

**ERASMUS + STRATEGIC PARTNERSHIP KA2
 “EARLY CHILDHOOD MUSIC EDUCATION IN THE MEDITERRANEAN”**

SOUND MATERIAL

**Notations, original language lyrics, in transliteration for correct pronunciation and translations
 in English language – Cultural information**

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**Information on the sound recordings of the project
 “Early Childhood Music Education in the Mediterranean”¹**

SONGS	MUSICAL GAMES	DANCES
<i>Chelidhónisma</i> (solo female voice) <i>Chelidhónisma</i> (children’s chorus) <i>Pantrévoune ton kávousa</i> (children’s chorus) <i>To kokoráki</i> (children’s chorus)	<i>Perná perná i méliisa</i> (children chorus) <i>Yíro Yíro óloi</i> (solo female voice) <i>To dachtílídhí</i> (solo female voice)	<i>Mílo mou kókkino</i> (male voice with instrumental accompaniment) <i>I tráta mas i kourelóú</i> (male voice with instrumental accompaniment)
<i>Ntíli ntíli</i> (children chorus) <i>Ta psémata</i> (children chorus) <i>I poumbouría</i> (Children trio)	<i>Perná perná i méliisa</i> <i>Simarió</i> <i>Avká avká pouló ta</i>	<i>Soústa dance</i> (male voice with instruments) <i>Tatsiá dance</i> (male voice with instruments)
<i>Aurtxo seaskan, Basque Lullaby</i> <i>El elefante</i> <i>Una pulga y un raton</i>	<i>Al pasar de la barca</i> <i>Corre en trencito</i> <i>My barba tiene tres pelos</i>	<i>Aragonese Jota Dance</i> (instruments) <i>Manchega Jota Dance</i> (male voice, female voice and instruments)
<i>Alla fiera dell’est</i> (children chorus) <i>Alla fiera di mastrandrè</i> (children chorus) <i>La bella lavanderina</i> <i>Il mio cappello</i> <i>Oh che bel castello</i>	<i>Giro tondo</i> <i>Sardina</i>	<i>Pizzica tarantata</i> (voices and instruments) <i>Carosa di Santu Vitu</i> (voices and instruments)
<i>Niniya moumou</i> <i>Hava Nagila</i> (voices and instruments) <i>Hava Nagila meadley</i> (voices and modern instrumentation)		

¹ Unless stated so, the songs, musical games and dances are performed by solo female voice. In all other cases instrumental accompaniment is used. For contributors see relevant link of the present website.

Chelidhónisma



The image shows two staves of musical notation in 5/8 time. The first staff contains the melody for the first line of the song, with lyrics underneath: "Che - li - dhó - ni pé - ta - xe, ív - re pí - rho kí - ka - tse kai cha -". The second staff starts with a measure rest labeled '5' and continues the melody with lyrics: "mo - ke - lái - dhi - se Már - ti Már - ti mou ka - lé".

Transliteration

Chelidhóni pétaxe, ívre pírho ki ékatse
kai chamokeláidhise Már-ti Már-ti mou kalé.

Már-ti Már-ti mou kalé kai Apríli droseré
ki an chioníseis ki an flevíseis páli ánoixi tha
anthíseis.

*Version in Ancient Greek**

Ilth' ilth' chelidon, ilth' ilth' chelidon
kalas oras agousa kai kalous eniaftous

Translation

A swallow came; she found a tower and rested
and chirruped quietly: March, dear March.

Dear good March, and fresh April
Even if its snows, if it gets cold like February,
spring will eventually come.

Version in Ancient Greek

The swallow came, the swallow came
To bring us good days and a good year.

** The version in ancient Greek was found by Samuel Baud-Bovy. The melodic line of the ancient Chelidonisma is not known. Yet Baud-Bovy suggests that it could be on a similar melody, as this was sung by children on the same occasion, to welcome Spring. Also known as Spring carols.*

Cultural Information

The song is also known as Spring Carols, as it is a song to welcome spring, sung by children in rural communities on the 1st March. Its origin is to be found in ancient Greece. Children use to create a swallow made from wood, paper or cloth, decorate it with ribbons, flowers and small bells, and move it around on a piece of wood or a nest-like arch. Children used to play with the swallow along singing and performing the carols around the village or neighbour to collect a small tip from each housewife.

Pantrévoune ton kávoura

Pan - tré e vou ne ton ká vou-ra o kai tou dhí noun ti che ló na

6 ntrá gka ntroú gka t'ár gha na o ré t'ár gha na Pa

Transliteration

Pantrévoune ton kávoura ooo
kai tou dhínoun ti chelóna,
ntrágka ntroúgka t' árghana oré t' árghana.

Kalésan kai ton póntika ooo
ta symvólaia na ghrápsei,
ntrágka ntroúgka t' árghana oré t' árghana.

kalésan ton skantzóchoiro ooo
vre ta stéfana n' alláxei,
ntrágka ntroúgka t' árghana oré t' árghana.

Kalésan kai ton tzítzika ooo
yia na paíxei to violí tou,
ntrágka ntroúgka t' árghana oré t' árghana.

Kalésan kai ton gháidharo ooo
yia na páei na traghoudhísei,
ntrágka ntroúgka t' árghana oré t' árghana.

Kalésan kai ton mérmiga ooo
ta proikiá na kouvalísei,
ntrágka ntroúgka t' árghana oré t' árghana.

Kalésan kai tin aleπού ooo
vre tis kótes na madhísei,
ntrágka ntroúgka t' árghana oré t' árghana.

Kalésan kai to vátracho ooo
to neró na kouvalísei,
ntrágka ntroúgka t' árghana oré t' árghana.

Translation

The crab is getting married
and they marry him with the turtle,
ntraga - ntrouga let the instruments play.

They invited the mouse
to sign the marriage contract,
ntraga - ntrouga let the instruments play.

They invited the hedgehog
to change the wedding crowns,
ntraga - ntrouga let the instruments play.

They invited the cicada
to play his violin,
ntraga - ntrouga let the instruments play.

They invited the donkey
to go and sing,
ntraga - ntrouga let the instruments play.

They invited the ant
to carry the dowry,
ntraga - ntrouga let the instruments play.

They invited the fox
to sting the hens,
ntraga - ntrouga let the instruments play.

They invited the frog
to carry the water,
ntraga - ntrouga let the instruments play.

Cultural Information

It is a Carnival or satiric song. Many adult songs of the carnival period are also being sung by children, known as satirical children's songs. These songs are sung by children throughout the year and not only during the carnival period. The song is often accompanied by mimetic movements to underpin the funny characteristics of its characters, to help singers memorise the lyrics and also present the song in a performance-like style. The song derides the process of marriage, showing the community's role and how every individual person with their own specificities, contribute to the whole.

To kokoráki

Josef Korinthios

Ó tan tha pá - o ki - rá mou sto pa - zá - ri tha s'a - gho -

3
rá - so é - na ko - ko - rá - ki to ko - ko - rá - ki kí - ki - ri - ki -

6
kí tha se xi - pná - ei ká - the pro - í

Transliteration

Ótan tha páo kirá mou sto pazári
tha s' aghoráso éna kokoráki.
To kokoráki kíkí rikikí
tha se xipnáei káthe proí.

Ótan tha páo kirá mou sto pazári
tha s' aghoráso mia kotoúla.
I kotoúla ko ko ko,
to kokoráki kíkí rikikí
tha se xipnáei káthe proí.

Ótan tha páo kirá mou sto pazári
tha s' aghoráso mia ghatoúla.
I ghatoúla níou níou,
i kotoúla ko ko ko,
to kokoráki kíkí rikikí
tha se xipnáei káthe proí.

