

cant

COUNTRY **SPAIN**

REGION **THE AREA COVERING THE FORMER
TORTOSA DIOCESE INCLUDING SOUTHERN
CATALONIA, NORTHERN VALENCIA
AND NEIGHBOURING AREAS IN ARAGON**

**DIDACTIC
GUIDE**



SINGING DIFFERENT GENRES

1. JOTA

The usual verse structure to sing a *jota*, as with other dances such as the fandango and follies (or folias), is based on a quartet with eight sung syllables in each line, and where even-numbered lines rhyme (ABCB). It is common to sing the second line first as an introduction before singing the full quartet in order, although other singers prefer to repeat the first line twice, as in these two possible structures.

- a) Line 2, line 1, line 2, line 3, line 4, line 4, line 1.
- b) Lines 1, 1, 2, 3, 4, 4, 1.

The first style corresponds, for example, to the old style of *jota de ronda* improvised by singers from the Terres de l'Ebre (lower Ebre valley), such as Mariano Manta, Pío Cabet, Francisco Balagué "Boca de Bou" and Nicasio Rodríguez "Nicàssio".

When jotas were widely sung, the singers would improvise the lyrics and there was not a specific number of verses as the jota could be lengthened or shortened depending on the singer or the dancers' wishes. Refrains were also sung with lyrics when there were no melody instruments (octavina, cittern, lute, bandurria, fiddle, clarinet...) to play one, and the same singer who had sung the previous verse would start a chorus.

Sometimes two choruses were sung consecutively before the next verse.

The lyrics dealt with a variety of subject matters (humour, travel, local villages and other places, religion, human/social relationships, domestic chores and so on). Tradition dictates that the song would usually start with a prelude as a kind of introduction naming the style of song (jotas, in this case) or explaining that the song was about to begin, and finish by singing a farewell where the singers would make clear that the dance had come to an end.

The lyrics of the verses and choruses could either be in Catalan/Valencian or Spanish, or even a mixture starting out in one language but using some words from the other or mixing phonetic pronunciations.



Jota songs

(First verse)

(1) Esta es la primera jota
(2) esta es la primera y vale,
(3) esta es la primera jota
(4) que de mi corazón sale.

(Refrains)

De Roquetes vinc...

+

Gasta saragatona...

(Second verse)

A Alcanar me'n vull anar
a vore les cosidores,
que cusen sense didal
i tallen sense estisores.

(Refrain)

Ai!, quin sol, quin sol...

(2) Y esta es la primera y vale,
(1) esta es la primera jota
(2) y esta es la primera y vale
(3) y esta es la primera jota
(4) que de mi corazón sale
(4) que de mi corazón sale
(1) y esta es la primera jota.

(Third verse)

Arre, burro, no t'aparos!
que aquí no venen civada,
que les xiques d'este poble
tenen la panxa pelada.

(Refrain)

A la jota, jota del ganxo del llum...

(Farewell verse)

Te daré la despedida,
en un plat de farinetes
i el qui no vulgue minjar-ne
que se'n vaigue a fer punyetes.

Jota refrains

(First refrain -double-)

**De Roquetes vinc,
de Roquetes vinc,
de Roquetes baixo,
agulles de cap,
agulles de cap,
agulles de ganxo.
De Roquetes vinc,
de Roquetes vinc,
de Roquetes torno,
agulles de cap, agulles de cap,
agulles de monyo.**

+

**Gasta saragatona
sense estuviar-ne gens,
si no vols portar grenyes
i fer riure a la gent
i fer riure a la gent
i fer riure a la gent,
gasta saragatona
sense estuviar-ne gens.**

(Second refrain)

**Ai, quin sol, quin sol!
ai quin sol! saleró,
ai! com ballaríem
si hi hagués guitarró.
Quan te casaràs
sabràs lo que és bo,
si al casar ho encertes
ja tins feta la sort.**

(Third refrain)

**A la *cota, cota*
del ganxo del llum,
que si no t'apartes
te'l tiro damunt.
De les allevances
i dels mal parlats
i dels *maltequiero*
que Déu mon en guard.**

2. OLD FANDANGO OR TORTOSA FANDANGO

The *old fandango's* verse is usually based on a quartet too. In this style of fandango the structure of the song can consist in singing up to eight, nine or even ten lines based on the four lines of the quartet as we can see in different examples from places like Sant Mateu del Maestrat and Vinaròs (Baix Maestrat) and Morella (Ports) in the region of Valencia, or in Tortosa (Baix Ebre) in Catalonia.

