Hearing a Culture: Integrating Sound and Environmental Elements of Braga's Festivities into new compositions

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(These qr code will take you to the website)

Hearing a culture: integrating sound and environmental elements of Braga's festivities into new compositions by Carlos Brito …

↓ CONTENTS   ↓ NAVIGATION   ↓ ABSTRACT   ↓ **Carlos Brito Dias - Hearing a culture: integrating sound and environmental elements of Braga's festivities into new compositions - 2023**   ↓ REVIEWING   → EDIT   → META   → COMMENTS   → TERMS

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into new compositions

Thesis submitted to obtain the degree of Doctor of Arts at the University of Antwerp and Royal Conservatoire of Antwerp (ARIA)
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Acknowledgements

Introduction

Reading Guide

Part 1
Background texts

Part 2
Autognosis
self-reflection text

~

The use of traditional elements
in new music
three texts about the pieces written during this research

Conclusion

Bibliography

Homepage	Introduction	Part 1	Part 2	Conclusion	Bibliography

Acknowledgements

Reading Guide

estimated read time: 3 minutes

Hello!

Welcome to the Reading Guide for this project.

In this part, I will briefly explain how this website works and reinforce a few essential ideas for a complete understanding of this project.

The decision to present this project in Research Catalogue is driven by the project's profound emphasis on its artistic perspective. In this way, I was able to create links that would take the reader to a particular example or piece, videos of interpretations of pieces I've written or of the festivities in Braga, and to create different links between different parts of the text: for example, jumping between the explanation of Braga's "Queima do home" to the description of the creative process of the piece "home(m)", based on this festivity. As you can see from this example, the links are always in this colour. Please do not hesitate to click on these links to listen, watch or read something related to what has been said so that you can better understand my music and my point of view.

As this is a website and not a printed text, I decided to add to each chapter, sub-chapter or section (depending on the size of the text) the average time it takes to read that particular part - as you can see above the text.

Throughout the texts, the reader will find menus on the left side - to make it easier to jump to or return to any section of the page - and videos related to what is being explained in the text. I would like to invite you to listen to the pieces in this project. I've put them in this Reading Guide to demonstrate how they appear throughout the project.

The reader will find the footnotes on the right side of the text. I placed the footnotes throughout the text so you wouldn't have to jump around the site to find the reference.

As I point out in the project, it has changed a lot. Initially, the idea was to develop essentially musical elements. Still, over the years, I've used a broader notion of culture in the pieces: in other words, using some traditional melodies, I use traditional musical elements (which follow a tradition), philharmonic bands, Zés Pereiras, for example. Despite this, there is also a concern to translate the idea of the "soundscape" of the festivities into music. This is a very important point in this project and in all the pieces I've written throughout it because, in reality, this is an artistic interpretation of the events. This artistic interpretation is linked to the specific time in which I wrote the pieces. If I were to start writing another piece today, at the moment I'm writing this text, with a connection to any of the events I've used as influences for the pieces in this project, the pieces would inevitably be different.

The first part of this project has texts that I wrote in order to be more aware of the theoretical part. I called them "background texts" because they are just that: background texts supporting the second part - the artistic part of the project.

In the second part, and taking the "background texts" as a starting point, I tried to explain how I see culture, tradition and identity and, therefore, how these theoretical concepts are present in the music I create. This is an extremely important aspect, which is why I say at one point in this thesis that "Each new piece was a reaction to the previous compositions, reflecting a changing approach to traditional elements".

So this is an artistic project where the main aim is to create art by transforming festivities into pieces. As Barthold Kuijken said: "By definition, artistic research is never definitive nor complete. It cannot be exactly repeated and does not strive to prove something. It is never a goal in itself but leads to deeper understanding and thus, hopefully, to better performance or creation. The results needed to be practiced, technically and artistically mastered, applied and integrated in my own thinking, feeling, playing, conducting, and teaching, until they became part of my 'mother tongue' ".

Thank you for your attention.

Carlos

Musical works within this project:

home(m),
version with flute, clarinet, violin, violoncello and piano.
deCompagnie and Michiel Delanghe.