Ótan tha páo kirá mou sto pazári
tha s' aghoráso ena arnáki.
To arnáki mbée, mbée,
i ghatoúla níou níou,
i kotoúla ko ko ko,
to kokoráki kíkí rikikí
tha se xipnáei káthe proí.

Translation

When I go my lady to the fairy
I will buy for you a little cockerel.
The cockerel goes kiki rikiki
it will wake you up every morning.

When I go, my lady, to the fairy
I will buy for you a little hen.
The little hen goes ko ko ko,
the cockerel goes kiki rikiki
it will wake you up every morning.

When I go, my lady, to the fairy
I will buy for you a little cat.
The cat goes niaou niaou,
the little hen goes ko ko ko,
the cockerel goes kikirikiki
it will wake you up every morning.

When I go, my lady, to the fairy
I will buy for you a little sheep.
The sheep goes mbee mbee,
the cat goes niaou niaou,
the little hen goes ko ko ko,
the cockerel goes kikirikiki
it will wake you up every morning.

Ótan tha páo kirá mou sto pazári
tha s' aghoráso éna papáki.
To papáki pa pa pa,
to arnáki mbée, mbée,
i ghatoúla niáou niáou,
i kotoúla ko ko ko,
to kokoráki kíkí rikikí
tha se xipnáei káthe proí.

Ótan tha páo kirá mou sto pazári
tha s' aghoráso mía ghalopoúla.
I ghalopoúla ghlou ghlou ghlou,
to papáki pa pa pa,
to arnáki mbée mbée,
i ghatoúla niáou niáou,
i kotoúla ko ko ko,
to kokoráki kíkí rikikí
tha se xipnáei káthe proí.

When I go, my lady, to the fairy
I will buy for you a little duck.
The duck goes pa pa pa,
the sheep goes mbee mbee,
the cat goes niaou niaou,
the little hen goes kokoko,
the cockerel goes kikirikiki
it will wake you up every morning.

When I go, my lady, to the fairy
I will buy for you a little turkey.
The turkey goes ghlou ghlou ghlou,
the duck goes pa pa pa,
the sheep goes mbee mbee,
the cat goes niaou niaou,
the little hen goes ko ko ko,
the cockerel goes kikirikiki
it will wake you up every morning.

Cultural Information

It is a cumulative song that helps children improve and practice their memorising abilities. It is also a good song to explore how the vocal sounds of various animals in different languages. The song is composed by Joseph Korinthios, but it is so well-known to most children in Greece, that is regarded as belonging in the traditional children's repertoire.

Perná perná i méliσα

Per - ná, per-ná i mé-lis - sa me ta me-lis - só-pou-la kai me ta klos-só-pou - la! Per -

4
ná - te, per - ná - te kai mi cha - so me - rá - te!

Transliteration

Perná - perná i méliσα
me ta melissópoula
kai me ta klossópoula.
Pernáte pernáte kai mi chasomeráte!

Translation

The bee goes by - goes by
with the baby bees
and the baby chicks.
Pass by, pass by and do not be lazy!

Cultural Information

How to play the game: Two children are chosen among a group after a counting-out game. The two leaders would choose a name for each group incognito (e.g. name of a fruit, of a city, etc). Then they sing the song while clapping hands alternatively (one clapping of their hands, one clapping of their co-leader hands). The rest of the children step along the beat of the song on a row, and pass by the two leaders. When the verse finishes they catch the child that passes by on the ending syllable. Then they ask the child “Do you prefer ‘apple’ or ‘strawberry’?” The child goes behind the group leader, according to the group they chose. This must take place secretly, because the other children should not hear the names of the two groups. The play song continues until all children go behind one of the two leaders. When all children are behind one of the two groups, the two leaders hold hands face-to-face, while the children behind them hold their bodies, and on a specific sign they all pull towards their side. Winning group is the group who manages to pull the other group towards their side.

Yíro yíro óloi

Yi - ro yí - ro ó - loi sti mé - si o Ma - nó - lis, ché - ria pó - dhia

6
sti gra mí ó - loi ká - tho - ntai sti yi kio - Ma nó lis sto ska mní

Transliteration

Yíro Yíro óloi,
sti mési o Manólis.
Chéria pódhia sti grammí,
óloi káthontai sti yi
ki o Manólis sto skamní.

Translation

Round and round everybody,
Manolis in the middle.
Hands, legs on a row,
everybody sits on the ground
and Manolis on the stool.

Cultural Information

How to play the game: This is a round game. Children stand on a circle holding hands with each other; one child stays in the middle of the circle playing “Manolis”; children on the circle go round while singing the song. In the phrase “everybody sits on the ground” children sit on the ground; lastly the child in the middle sits on the ground in the last phrase of the song “and Manolis on the stool”. The game continues as many times as the players want.

To dhachtílídhi

Poú'n'-to poú'n' to to dha-cti - lí - dhi psá - xe psá - xe dhen tha to vreis dhen tha to

10
vreis dhen tha to vreis to da - chti - lí - dhi pou__ zi teís

Transliteration

Poú'n'to, poú'n'to to dhachtílídhi
psáxe, psáxe, dhen tha to vreis.
Dhen tha to vreis, dhen tha to vreis
to dachtílídhi pou ziteís (krateis. foreis)

Translation

Where is, where is the ring
look out, look out, you will not find it
You will not find, you will not find
the ring you are asking for (holding, wearing).

Cultural Information

How to play the game: The children stand on a circle or sit on the floor making a circle with their palms joined in front. The leader holds a ring in his/her palms. They all sing the song while the leader places his/her joined palms inside each child's joined palms rhythmically. He/she tries to drop the ring inside one child's palms without other children noticing it. When the song finishes, children's palms remain joined and they all try to guess who has the ring hidden in his/her palms. If someone guesses correctly, he/she becomes the new leader; if nobody guesses it, the one who has the ring becomes the new leader.

I tráta mas i kourelouí

I trá ta mas i kou - re - loú i chi lio-mba - lo - mé - ni - ó

5 lo tin e - mba - ló - na - me kió - lói - tan xi lo - mé - ni E -

9 ví - ra mia sta pa - niá E - ví - ra tris sto spí - ti tis
 vi - ra dhio sto cho - rió E

Transliteration

I tráta mas i kourelouí
 i chiliombaloméni,
 olo tin embalónane
 ki ólo ítan xiloméni.

Evíra mia sta paniá,
 evíra dhio sto chorió,
 evíra treis sto spíti tis.

An tó 'xeren i mána mou
 pos dhouíleva stin tráta,
 tha mou 'stelne ta rouícha mou
 kai tin paliá mou vráka.

Evíra mia sta paniá,
 evíra dhio sto chorió,
 evíra treis sto spíti tis.

Translation

Our trawl the patchwork
 which is a thousand times patched,
 they were patching it all the time
 but it was always unwoven.

Heave ho once to the sails,
 heave ho twice to the village,
 heave ho three times in its home.

If my mother knew
 that I was working in the trawl,
 she would send me my clothes
 and my old breeches.

Heave ho once to the sails,
 heave ho twice, to the village,
 heave ho three times in its home.

Cultural Information

This is a popular song in Greek culture, both in adults' and children's repertoire. It is interesting to note that the song refers to the trawl that is the symbol of the life of fishermen. The song can be associated with the life of fishermen in the Aegean islands and all coasts of Mediterranean. Dance ideas: The couple part can be danced on a circle on sirtós rhythm, holding hands and step on the beat (1st starting on the right foot, 4th on the left foot, 6th beat on the right foot and then alternatively). On the refrain of the song (Evira mia... spiti tis) pupils may improvise through body percussion, or rounds, or clapping hands with the children to the left and to the right, or by moving as paddling. It can work as a reference song to explore traditional trawls from Greece and other places in the Mediterranean, reinforce discussion about nature, the sea, fishes, boats and sea life in Mediterranean.

