land hard and difficult to transpose, the river has always been a means of communication of peoples and cultures.

It was the Romans who introduced techniques of planting of the vine and wine production, but it was mainly from the seventeenth century that wine production began to truly grow. The wine harvest is the period between the harvesting of grapes and the beginning of wine production.



Lyrics:

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

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

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

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



Letra:

Fui ao Douro às vindimas,
Não achei que vindimar.
Vindimaram-me as costelas.
Olha o que lá fui ganhar!
Retira-te das janelas.
Retira-te do balcão.
Vem comigo p'rás vindimas,
Amor do meu coração.
Não se me dá que vindimem
Videirinha que eu podei.
Não se me dá que outros logrem
O que eu por gosto deixei.
Não se me dá que vindimem
Nem também de vindimar.
Só me dá das tristes noites
Que se passam no lagar.



The Douro is associated with harvests that are usually made by men at certain times of the year in the tank, requiring effort since it is a tiring job. Occurs between October and November and gives rise to a group of local festivities that were used by the inhabitants of the Douro to flirt the girls.

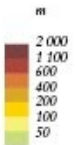
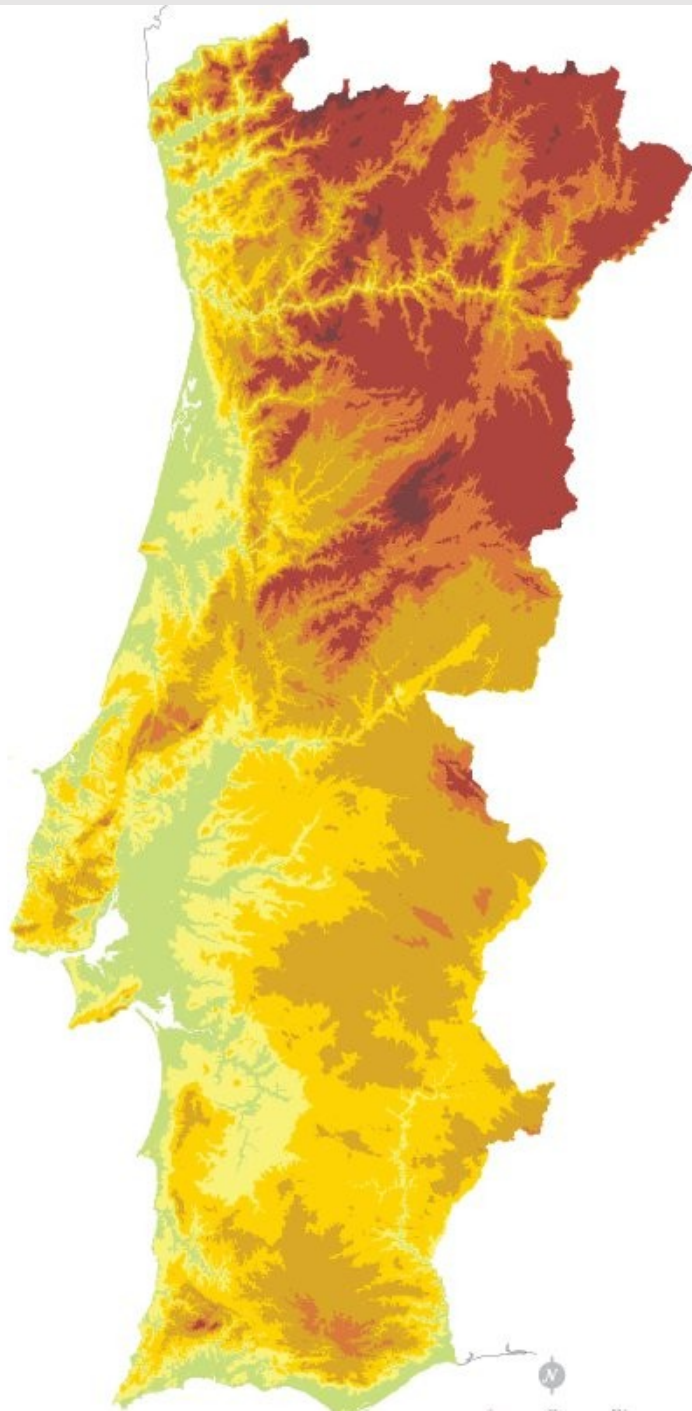
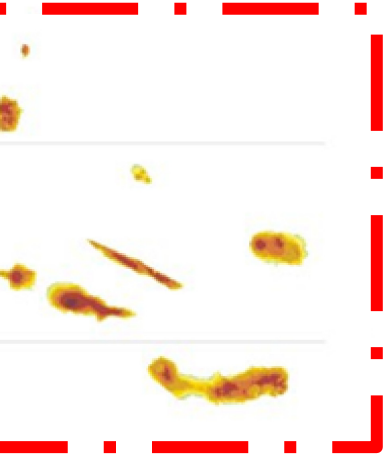
LANDSCAPE IN SONGS