`00:00`

do lume que pesa,
for alto flute, bass clarinet, violin, violoncello, piano and electronics.
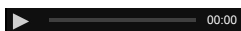Sound'Ar-te Electric Ensemble and Pedro Carneiro.

`00:00`

ensaio para um s. joão,
for orchestra.
Antwerp Symphony Orchestra and Wim Henderickx.

`00:00`

braga: à [b]olta do s. joão
for wind orchestra.
ARMAB
and Paulo Martins

`00:00`

do lume que pesa ii, for flute solo
will be premiered on the PhD defence.

estimated read time: 10 minutes

This PhD thesis reflects on my artistic, academic and personal path as a composer. This project is framed within the larger concept of **culture**, **tradition**, and **identity**, and also considers the specific context of **Portuguese national identity**. This research delves into the ways in which my hometown traditions serve as roots, informing my journey as a composer and allowing me to unravel my identity. The research process allowed me to redefine my own stylistic language and create a unique voice that reflects my experiences and heritage. The artistic outcomes of this project (**5 new pieces and reflections on them**) will enrich the understanding of this genre of practice and composition techniques.

As Hobsbawm (2000) uses 'tradition' to describe a set of ritualised practices with a symbolic function, implying continuity with the past, in this project, by 'traditional culture' is meant a number of regular and ritualised practices that became part of a society/culture. These empirically accepted cultural aspects are passed down by previous generations, or the society around them, usually in non-written form. 'Traditional elements' are those present in the culture previously explained. They can be musical elements such as melodies, rhythms or resulting sounds (either produced by typical instruments or objects used in traditional labours or events), but also rites, religious celebrations or the elements present in those events. I have been using, since the beginning of the project, the term "traditional elements" to define what I have been using in my music. I decided on this term to keep it clear that it was never my idea to use only melodies, harmonies, rhythms or musical instruments from the Portuguese tradition. So I decided to open the range of possibilities in this way.

With this project, I intend to find my own compositional identity and reflect on how to re-invent and translate the use of elements from three collective traditions[1] in Braga (**"Queima do Home"**, **Holy Week** and **St. John's Festival**) into new pieces, deliberately exploring the artistic potential of these elements, embedded in a theoretical, contemporary framework. The three festivities were chosen due to the relevance they have in my identity, and also due to the importance they have for the city of Braga. These are three distinct events but they represent a temporal progression that occurs every year, "cycles that are repeated in community calendars", and that is, to some extent, linked to the 'normal' life of "archaic" human living (or human festivity)[2]. The excitement of Carnival, preceding the penitence of Lent and the sorrow and hope of the resurrection (rebirth) of Easter and the celebration of life of summer (summer solstice, St. John's). These celebrations are certainly linked to the cycles of the moon and sun and the confrontation between life and death.

Although the majority of my ancestors were not born in Braga, it was there that my family settled. My maternal grandparents emigrated in the 1960s, and my father's family, despite being from another municipality in Minho, Amares, more precisely from Bouro Santa Maria, already had a connection to the city of Braga, visiting it regularly, either for work or leisure. When my parents got married, they stayed in Braga, where I was born and grew up until I was 18 years old.

With approximately 54km2 of total area and a population of 193 349[3], Braga is the third biggest city in Portugal. Located in the Minho region, north of Portugal, this is a dynamic city, still developing socially from the 'rural ambience' mostly present until the 1990's. The city has greatly developed since the 1970s, mainly after the creation of the University of Minho, where many young people from other parts of the country went to study, ending up living in the city.

Braga has an extremely relevant historical past for Portugal. Its history predates the Roman Empire, where it was called Bracara Augusta, which can still be found in the Roman ruins scattered around the city. From the 10th century onwards, Braga was an important catholic centre, and for this reason, it is also linked to the birth of Portugal. Already in the 18th century, there was an important rejuvenation of the city, where, through the work of the architects André Soares and Carlos Amarante, several buildings (such as the Town Hall, the public library and the Sanctuary of Bom Jesus do Monte) throughout the city were built or altered following the Baroque style. This historical past is still very present in the city's annual calendar of celebrations. Braga has events that celebrate the past and the history of the city, for example, the "Braga Romana" events, as well as traditions that go back to different times of the city's development, inserted for example in the St. John of Braga and in the Holy Week.