The variant singing 8 lines has the following structures:

- Sant Mateu (I): Lines 1, 2, 2, 3, 3, 4, 1, 2.
- Morella: 2, 1, 2, 2, 3, 3, 4, 1.
- Tortosa (I): 2, 2, 1, 2, 3, 4, 3, 4.

The variant with 9 lines:

- Vinaròs: 1, 1, 1, 2, 2, 3, 4, 4, 1.
- Sant Mateu (II): 1, 1, 2, 2, 3, 3, 4, 1, 2.

The variant with 10 lines:

- Tortosa (II): 2, 2, 1, 1, 2, 2, 3, 3, 4, 4.

As with the jota-fandango explained in section 3, the first two syllables of the next line are sung at the end of some of the musical phrases.

Regarding the subject matters of the songs, they are similar to jotas although there is also a tendency to sing romantic lyrics. It is also quite common to sing lyrics which name the kind of dance (*fandango*, *fandanguito*). Below we include two different versions of the Tortosa fandango which we know thanks to the research of the folklorist Joan Moreira.

Fandango (Tortosa)

(First verse)

**La balladora quan balla
sempre mira el ballador,
si li penja o no li penja
la punta del mocador.**

(Second verse) [8 lines are sung]

**(1) Lo *fandanguito* de Cadis,
(2) mare, jo bé el sé ballar,
(3) per a dinar pa i pataca,
(4) i a sopar, pataca i pa.**

(Third verse) [10 lines]

**(1) Tu, que portes tant de garbo
(2) i el rodete de sis trenes,
(3) per a ballar el *fandanguito*,
(4) t'has de rentar les orelles.**

(Farewell)

**La despedida vos dono,
la que donen als Reguers,
que quan diuen que se'n van
se queden un ratet més.**

Structure of variant I

**(2) Mare jo bé el sé ballar, mare...
(2) mare jo bé el sé ballar, lo fan...
(1) lo *fandanguito* de Cadis, mare...
(2) mare jo bé el ser ballar per a,
(3) per a dinar pa i pataca, i a so...
(4) i a sopar pataca i pa, per a...
(3) per a dinar pa i pataca, i a so...
(4) i a sopar pataca i pa.**

Structure of variant II

**(2) I el rodete de sis trenes i el ro-
(2) i el rodete de sis trenes,
(1) tu, que gastes tan de garbo, tu, que
(1) tu, que gastes tan de garbo, i el ro-
(2) i el rodete de sis trenes, i el ro-
(2) i el rodete de sis trenes,
(3) per a ballar el *fandanguito*, per a
(3) per a ballar el *fandanguito*, t'has de
(4) t'has de rentar les orelles, t'has de
(4) t'has de rentar les orelles.**

Examples of other structures and styles:

a) Fandango I (Sant Mateu) [8 lines]
(Verse)

(1) La palabra que me diste
(2) en el cantón de la fuente,
(3) como era palabra de agua
(4) se la ha llevado el corriente.

b) Fandango (Morella) [8 lines]
(Verse)

Fandango pide la niña,
fandango se le ha de dar,
cuando la niña lo pide,
bien que lo sabrá bailar.

c) Fandango (Vinaròs) [9 lines]
(Verse)

Lo fandanguito de Càlig,
y a la puerta lo tenéis
emborrussat en una manta
i ha embrutat los saragüells.

(1) La palabra que me diste, y en el
(2) cantón de la fuente, y en el
(2) cantón de la fuente,
(3) como era palabra de agua,
(3) como era palabra de agua, se la
(4) ha llevado el corriente,
(1) la palabra que me diste,
(2) y en el cantón de la fuente.

(2) Fandango se le ha de dar...
(1) fandango pide la niña, fandan-...,
(2) go se le ha de dar, fandan-...,
(2) fandango se le ha de dar,
(3) cuando la niña lo pide,
(3) cuando la niña lo pide, bien que...
(4) lo sabrá bailar, fandan-...,
(1) fandango pide la niña.

(1) Lo fandanguito de Càlig, Cali...,
(1) lo fandanguito de Càlig,
(1) lo fandanguito de Càlig y a la...,
(2) y a la puerta lo tenéis, a la...
(2) a la puerta lo tenéis,
(3) emborrusat en una manta, i ha embru-
(4) ha embrutat los saragüells, i ha embru-
(4) i ha embrutat los saragüells,
(1) lo fandanguito de Càlig.

d) Fandango II (Sant Mateu) [9 lines]
(Verse)

**(1) Cuando se muere el tomillo,
(2) que yo mañana me iré,
(3) y a ver si sale la mata
(4) que te solías poner.**

**(1) Cuando se muere el tomillo,
(1) cuando se muere el tomillo, que yo
(2) mañana me iré, que yo
(2) mañana me iré,
(3) y a ver si sale la mata,
(3) y a ver si sale la mata, que te
(4) solías poner,
(1) cuando se muere el tomillo
(2) que yo mañana me iré.**

3. JOTA AND FANDANGO

As explained above, the most common verse structure for both jotas and fandangos is a quartet. Here we play the two back-to-back. We start the jota by singing either the second line or the first one as an introduction as seen in section 1. Then, in the fandango the soloist repeats lines up to seven or eight times.

