

# PORTUGAL

Music and Dance from **Madeira**



Part of Portugal since its discovery in the early 15th century, Madeira developed music, dance, and festival traditions that reflected and shaped its history and social life. Political and economic changes since the 1970s stimulated a renewed appreciation of local traditions that are researched and performed today by many grassroots folk groups like the one featured here. From the dramatic opening track of unaccompanied work calls to an old tragic ballad, song duels, dance songs, and instrumentals featuring a variety of local instruments, these sparkling and startling 1996–1997 recordings display the unique and enduring musical legacy of a disappearing rural life and the vigor of urban life. Produced and annotated through a collaboration of the Universidade Nova de Lisboa and the Associação Musical e Cultural Xarabanda in Madeira. *54 minutes, 38-page booklet.*

This is a previously-unpublished volume of the UNESCO Collection of Traditional Music, which was transferred to the Smithsonian to keep the series publicly available.





COVER PHOTO:

Grupo Folclórico da Casa do  
Povo da Camacha. 1997.  
Photo: Jorge Torres.

Grupo de Folclore e Etnográfico  
da Boa Nova. 1997.  
Photo: Jorge Torres.

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## PORTUGAL: Music and Dance from Madeira

Annotated by Salwa El-Shawan  
Castelo-Branco, Jorge Castro Ribeiro,  
Jorge Torres, and Rui Camacho



### INTRODUCTION

The archipelago of Madeira is situated approximately 600 miles southwest of continental Portugal and 300 miles west of the Moroccan coast. It consists of the islands of Madeira and Porto Santo and several smaller uninhabited islands. Part of Portugal since its discovery in 1418, Madeira's early settlers came primarily from the regions of Minho and Algarve in northwestern and southern Portugal, respectively. In addition, slaves were brought from North and West Africa and the Canary Islands. As a result of its advantageous geographical location, the archipelago has historically been a significant point of support for Atlantic and Mediterranean navigation. Madeira is currently an "autonomous region" of Portugal, a status it earned in 1976.



Until the 1970s, Madeira's economy was based primarily on agriculture, in particular sugarcane and grapes for the production of its famous wine. Since the 1970s, tourism has become the predominant economic activity.

Madeira's scarce resources forced part of its population to emigrate. Today, about a million people of Madeiran origin live in Brazil, Venezuela, South Africa, Curaçao, Canada, United Kingdom, and the United States in the state of Hawai'i.

Maps of Madeira



Rajão.  
Photo: Rui Camacho.

## Musical Traditions of Madeira

Early in the 20th century, singing accompanied agricultural labor and animated social gatherings of family and community. Singing and dancing were also central in annual celebrations of religious and secular festivities. Amateur wind bands (*bandas filarmónicas*) and mandolin ensembles (*tunas* or *orquestras de palheta*) played an important role in providing musical training for young people and enlivening social gatherings and local festivities.

Beginning in the late 1930s in Madeira (and all of Portugal), rural expressive culture was folklorized—a process imposed by the totalitarian regime that ruled Portugal from 1933 up to the establishment of democracy in 1974. Implementing the official cultural policy, folklorists and other government agents organized several hundred folklore groups (*ranchos folclóricos*) with the intention to create a generic image of local, regional, and national traditions across Portugal. *Ranchos folclóricos*' repertoire consisted of fragments from various rural music, dance, and dress traditions, which were re-contextualized into staged performances.

Following the establishment of democracy in 1974, grassroots *ranchos folclóricos* emerged from local communities. They gradually shed their negative connotation of totalitarianism and gained the support of communities, who saw these performances as representations of local identities. (To read more about folklorization, see Castelo-Branco and Branco 2003 and 2010.)

Madeira's musical heritage and contemporary musical practices continue to reflect and shape social and cultural processes throughout the archipelago. Today, music and dance play a central role in dozens of religious and secular festivities celebrated in Madeira throughout the year, as well as within the context of tourism. As in the past, amateur wind bands and mandolin ensembles are again widespread and offer training and performance opportunities for young people. *Ranchos folclóricos* are also ubiquitous and thrive primarily through performances for tourists. However, songs and dances, once



João Marques Gouveia and António João Baptista singing the *charamba* and accompanying themselves on the *viola de arame*. Sítio da Fonte da Pedra, Santana. 1997.

Photo: Jorge Torres.



António de Souza playing the *búzio*. Porto da Cruz, Machico. 1997.

Photo: Salwa El-Shawan Castelo-Branco.

associated with agricultural labor and rural life, fell out of use or were adapted for performance by formally structured groups.

In the domain of traditional music, the human voice is the central vehicle of musical expression. As in continental Portugal, metric strophic songs are widespread in Madeira. In addition, there is a profusion of various forms of improvised sung poetic competitions. Of these genres, the most important are the *charamba* and *bailinho*, which can be heard on tracks 4 and 5 in this album.

Another distinctive feature is the use of modal structures, especially by older tradition bearers, recalling some of the structural features and expressive techniques characteristic of Arab modes. These include microtonal intervals, tetrachords as the framework for melodic creativity, ornaments highlighting key notes and words, and heterophonic accompaniment (tracks 1, 3, 4, 8).

String instruments predominate, especially traditional guitars of various sizes that are used to accompany vocal music and dance. With the exception of the five-stringed *rajão* (small five-stringed guitar) unique to Madeira, these instruments have their equivalents in continental Portugal.

The largest guitar is the *viola de arame*, a plucked lute with one single and four double courses of metal strings. The *braguinha*, the smallest Madeiran plucked lute, has four metal strings and is the Madeiran equivalent of the continental *cavaquinho*. José Nunes, a Madeiran emigrant, introduced this instrument in the 19th century to Hawai'i where it was adopted and named *ukulele*. Portuguese explorers and settlers also introduced similar instruments to Brazil, Cape Verde, and Indonesia. The violin (*rabeca*) and classical guitar (*viola* or *viola francesa*) are also used in some traditional ensembles. The entire mandolin (*bandolim*) family is used in mandolin orchestras, as well as in some traditional ensembles.