In a context of liquid social organizations (Bauman 2007), this project intends to contribute to the sustainability of local heritage and musical cultures (Schippers & Grant 2016). The sonic environment and music of the previously mentioned events, which I will document during my research, will be used as a source in a complex dynamic relation between the present and the past (Hall 1996). This research is also formulated within the postmodern approach "from-roots-to-routes" (Hall) and the concept of rhizomatic identity, building my own musical language along with the development of my (artistic) identity. Artistically speaking, this research extends what was done by composers in the last centuries. Brahms (Swafford, 1999), Takemitsu (Burt, 2006) and Henderickx (Meyer, 2017), among many others, used elements from traditional cultures in their pieces. Regarding the elements of Portuguese (traditional) culture, a considerable number of Portuguese composers (e.g. Lopes-Graça, Lapa, Carrapatoso) use traditional melodies, rhythms and harmonies and "extra-musical aspects" in their compositional process (Gama, 2016).

It is worth mentioning Joana Gama's research on "Estudos interpretativo sobre música portuguesa contemporânea para piano: O caso particular da música evocativa de elementos culturais portugueses"[4], where the pianist focused mainly on the interpretation of pieces for piano solo written by Portuguese composers, presenting works with "extra-musical aspects that inspired [the composers] in the composition process" (2016:215). Gama claims that "in a more or less intense way, with more or less profound relations at the level of composition, there are composers who, whether in their works for solo piano, or in works for other instruments or ensembles, are inspired by distinct elements of Portuguese culture. In these cases, the music associates itself to external elements and in this way summons to the listening literary, geographical, landscape, musical and/or ethnographic references" (Gama, 2016).

While Joana Gama's work is centred on the interpretation of pieces by Portuguese composers (Vasques Dias, Lopes-Graça, among others), showing how these aspects of culture are incorporated/used by each composer, and how this investigation of the primary source influences musical interpretation, my work is focused on the composition of pieces that incorporate traditional elements. My aim is to continue exploring the creative potentiality of these elements as done before, but set within a theoretical, contemporary and current framework of Sound Studies ("acoustemology", Feld, and "hearing cultures", Erlmann). My research follows thess artistic ideas, although the artistic point of view differs.

Another relevant research is "Ensaios sobre cantos - Portfolio of Musical Compositions Influenced by Traditional music from the Azores" developed by Angela da Ponte. Here, the composer focuses on the use of "traditional tunes and soundscapes recorded between 1952 and 1960" and the connection between *Viola da Terra* (a traditional guitar from the Azores) and western orchestral instruments. In this project, I try to have a new look at the traditional elements, developing the perspective used by composers of previous generations, exploring not only the melodies, harmonies and rhythms of traditional Portuguese music but also exploring events with a centuries-old tradition as an object of a sound and artistic search with a great influence of society. Although I consider the elements of traditional music (melodies, rhythms and harmonies) a very interesting raw material for the creation of new works and that, certainly, will influence me in future creations, I try to have a more detailed look at the events' elements. These events must be understood in a sonic framework, in which space, environment and other factors interact in the construction of tradition. Therefore, more than using traditional Portuguese music as an influence, in this project I tried to use the sound of different traditions, the sound of celebrations and the sound of people seen from my perspective.

A connection between my artistic approach and the sound studies is established, not only with acoustemology (Feld 1982), but also with landscape (Wishart uses the term 'convolution', imposing "the acoustic characteristics of any pre-analysed sound environment upon given a sound object", 1986:45) and hearing culture (Erlmann 2004). In fact, I believe that "a more sensitised ear" is essential to the composer's ear, being, in this way, "possible to conceptualise new ways of knowing a culture" (*Ibid.*:3), attending, reflexively, to the cultural, environmental, and aesthetics of that knowledge production (Sterne 2012:3).