The variant to sing the fandango quartet in seven lines follows the structure: Lines 1, 2, 2, 3, 4, 4, 1.

The variant with eight lines is: Lines 1, 1, 2, 2, 3, 4, 4, 1.

As well as the change from the jota to the fandango in this piece which calls for a singing modulation in the last line of the jota, another interesting aspect to notice in the fandango part is that the singer sings the first two syllables of the following line at the end of some of the musical lines.

As mentioned in the description of the jota, there are a variety of subject matters dealt with in the lyrics, and the songs are sung in either Catalan/Valencian or Spanish. They usually begin with an introduction and finish with a farewell. The final part of the jota used to move on to the fandango usually has a 'warning' to prepare the dancers for the change.

Jota

(First verse)

**(1) La cota volem que cante,
(2) la cota jo no la sé,
(3) si em donen una pesseta,
(4) jo la cota cantaré.**

(Second verse)

**I a Tivenys ne són raboses
i a Aldover són alocats,
I a Xerta són embustersos,
que mai diuen veritat.**

(Third verse)

**(1) Maria acotxa la rama,
(2) que jo te la colliré,
(3) una pera, una maçana,
(4) i una flor de taronger.**

Structure of variant I

**(1) La cota volen que cante,
(1) la cota volen que cante,
(2) la cota jo no la sé,
(3) si em donen una pesseta
(4) la cota jo cantaré,
(4) la cota jo cantaré,
(1) la cota volen que cante.**

Structure of variant II

**(2) Que jo te la colliré,
(1) Maria acotxa la rama,
(2) que jo te la colliré,
(3) una pera, una maçana,
(4) i una flor de taronger,
(4) i una flor de taronger,
(1) Maria acotxa la rama.**

Change from jota to fandango

(Fourth verse)

- (1) I aprepara't ballador,
- (2) que vaig a mudar a fandango
- (3) i dis-li a la balladora
- (4) que se vaigue *preparando*.

- (2) Que vaig a mudar a fandango
- (1) i aprepara't ballador,
- (2) que vaig a mudar a fandango
- (3) i dis-li a la balladora
- (4) que se vaigue *preparando*,
- (4) que se vaigue *preparando*,
- (2) que vaig a mudar a fandangooooo
- (1) i aprepara't ballador.

Fandango

(Fifth verse)

- (1) Quin fandango més bonico,
- (2) que reboniques passades,
- (3) que balla la tia Maria
- (4) en les sabates lligades.

- (1) Quin fandango més bonico,
- (1) quin fandango més bonico, que re-
- (2) que reboniques passades, que re-
- (2) que reboniques passades,
- (3) que el balla la tia Maria, i en les
- (4) en les sabates lligades, i en les
- (4) i en les sabates lligades
- (1) quin fandango més bonico.

(Farewell verse)

La despedida vos dono,
la que fan a Barcelona,
i una *auela* en saragüells,
a cavall d'una bacona.

4. STANDARD OR TORRÁS SEGUIDILLAS

The metric structure of a *seguidilla* is a quartet (a verse of four lines): the odd lines (the first and third) have seven sung syllables whereas the even lines have five syllables and rhyme. This complete quartet is sung separately in four parts with lines being repeated as in the following example of the most common and simple structure of the seguidilla:

- a) Introduction: Line 1, or Lines 1 and 2
- b) First part: Lines 1, 2, 1, 2.
- c) Second part: Lines 1, 2, 3, 4.
- d) Third part: Lines 4, 4, 1, 2.

However, regarding seguidillas which also have a refrain or *arrimaora* ('*bordón*' in Spanish) at the end, the refrain involves singing 4 lines which are made up of three new lines of lyrics and one from the verse. The first line of the refrain is actually the same as the last or penultimate line (line 3 or 4) of the previous verse, and usually includes the addition of a short two-syllable word such as *niña*. The three remaining lines of the refrain make some kind of reference to bringing the dance to a close. This is known as the *bien parado* or *arrimà* (in rural areas of northern Valencia) which will end the dance.

The subject matter of the songs is satirical and hyperbolic. They can be sung in either Catalan/Valencian or Spanish.