ACORES ARCHIPELAG

"Ilhas de Bruma"

Origin:

This song was written 36 years ago, but became truly popular when RTP / Açores took advantage of the theme for some of its most emblematic series in the 80's of last century. It ended up becoming a "non-institutional hymn" of Azoreanity and autonomy, and was written, according to Manuel Medeiros Ferreira, in a misty day in which "nothing was seen and the seagulls even came to kiss the earth."





Poem:

I still feel the feet on the yard.
Where my grandparents danced the
little foot.
The beautiful Aurora and the Sapateia.
Is that in the veins runs me black basalt.
And in the memory volcanoes and
earthquakes.
That's why I'm from the Bruma islands.
Where the seagulls will kiss the earth.
If in the look I bring the hurt of the
waves.
The look is the sweetness of the
lagoons.
I bring the tenderness of the
hydrangeas.
In the heart the blaze of the boilers.
That's why I'm from the Bruma islands.
Where the seagulls will kiss the earth.
Is that in the veins runs me black basalt.
In the heart the blaze of the boilers.
The immense sea fills my soul.
And I have green, so green to indicate
hope.

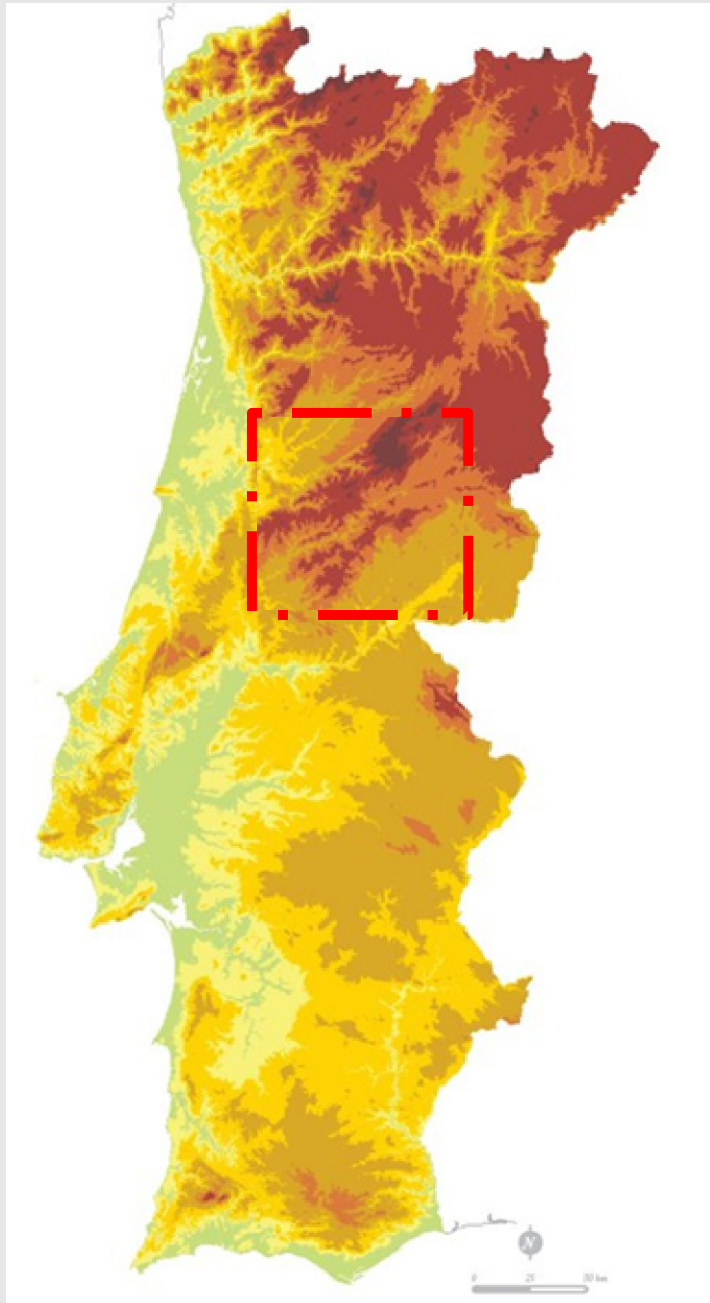


Poema:

Ainda sinto os pés no terreiro.
Onde os meus avós bailavam o pézinho.
A bela Aurora e a Sapateia.
É que nas veias corre-me basalto negro.
E na lembrança vulcões e terremotos.
Por isso é que eu sou das ilhas de
bruma.
Onde as gaivotas vão beijar a terra.
Se no olhar trago a dor das ondas.
O olhar é a doçura das lagoas.
É que trago a ternura das hortênsias.
No coração a ardência das caldeiras.