The accordion has taken on an important role in the accompaniment of songs and dances, especially in folklore





*Brinquinho. Porto Moniz.*  
Photo: Rui Camacho, courtesy of the  
Arquivo da Associação Musical e Cultural  
Xarabanda.

groups. Percussion is usually provided by a small-sized bass drum (*bombo*) with two skins that is suspended vertically from the player's neck and played with large padded drum sticks. Additional percussion instruments include a triangle (*sino* or *ferrinhos*), as well as castanets attached to a long rod (*brinquinho*)—the multiple sets of castanets click rhythmically together when the handle in the middle is pushed up and down. A shell trumpet (*búzio*) and a small transverse flute (*pife*) were also used in selected activities.

The recordings on this album illustrate aspects of Madeira's musical practices and styles. Songs and dances that were once central to rural life are exemplified through work songs (tracks 1, 2, 13), sung ballads and stories (tracks 6, 9), dances for festive occasions revitalized by folklore groups (tracks 3, 5, 12, 14), songs and instrumental compositions connected to religious festivities (tracks 7, 8, 15), and sung poetic competition (tracks 4, 5). Examples of urban musical genres include "Fado" (track 11), "Triste Avezinha", a

composition for mandolin orchestra (track 10), and "Encrenca", a re-creation of a traditional composition by an urban group (track 15). Contemporary musical practices are exemplified by the performances of formally structured groups such as the mandolin orchestra (track 10), folklore groups (tracks 3, 5, 11–14), and an urban group that recreates traditional music (track 15).

### 1. Cantiga dos Borracheiros (Song of the Borracheiros)

Porto da Cruz, Machico. Feb. 18, 1996

Grupo de Borracheiros da Associação Flores de Maio de Porto da Cruz (Ensemble of the Borracheiros of the Association Flores de Maio of Porto da Cruz)

Vocals: António de Freitas, *candeeiro*; Eduardo Caldeira, *boieiro*; Manuel Joaquim Mendonça, José do Nascimento Barreiro, Adelino Basílio, *gado*

Instrument: António de Souza, *búzio* (shell trumpet)

Wine is one of the most important agricultural products of Madeira. Prior to the dissemination of modern transportation, the freshly pressed wine was transported by groups of men



A group of *borracheiros*. End of the 19th century.

Photo: Fotografia Figueiras.

(*borracheiros*), each carrying on his back a large wineskin (*borracho*) weighing up to 50 kilograms. The *borracheiros* walked long distances on mountain paths from their villages to the capital Funchal where the wine was stored. Their melodized calls, distinct from other kinds of vocal expression

in Madeira, helped keep the group together as they walked down from the mountain to Funchal, alleviated their arduous job, and were often used to communicate problems they might encounter on the way. The group was organized as follows: the *candeeiro* (literally, lantern; in Madeiran usage *candeeiro de bois* is an ox leader) led the way and was followed by the group of men (*gado*, literally, cattle). At its tail end, the *boieiro* (herdsman) oversaw the group, making sure no one was left behind. In this recording, the *candeeiro* and *boieiro* alternate their melodized calls, which are punctuated by cheering by the rest of the group, and short melodic patterns played an octave above by the *buzio* (shell trumpet). The word-born short melodized calls proceed stepwise in a descending progression, within the melodic range of approximately a tetrachord.

Transcriptions of lyrics reflect local pronunciation, differing in some words from standard European Portuguese spelling.

### *Cantiga dos Borracheiros*

*Vou agora aqui adiante,  
e vou retomar outro parecer.  
E alguém vai falar em nós,  
e ou que a dar 'pois de morrer.  
E ninguém se pode livrare,  
e do que 'tá p' acontecer.*

*Viva o nosso candeeiro!  
Viva!*

*Candeeiro anda pr'a frente,  
não te vaias t' enganare.  
Ist' é vinh' amaricano,*

*e na cidade se provare.*

*E ó patrão vem-te cá 'scuta,  
e quant' é que nos vais pagare?  
Cuidad' é com o boieiro,  
o vinho vai derramare.*

*Viva o nosso boieiro!  
Viva!*

*O trabalho é que não dá,  
E ó quem perde é quem trabalhou.  
Aprendi estas canções,  
e no tempo do meu avô.  
Quase que se chegar a guarda,  
e o meu tempo já se passou.*

*Viva o nosso candeeiro!  
Viva!*

*Candeeiro puxa pr'a frente,  
ist' até parec' um arraiale.  
Por causa da nossa língua,  
é que há guerra em Portugale.  
Ist' é vinh' amaricano,  
e na Madeira não há iguale.*

*Viva o nosso boieiro!  
Viva!*

*O trabalho é que não dá,  
E ó quem perde é quem trabalhou.  
Ó quem que me dá sustento,  
e a moça que m' enganou.  
Eu trabalh' há tanto tempo,  
e o patrão não me pagou.*

*Viva o nosso candeeiro!  
Viva!*

*Um dia joguei à bisca,*



*em co' sete é que matei o ás.  
Candeeiro mais devagarinho,  
olha qu' o gado está ficand' atrás.  
Quant' é que me vais pagare?  
Ó patrão vem-te cá 'scuta,  
Se não pagas não canto mais.*

*Viva o nosso boieiro!  
Viva!*

### **Song of the Borracheiros**

I will now go forward,  
And take another partner.  
And someone will talk about us,  
And what will happen after death.  
And no one can free themselves,  
Of what is to happen.

Long live our *candeeiro*!  
Long live!

*Candeeiro* walk forward,  
Don't make a mistake.  
This is American wine,  
And it is tasted in the city.

And oh, boss, come here and listen,  
And how much are you going to pay us?  
Be careful with the *boieiro*,  
The wine is going to get spilt.

Long live our *boieiro*!  
Long live!

Work does not provide,  
And, oh, the one who loses is the one who worked.  
I learnt these songs,  
During my grandfather's lifetime.  
We are almost arriving at the guard's post,  
And my time is over.

Long live our *candeeiro*!  
Long Live!

*Candeeiro* pull forward,  
This seems like a festivity.  
Because of our language,  
There is war in Portugal.  
This is American wine,  
And in Madeira there is nothing like it.

Long live our *boieiro*!  
Long live!

Work does not provide anything,  
And, oh, the one who loses is the one who worked.  
The one who provided for me,  
Is the young woman who cheated me.  
I have been working for so long,  
And the boss did not pay me.

Long live our *candeeiro*!  
Long live!

One day I played cards,  
And with a seven I killed the ace.  
*Candeeiro* go slower,  
Look the cattle is falling behind.  
How much are you going to pay me?  
Oh, boss, come here and listen,  
If you don't pay, I won't sing anymore.