Ntili ntili

Traditional

Mian fo - rán tj'é - nan tje - rón eí - schen mián ko - pél - lan pou

5

kén - tan tou ka - loú tis tou a - gha - pi - ti - koú tis tin

9

ní - chtan sto ka - ntí__ lin o - ló - ghrou son man - tí - lin

13

Ntí__ li ntí__ li o - ló - ghrou son man - tí - lin

19

E - xé - vin to po - ntí - tjin tj'é - kle psen to fi - tí - lin pou

25

mé - sa sto ka - ntí - lin pou á - na - fken tin ní - chtan tj'e -

29

ké - ntan tou ka - loú tis tou a - gha - pi - ti - koú__ tis o -

33

ló - ghrou son man - tí - lin Ntí__ li ntí__ li o - ló - ghrou son man - tí - lin.

Lyrics

Mián forán tjénan tjerón
íschén mián kopéllan
pou kéntan tou kaloú tis
tou aghapitikoú tis
tin níchtan sto kantílin
ológhrouson mantílin
ntíli ntíli ológhrouson mantílin. (2)

Eksévin to pontítjin
tjéklesen to fitílin
pou mésa sto kantílin
pou ánafken tin níchtan
tjekéntan tou kaloú tis
tou aghapitikoú tis
ológhrouson mantílin
ntíli ntíli ológhrouson mantílin. (2)

'Irten tje o káttos
tjépiasen to pontítjin
pouklesen to fitílin
pou mésa sto kantílin
pou ánafken tin níchtan
tjekéntan tou kaloú tis
tou aghapitikoú tis
ológhrouson mantílin
ntíli ntíli ológhrouson mantílin. (2)

Evoúrisen o schíllas
tje árpaksen ton kátton
poupiasen to pontítjin
pouklesen to fitílin
pou mésa sto kantílin
pou ánafken tin níchtan
tjekéntan tou kaloú tis
tou aghapitikoú tis
ológhrouson mantílin
ntíli ntíli ológhrouson mantílin. (2)

'Eppesen to ksílon
tje édheren ton schíllon
pou árpaksen ton kátton
poupiasen to pontítjin
pouklesen to fitílin
pou mésa sto kantílin
pou ánafken tin níchtan
tjekéntan tou kaloú tis

Translation

Once upon a time
there was a young girl
embroidering for her loved one
her beloved one
at night under the candle lamp
a golden handkerchief
ntíli ntíli a golden handkerchief. (2)

The mouse came out
and stole the wick
from inside the candle lamp
which she lit up at night
and embroidered for her loved one
her beloved one
a golden handkerchief
ntíli ntíli a golden handkerchief. (2)

The cat came
and held the mouse
that stole the wick
from inside the candle lamp
which she lit up at night
and embroidered for her loved one
her beloved one
a golden handkerchief
ntíli ntíli a golden handkerchief. (2)

The dog run
And grabbed the cat
that held the mouse
that stole the wick
from inside the candle lamp
which she lit up at night
and embroidered for her loved one
her beloved one
a golden handkerchief
ntíli ntíli a golden handkerchief. (2)

The wood fell
and beat the dog
that grabbed the cat
that held the mouse
that stole the wick
from inside the candle lamp
which she lit up at night
and embroidered for her loved one

tou aghapitikoú tis
ológhrouson mantílin
ntíli ntíli ológhrouson mantílin. (2)

'Anapsen o fóurnos
tje ékapsen to ksílon
pou édheren ton schíllon
pou árpaksen ton kátton
poúpiasen to pontítjin
pouúklepsen to fitílin
pou mésa sto kantílin
pou ánafken tin níchtan
tjekéntan tou kaloú tis
tou aghapitikoú tis
ológhrouson mantílin
ntíli ntíli ológhrouson mantílin. (2)

'Irtēn to potámi
tje ésvisen ton fournon
pou ékapsen to ksílon
pou édheren ton schíllon
pou árpaksen ton kátton
poúpiasen to pontítjin
pouúklepsen to fitílin
pou mésa sto kantílin
pou ánafken tin níchtan
tjekéntan tou kaloú tis
tou aghapitikoú tis
ológhrouson mantílin
ntíli ntíli ológhrouson mantílin. (2)

'Irtēn tje to vouín
tje ípkien to potámi
pou ésvisen ton fóurnon
pou ékapsen to ksílon
pou édheren ton schíllon
pou árpaksen ton kátton
poúpiasen to pontítjin
pouúklepsen to fitílin
pou mésa sto kantílin
pou ánafken tin níchtan
tjekéntan tou kaloú tis
tou aghapitikoú tis
ológhrouson mantílin
ntíli ntíli ológhrouson mantílin. (2)

her beloved one
a golden handkerchief
ntíli ntíli a golden handkerchief. (2)

The furnace lit up
and burned the wood
that beat the dog
that grabbed the cat
that held the mouse
that stole the wick
from inside the candle lamp
which she lit up at night
and embroidered for her loved one
her beloved one
a golden handkerchief
ntíli ntíli a golden handkerchief. (2)

The river came
and switched off the furnace
that burned the wood
that beat the dog
that grabbed the cat
that held the mouse
that stole the wick
from inside the candle lamp
which she lit up at night
and embroidered for her loved one
her beloved one
a golden handkerchief
ntíli ntíli a golden handkerchief. (2)

The ox came
and drunk the river
that switched off the furnace
that burned the wood
that beat the dog
that grabbed the cat
that held the mouse
that stole the wick
from inside the candle lamp
which she lit up at night
and embroidered for her loved one
her beloved
a golden handkerchief
ntíli ntíli a golden handkerchief. (2)

'Irtēn tjo kasápis
tje ésfaksen to voúin
pou ípkien to potámi
pou ésvisen ton fóurnon
pou ékapsen to ksílon
pou édheren ton schíllon
pou árpaksen ton kátton
pouúpiasen to pontítjin
pouúklepsen to fitílin
pou mésa sto kantílin
pou ánafken tin níchtan
tjekéntan tou kalóú tis
tou aghapitikoú tis
ológhrouson mantílin
ntíli ntíli ológhrouson mantílin. (2)

The butcher came
and butchered the ox
that drunk the river
that switched off the furnace
that burned the wood
that beat the dog
that grabbed the cat
that held the mouse
that stole the wick
from inside the candle lamp
which she lit up at night
and embroidered for her loved one
her beloved one
a golden handkerchief
ntíli ntíli a golden handkerchief. (2)

Cultural Information

It is a chain song (see lyrics) with many different variations in Greece and Cyprus. The specific one is in Cypriot dialect. No cultural information.

Ta psémata

Traditional

1
I ai - ghia ghén - ni - sen av - kón I

5
ai - ghia ghén - ni - sen av - kón tj'o

9
pe - ti - nós ri - fou - in vá - i tsi - vi - tsé - lo va - i tsi - vi - tsó tj'o

13
pe - ti - nós ri - fou - in vá - i tsi - vi - tsé - lo va - i tsi - vi - tsó.