Por isso é que eu sou das ilhas de
bruma.
Onde as gaivotas vão beijar a terra.
É que nas veias corre-me basalto negro.
No coração a ardência das caldeiras.
O mar imenso me enche a alma.
E tenho verde, tanto verde a indicar-me
a esperança.



In Azores the presence of strong natural forces translates into a landscape from which a mixture of beauty and mystery emerges, translating into the poem above talking about the presence of water and fire, the forces of the interior and surface of the Earth, translated in the most varied expressions of the ocean and volcanic phenomena.



LANDSCAPE IN SONGS

SERRA DA ESTRELA REGION *“Oh Malhão, Malhão!”*

Origin:

The origin of the following song is not known, but, according to some authors, the music is created and sung by the people.

Other authors are against idea, making believe that the music is part of an inheritance from the ancestors.

**Lyrics of the music 1:**

Oh! Joseph, Joseph!
What is your life?
Eat and drink
Walking in the street

Look at the red face
Purple scarf
I live angry
To see me alone

Lyrics of the music 2:

Hoe to dig
My father-in-law's cornfield
God make the big day

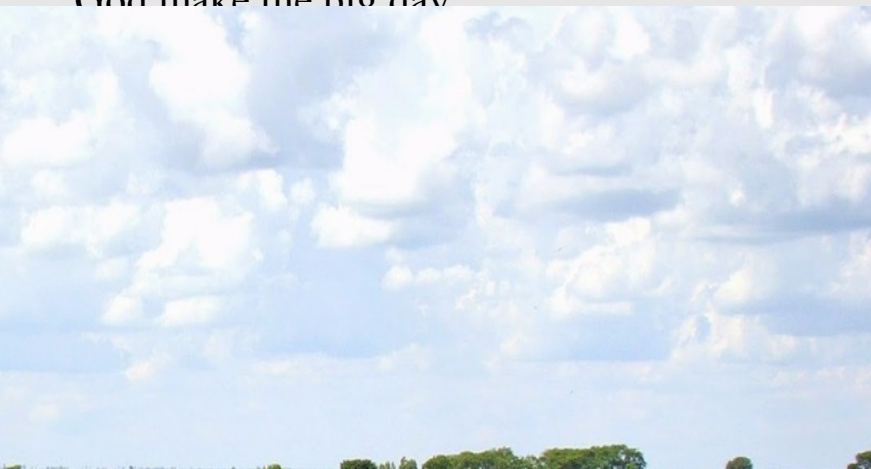
Letra da música 1:

Oh! José, José!
Que vida é a tua?
Comer e beber
Passear na rua

Olha a coradinha
Roxo cachené
Vivo arreliada
Em me ver sozinha

Letra da música 2:

Sachadeiras que sachais
O milharal do meu sogro
Deus faça o dia grande
Que sacheis o milho todo





In song 1: In this song are criticized and mentioned the habits and customs referring to the good moral of the people.