Long live our *boieiro*!  
Long live!

## **2. Cantiga de Carregar Trigo (Song for Carrying Wheat)**

Serra de Água, Ribeira Brava. Feb. 17, 1996

Vocal: Maria José Pestana

Songs accompanying agricultural activities such as ploughing,  
weeding, and harvesting, once widespread throughout Madeira,

now only survive in the memories of older agricultural workers and in the repertoire of folklore groups. Like other work songs, this song is set to a simple melody in strophic form. It used to be sung by groups of men and women while they transported the harvested wheat.

### *Cantiga de Carregar Trigo*

*Ó le chamastes-me pret' ó preta,  
e ó a li la la la  
s' eu sou a preta bem sei.  
E ó a li la la la  
Também a garrafa preta,  
e ó a trigueirinha  
serve na mesa do rei.  
E ó a li la la la  
Quem morri no ispitali,  
e ó a trigueirinha  
vai-s' interrar às ingústias.  
E ó a li la la la  
Quem morre não paga nada,  
e ó a trigueirinha  
quem cá fica pag' as custas.*

### *Song for Carrying Wheat*

You called me black girl, oh black girl,  
And, oh, a li la la la  
If I am the black girl I know very well.  
And, oh, a li la la la  
Also the black bottle,  
And, oh, the dark-skinned girl  
Serves at the king's table.  
And, oh, a li la la la  
The one that dies in hospital,  
And, oh, the dark-skinned girl  
Is buried in the cemetery of Angústias.  
And, oh, a li la la la  
The one who dies does not pay anything,  
And, oh, the dark-skinned girl  
The one who stays pays the expenses.



### 3. Baile da Meia-Volta (Meia-Volta Dance), dance-song

Sítio do Espírito Santo, Porto Santo. May 10, 1996

Grupo de Folclore do Porto Santo (Folklore Group of Porto Santo)

Vocals: Isidoro Rodrigues, Arlete Rodrigues, Luís Alberto Rodrigues, *mandador*

Instruments: Manuel Felício Dias, *rabeca* (violin); Manuel Vasconcelos, *viola de arame* (traditional guitar with one single and four double courses of metal strings); Filipe Vasconcelos, *braguinha* (small four-stringed guitar); Luís Alberto Rodrigues, *rajão* (small five-stringed guitar)

Porto Santo shares some of the characteristics of the music and dance of the main island of Madeira, while maintaining distinctive features such as the profusion of modal structures, the prominent role of the violin as an accompanying and solo instrument, and a host of dances that were only documented on this island. The *baile da meia-volta* is a circle dance in duple meter that is distinctive of Porto Santo. It consists of two sections (A and B) sung by a woman and a man, respectively, alternating slow and fast tempi. The violin opens the dance, providing a heterophonic accompaniment to the vocal part in section A and a melodic counterpoint to the voice in section B. In addition, the violin plays interludes between the vocal sections, complementing the vocal melody. Throughout the dance-song, three traditional guitars (*viola de arame*, *braguinha*, and *rajão*) strum a steady binary rhythmic and harmonic pattern, and a *mandador* (literally, “order giver”) provides spoken instructions indicating the movements, with which dancers should proceed, and calling the dance to an end. This format is also found in various areas in continental Portugal where it is known as *baile mandado* (dance following orders). Prior to the process of folklorization, the vocal parts were improvised and *baile da meia-volta* was danced on the threshing floor in celebration of the completion of agricultural chores, as well as in other social events.

#### *Baile da Meia-Volta*

*Ai toca-me nesse machete,  
ai repenica-m' esses dedos. (x2)  
Ai s' as cordas arrebentare,  
ai te darei os meus cabelos. (x2)*

*Bem vejo que é morgado,  
quem navios deita' o mare. (x2)  
E dizes meu amigo,  
que hei-d' experimentare. (x2)  
Cá passo muito bem,  
moro à beira mare. (x2)*

*Ai' inda não é meia noite,  
ai esta gente toda dorme. (x2)  
Ai só este meu coração,  
ai quer descansar mas não pode. (x2)*

*Moro no Pico do Vento,  
e o vento me quer levar.  
Tão depressa venha o Verão,  
e o frio vai-me pegare.  
Tenho fé se Deus quisere,  
e a praia va' me limpare.*

### **Meia-Volta Dance**

Oh, play for me this *machete* [small guitar],  
Oh, make those fingers move. (x2)  
Oh, if the strings break,  
Oh, I'll give you my hair. (x2)

I see that you are the eldest son,  
The one that throws ships to the sea. (x2)  
And you say my friend,  
That I shall try. (x2)  
I am very well here,  
I live close to the sea. (x2)

Oh, it is not yet midnight,  
Oh, all these people are asleep. (x2)  
Oh, my heart just,  
Oh, wants to rest but cannot. (x2)

I live in Pico do Vento,  
And the wind wants to take me.  
Oh, summer come quick,

And I will catch a cold.  
I have faith God willing,  
And the beach will cleanse me.

#### 4. Charamba, sung poetic competition, excerpt

Sítio da Fonte da Pedra, Santana. Nov. 22, 1997

Vocals: António João Baptista, António Fernandes de Nóbrega, João Marques Gouveia, Manuel Figueira Vieira de Freitas

Instruments: Manuel Figueira Vieira de Freitas and João Marques Gouveia, *viola de arame* (traditional guitar with one single and four double courses of metal strings)

*Charamba* is a genre of improvised sung poetic competition that is part of a broader complex found in continental Portugal, in the Azores as well as in other parts of southern Europe and Latin America. A minimum of two vocalists is needed, but more contenders (*charambistas*) can participate. One of the singers usually provides the accompaniment on the *viola de arame*, the violin, or *rajão*, performing an introduction consisting of set harmonic and melodic patterns and short melodic interludes between the improvised strophes. Using

a specific poetic structure and rhyme pattern, the poetic competition usually develops around a theme (*fundamento*) drawn from daily life or current issues that is proposed by one of the singers. In a poetic competition, the vocalists juxtapose melodic and poetic sections, improvised and in free rhythm. These improvisations are separated by short instrumental interludes in duple meter, which alternate between the tonic and dominant. Up to the 1960s, men enacted *charamba* in religious and secular festivities, and in taverns and private gatherings, where contenders challenged each other for several hours. Today, except for a few older practitioners, this genre has practically fallen out of use.