Lyrics

H éghia ghénnisen avkón (2)
tjo petinós rifoúin
vái tsivitsélo vái tsivitsó. (2)

O psillos efortóthiken (2)
eftá satjá rouvíthkia
vái tsivitsélo vái tsivitsó. (2)

Efkíka pas tin teratján (2)
na kópsó mián pattíchan
vái tsivitsélo vái tsivitsó. (2)

O límbouras epálliosen (2)
tje níkisen ton távron
vái tsivitsélo vái tsivitsó. (2)

Epsílosen h piperká (2)
tjehínin kipuríssin
vái tsivitsélo vái tsivitsó. (2)

Translation

The goat laid an egg (2)
and the rooster a little lamb
vái tsivitsélo vái tsivitsó. (2)

The flea loaded (2)
seven sacks of chickpeas
vái tsivitsélo vái tsivitsó. (2)

I climbed up the carob tree (2)
to cut a watermelon
vái tsivitsélo vái tsivitsó. (2)

The ant fought (2)
and defeated the bull
vái tsivitsélo vái tsivitsó. (2)

The pepper tree grew tall (2)
as tall as a cypress
vái tsivitsélo vái tsivitsó. (2)

'Ipamen tósa psémata (2)
as poumen mián alithkian
váí tsivitséllo váí tsivitsó. (2)
O ghádháros epétasen (2)
tje píen schília mília
Váí tsivitséllo váí tsivitsó. (2)

We said so many lies (2)
let us tell a truth
váí tsivitséllo váí tsivitsó. (2)
The donkey flew (2)
and went a thousand miles away
Váí tsivitséllo váí tsivitsó. (2)

Cultural Information

It is a song full of lies and contradictions (see lyrics). No cultural information.

I poumbouria

Traditional

I poum-bou-rí - a

6 pé-ta_ sen tjai pas to fkió-ron é- kat_ sen tjai

11 pou tin tó- sin_ mi-ro thkián e - po-tzoi-mí- thi_ ken va_ thkia

16 tjai - má- te tj'o - ni - ré fke_ tai ton

21 í - lion pos pan - tré fke_ tai tjai kou-mé- res_

26 tjai koum-pá-roi ta poul-liá tjai_ to feg-gá-rin

31 I tra-moun-tá - na sou zeí_ tin tj'o nó-tos schou-ma-

36 lí- zeí_ tin xíp - na xíp - na_ poum-bou-rí - a

41 to - sa chró-ma - ta en eí - a xíp - na tj'é - la_ sto chor-kó mou na sou po to_

46 mi - sti-kó mou.

Lyrics

I poumbouría pétasen
tje pas to fkióron ékatsen
tje pou tin tósini mirothkián
epotjimíthiken vathkiá.

Tjimáte tjoniréfkete
ton ílion pos pantréfkete
tje kouméres the koumbári
ta poullía tje to feggárin

H tramountána souzi tin
tjo nótos schoumalízi tin.
Ksípna ksípna poumbouría
tósia chrómata en ía
ksípna tjéla sto chorkó mou
na sou po to mistikó mou

Translation

Poumbouria flew
and sat on the flower
and from so much smell
went to a deep sleep.

She sleeps and dreams
that she is marrying the sun
and the best women and the best men
are the birds and the moon.

The storm is shaking her
and the north wind is caressing her.
Wake up, wake up poumbouria
I have never seen so many colors
wake up and come to my village
to tell you my secret.

Cultural Information

It is a lap song; that is a song where the adult sings to the child while holding it and bouncing it on her/his lap following the songs steady beat. This song was unknown to the Cypriot society until the publication *Cypriot traditional Songs for Children* (for meaning see lyrics). No further cultural information.

Perná perná i méliſsa

traditional

Pe - rná, pe - rná i mé - lis - sa me ta me - lis - só - poul - la

5
Á - lo - gho e - krá - tan kai to e - pe - rpá - tan

9
Mí - te e - ghó, mí - te e - sí mí - te o mbar - mba tzi - tzi - kas O

13
tzi - tzi - kas e - lá - li - se máv - ri pé - tra yíal - li - se

17
Trá - kka, trou - kkou to ka li te ro pe dhi en toú to!

Transliteration

Perná, perná h méliſsa
me ta melissópoulla
álogho ekrátan
kai to eperpátan.

Míte eghó, míte esí
míte o mparmpatzítzikas,
o tzítzikas elálise
mávri pétra rághise.

Trákka, troukkou
to ka - li - te - ro pe - dhi en toú -to!

Translation

It is going by, the bee is going by
with the baby bees
holding on a horse
and riding it.

Neither me, nor you
neither uncle-cicada,
the cicada chirped
a black stone was cracked
Trákka, troukkou
The best child is this one!

Cultural Information

The Cypriot version of Perna Perna I Melissa: The song is an extended version of the Greek song *Perná, perná h méliſsa* found in this manual.

The musical game is executed in the same manner as the Greek song.

Simarió

Σι - μα - ρι - ό μα - ρι - ό μα - ρι - ό σι ντο ρε μι μα - κα - ρό μα - κα - ρό
Si - ma - ri - o ma - ri - ó ma - ri - ó si do re mi ma - ka - ró ma - ka - ró

Λέ - ο Λέ - ο ντι ντι ντι Λέ - ο Λέ - ο ντι ντι ντι one two three.
Le - o Le - o di di di Le - o Le - o di di di one two three.

This children's handclapping circle song uses nonsense words and some English words.

Cultural Information

The game found in Cyprus and Greece is in quadruple time and the melodic contour has a range of a fourth, apart from its last bar. It is played usually among girls. Girls stand or sit in a circle holding their hands horizontally with their palms upturned, and then place their right hands on top of their left ones. Each child claps her right hand onto the neighbouring child's one on the beat, and it is passed in a clockwise direction around the circle, again always on the beat. Otherwise each child claps her left hand onto the neighbouring child's one and it is passed in an anti-clockwise direction. Its lyrics are nonsense words with the English numbering at the end "one, two, three".

Avka Avka Poulo ta



Av - κά αυ - κά που - λώ τα του θκειού μου του Κο - λό - κα που κά - μνει κο - λο -
A - fká a - fká pou - ló - ta tou thkiού μου του Κο - λό - ka pou ká - mnei ko - lo -
κού - θκια τζιαι τρών τα κο - πελ - λού - θκια ού - θκια ού - θκια.
κού - thkia tjiaí trón ta ko - pel - lóu - thkia, ού - thkia ού - thkia.

1

Transliteration

Afká Afká pouló ta
tou thkiou mou tou Kolóka,
pou kámnei kolokóuthkia
tjiaí tron ta kopelóuthkia.

Translation

Eggs, eggs I sell
my uncle's the pumpkin man,
who produces pumpkins
which children eat.

Cultural Information

In the ring game '*O thkiós mou o Kolókas*' ('My uncle the pumpkin man') the children sing in Cypriot dialect: 'Eggs, Eggs I sell of my uncle the Pumpkin Man, who makes little pumpkins for the children to eat.' Children sit in a circle whilst one walks around outside the ring singing the song whilst holding a ball and pretending to sell the eggs of his uncle the pumpkin man who makes pumpkins for the children to eat. At the end of the song the child puts the ball behind one child and starts running outside the ring. The child who gets the ball runs after the other one. If he/she manages to catch him/her then he/she before she/he takes his/her seat then she/he repeats the song, otherwise the child takes their turn.

Aurtxo seaskan

Aur-txo txi ki - a se-as- kan_ da - go za-pi txu - ri - tan_ txit be -

5
 ro Txa-kur aun - di - a e - to - rri - ko da zuk ez ba -

8
 de - zu e - gi - ten lo a - mo-nak di - o e - ne po -

11
 txo - lo e - gin a - gu - rra lo o__ lo o - rre - ga -

14
 ti - kan e - ne po - txo - lo e - gin a - gu - rra lo o__ lo.

Lyrics

Aurtxo Txikia seaskan dago
 zapi txuritan txit bero

Txakur aundia etorriko da
 zuk ez badezu egiten lo.

Amonak dio “ene potxolo”
 egin agurra lo lo.

Orregatikan ene potxolo
 egin agurra lo lo.

Translation

My precious baby is in the cot
 nice and warm, wrapped in white sheets.

A big dog will come
 if you do not go to sleep.

Grandma whispers “my gorgeous”
 sleep my baby, sleep.

This is why, my gorgeous
 sleep my baby, sleep.