Simple seguidilla

(First verse)

**Cada volta que canto
les seguedilles,
me s'afluixen les cordes
de les clavilles.**

(Second verse)

**Entre flares i monges
i beatetes,
al *Ninyo* li tocaven
les castanyetes.**

(Third verse)

**Estes seguidilletes
qui les ha tretes?
la filla de l'alcalde
que té pessetes.**

Simple singing structure
(Introduction)

**(1) Estes seguidilletes
(2) qui les ha tretes?**

(First verse)

**(1) Estes seguidilletes
(2) qui les ha tretes?
(1) Estes seguidilletes,
(2) qui les ha tretes?**

(Second verse)

**(1) Estes seguidilletes
(2) qui les ha tretes?
(3) La filla de l'alcalde
(4) que té pessetes.**

(Third verse)

**(4) que té pessetes, *niña*,
(4) que té pessetes.
(1) Estes seguidilletes
(2) qui les ha tretes?
(parado)**

Seguidilla with refrain

(Verse)

(1) En tu puerta, rubita,

(2) cayó la luna,

(3) se hizo en cuatro pedazos

(4) y tu eres una.

(Refrain or *arrimaora*)

(5) Y al estribillo,

(6) que aquel que no se agarre

(7) paga un cuartillo.

Singing structure with refrain

(Introduction)

(1) En tu puerta, rubita,

(2) cayó la luna,

(First part)

(1) En tu puerta, rubita,

(2) cayó la luna.

(1) En tu puerta, rubita,

(2) cayó la luna.

(Second part)

(1) En tu puerta, rubita,

(2) cayó la luna,

(3) se hizo en cuatro pedazos

(4) y tú eres una.

(Third part)

(4) y tú eres una, niña

(5) y al estribillo,

(6) que aquel que no se agarre,

(7) paga un cuartillo.

(parado)

5. FOLLIES AND CORROQUINA

The verses for these pieces are also quartets, and singing starts with the second line in the case of *follies* (or *folias*) but with the first line for the *corroquina*. The *corroquina* also includes an added chorus sung by all the musicians. The structure of the verse sung in seven melodic lines is similar to the jota: lines 2, 1, 2, 3, 4, 4, 1.

Lyrics-wise, follies and corroquinas followed similar subject matters to jotas although they also often included the name of the dance in some of the verses. Although it is not included in the lyrics of the Morella *corroquina* documented by the folklorist García Matos, if the dance was followed by a jota, it usually came to an end with the singer exclaiming “So!” (the order usually used to bring a horse to a halt in Catalan and Spanish). Interestingly this also features in a type of fandangos known as “fandangos de cançó partida” (broken song fandangos) from southern Valencia. We have recorded it like this.

Lyrics in follies and corroquinas from Valencia are usually in Catalan/Valencian but not always. Many different follies and corroquinas were written and sung. The ones we include here have been documented thanks to the folklorists García Matos, Marius Schneider, Ricardo Olmos and Julià Pastor.

Follies/folies

(First verse)

**(1) Les folies són folies
(2) i les cançons són cançons
(3) i la meua resalada
(4) no li agraden els tarrons.**

(Second verse)

**De folies i romanços,
jo en tenia un gran cabàs,
les folies com la cuixa,
els romanços com el braç.**

(Third verse)

**Assoma't a la finestra,
i després al finestró,
baixa a la porta al carrer,
i diré que sí u que no.**

(Fourth verse)

**De folies i romanços,
jo en tenia més de mil,
a la butxaca les porto,
nugadetes amb un fil.**

**(2) I les cançons són cançons
(1) les folies són folies
(2) i les cançons són cançons,
(3) a la meua resalada
(4) no li agraden els tarrons,
(4) no li agraden els tarrons,
(1) les folies són folies.**

Corroquina

(First verse)

**La Corroquina està mala
i el Corroquí no la vol,
la giten a la pallissa
per no fer brut els llançols.**

(Refrain)

**Ai de mí, ai de ti!
Corroquina del alma
corroca-te aquí,
salero, salada
i un altre camí,
salero, salada,
i un altre camí.**

(Second verse)

**La corroquina està mala
li fan el llit al balcó,
entre mosques i mosquits,
li fan una provessó.**

(Refrain)

Ai de mí, ai de ti!...

(Third verse)

**Aquell castell de Morella
és de pedra i durarà,
més durarà la palaura
que del meu pit eixirà**

(Refrain)

Ai de mí, ai de ti!...