*Charamba* performed by (left to right) José Vieira, João Gouveia, and (playing the *viola de arame*) Manuel Nóbrega and António Baptista. Santana, Madeira. 1997.

Photo: Rui Camacho.

#### *Charamba*

*E' pa' cantar o charamba nem sou leve nem pesado,  
eu vim ver os cantadores, mas cá não vejo cantadores ao meu  
lado.  
S' a gente não aproveita o charamba anda atrasado.*





António Fernandes de Nóbrega singing *charamba* and accompanying himself on the *viola de arame*. Sítio da Fonte da Pedra, Santana. 1997.  
Photo: Jorge Torres.

*Eu aprendi com os antigos e os novos quero ensinar.  
Nunca conheci na Camacha cantadores de charamba que fossem  
bons para trabalhar.  
E quem amassa sem fermento como pode alevedar?*

*Fez as suas compra' vai agora s' esta aguardar,  
não chateia os camacheiros, eu não vou pagar p' todos então  
neste lugare.  
Eu sou amigo do dono da casa mil vezes obrigado,  
hoje me 'tá aturare.  
Com este nem sequer falo, mas eu cá, ele no fundo, ele não  
'tá-me a machucar.  
Agora este afinal, eu caminho já daqui se o amigo me chatear.*

*Quem 'tá a procura varedas e tem caminho largo para andare,  
e' vejo tudo a cantare, mas as palvras cá tão p' pesare.*

### Charamba

For singing the *charamba*, I am neither light nor heavy,  
I came to see the singers, but I don't see singers next to me.  
If one does not take advantage, the *charamba* is delayed.  
I learnt with the elderly and I want to teach the youth.  
I never knew in Camacha *charamba* singers that were good for  
work.  
And those who knead without yeast, how can they expect [the  
dough] to leaven?

You've had your turn and now wait,  
Don't bother the people of Camacha, I won't pay for all those  
who are here.  
I am a friend of the host, one thousand thanks to him,  
For enduring me today.  
With this one I don't even speak, but deep inside, I feel he is  
not hurting me. Now, finally, this one, I will leave if my friend  
bothers me.

The one who is looking for paths and has a long way to walk,  
I see everyone singing, but the words are here to weigh.

## 5. Bailinho, dance-song

Porto da Cruz, Machico. Feb. 18, 1996

Vocals: Eduardo Caldeira, António Francisco Teixeira

Instruments: Virgílio Caldeira, *bandolim* (mandolin); Eduardo Caldeira, *viola de arame* (traditional guitar with one single and four double courses of metal strings); Adelino Basílio, *viola* (acoustic guitar)



Grupo de Folclore e Etnográfico de Boa Nova dancing the *bailinho* at the Festival de Folclore de Santana, Funchal, Madeira. 1998.

Photo: Rui Camacho, courtesy of the Arquivo da Associação Musical e Cultural Xarabanda.

*Bailinho* is the most widespread dance genre in Madeira. In duple meter, it is usually performed to a song in strophic form. The text can be either fixed or an improvised poetic competition, sung by two or more contenders to a set melody. The *bailinho* is a circle dance with a specific choreography; it can also include improvised movements. All folklore groups in Madeira include this genre in their repertoire, thus reinforcing *bailinho* as an emblem of the traditional music and dance of the region. In addition, it is the only traditional dance that is enacted in religious

and secular festivities, where participants get together informally and form circles (*brincos*) in which they sing and dance the *bailinho*.

### *Bailinho*

*Eu sempre gostei de vere (x2)*  
*as pernas das raparigas, (x2)*  
*se são delgadas ou grossas, (x2)*  
*se são grossas ou cumpridas. (x2)*

*Quem nunca passou na Portela (x2)*  
*não sabe onde é a cidade, (x2)*  
*venha cá senhor Peixinho*  
*no cantar tenha cuidado, (x2)*  
*você falou em raparigas*  
*já não é para sua idade. (x2)*

*A perdição da Madeira (x2)*  
*foi dar mangra no vinho. (x2)*  
*No dia que te casares (x2)*



Grupo Folclórico da Casa do  
Povo da Camacha. 1997.

Photo: Jorge Torres.

*eu vou ser o teu padrinho. (x2)*  
*Tu gostas de comer peixe*  
*vais comê-lo inteirinho. (x2)*

*Ninguém sabe o que é que chega,*  
*se não depois de chegare. (x2)*  
*Eu vou casar com uma viuva*  
*para o senhor s'enganare. (x2)*  
*Se tem mania de esperto,*  
*mas hoje vai aprovare. (x2)*

*O gato que é miadore (x2)*  
*não caça nem um murganho. (x2)*  
*Eu não olho pa' a viuva, (x2)*  
*que lá velhas também tenho. (x2)*  
*As almas têm uma missa*  
*se meu gato sai prenho. (x2)*

*Não há ninguém que não tenha*  
*na cabeça uma mania. (x2)*  
*Aquilo que o senhor procura*  
*amigos eu também queria. (x2)*  
*Traga o copinho de vinho,*  
*e já daqui ninguém sai*  
*se não amanhã de dia. (x2)*

*E' já matei um coelho (x2)*  
*à porta d'um caçadore. (x2)*  
*Ó Caldeira eu 'tou velho,*  
*mas isso é tudo minha dôr. (x2)*

### **Bailinho**

*I always liked to see (x2)*  
*The girls' legs, (x2)*  
*Whether they are thin or fat, (x2)*  
*Fat or long. (x2)*

*Whoever never passed through Portela (x2)*  
*Does not know where the city is, (x2)*  
*Come here Mr. Peixinho*



Be careful with singing, (x2)  
You talked about girls  
It is not for your age. (x2)

The ruin of Madeira, (x2)  
Was the mildew in the vineyards. (x2)  
On your wedding day, (x2)  
I will be your Godfather. (x2)  
You like to eat fish,  
You will eat it whole. (x2)

No one knows what is coming,  
Before it occurs. (x2)  
I will get married to a widow  
To confuse you. (x2)  
You think you are clever,  
But today you will approve. (x2)

The mewling cat, (x2)  
Does not even hunt a mouse. (x2)  
I don't look at the widow, (x2)  
Because I also have old women. (x2)  
I will order a mass for the souls  
If my cat gets pregnant. (x2)