Cultural Information

“Aurtxoa Seaskan”, also known as “Aurtxo polita”, is one of the most beautiful lullabies where a grandmother sings to her grandson or granddaughter. This tender melody has been sung for thousands of years in Basque households, to lull the little ones in the house. Its composer Gabriel Olaizola, born in

Hernani (Hernani belongs to the Basque Region in Spain) in 1891, was a recognized opera singer at La Scala in Milan and belonged to the Choir of San Sebastian. He lived in France, where he created his own choir with Basques in exile and that is when Aurtxo Seaskan was composed. It is based on Basque folk tune, which was then harmonized for the chorus by his brother, the composer José Olaizola. This song forms part of the repertoire of the choirs, but there are many versions of it. There are also adaptations to Spanish language, but the Basque language is the original one.

It is a beautiful and sweet melody, originally written in A major, consisting of two repeating phrases. In other words, its structure is AABB. It is simple and easy to be understood by children between 3 to 7 years old. It is a lullaby that talks about a daily theme.

El elefante



Un e - le - fan - te se ba - lan - ce - a - ba so - bre la te - la de u - na a - ra - ña

5
co - mo ve - í - a que no se ca - í - a fue a lla - mar a o - tro e - le - fa - nte.

Lyrics

Un elefante se balanceaba
sobre la tela de una araña.
Como veía que no se caía,
fue a llamar a otro elefante.

Dos elefantes se balanceaban
sobre la tela de una araña.
Como veían que no se caían,
fueron a llamar a otro elefante.

Translation

An elephant was swinging
on a spider web.
As it saw that it didn't fall,
it called for another elephant.

Two elephants were swinging
on a spider web.
As they saw that they didn't fall,
they called for another elephant.

Cultural Information

It is a simple, catchy melody, easy to sing and easy for young children to understand. It is composed of a single phrase repeated as many times as children are in the class.

Una pulga y un ratón

U - na pul ga y'un ra - tón y'un es - ca-ra-ba-jo blan-co pa-chin pa - ra pa-ra pa-chin pa
9
ra pa - ra pa - chin Se pu - sie ron a ju - gar en la puer-ta d'un es -
15
tan - co pa - chin pa - ra pa - ra pa - chin pa - ra pa - ra pa - chin.

Lyrics

Una pulga y un ratón y un escarabajo blanco
pachín
parapa rapachín, parapa rapachín.
Se pusieron a jugar a la puerta de un estanco
pachín
parapa rapachín, parapa rapachín.

Translation

A flea and a mouse and a white beetle
pachin
parapa rapachin, parapa rapachin.
Began to play at the door of a tobacconist's
pachin
parapa rapachin, parapa rapachin.

Cultural Information

It is a simple melody, written in 2/4 and is very easy to be understood by young children. No cultural information.

Al pasar la barca

The image shows a musical score for the song 'Al pasar la barca'. It consists of two staves of music in G major (one sharp) and common time. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The melody is written on a five-line staff. Below the first staff, the lyrics are: 'Al pa-sar la bar-ca me di joel bar - que-ro las ni-ñas bo - ni-tas no pa-gan di -'. The second staff begins with a measure rest followed by the number '5', indicating the start of the second line of music. The melody continues on the same staff. Below the second staff, the lyrics are: 'ne-ro yo-no soy bo - ni-ta ni lo quie-ro ser a-rri-ba la bar-ca u-no dos y tres.' The score ends with a double bar line.

Lyrics

Al pasar la barca
me dijo el barquero
las niñas bonitas
no pagan dinero.

Yo no soy bonita
ni lo quiero ser,
Arriba la barca,
uno dos y tres.

Translation

When the boat passes by
the boatman said to me
the pretty girls
don't pay any money.

I'm not pretty
and I don't want to be,
Up with the boat,
one, two and three.

Cultural Information

“Al pasar la barca” is an infantile very popular song in the early childhood education. In the colleges and also in the families we transmit this song from generation to generation. It is an important part of our cultural infantile tradition and constitutes a way of communicating adults with children and children themselves.

This song is used to skip or to jump rope. Normally, the children jump of two in two, usually are girls jumping, no boys. This game has been considered to be traditionally a game "of girls". Nevertheless, the entertaining lyrics of the song reveal certain irony respect of the topics of the boys and the girls.

Corre el trencito



Co-rrre'el tren - ci-to co-rre por el cam-po co-rre y'se pa-ra fren-te'a-la'es-ta-ción Ya
9
voy Ya-voy que pa-se'o tro-se ñor Ya-voy Ya-voy que pa-se'o tro-se ñor.

Lyrics

Corre el trencito,
corre por el campo
Corre y se para
frente a la estación.

Ya voy, Ya voy
que pase otro señor.
Ya voy, Ya voy
que pase otro señor.

Translation

The little train runs
it runs through the country.
It runs and stops
in front of the station.

I'm coming, I'm coming
let another man on.
I'm coming, I'm coming
let another man on.

Cultural Information

This infantile song accompanies a children's game. It has been interpreted always through a game. This song is an important part of the infancy and remains recorded in our memory for ever.

Mi barba tiene tres pelos

Mi bar - ba tie - ne tres pe - los tres pe - los tie - ne mi bar - ba

9

si no tu - vier - ra tres pe - los ya no se - ri - a mi bar - ba.

Lyrics

Mi barba tiene tres pelos,
tres pelos tiene mi barba.
Si no tuviera tres pelos,
ya no sería mi barba

Translation

My beard has three hairs,
three hairs has my beard.
If it did not have three hairs,
it would no longer be my beard.

Cultural Information

It is a simple melody, written in $\frac{3}{4}$ and is very easy to be understood by young children. It consists of a single sentence that is structurally divided into four semi-phrases with four bars each.

Copla del Baile Jota Aragonesa

que ya vie nen los pas to____ res con mi ras de te ner cui da____ do

que ya vie nen los pas to____ res que vie nen con mu cho fri o pe ro con pan y a

mo____ res pe ro con pan y a mo res con mi ras de te ner cui da do____

Lyrics

Que ya vienen los pastores
 con miras de tener cuidado
 Que ya vienen los pastores,
 que vienen con mucho frío
 pero con pan y amores
 pero con pan y amores
 con miras de tener cuidado

Translation

The shepherds are coming
 with a careful watch.
 The shepherds are coming,
 they come in the freezing cold
 but with bread and with love
 but with bread and with love
 with a careful watch.

Cultural Information

The Aragonese jota dance is a manifestation of the folklore of Aragon, it is the most famous variation of the Jota. The Jota Aragonesa has become a musical style that has extended throughout most of Spain's geography. Some authors defend that its origin is in religious dances. Others put the date at the year 1666, with the Christmas carol of the Zaragoza Cathedral's chapel master, José Ruiz de Samaniego, entitled "De esplendor se doran los aires" (The Airs Are Gilded with Splendour). Some attribute it to Arabic origins. However, Antonio Beltrán Martínez, one of the most studied enthusiasts of the jota dance, assures that it could not have come about before the 18th century and its diffusion throughout the Peninsula would date from the 19th century. The Aragonese jota dance is expressed through dance (dancers), canto (singers) and instrumental interpretation, through a *rondalla* mainly made up of guitars, lutes and bandurrias. The dancers also use castanets during the dance. This "Copla" is the canto part of the Jota. Quartets adapted to the music are used for the el canto. The verses of the quartet are repeated, adding an introduction and a return to the couplet. There may be two different structures: The modern one is: 2-1-2-3-4-4-1 and the old one is: 1-1-2-3-4-4-1. The couplet presented in this jota has the modern structure.

A la Mancha manchega

Folksong from La Mancha, Spain

Refrain 



A la Man - cha man - che - ga que hay mu - cho vi - no mu - cho
 vas a la Man - cha no te al - bo - ro - tes por - que

6 1. 2. **Fine**



pan, mu cho a - cei - te y mu - cho to - ci - no. Y si
 vas a la tier - ra de Don Qui jo - - te.