(Farewell)

**Jo sóc l'amo de la burra
i de la burra mano jo
quan li mano burra, arre!
quan li mano, burra, so!**

6. SEGUIDILLES FROM LA MANCHA OR BOLEROS

As with the standard and Torrás seguidillas, the verse in *La Mancha seguidillas* (also known as *bolero*) is made up of a quartet singing seven syllables in odd lines and five sung syllables in even lines. The quartet is sung divided into four parts with a similar structure to other seguidillas whether it be a simple one or with a refrain:

- a) Introduction: Line 1, or lines 1 and 2.
- b) First part: 1, 2, 1, 2.
- c) Second part: 1, 2, 3, 4.
- d) Third part: (simple version) 4, 4, 1, 2, or (with added refrain/chorus) 4, 5, 6, 7.

They are also sung with closing lines known as a *bien parado* or *arribà* to finish with. The lyrics usually have a satirical and hyperbolic character too, and are sung either in Catalan/Valencian or Spanish. The following lyrics were documented by the Catalan folklorist Joan Moreira in the area of Tortosa and the last version originates in northern Valencia. We also reproduce here the version of seguidillas recorded in Sant Mateu (Baix Maestrat) by the folklorist Ricardo Olmos during one of the CSIC folklore research projects.



(First verse)

**(1) Entre flares i monges
(2) i beatetes.
(3) al *Ninyo* li tocaven
(4) les castanyetes.**

(Second verse)

**Al mercat estos dies
venen tomates,
a tres xavos la lliura
les més barates.**

(Third verse)

**Mana, vés i que et rascon,
com una mona,
tu dius que no són puces,
saragatona.**

(Introduction)

**(1) Entre flares i monges
(2) i beatetes.**

(First part)

**(2) I beatetes,
(1) entre flares i monges
(2) i beatetes,
(1) entre flares i monges
(2) i beatetes.**

(Second part)

**(2) I beatetes,
(3) al *Ninyo* li tocaven,
(4) les castanyetes,
(3) al *Ninyo* li tocaven,
(4) les castanyetes.**

(Third part)

**(4) les castanyetes,
(1) entre flares i monges,
(2) i beatetes,
(3) al *Ninyo* li tocaven
(4) les castanyetes.**

7. ALBADES

At Christmas-time, groups of young musicians would walk the streets playing and singing a selection of quartet-based songs with eight sung syllables per line known as *albetes* (or *aubades*, but not to be confused with the dawn love poems also called aubades in English) at the entrances to houses in the hope the house-owners would give them some food. Some of these groups even had a special name for the member in charge of collecting the food, *motxillero* (rucksack carrier).

The first verse was usually to announce their arrival and then they would often ask the household if they could continue singing. The lyrics usually made refer-

(Greeting)

**Us donem la benvinguda
als que esteu aquí presents,
un moscatell de beguda
i un foc per estar calents.**

(Group sings) ***i un foc per a estar calents.***

(Verse requesting food)

**Dones no portésseu pressa
de baixar la falda plena,
figues seques i avellanes
i algun rastre de baldanes,**

(Group sings) ***i algun rastre de baldanes.***

ence to the house itself or, more often, to members of the household and especially single daughters. Finally, they would sing a farewell verse before leaving.

The songs were usually based on a verse of four lines improvised by a soloist singer. The last or last two lines, depending on the area and style of music, are repeated by the other singing members of the group as a refrain or a kind of response. This structure of the lyrics was sometimes more complex in different towns. The songs are either in Catalan/Valencian or Spanish. The lyrics we sing in these videos are from villages and towns in the lower Ebre valley and the Ebre Delta, in the south of Catalonia.

(Farewell)

**La despedida els cantamos
mo n'anem agradecidos
que l'any que ve quan tornamos
a tots los trobéssem vivos,**

(Group sings) ***a tots los trobéssem vivos.***

Translators' note: the English translations of these songs are merely to give a rough idea of the meaning of the subject of the lyrics but do not take into account key elements of the songs such as rhythm, rhymes, structures, or the typical mischievous double meanings the original songs often contained.

1. JOTA

(1a)

(1) Esta es la primera jota
(2) esta es la primera y vale,
(3) esta es la primera jota
(4) que de mi corazón sale.

(tornades)

De Roquetes vinc...

+

Gasta saragatona...

(2a cançó)

A Alcanar me'n vull anar
a vore les cosidores,
que cusen sense didal
i tallen sense estisores.

(tornada)

Ai!, quin sol, quin sol...

(3a cançó)

Arre, burro, no t'apares!
que aquí no venen civada,
que les xiques d'este poble
tenen la panxa pelada.

(tornada)

A la jota, jota del ganxo del llum...

(cançó de despedida)

Te daré la despedida,
en un plat de farinetes
i el qui no vulgue minjar-ne
que se'n vaigue a fer punyetes.

1. JOTA

(First verse)

(1) This is the first jota
(2) It's the first and that's it
(3) This is the first jota
(4) Coming from my heart

(Refrain)

I come from Roquetes...