There is no one that does not have  
A mania in his head. (x2)  
What you are looking for  
Friends I also want. (x2)  
Bring a glass of wine,  
And no one will leave  
Except tomorrow morning. (x2)

I already killed a rabbit (x2)  
At the door of a hunter. (x2)  
Oh, Caldeira I am old,  
But all of this is my pain. (x2)

## 6. O Veneno da Moriana (Morian's Poison), ballad

Canical, Machico. Nov. 23, 1997

Vocal: Maria Noémia Santos Velosa

The ballad (*romance*) is one of the oldest genres of Portuguese sung narrative poetry. Portuguese balladry consists of a vast repertoire of narrative songs and epic poems that are predominantly sung or recited by women without instrumental accompaniment. An integral part of pan-Hispanic and pan-European balladry, Portuguese ballads can be traced back to the Middle Ages and were documented in rural areas since the early 19th century. By the end of the 20th century, they had practically fallen out of use. “O Veneno da Moriana,” an archaic ballad that originated in the 16th century, is widespread throughout Portugal and illustrates the main characteristics of ballads. This version incorporates elements from a narrative song which deals with the same theme: the deception of a young woman by her lover, whom she poisons after she finds out that he was about to marry someone else. It is in strophic form with two textual lines set to a musical phrase that is repeated throughout.

### *O Veneno da Moriana*

*Ó minha mãe, olhe' Jorge,  
no sê cavalo montado. (x2)  
—Boa tarde, Laurisberta,  
come vai e tem passado? (x2)*

*—Como vai e tem passado?  
—Muito bem, muit' obrigado. (x2)  
As saudades eram tantas  
por aqui tenh' encontrado. (x2)*

*—'Ind' há pouc' ouvi dizer  
qu' andavas para casar. (x2)  
—É verdade, Laurisberta,  
qu'eu venho te convidar. (x2)*

*—Aos teus convites não vou  
qu' eu tenho mais que fazer. (x2)*

*Nem meu pai, nem minha mãe  
nem à sombra te podem ver. (x2)*

*—Esper' aí um instante  
qu' eu vou ali ao telhado, (x2)  
buscar um copo de vinho  
que p'ra ti está reservado. (x2)*

*—Laurisberta, que me destes  
naquele copo de vinho? (x2)  
Tenho as pernas a tremer,  
já não enxerg' o caminho. (x2)*

*—Laurisberta, se eu morrer,  
enterra-m' em campa sagrada, (x2)  
enterra-me na roseira  
onde tu fost' enganada. (x2)*

*Debaixo daquela roseira,  
está uma ros' aberta. (x2)  
Foi o Jorge do Teixeira,  
qu' enganou a Laurisberta. (x2)*

*O Jorge já morreu,  
o Jorge já se acabou. (x2)  
Porque nem eu, nem o Jorge,  
nem a outra se gozou. (x2)*

### **Moriana's Poison**

*Oh mother, look at George  
Mounted on his horse. (x2)  
—Good afternoon, Laurisberta,  
How have you been? (x2)*

*—How have you been?  
—Very well, thank you very much. (x2)  
A lot of longing,  
I found here. (x2)*

—Recently I heard,  
That you were about to marry. (x2)

—It is true, Laurisberta,  
I came to invite you. (x2)

—I don't accept your invitation,  
I have much to do. (x2)  
Neither my father, nor my mother  
Not even in the shadow can see you. (x2)

—Wait here for a minute,  
I am going to the roof, (x2)  
To fetch a glass of wine  
That is reserved for you.

—Laurisberta, what did you give me  
In that glass of wine ? (x2)  
My legs are shaking,  
I can't find the way. (x2)

—Laurisberta, if I die,  
Bury me in a sacred tomb, (x2)  
Bury me next to the rosebush  
Where you were deceived. (x2)

Below that rosebush  
There is an open rose. (x2)  
It was George of Teixeira  
Who deceived Laurisberta. (x2)

George is dead,  
George is finished. (x2)  
Neither I, nor George,  
Nor the other one had pleasure. (x2)

### **7. Toque do Pife (Flute Solo)**

Primeira Lombada, Ponta Delgada. Nov. 2, 1997

*Pife* (flute): João Caldeira

*Pife* is a small transverse cane flute with two holes. It is approximately 20 centimeters long and 1 centimeter wide and





João Caldeira playing the *pife*.  
Primeira Lombada, Ponta  
Delgada. 1997.

Photo: Salwa El-Shawan Castelo-Branco.

is exclusively found in Ponta Delgada on the northern coast of the main island of Madeira. The short melodic pattern recorded here used to be played by groups of young men on their way to Mass on Christmas Eve. Since the 1990s, there has been an attempt to revive the *pife* by teaching children how to construct and play it.

### 8. *Cantiga do Espírito Santo* (Song of the Holy Spirit)

Casais de Baixo, Ribeira da Janela. Nov. 16, 1997

Vocal: Cristina Perpétua de Gouveia

The *Festas do Espírito Santo* (Holy Spirit Festivities), celebrated in every village for several weekends following Easter, are among the most important religious festivities in Madeira. The cult of the *Espírito Santo* spread from Portugal to several of its colonies through missionaries during the 16th and 17th centuries. Today, it is also celebrated in the Azores, Cape Verde, and Brazil. A central ritual in these festivities is the visit of the insignias of the Holy Spirit (a pigeon and a crown), which are carried by a group comprising two young girls (*saloias*), adult men in religious costumes, and musicians. This group is led by the local priest to each home in the village, where a table is prepared with food and drink and the two young girls perform specific songs. The singer heard here, now in her 80s, remembered this song from when she was a young girl. The text is set to a word-born melismatic melody in strophic form.

#### *Espírito Santo*

*Dai-me licença que eu entre  
deste adro para dentro,  
ó Divino Espír'to Santo  
visitar o Sacramento.*

*Deus vos salve casa santa  
do Senhor a habitação,  
ond' es't pa' dar o remédio  
par'a nossa salvação.*

*Sois ungido do Senhore  
de quem Deus confiou tanto,*



The insignias, *saloias*, and musicians at the Festas do Espírito Santo, Faial. 1998.

Photo: Salwa El-Shawan Castelo-Branco.