In song 2: The people make reference to the professions and works that characterize a time in which the population was poor and lived essentially of the work of the field and domestic.

LANDSCAPE IN SONGS

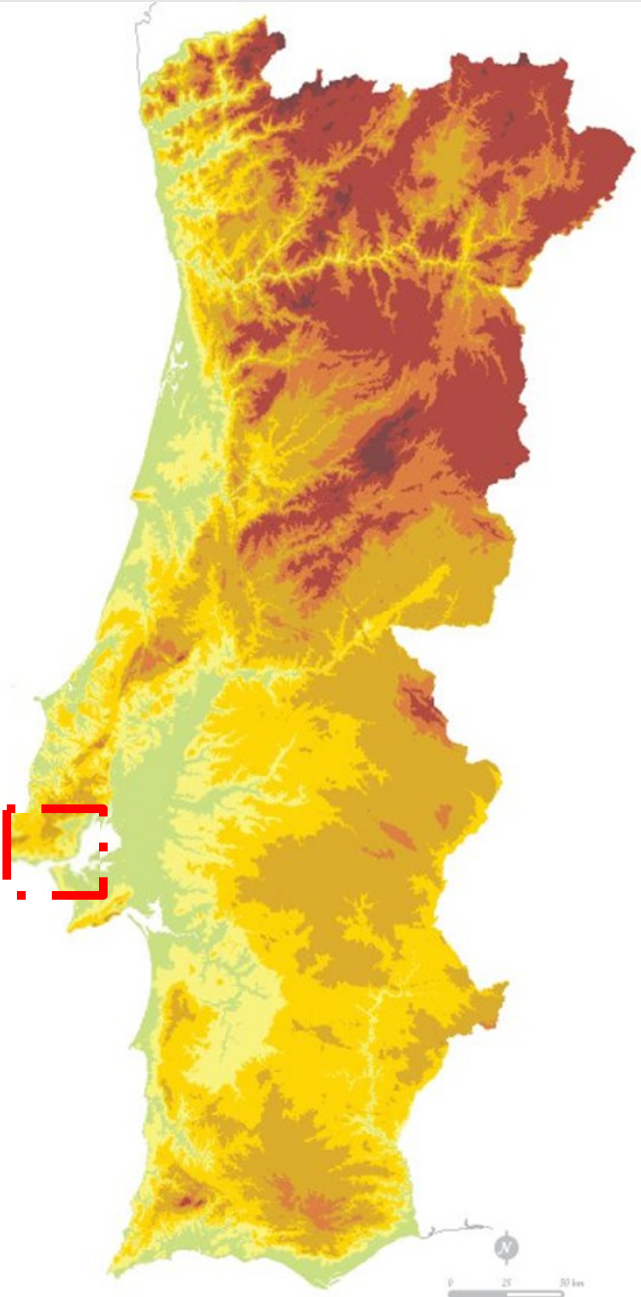
LISBON REGION

“Lisboa menina e moça”

Origin:

It's a song with poem by Ary dos Santos and music by Paulo de Carvalho. Carlos do Carmo sings it at the Song Festival of 1976 that which makes it a very popular song.

It talks about Lisbon and tell us about typical places in there.