+

Use hair-styling wax...

(Second verse)

I want to go to Alcanar
To see the seamstresses
Who sew without thimbles
And cut without scissors

(Refrain)

Oh, how sunny, how sunny...

(Third verse)

Come on, donkey, don't stop
They don't sell oats here
The girls in this village
Have hairless tummies.

(Refrain)

The jota, the jota of the oil-lamp's hook...

(Farewell verse)

I bid you farewell
With a dish of gruel
Whoever doesn't want any
Good riddance to them.

TORNADES DE JOTA

(1a tornada -doble-)

De Roquetes vinc, de Roquetes vinc,
de Roquetes baixo,
agulles de cap, agulles de cap,
agulles de ganxo.

De Roquetes vinc, de Roquetes vinc,
de Roquetes torno,
agulles de cap, agulles de cap,
agulles de monyo.

+

Gasta saragatona
sense estuviar-ne gens,
si no vols portar grenyes
i fer riure a la gent
i fer riure a la gent
i fer riure a la gent,
gasta saragatona
sense estuviar-ne gens.

(2a tornada)

Ai, quin sol, quin sol!
ai quin sol! saleró,
ai! com ballaríem
si hi hagués guitarró.
Quan te casaràs
sabràs lo que és bo,
si al casar ho encertes
ja tins feta la sort.

(3a tornada)

A la *cota*, *cota*
del ganxo del llum,
que si no t'apartes
te'l tiro damunt.
De les alleverages
i dels malparlats
i dels *maltequiero*
que Déu mon en guard.

JOTA REFRAINS

(First refrain - double)

I come from Roquetes, I come from Roquetes,
Down from Roquetes,
Hair clips, hair clips
Hair pins

I come from Roquetes, I come from Roquetes,
Back from Roquetes,
Hair clips, hair clips
Hairbun bobby pins.

+

Use hair-styling wax
Use plenty of it,
If you don't want your hair in a mess
Making people laugh,
Making people laugh,
Making people laugh,
Use hair-styling wax
Use plenty of it.

(Second refrain)

Oh, how sunny, how sunny!
Oh, how sunny! Really sunny,
Oh, how we would dance
If we had a *guitarró*.
When you get married
You'll know what a good life is
If you marry the right person
Your luck will be in.

(Third refrain)

This is the jota, jota
Of the oil-lamp's hook,
If you don't step aside
I'll drop the oil on you.
God save us from
People who praise us too much
And who speak badly of us
And whimsical loves.

2. FANDANGO VELL O FANDANGO TORTOSÍ

FANDANGO TORTOSI

(1a cançó)

La balladora quan balla
sempre mira el ballador,
si li penja o no li penja
la punta del mocador.

(2a cançó) [8 versos]

(1) Lo fandanguito de Cadis,
(2) mare, jo bé el sé ballar,
(3) per a dinar pa i pataca,
(4) i a sopar, pataca i pa.

(3a cançó) [10 versos]

(1) Tu, que portes tant de garbo
(2) i el rodete de sis trenes,
(3) per a ballar el *fandanguito*,
(4) t'has de rentar les orelles.

(cançó de despedida)

La despedida vos dono,
la que donen als Reguers,
que quan diuen que se'n van
se queden un ratet més.

FANDANGO I (SANT MATEU) [8 VERSOS]

(cançó)

(1) La palabra que me diste
(2) en el cantón de la fuente,
(3) como era palabra de agua
(4) se la ha llevado el corriente.

2. OLD FANDANGO OR TORTOSA FANDANGO

TORTOSA FANDANGO

(First verse)

The woman dancer when dancing
Always watches her partner
To see if his handkerchief
Is hanging out of his pocket.

(Second verse) [sung in 8 lines]

(1) The Cadiz fandango
(2) I know how to dance it well
(3) Bread and potatoes for lunch
(4) Potatoes and bread for dinner.

(Third verse) [10 lines]

(1) You're so energetic
(2) Wearing a hair-piece with six braids
(3) But to dance the fandango
(4) You've got to wash your ears first.

(Farewell)

I bid you farewell
As they do in Els Reguers
When they say they're leaving
They always stay a while longer.

FANDANGO I (SANT MATEU) [8 LINES]

(Verse)

(1) The promises you gave me
(2) Beside the fountain
(3) Words made of water
(4) They flowed away.

FANDANGO (MORELLA) [8 VERSOS]

(cançó)

Fandango pide la niña,
fandango se le ha de dar,
cuando la niña lo pide,
bien que lo sabrá bailar.