*hoj' aceitei por penhore  
o Divino Espír'to Santo.*

*Dai-me licença Senhora  
Por nós todos implorada,  
Para sairmos agora  
da vossa santa morada.*

*Esta copa que aqui está  
ornada d'alegra-campo,  
humilde se entra nela  
o Divino Espír'to Santo.*

### Holy Spirit

Grant me permission to enter  
From the churchyard to the interior,  
Oh Divine Holy Spirit  
To visit the Sacrament.

May God save you Holy house  
God's dwelling place,  
Where one gets treatment  
For our salvation.

You are anointed by the Lord  
In whom God deposited so much trust,  
Today I accepted as a guarantee  
The Divine Holy Spirit.

Grant me permission our Lady  
Who we all implore,  
So that we can leave now  
Your Holy dwelling.

This pantry that is here  
Is ornamented with *alegra-campo* [a local plant],  
Modestly one enters it  
The Divine Holy Spirit.

## 9. História do Coelhoinho (Story of the Little Rabbit), song

Funchal. May 14, 1996

Vocal and *rajão* (small five-stringed guitar): Virgílio Caldeira

This sung narrative can be traced back to the beginning of the 20th century. The singer learned it from his grandmother. The words are set to a simple melody in strophic form. As in the *bailinho*, the *rajão* provides steady harmonic and rhythmic grounding in duple meter.

### *História do Coelhoinho*

*Uma criação de coelhos  
é o princípio dos meus bens,  
eu vou nos mandar vender  
a quem me der quatro vinténs,*

*E com estes quatro vinténs  
compro uma franga bonita,  
o dinheiro dessa franga  
dá para comprar uma cabrita,*

*Uma cabrita bonita  
e se faz um bom rebanho,  
o dinheiro da cabritas compra  
uma vaca de bom tamanho,*

*Depois da vaca 'tar gorda,  
eu vou na mandar p'a Feira,  
com o dinheiro dessa vaca  
compro uma casa de telha,*

*Depois da casa 'tar pronta  
vou mandar a mobilar,  
vou falar a rapariga  
para agente se casar.*

### *Story of the Little Rabbit*

Raising rabbits  
Is the beginning of my estate,

I will order to sell them  
To whom gives me four *vinténs* [an old Portuguese coin],

And with these four *vinténs*  
I buy a pretty chicken,  
The money from this chicken,  
Will be enough for buying a goat,

A pretty goat  
And a good flock is constituted,  
The money from the goat  
Buys a good-sized cow,

After the cow is fat,  
I'll take her to the market,  
With the money from the cow  
I'll buy a house with a tiled roof,

After the house is ready  
I'll have it furnished,  
I'll talk to the girl  
So we can get married.

### 10. **Triste Avezinha (Sad Bird), for mandolin orchestra**

São Roque, Funchal. Feb. 19, 1996

Composed by Ernesto Serrão (1898–1937)

Orquestra de Palheta do Recreio Musical União da Mocidade (mandolin orchestra)

Instruments: seven *bandolins* (mandolins), one *bandola* (mandola), one *bandoleta* (mandolet), one *bandoloncello* (mandoloncello), two *violas* (acoustic guitars), one *guitarrone* (bass guitar)

The tradition of mandolin orchestras (*orquestra de palheta or tuna*) goes back to the late 19th century both in Madeira and in continental Portugal. The group recorded here has been in existence since 1913, providing training and performance opportunities for young musicians. It has also been an active ensemble within Funchal's music scene, giving regular concerts and issuing CDs. Its repertoire consists of arrangements of traditional and art music as well as compositions written for this kind of ensemble. Ernesto Serrão, a trained military musician, composed a large repertoire for mandolin orchestras. The composer's friends





Orquestra de Palheta do Recreio Musical União da Mocidade (mandolin orchestra). Funchal. 1997.

Photo provided by the group.

described him as a bohemian and reported that he wrote this composition while he was in prison, hence the title “Sad Bird.”

## 11. Fado

Sítio da Boa Nova, Funchal. Nov. 19, 1997

Grupo de Folclore e Etnográfico de Boa Nova (Folklore and Ethnographic Group of Boa Nova)

Vocals: Alfredo Fernandes, Fátima Vieira

Instruments: Danilo Fernandes, Paulo Sérgio, *rajão* (small five-stringed guitar);

Alfredo Fernandes, Paulo Ornelas, *viola* (acoustic guitar); José Manuel Noite, *bandolim* (mandolin)

*Fado* is the best-known Portuguese musical genre outside Portugal. It emerged in Lisbon in the second quarter of the 19th century and was disseminated to other cities as well as the countryside. Usually sung by a male or female soloist, it can also be performed by two singers who compete in improvising texts and melodies (*fado à desgarrada*). *Fado* has been performed in Funchal since the early 20th century, where the Folklore and Ethnographic Group of Boa Nova collected this example. Although both the melody and the text are now fixed, with no more improvisation, this is a crystallized version of what was probably an improvised *fado*. A man and a woman sing the melody in alternation. The instrumental accompaniment is provided by several kinds of guitars and a mandolin. Consisting of the pattern of *fado corrido* (one of the traditional *fados*), it provides a harmonic grounding for the melody that alternates between the tonic and dominant. The same pattern also constitutes instrumental interludes between each strophe.

## Fado

*Ó fado que foste fado,  
o fado que já não és, (x2)  
ó fado que te voltaste,  
da cabeça para os pés. (x2)*

*E os olhos que eu amo são azuis,  
Deus me livre de os perder, (x2)  
e se alguém me roubar,  
ó Deus prefiro morrer. (x2)*

*Os olhos do meu amor  
são duas azeitoninhas, (x2)  
fechados são dois botões,  
abertos duas rosinhas. (x2)*

*Pus a mão na parte esquerda  
não achei meu coração, (x2)  
não me lembrava que eu tinha,  
em cima da tua mão. (x2)*

*Se queres saber onde eu moro,  
moro ali além, (x2)  
numa casinha de palha,  
sozinho mais a minha mãe. (x2)*

*Subi ao céu e sentei-me  
duma nuvem fiz encosto, (x2)  
dei um beijo numa estrela,  
pensando que era o teu rosto. (x2)*

### **Fado**

*Oh fado you were fado,  
Fado you are no longer, (x2)  
Oh fado you changed,  
From head to toes. (x2)*

*The eyes that I love are blue,  
God help me if I lose them, (x2)  
And if someone steals them from me,  
Oh God, I prefer to die. (x2)*

*My beloved's eyes  
Are two olives, (x2)  
When closed they are like buds,  
When opened, two little roses. (x2)*

*I put my hand on the left side,  
I did not find my heart, (x2)  
I did not remember that I had,  
[My hand] on top of yours. (x2)*



*Brinquinho* made by Luís Cardoso.