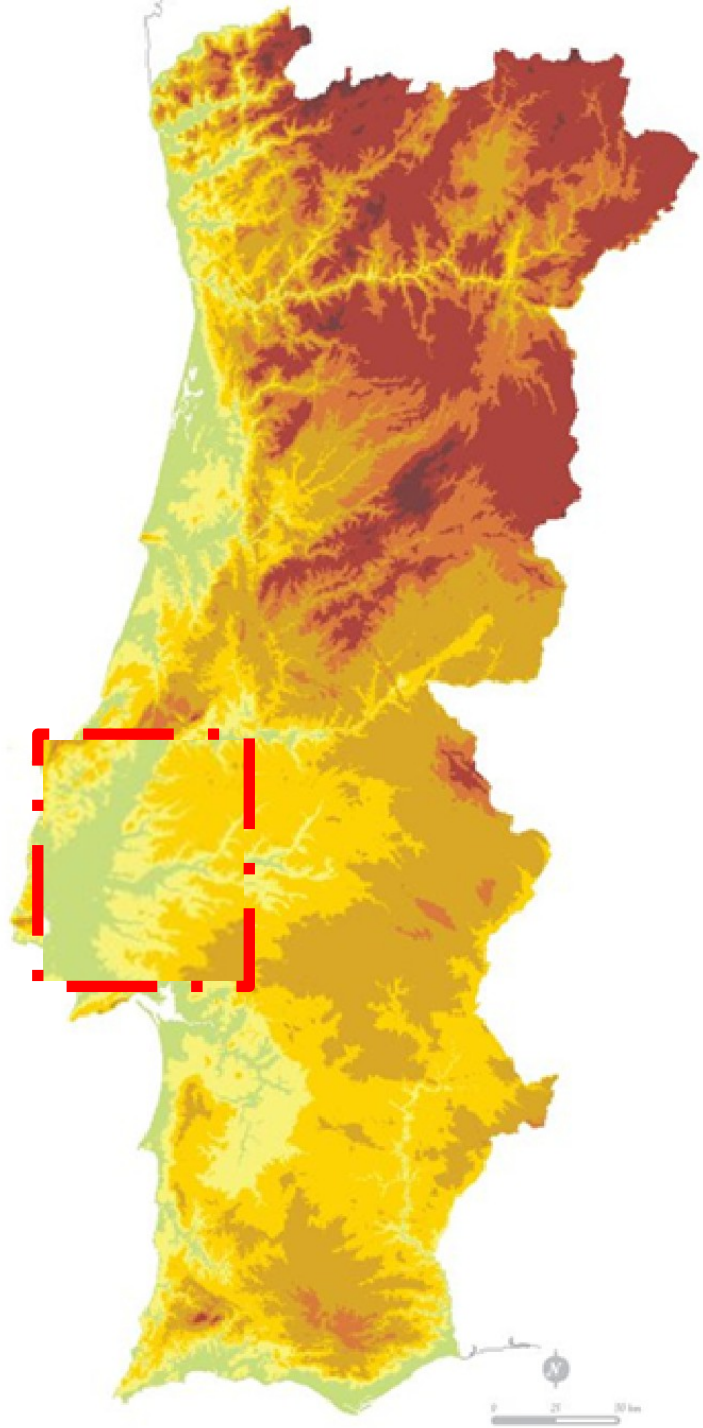
I put an elbow in the castle
In Alfama rest the look
And so I undo the ball of blue and sea
At Ribeira I rest my head
Tejo Bed Pillow
With embroidered sheets in haste on a kiss
shambling
Lisbon girl and lassie
From the light that my eyes come so pure
Your breasts are the varin hills
Pregão that brings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



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



The song compares Lisbon with a young pure woman. The places to which he refers in the poem are like the parts of the female body. He also speaks about popular and traditional places of Lisbon, such as Alfama and Graça. Also makes reference to some of the most important jobs done by Varinas (Women's peddlers of fish) and they use *Pregão* to announce the sales.



LANDSCAPE IN SONGS

RIBATEJO REGION (*Fandango Ribatejano*)

Origin:

Since the XVIII century, the *fandango ribatejano* has been danced in many taverns of Portugal and nowadays, it is considered the most important folklore dance of *Ribatejo*.

Poem:

Gallant on his mount
The valiant farmer
Drives his herd
Across the fields.
But if the bull escapes
The weed trembles
And the Tejo dries
For the battle is hard.
After that, night falls
Dancing is for the people
That dig the bread
The only enjoyment
That they have in their lives
And the harmonium growls
The sneaky songs
The singing enters
That the farmer loves



Poema:

Galhardo na sua montada
Valente campino
Conduz a sua manada
Através dos campos.
Mas se o toiro tresmalha
A lezíria treme
E o Tejo se mirra
Que é dura a batalha.
Depois cai a noite
Bailar é pr'ás gentes
Que cavam o pão
O único gozo
Que têm na vida
E o harmónio ronca
As modas rasteiras
Entra a cantoria
Que o campino adora

The landscape of *Ribatejo* is a big influence in this poem that is based on the origin of the *fandango ribatejano*. In the poem, the author describes *Ribatejo* as a happy region of Portugal in which the farmers, during the day, work very diligently, but at night, they dance to their heart's content. Fandango is described as the “center of the culture of *Ribatejo*” and that it can “cure” hunger, tiredness and sadness.