12 **Couplets 1,2,3**



La Vir - gen - ci - ta del Pra - do - o _____
 U - na ru - bia va - le un du - ro - o _____
 Di - cen que la Man - cha es fe - e - a _____

16



le di - jo a la del Pi - lar _____
 u - na mo - re - ni - ta dos _____
 por - que no tie - ne bal - co - ne - es _____

20



si tú e - res A - ra - go - ne - sa - a _____
 yo me voy con lo ba - ra - to - o _____
 pe - ro tie - ne u - nas Man - che - ga - as _____

24 **dal Segno** 



yo soy Man - che - ga y con sal _____ A la
 ru - bia de mi co - ra - zón _____
 che ro - ban los co - ra - zo - ne - es _____

Version 2 of the couplet



Cultural Information

The Jota is a Spanish dance extended over the geography of Spain. According to the region it presents variations. "A la Mancha manchega" is a Jota Manchega belonging to the región of Castilla la Mancha. It is written in $\frac{3}{4}$ and is accompanied by guitars, bandurrias, lutes, flageolet and drum. It is sung and dance by singers and dancers wearing regional suits and they use castanets for its performance. It is frequent to sing it and to dance it in dates near to Christmas. In the Jotas of La Mancha, the lyrics of the songs are the patriotism, the religion or it uses sexual elements. "A la Mancha Manchega" mixes all these topics.

Alla Fiera dell'Est

al la fie — ra dell' est per due sol di un to po

4
li no mio pa dre com prò e ven neil gat to che si man giò il

7
to po cheal mer ca to mio pa dre com prò

Lyrics

Alla Fiera dell'Est per due soldi,
un topolino mio padre comprò.
E venne il gatto che si mangiò il
topo,
che al mercato mio padre comprò.

Alla Fiera dell'Est per due soldi
un topolino mio padre comprò.
E venne il cane che morse il gatto
che si mangiò il topo,
che al mercato mio padre comprò.

Alla Fiera dell'Est per due soldi,
un topolino mio padre comprò.
E venne il bastone che picchiò il cane
che morse il gatto che si mangiò il
topo,
che al mercato mio padre comprò.

Alla Fiera dell'Est per due soldi,
un topolino mio padre comprò.
E venne il fuoco che bruciò il bastone
che picchiò il cane che morse il gatto
che si mangiò il topo,
che al mercato mio padre comprò.

Translation

At High down fair for two farthings,
my father bought me a little white mouse.
Along came a grey cat and ate the white
mouse,
my father bought in the market square.

At High down fair for two farthings,
my father bought me a little white mouse.
Along came a black dog and jumped on the
grey cat that ate the white mouse,
my father bought in the market square.

At High down fair for two farthings,
my father bought me a little white mouse.
Along came an old stick and beat up the black
dog that jumped on the grey cat that ate the
white mouse,
my father bought in the market square.

At High down fair for two farthings,
my father bought me a little white mouse.
Along came a fire and burnt the old stick
that beat up the black dog that jumped on the
grey cat that ate the white mouse,
my father bought in the market square.

Alla Fiera dell'Est per due soldi,
un topolino mio padre comprò.
E venne l'acqua che spense il fuoco
che bruciò il bastone che picchiò il cane
che morse il gatto che si mangiò il
topo,
che al mercato mio padre comprò.

Alla Fiera dell'Est per due soldi,
un topolino mio padre comprò.
E venne il toro che bevve l'acqua
che spense il fuoco che bruciò il bastone
che picchiò il cane che morse il gatto
che si mangiò il topo,
che al mercato mio padre comprò.

Alla Fiera dell'Est per due soldi,
un topolino mio padre comprò.
E venne il macellaio che uccise il toro
che bevve l'acqua che spense il fuoco
che bruciò il bastone che picchiò il cane
che morse il gatto che si mangiò il
topo,
che al mercato mio padre comprò.

Alla Fiera dell'Est per due soldi,
un topolino mio padre comprò.
E l'Angelo della Morte sul macellaio
che uccise il toro che bevve l'acqua
che spense il fuoco che bruciò il bastone
che picchiò il cane che morse il gatto
che si mangiò il topo,
che al mercato mio padre comprò.

Alla Fiera dell'Est per due soldi,
un topolino mio padre comprò.
E infine il Signore sull'Angelo della
Morte sul macellaio che uccise il toro
che bevve l'acqua che spense il fuoco
che bruciò il bastone che picchiò il cane
che morse il gatto che si mangiò il
topo,
che al mercato mio padre comprò.

Alla Fiera dell'Est per due soldi,
un topolino mio padre comprò.

At High down fair for two farthings,
my father bought me a little white mouse.
Along came sweet water, and put out the fire
that burnt the old stick that beat up the black
dog that jumped on the grey cat that ate the
white mouse,
my father bought in the market square.

At High down fair for two farthings,
my father bought me a little white mouse.
Along came a great ox, and drunk all the
water that put out the fire that burnt the old
stick that beat the black dog that jumped on
the grey cat that ate up the white mouse,
my father bought in the market square.

At High down fair for two farthings,
my father bought me a little white mouse.
Along came a butcher and slaughtered the
great ox that drunk all the water that put out
the fire that burnt the old stick that beat the
black dog that jumped on the grey cat that ate
the white mouse,
my father bought in the market square.

At High down fair for two farthings,
my father bought me a little white mouse.
And the Angel of the death came by for the
butcher who slaughtered the great ox that
drunk all the water that put out the fire
that burnt the old stick that beat the black dog
that jumped on the grey cat that ate the white
mouse, my father bought in the market square.

At High down fair for two farthings,
my father bought me a little white mouse
And last came the Lord, who threw down the
Angel who came for the butcher who
slaughtered the great ox that drunk all the
water that put out the fire that burnt the old
stick that beat the black dog that jumped on
the grey cat that ate the white mouse,
my father bought in the market square.

At High down fair for two farthings,
my father bought me a little white mouse.

Cultural Information

Alla fierà dell'est is a kind of musical story that has enchanted and still enchants many children from different cultures in the world. The original song, *Chad Gadyà*, is a Jewish Easter song celebrating an important age-old Jewish tradition: when the sun goes down, Jews around the world prepare to praise the miracle of the deliverance from slavery in Egypt.

The song's elements have a symbolic meaning within the Jewish celebration.

It is very similar to the English nursery rhyme entitled "*The House That Jack Built*", composed in 1797.

During the '70s (1976) in Italy, the singer-songwriter Angelo Branduardi wrote an adaptation of the song that became a huge success, which was extremely inspiring for the traditional song: he changed the main animal (there was a kid in the original song, there is a mouse in the Italian version), and Italian children usually sing the first part, the one including animals and elements.

We have been singing this song to our children a lot of times without thinking about its religious or symbolic meanings.

Many different children from many different cultures are being put to sleep with this song: an interesting example of cross-cultural music content.

So, today we can say that the "Highdown Fair" is a song that belongs to the 'modern' Italian tradition, encouraging us to reflect on the deeper meaning of the concept of *old* and *new* 'folk' for our children.

Alla fiera di Mastrandrè

al la Fie ra di Ma str'An dre' og gi,ho com
 pra to nu tam bu rel lo ti ri ti ti lu tam bu rel lo a la mi
 re a la mi re al la fie ra di Ma str'An dre' a la mi
 re a la mi re al la fie ra di Ma str'An dre'

Lyrics

Alla fiera di Mastrandrè
 oggi ho comprato nu' tamburello
 turu tu tum lu tamburello.

Alamirè, alamirè,
 alla fiera di Mastrandrè. (2)

Alla fiera di Mastrandrè
 oggi ho comprato nu' piffariello
 pi ri pi pi lu piffariello
 turu tu tum lu tamburello.