FANDANGO (VINARÒS) [9 VERSOS]

(cançó)

Lo fandanguito de Càlig,
y a la puerta lo tenéis
emborrussat en una manta
i ha embrutat los saragüells.

FANDANGO II (SANT MATEU) [9 VERSOS]

(cançó)

(1) Cuando se muere el tomillo,
(2) que yo mañana me iré,
(3) y a ver si sale la mata
(4) que te solías poner.

FANDANGO (MORELLA) [8 LINES]

(Verse)

The girl wants to hear a fandango
A fandango we have to sing
If the girl asks for it
She must know how to dance it.

FANDANGO (VINARÒS) [9 LINES]

(Verse)

The Calig fandango
He is here at your door
Wrapped up in a blanket
And with dirty baggy shorts..

FANDANGO II (SANT MATEU) [9 LINES]

(Verse)

(1) When the thyme plant dies
(2) I'll go and see
(3) Whether the plant is blooming
(4) That you used to use.

3. JOTA I FANDANGO

JOTA

(1a cançó)

- (1) La cota volen que cante,
- (2) la cota jo no la sé,
- (3) si em donen una pesseta,
- (4) jo la cota cantaré.

(2a cançó)

I a Tivenys sónraboses
i a Aldover sónalocats,
I a Xerta són embustersos,
que mai diuen veritat.

(3a cançó)

- (1) Maria acotxa la rama,
- (2) que jo te la colliré,
- (3) una pera, una maçana,
- (4) i una flor de taronger.

LA JOTA MUDA A FANDANGO

(4a cançó)

- (1) I aprepara't ballador,
- (2) que vaig a mudar a fandango
- (3) i dis-li a la balladora
- (4) que se vaigue preparando.

3. JOTA AND FANDANGO

JOTA

(First verse)

- (1) They want me to sing a jota (cota)
- (2) I don't know how to sing one
- (3) If they give me a coin
- (4) A jota I will sing.

(Second verse)

The people of Tivenys are sly as foxes
In Aldover, they are foolish
In Xerta, liars
Who never tell the truth.

(Third verse)

- (1) Pull down the branch, Maria
- (2) And I'll pick the fruit
- (3) A pear, an apple
- (4) And orange blossom.

CHANGE FROM JOTA TO FANDANGO

(Fourth verse)

- (1) Get ready, dancer
- (2) We're going to start the fandango
- (3) Tell your dancing girl
- (4) To get ready too.

FANDANGO

(5a cançó)

(1) Quin fandango més bonico,
(2) que reboniques passades,
(3) que balla la tia Maria
(4) en les sabates lligades.

(cançó de despedida)

La despedida vos dono,
la que fan a Barcelona,
i una auela en saragüells,
a cavall d'una bacona.

FANDANGO

(Fifth verse)

(1) What a beautiful fandango
(2) What beautiful steps
(3) Aunt Maria dances
(4) With laced up shoes.

(Farewell verse)

I bid you farewell
As they do in Barcelona
And a grandma in under-garments
Riding a sow.

4. SEGUIDILLES PLANES

SEGUIDILLA SIMPLE

(1a cançó)

Cada volta que canto
les seguedilles,
me s'afluixen les cordes
de les clavilles.

(2a cançó)

Entre flares i monges
i beatetes,
al Ninyo li tocaven
les castanyetes.

(3a cançó)

Estesseguidilletes
qui les ha tretes?
la filla de l'alcalde
que té pessetes.

SEGUIDILLA AMB TORNADA

(cançó)

(1) En tu puerta, rubita,
(2) cayó la luna,
(3) se hizo en cuatro pedazos
(4) y tu eres una.

(tornada o *arrimaora*)

(5) Y al estribillo,
(6) que aquel que no se agarre
(7) paga un cuartillo.

4. STANDARD SEGUIDILLAS

SIMPLE SEGUIDILLA

(First verse)

Each time I sing
These seguidillas
My guitar strings
Loosen up.

(Second verse)

Between monks and nuns
And holier-than-thou elderly women
They played castanets
With the young lad.

(Third verse)

These seguidillas
Who has paid for them?
The Mayor's daughter
Who's got plenty of money.

SEGUIDILLA WITH REFRAIN

(Verse)

(1) At your door, fair girl
(2) The moon fell
(3) And broke into four pieces
(4) And you are one of them.

(Refrain or *arrimaora*)

(5) And here's the chorus
(6) Whoever doesn't follow it
(7) Must pay a penny.