LANDSCAPE IN SONGS

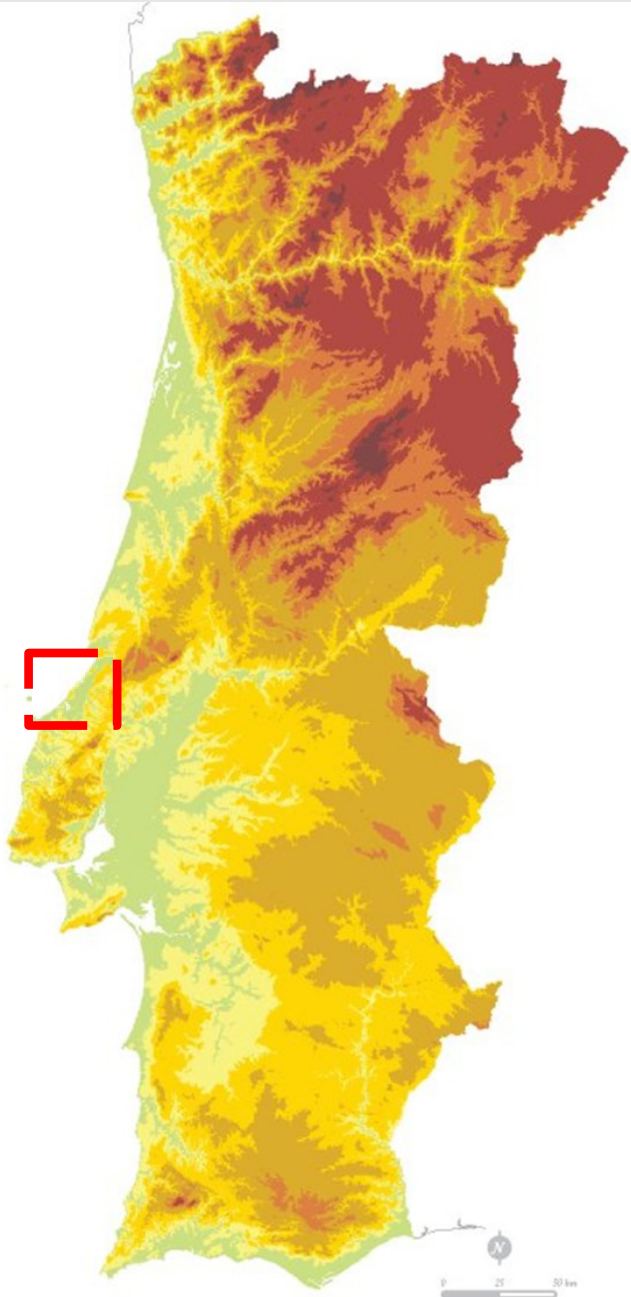
NAZARÉ REGION

“Não vás ao mar Tonho”

Origin:

This is one of the most popular poems of the *Nazaré*, how could it not be, in the land of fishermen, in which the sea is the ruler.

It is the sea who gives them bread, joy and anguish. And to express all this, the fishermen and their women have always given priority to music and dance.



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



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



- This song talks about the importance of the sea in the peoples of Nazareth.
- The fishermen went to the unknown sea to fish while their woman were waiting on the beach in the fear of them, they will not return.
- The name of the fish that the fishermen were fishing is *petinga*.



The participation of Nazarene women in the fishing economy has been fundamental for a long time, both in the activities related to the sea, but also in those carried out on land from the landing of the product to the consumption, through its transformation and its commercialization. Their gain, even today, contributes to family income, sometimes being the family's only income, given the random nature of the fisherman's gain. The women of the fishermen have established a whole set of strategies, allowing them to earn money, save for the hard times .

**"This project has been funded with support from the European Commission.
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