Alamirè, alamirè,
 alla fiera di Mastrandrè. (2)

Alla fiera di Mastrandrè
 oggi ho comprato nu' violino
 ziu ziu lu' violino
 pi ri pi pi lu piffariello
 turu tu tum lu tamburello.

Translation

At the Master André's fair
 I bought today a tambourine
 ti-ri-ti-ti the tambourine.

Alamirè, alamirè
 at the fair of Master André's. (2)

At the fair of Master André's
 I bought today a
 pi-ri-pi-pi the
 ti-ri-ti-ti the tambourine.

Alamirè, alamirè
 at the fair of Master André's. (2)

At the Master André's fair
 I bought today a violin
 ziu-ziu the violin
 pi-ri-pi-pi the faif
 ti-ri-ti-ti the tambourine.

Alamirè, alamirè,
alla fiera di Mastrandrè. (2)

... 'na viola – za za za
... 'nu trombone – poro po po
... 'na trombetta – pere pe pe
... 'nu tamburo - bum-bum
... 'nu violoncello - zum-zum
... 'na chitarra – dlen dlen dlen
... 'nu contrabbasso - flun-flun
... le castagnette - tlin-tlin

Alamirè, alamirè
at the fair of Master Andrè's. (2)

... a viola - za, za sounds the viola...
... a trombone - po-ro-po-po the trombone...
... a trumpet - pe-re-pe-pe the trumpet...
... a drum - bum-bum the drum...
... a cello - zum-zum the cello...
... a guitar - dlen-dlen the guitar...
... a bass - flun-flun the bass...
... the castanets - tlin-tlin the castanets...

Cultural Information

'Alla Fiera di Mastrandrè' is a very famous song for children coming from the region Campania (Naples); it is used throughout many Italian regions, overall in kindergarten and preschool but also with older children.

In many Italian country sides, in most little towns, country fairs take place. It's a very important moment during the country life, meant to reinforce the knowledge of one's roots and to share one's traditions with people having others. Usually it coincides either with some religious feast days or with some city traditional stories' anniversary.

During the fair everyone can either sell or buy something (food, clothes, handicrafts, pottery, musical instruments and much more), or have a meal, or dance together, or talk with friends. There is a good and cheerful atmosphere and people look forward to this event. Often a procession takes place, especially if the fair celebrates a religious event.

We call this kind of songs 'cumulative songs': ie each time we sing the song a new element is added and every time you sing you have to recall every element. In Italy we have several examples like this, both in our ancient as well as in our 'modern' music tradition: Alla Fiera di Mastrandrè, Nella Vecchia Fattoria, Alla Fiera dell'est, La battaglia di Magenta, Verrà quel di' di lune...

This kind of songs uses repetition as a learning strategy, only varying the instruments' names and sounds in an identical structure. The dominant elements in 'Alla fiera di Mastrandrè' are the musical instruments, as you can read in the text.

La bella lavanderina

traditional

la bel la la van de ri na che la va,i faz zo let ti

6
 per i po ve ret ti del la cit tà fai,u na gi ra

11
 vol ta fal la,un' al tra vol ta guar dain su' guar dain giù dai un ba cioa chi vuoi tu!

Lyrics

La bella lavanderina
 che lava i fazzoletti
 per i poveretti della città.
 Fai un salto. Fanne un altro.
 Fai la giravolta.
 Falla un'altra volta!
 Guarda in su, guarda in giù...
 dai un bacio a chi vuoi tu!

La bella lavanderina
 che lava i fazzoletti
 li mette ad asciugare
 qua e là.
 Fai un salto. Fanne un altro.
 Fai la riverenza. Fai la penitenza!
 Guarda in su, guarda in giù...
 dai un bacio a chi vuoi tu!

La bella lavanderina
 che lava i fazzoletti
 coglie un fiore
 per il suo papa.
 Fai un salto. Fanne un altro.
 Fai la giravolta.
 Falla un'altra volta!
 Guarda in su, guarda in giù...
 dai un bacio a chi vuoi tu!

Translation

The beautiful laundress
 is washing headscarves
 for the poor in town.
 Jump once. Jump again.
 Turn around.
 Turn again!
 Look up, look down...
 now go kiss whoever you want!

The beautiful laundress
 is washing headscarves,
 and then she dries them
 here and there.
 Jump once. Jump again.
 Make a bow. Make a penance!
 Look up, look down...
 now go kiss whoever you want!

The beautiful laundress
 is washing headscarves
 while she is picking a flower
 for her Dad.
 Jump once. Jump again.
 Turn around.
 Turn again!
 Look up, look down...
 now go kiss whoever you want!

Cultural Information

La bella lavanderina (or “Dance of the headscarf”) is a very ancient pantomime song, very well known in Europe since the Late Middle Age. Thoinot Arbeau already mentioned it as *branle des lavandères* in the 15th century in France. It is believed that this kind of dance was spread and practiced in every part of the country, better known as “the washerwoman dance” or “the dance of the headscarf”. Moreover, there is another more ludic version of it, a song usually played for fun by children, better known as “the beautiful laundress dance” (“*La bella lavanderina*”). It tells about a woman washing for all poor people in the city in the first part, in the second part you can experience children game actions like to jump, turn, look at the sky or to kiss somebody.

Il mio cappello

il mio cap pel loha tre pun te ha tre pun te il mio cap pel se

4 non a ves se tre pun te non sa reb be il mio cap pel

Lyrics

Il mio cappello ha tre punte.
Ha tre punte il mio cappello.
Se non avesse tre punte
non sarebbe il mio cappel.

Translation

My hat has three tips.
Three tips my hat has.
If it did not have three tips
it would not be my hat.

Cultural Information

The children's song 'Il mio cappello' has unknown origins, is a children's game used in many different communities (schools, families, groups of young men) handed down orally. Primo Levi in his book 'The Truce' writes about that:

"The other great success was the song of the three-cornered hat. This is a song strictly meaningless, which consists of a single quatrain always repeated (<< My hat has three peaks - He cocked my cappel - If he had three tips - It would not be my cappel >>) and that is that such known and worn down by the custom that no one knows more than the original. But it has the characteristic that, with each repetition, one of the words of the quatrain is silent, and is replaced with a gesture: the cupped hand on the head for << >> hat, a blow of the fist on his chest to my << >>, the fingers that shrink going up and follow the superficies of a cone, for tips >> <<: and so on, until, after its completion elimination, the verses is reduced to a one-armed babble of articles and conjunctions not more expressible in signs, or according to another version, the silence punctuated by rhythmic gestures. "

O che bel castello

tradizionale

o che bel ca - stel - lo, mar - con -

di - ron - di - ron - del - lo, o che bel ca - stel - lo mar - con -

di - ron - di - ron - dà!

Lyrics

O che bel castello
marcondirondirondello.

O che bel castello
marcondirondirondà.

E' più bello il nostro
marcondirondirondello.

E' più bello il nostro
marcondirondirondà

E noi lo ruberemo
marcondirondirondello.

E noi lo ruberemo
marcondirondirondà

E noi lo rifaremo
marcondirondirondello.

E noi lo rifaremo
marcondirondirondà.

E noi lo bruceremo
marcondirondirondello.

E noi lo bruceremo
marcondirondirondà.

Translation

Oh, what a nice castle,
marcon-diron-dirondello.

Oh, what a nice castle,
marcondirondironda.

Ours is much nicer,
marcon-diron-dirondello.

Ours is much nicer,
marcondirondironda.

"We will steal it,
marcon-diron-dirondello.

We will steal it,
marcondirondironda.

We will build it again,
marcon-diron-dirondello.

We will build it again,
marcondirondironda.

We will scorch it,
marcon-diron-dirondello.