Photo: Rui Camacho, courtesy of the Associação Musical e Cultural Xarabanda.

If you want to know where I live,  
I live over there, (x2)  
In a straw house,  
Alone with my mother. (x2)

I went to heaven and sat  
Leaning on a cloud, (x2)  
I kissed a star,  
Thinking that it was your face. (x2)

## 12. *Mourisca dos Canhas* (*Mourisca of Canhas*), dance-song

Livramento, Ponta do Sol. Nov. 5, 1996

Collected by Grupo Folclórico da Ponta do Sol (Folklore Group of Ponta do Sol)

Vocal: Manuel Inácio

Instruments: violin, three *violas de arame* (traditional guitar with one single and four double courses of metal strings), two *braguinhas* (small four-stringed guitars), three *rajões* (small five-stringed guitar), two *harmónicas* (diatonic accordions), *brinquinho* (castanets on a rod), *bombo* (bass drum), *ferrinhos* (triangle)

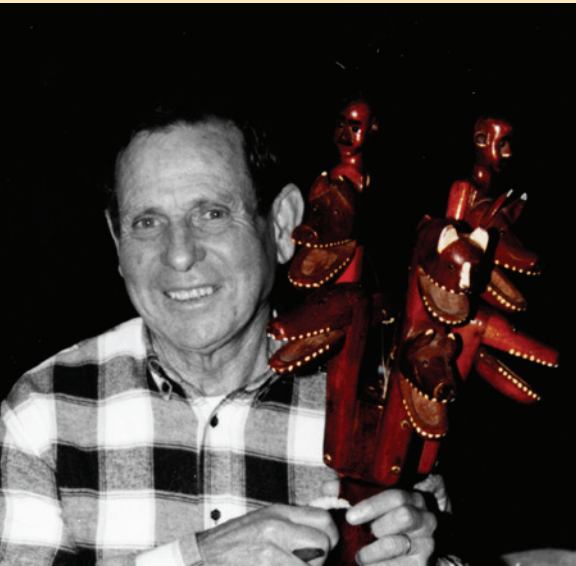
The *mourisca* is a dance-song in 6/8 meter. Folklorists have erroneously attributed to it a Moorish origin, and refer to it as one of the oldest traditional dances in Madeira. However, the relationship between the *mourisca* mentioned in historical sources since the Middle Ages and the dance documented in the 20th century by folklore groups in Madeira is not clear. This example consists of a tonal melody based on a harmonic structure alternating between tonic and dominant.

### *Mourisca dos Canhas*

*Quand' eu era rapaz novo  
também era um mariola, (x2)  
usav' as minhas gaitinhas  
e pifes e castanholas. (x2)*

*Ai quand' um dia mais tarde  
dei comigo às cambriolas,  
a minha mãe cá dizia:  
"ai triste filhinho eu tenho  
c'os queixinhos a tremere  
e o nariz a pingar ranho."*

*Da morte da minha mãe*



Carlos Silva playing the  
*castanholas de cabeça de cão*.  
Sítio da Boa Nova, Funchal.  
1997.

Photo: Salwa El-Shawan Castelo-Branco.

*quem teve a culpa foi eu, (x2)*  
*ela foi pró hospitale,*  
*eu nasci, ela morreu.*

*Quem tem botas calça botas*  
*quem não tem anda descalço, (x2)*  
*quem tem cord' amarra molhos,*  
*quem não tem faz um baraço.*

*Estas coisas da mourisca*  
*quem n' haverá d' inventar, (x2)*  
*foi a filha da padeira,*  
*quand' estava a peneirar.*

### **Mourisca of Canhas**

When I was a young boy  
I was also a rascal, (x2)  
I used my whistle  
And my flute and my castanets. (x2)

Oh, when one day later  
I found myself somersaulting,  
My mother used to say:  
"Oh my sad son I have  
Shaking jaws  
And a dripping nose."

For my mother's death  
I was at fault, (x2)  
She went to hospital,  
I was born, and she died.

The one that has boots, wears boots,  
The one that does not have boots walks barefoot, (x2)  
The one that has rope ties together bundles,  
The one that does not have, makes a string.



These things of the *mourisca*  
The one that invented it, (x2)  
Was the baker's daughter,  
When she was sieving.

### 13. **Senhor António** (Mr. António), song

Same locale, date, group, and instruments as in track 12

Chorus

This song accompanied agricultural chores. Elderly custodians of tradition report that verses were improvised upon a fixed melodic and harmonic pattern. This performance by a folklore group presents a fixed text, sung by a chorus. Men's and women's sections alternate in singing the first two strophes and join in the third strophe. The last three sets of strophes are sung in the same way. Folklore groups associated fixed lyrics to the melody. In this arrangement, two groups of men and women sing the lyrics antiphonally.

#### *Senhor António*

*Senhor António*  
*chapeu de palhaça*  
*chutai a burra*  
*qu'anda na margaça. (x2)*

*Senhor António*  
*de barba afiada*  
*chutai a burra*  
*qu'anda na cevada. (x2)*

*Deixei-a comer*  
*Atacar ovelheiro*  
*que o dono da burra*  
*vai pagar dinheiro. (x2)*

*Hei-de ir, hei-de ir*  
*até aquele lado*  
*apanhar erva*  
*para meu gado. (x2)*

*Hei-de ir, hei-de ir  
até que me custe  
buscar castanhas  
para o magusto. (x2)*

*Depois de assadas  
vai-se comer  
e buscar água  
p'ra se beber. (x2)*

**Mr. António**

Mr. António  
Straw hat  
Scare away the donkey  
That is [eating] the *margaça* [a local plant]. (x2)

Mr. António  
With a well shaved beard  
Scare away the donkey  
That is [eating] the barely. (x2)

Let her eat  
From the basket  
The owner of the donkey  
Will pay for it. (x2)

I shall go I shall go  
To that side  
To cut hay  
For my cattle. (x2)

I shall go, I shall go  
Even if it costs me  
To bring chestnuts  
For the *magusto* [a festivity in which participants eat roasted chestnuts and drink wine]. (x2)

After being roasted  
They will be eaten  
And fetch water  
To drink. (x2)

#### **14. Baile dos Canhas (Dance of Canhas), dance-song**

Same locale, date, and group as in track 12 and 13

Vocals: Manuel Inácio and Sónia Câmara

Like the *bailinho*, this song is in duple meter. A man and a woman alternate singing each of the stanzas. A rhythmic and harmonic pattern, alternating between the tonic and dominant, accompanies the singers. The final stanza refers to the restrictions on women contenders in sung poetic competition. Each line of this song is repeated once.