5. FOLIES I CORROQUINA

LES FOLIES

(1a cançó)

- (1) Les folies són folies**
- (2) i les cançons són cançons**
- (3) i la meua resalada**
- (4) no li agraden els tarrons.**

(2a cançó)

**De folies i romanços,
jo en tenia un gran cabàs,
les folies com la cuixa,
els romanços com el braç.**

(3a cançó)

**Assoma't a la finestra,
i després al finestró,
baixa a la porta al carrer,
i diré que sí u que no.**

(4a cançó)

**De folies i romanços,
jo en teniamés de mil,
a la butxaca les porto,
nugadetes amb un fil,**

5. FOLLIES AND CORROQUINA

FOLLIES

(First verse)

- (1) The follies are follies**
- (2) And the songs are songs**
- (3) And my dear**
- (4) Doesn't like nougats.**

(Second verse)

**Follies and romance songs
I had plenty
A pile of follies as thick as my thigh
And romances like my arm.**

(Third verse)

**Look out of the window
Then through the small window
Come down to the door
And I'll say yes, or I'll say no.**

(Fourth verse)

**Follies and romances
I had over a thousand
I carry them in my pocket
Tied up with a piece of string.**

LA CORROQUINA

(1a cançó)

La Corroquina està mala
i el Corroquí no la vol,
la giten a la pallissa
per no fer brut els llançols.

(TORNADA)

Ai de mí, ai de tí!
Corroquina del alma
corroca-te aquí,
salero, salada
i un altre camí,
salero, salada,
i un altre camí.

(2a cançó)

La corroquina està mala
li fan el llit al balcó,
entre mosques i mosquits,
li fan una provessó.

(TORNADA) Ai de mí, ai de tí!...

(3a cançó)

Aquell castell de Morella
és de pedra i durarà,
més durarà la palaura
que del meu pit eixirà

(TORNADA) Ai de mí, ai de tí!...

(despedida)

Jo sóc l'amo de la burra
i de la burra mano jo
quan li mano burra, arre!
Quan li mano, burra, so!

CORROQUINA

(First verse)

The Corroquina (woman) is off colour
And the Corroqui (man) doesn't want her
They lay her on a straw loft
So as not to soil the bed linen.

(Refrain)

Oh, dear me, dear you
My darling Corroquina
Come close to me
My honey, my dear
Once again
My honey, my dear
Once again.

(Second verse)

The Corroquina (woman) is off colour
They make a bed for her out on the balcony
The flies and the mosquitos
Don't leave her alone.

(Refrain) Oh, dear me, dear you

(Third verse)

The castle of Morella
Is made of stone and it will last
My word will last longer
Coming from my heart.

(Refrain) Oh, dear me, dear you

(Farewell)

This donkey belongs to me
And the donkey obeys me
When I tell it to go
And when I tell it to stop.

6. SEGUIDILLES MANXEGUES O BOLERO

(1a cançó)

- (1) Entre flares imonges
- (2) i beatetes.
- (3) al Ninyo li tocaven
- (4) les castanyetes.

(2a cançó)

Al mercat estos dies
venen tomates,
a tres xavos la lliura
les més barates.

(3a cançó)

Mana, vés i que et rascon,
com una mona,
tu dius que no són puces,
saragatona.

7. ALBADES DE NADAL

(cançó de salutació)

Us donem la benvinguda
als que esteu aquí presents,
un moscatell de beguda
i un foc per estar calents
(COR) i un foc per a estar calents.

(cançó de demanda)

Dones no portésseu pressa
de baixar la falda plena,
figues seques i avellanes
i algun rastre de baldanes,
(COR) i algun rastre de baldanes.

(cançó de despedida)

La despedida els *cantamos*
mo n'anem *agradecidos*
que l'any que ve quan *tornamos*
a tots los trobéssem *vivos*,
(COR) a tots los trobéssem *vivos*.

6. SEGUIDILLAS FROM LA MANCHA OR BOLERO

(First verse)

- (1) Between monks and nuns
- (2) And holier-than-thou elderly women
- (3) They played castanets
- (4) With the young lad.

(Second verse)

These days in the market
They're selling tomatoes
For three pence a pound
The cheapest ones.

(Third verse)

Lass, go and get scratched
Like a monkey
You say they're not fleas
Use hair-styling wax.

7. CHRISTMAS ALBADES

(Greeting)

We greet you
All of you who are here
A little drink of sweet wine
And a fire to warm ourselves
(Group sings) And a fire to warm ourselves.

(Verse requesting food)

Women, don't rush back
Take time to bring plenty of food
Dry figs and nuts
And some black puddings
(Group sings) And some black puddings.

(Farewell)

We sing you our farewell
We feel grateful but we have to leave
When we come back next year
We hope you're all still alive
(Group sings) We hope you're all still alive.

TEXTS

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ENGLISH TRANSLATIONS

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FURTHER INFORMATION

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