We will scorch it.
marcondirondironda.

E noi lo spegneremo
marcondirondirondello.
E noi lo spegneremo
marcondirondirondà.
E noi leveremo una pietra
marcondirondirondello.
E noi leveremo una pietra,
marcondirondirondà.

Quale pietra leverete,
marcondirondirondello.
Quale pietra leverete,
marcondirondirondà.

Leveremo... (nome del bambino)

We will put the fire out,
marcon-diron-dirondello.
We will put the fire out,
marcondirondironda.
We will take a stone out,
marcon-diron-dirondello,
We will take a stone out,
marcondirondironda.

Which stone will you take?
marcon-diron-dirondello,
Which stone will you take?
marcon-diron-dironda.

We will take... (name of the child)

Cultural Information

“Oh what a beautiful castle” is one of the most popular children's games in Italy. It does not seem characteristic of a geographic area in particular but has spread equally throughout the country. The game is played for many years (it is mentioned in the memories of many past generations) but nothing is known about its origins.

It is possible to assume that the content takes its cue from Italian history that sees many castles throughout the country and old disputes between large landowners.

The childish game acquired a symbolic value of denunciation of the loss of values in Italian society when Fabrizio De Andre' (famous Italian singer) made of it a famous song.

Giro girotondo

Gi ro gi ro ton do cas ca,il mon do

cas ca la ter ra tut ti giù per ter

Lyrics
Giro giro tondo
casca il mondo,
casca la terra
tutti giù per terra.

Translation
Round and round
the world falls,
the earth falls
everybody on the ground.

Cultural Information

First of all, it is not an Italian song, but English and is horrible as it is born.

During the Great Plague of London in 1665-66 in Britain the dead were almost 100,000, almost one fifth of the population of the capital which was one of the largest cities in the world at that time.

The original text of the song is naturally lost, but that came to us, speaks of roses to smell and drop on the ground "Ring-a-ring o 'roses. A pocket full of posies, A-tishoo! A-tishoo! We all fall down".

When the rotting corpses of dead plague invaded the streets in London, people brought with them to turn the bags inside with petals of roses or other flowers, bags that were brought to the nose to feel the smell of rotting corpses.

The 'we all fall together on the ground'; on the other hand, seems to be a kind of a way to accept death of children, to exorcise.

The most national anthems could die of plague: father, mother, sisters, brothers, and educators of the time would choose this rhyme to accept the children all that horror..

Many say that the reconstruction of the history of the Giro ride round is just a legend, some not.

Sardina

sar di na i na i na coc co dril lu la e

cri cri cri e cra cra cra sar di na i na i na coc co

dril lu la chi fuo ri re ste rà

Lyrics
 Sardina ina ina
 coccodrillu là
 e cri cri cri
 e crà crà crà.

Sardina ina ina
 coccodrillu là.
 Chi fuori reterà?

Translation
 Sardina ina ina
 coccodrillu là
 e cri cri cri
 e crà crà crà.

Sardina ina ina
 coccodrillu là.
 Who are going outside?

This third musical activity presents the same playing modalities as the previous ones. However, there is a little variation on verses ‘e cri cri cri/ e crà crà crà’, where the child in question will stop and tickle his/her companion’s hand standing on his/her left.

The final hit on the companion’s hand will correspond to the syllable **rà** of the last sentence meaning: “who will stay out”: “Chi fuori re – ste –**rà**”.

Cultural Information

Hand Games are among the most loved and played games by children and parents, very often with unknown origins. Hands are used in the most various ways so that they represent an important element for creativity, contact and relation, sound production, rhythm and coordination with the body following the movement and the singing or speaking voice.

Children have much fun in playing with them; they represent healthy ways of communicating and interrelating with each other. Thanks to this kind of games, children actually feel happy being together and this may explain the universality of the ludic repertoire used, as well as the reason why boys and girls

of so many different cultures have been practicing such similar games for ages.

In Italy, as in many other countries, there are the same or very similar hand games which can be accompanied by different musical patterns.

Sardina is a kind of hand game for a count with a non-sense text, to choose children for some game or task.

Nini ya moumou



Ni ni ya mou mou Ha ttay tib 3 cha na_ oila ma tab 3 cha na yub 3 cha ji ran na

5
Ni ni ya mou mou Ha ttay tib 3 cha na_ oila ma tab 3 cha na yub 3 cha ji ran na

Lyrics
Nini ya mumu
hatta ytib 3shana.
ua ila ma tab 3shana
ytib 3sha yirana.

Nini ya mumu
hatta tyi 3d mu.
Bubu falmidiya,
qaqa fassiniya.

Translation
Sleep my baby
until the meal is ready
and if it isn't
the neighbour's will be.

Sleep my baby
until your mummy's arrived.
The bread is on the table,
the sweets are on the tray.

Cultural Information

This is an Arab lullaby located in the Rif Area. The Rif is a mountainous region in Northwest Africa. Its inhabitants are Berbers and the mother tongue of the majority of the population is the Tamazight, but most people also speak Arabic (official), French and Spanish. Morocco claims the Arab-Islamic status as the basis of their identity, but the inhabitants of the Rif continue defending their Tamazight language with its own culture and civilization. The music is very present in the life of any Arab and it exists in any celebration; it is a vehicle with which to share common feelings. The music in the lives of Arab people is closely related to daily life. This song is the most popular Arab lullaby. It is very simple, based on four musical notes: re, mi, sol, la. It is very easy for young children to sing it. We can even hear the third minor, sol-mi. The lullaby consists of a single phrase, repeated over and over again.

Hava Naguila

Ha va na gui la ha va na gui la ha va na gui la ve niss me chah

5
 Ha va ne ra ne nah ha va ne ra ne nah la la la la la la ne ra ne nah U ru

10
 u ru a chim u rua chim be lev sa me ach u rua chim be lev sa me ach

13
 u rua chim be lev sa me ach u rua chim be lev sa me ach

15
 u rua chim u rua chim be lev sa me ach

Lyrics

Hava nagila, hava nagila.
 Hava nagila venismejá.

Hava neranená, hava neranená.
 Hava neranená venismejá.

Uru, uru ajim!
 Uru ajim belev sameaj.
 Uru ajim, uru ajim
 belev sameaj.

Translation

Let's rejoice, let's rejoice.
 Let's rejoice and be happy.

Let's sing, let's sing.
 Let's sing and be happy.

Awake, awake, siblings!
 Awake brother, with a happy heart.
 Awake, awake, siblings
 with a happy heart.

Cultural Information

It is a traditional Hebrew song, the title meaning "Rejoice". It is sung in celebrations and is an important part of the repertoire of Jewish music bands. Among the Jews there is the conviction that the melody is very old and it forms part of a collection of Zamru Lo liturgical melodies. However, the lyrics were composed in 1918 to celebrate the British victory in Palestine during the first World War and the "Balfour Declaration."

It is said that about 100 years ago in a traditional "Cheder" (the Orthodox Jewish study) a master hummed a tune to their students and asked each of them to write a verse for that song. The child called Moshe Nathanson, 12 years old, won with what is known today as "Hava Nagila" inspired by Psalm 118, verse 24, "Zeh hayom asah Adonai; nagila ve nismeja bo seen," - "This is the day the LORD has made; let us rejoice and be glad in it". Hava Nagila is a song that found a place in both the Jewish and gypsy songs, popular with the Jewish community and one of the most important contributions to Jewish music (Wajner, 2013).

It is a festive and catchy melody, consisting of three phrases repeated over and over again. It is written in a minor key. It always accompanied by a dance. It transmits joy and is very appropriate for the dance floor. Young and older children alike all dance together to the sound of this tune.

Roberta Grossman, director and producer of American films said for Hava Nagila "it is a call for us to give the best of ourselves, so we do our best to remember and be thankful".