##### ***Baile dos Canhas***

*Mandei fazer uma ponte  
de casquinha de limão,  
para o meu amor passar  
do monte para o Jangão.*

*Acabaste de cantar  
agora começo eu,  
começa meu coração  
acompanha contra o teu.*

*Cara linda como a tua  
só vi uma no Faial,  
por trás das costas do Norte  
a filha de um general.*

*Cantigas ao desafio  
coisa que meu pai não quer,  
o desafio é dos homens  
não para mim que sou mulher.*

### Dance of Canhas

I ordered a bridge  
Made of lemon peel,  
For my sweetheart to cross  
From the hill to the Jangão.

You finished singing  
Now I start,  
My heart starts  
Accompanies against yours.

A beautiful face like yours  
I only saw in Faial,  
Behind the northern coast  
A general's daughter.

Sung poetic competition  
This is what my father does not want,  
Sung poetic competition is for men  
Not for me I am a woman.

### 15. Encrenca (Trouble), instrumental composition

Funchal. Nov. 22, 1997

Grupo Musical Xarabanda

Instruments: Helena Camacho, *rajão* (small five-stringed guitar); Virgílio Caldeira, *violino* (violin); Paulo Fernandes, *braguinha* (small four-stringed guitar); João Viveiros, *viola* (acoustic guitar); Norberto Cruz, *bandolim* (mandolin); Pedro Abreu, *viola baixo* (bass guitar); Rui Camacho, *pinhas* (pinecones) and *ferrinhos* (triangle); Isabel Gonçalves *pandeireta* (tambourine); Angela Farinha *reque reque* (scraper)

The Xarabanda group was founded in 1981 in Funchal and has been active in collecting, publishing, and performing Madeiran traditional music. This arrangement of a composition, which used to be performed in the *Festas do Espírito Santo* (Holy Spirit Festivities), illustrates the group's approach to the re-creation of traditional music.

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*Música Tradicional da Madeira: Ponta do Sol*. 1998. Bis-Bis/DRAC.

**Salwa El-Shawan Castelo-Branco** is professor of ethnomusicology and director of the Instituto de Etnomusicologia, Universidade Nova de Lisboa, Portugal. She has conducted field research in Portugal, Egypt, and Oman, and has produced publications on cultural politics, musical nationalism, identity, music media, modernity, and music and conflict. Her recent publications include: *Enciclopédia da Música em Portugal no Século XX* (4 vols., ed., 2010), *Music and Conflict* (2010), *Traditional Arts in Southern Arabia: Music and Society Sohar, Sultante of Oman* (2009). She has also acted as vice president of the Society for Ethnomusicology (2007–2009) and of the International Council for Traditional Music (1997–2001 and since 2009).

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XARABANDA



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## CREDITS

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Sound production supervised by Salwa El-Shawan Castelo-Branco

Annotated by Salwa El-Shawan Castelo-Branco, Jorge Castro Ribeiro, Jorge Torres, and Rui Camacho

Portuguese-English translations of lyrics by Salwa El-Shawan Castelo-Branco

Photos by Rui Camacho, Jorge Torres, Salwa El-Shawan Castelo-Branco, and Fotografia Figueiras

Executive producers: Daniel E. Sheehy and D. A. Sonneborn

Production managers: Joan Hua and Mary Monseur

Editorial assistance by Anthony Seeger, Joan Hua, and Virginia Mellen

Design and layout by Anna Bitskaya

**Additional Smithsonian Folkways staff:** Richard James Burgess, director of marketing and sales; Betty Derbyshire, director of financial operations; Laura Dion, sales and marketing; Toby Dodds, technology director; Claudia Foronda, customer service; Henri Goodson, financial assistant; William Griffin, marketing and sales; Emily Hilliard, fulfillment; Meredith Holmgren, web production specialist; David Horgan, online marketing specialist; Helen Lindsay, customer service; Keisha Martin, manufacturing coordinator; Jeff Place, archivist; Pete Reiniger, sound production supervisor; Ronnie Simpkins, audio specialist; John Smith, sales and marketing; Stephanie Smith, archivist; Jonathan Wright, fulfillment.

**Smithsonian Folkways Recordings** is the nonprofit record label of the Smithsonian Institution, the national museum of the United States. Our mission is the legacy of Moses Asch, who founded Folkways Records in 1948 to document music, spoken word, instruction, and sounds from around the world. The Smithsonian acquired Folkways from the Asch estate in 1987, and Smithsonian Folkways Recordings has continued the Folkways tradition by supporting the work of traditional artists and expressing a commitment to cultural diversity, education, and increased understanding among peoples through the documentation, preservation, and dissemination of sound.

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**The UNESCO Collection of Traditional Music** includes more than a hundred pioneering audio recordings of the world's traditional musics, published between 1961 and 2003 on a number of recording labels, including Bärenreiter-Musicaphon, EMI, Philips, Auvidis, and Naïve. The series was launched in collaboration with ethnomusicologist Alain Daniélou (1907–1994) and the International Music Council (IMC, created by UNESCO in 1949), joined in 1963 by the International Institute for Comparative Music Studies and Documentation (IICMSD), and from 1994 stewarded by the International Council for Traditional Music (ICTM). The Collection comprises mostly field recordings made in situ, in their original context. Each recording is accompanied by scholarly annotations and photographs. Together, these albums are a reflection of the

immense variety of music-making and of the position music holds within cultures around the globe. Between the late 1980s and 2003, 115 albums were issued on CD but went out of print in 2005. In 2010 UNESCO and Smithsonian Folkways Recordings forged an agreement to make the UNESCO Collection of Traditional Music available to the general public again. In addition to the previously released titles, 15 never-released albums will also be available as digital downloads and on-demand physical CDs.

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