This project is divided in two parts. Having the notion that art is influenced by culture, society, people and their history, I decided to investigate and present in the first part of this project several concepts that emerged during the course of this project: as **Culture** (R. Williams, P. Gielen), **Identity** (Hall, Fukuyama, Cools, Grossberg and Lima), several parameters of **Portuguese culture** (Lourenço, Real, Sobral, Calafate, Melo, Rosas), **Braga's**

festivities (Ferreira, Sardinha) and the **Elements of traditional music from Minho** (Lopes-Graça, Sardinha, Veiga de Oliveira and Azevedo). This step was crucial for my artistic growth, as I believe it is essential to (re)discover a culture or tradition in order to better understand and amplify the elements that define it. Indeed, I find the disclosure, preservation, recording and study of the traditional elements very important in order to understand and explain the specific nature of a (traditional) culture. In the last few years, I have also realised there is a lack of available information about these traditions and events, especially written in English. Additionally, it is important for me to present and preserve a less well-known part of Portuguese culture, avoiding the general misconception of Fado as a national representation of my culture.

The **first part** of this project was instrumental in helping me develop a deeper understanding of the specific words, concepts, and theories that form the foundation of my self-analysis. By immersing myself in this background research, I was able to gain valuable insights that informed the subsequent stages of the project. Some readers may wonder why this first part is necessary or relevant, but its importance will become clear in the second part of the project.

In the **second part**, I demonstrate how these concepts are present in my identity as an artist. This second part is also divided in two sections. First, an **autognosis** of my own work and identity is offered to the reader. Considering that this is an artistic work, it was crucial to present a (personal) reflection on my artistic identity, and the views that emerged during the progress of this research, in order to fulfil all the goals planned at the beginning. Certainly, this will offer a different perspective on my artistic views, as well as the development achieved during the course of this project. This reflection helped me to understand my choices throughout the composition processes.

The **pieces included in this project** were composed between 2017 and 2021. Each new piece was a reaction to the previous compositions, reflecting a changing approach to traditional elements. Thus, each piece demonstrates the development of this project and its composition process can be analysed from the following stages: attempt, discovery, error and solution. As part of the composition process, I carried out an individual research, in loco, observing the various events present in the celebrations that I used as inspiration. This led to a deeper understanding of the traditional elements and how they could be incorporated into my compositions.

These were presented in concerts and extensively discussed, namely during the Seminar "The traditional in new art music - Portuguese traditional elements as an influence for new compositions" held at the Koninklijk Conservatorium Antwerpen (Gele Zaal) on 17 November 2021.

There were also recordings of conversations (shared in video format, on my youtube channel) with different artists, about their influences and objects that inspire them. These conversations were significant in shaping my writing, organising the texts, and refining the ideas presented in this work.

This subject was chosen not only because of my personal connection but also - and perhaps most importantly - because I sincerely believe that it is and can be an interesting source of inspiration for me as a composer. The link between Portuguese traditional music and my creative process started in a research on Bouro Santa Maria's (Amares, Braga) musical heritage (2011) and it has been developing in the last years in artistic researches about 'Elements of Portuguese Traditional Music in Contemporary Composition' (Master degree, 2014) and 'The Influence of Traditional Culture in New Art Music Composition' (Starting Grant, 2016), both performed at the Royal Conservatoire Antwerp and supported by the Composition and Analysis department, chaired by W. Henderickx and L. Van Hove, from which several pieces (e.g. "**dream is my reality**") resulted.

With this project, I hope to influence other artists to create within this field. It is aimed at encouraging them to search for new and broader perspectives when using traditional elements, valuing and integrating those elements as a step to understand a society with special attention to sound and space. My aspiration is that this can be done by other artistic researchers in relation to other cultures or specific traditional activities. I hope to influence them to explore and develop the study of the (re)use of traditional elements in art created by them, fostering the search for new perspectives. This project also aims to draw attention to the value of those elements for the understanding of a culture.

[1] Sobral, *Portugal, portugueses*, 36.

[2] Ferreira, 'As Festas de São João Em Braga: Raízes, História e Potencial Turístico', 25.

[3] 'Instituto Nacional de Estatística'.

[4] "Performance studies on Portuguese contemporary music for piano: the particular case of evocative music of elements of the Portuguese culture"

In the first part, I present the various theoretical concepts that have emerged throughout this project and which have been fundamental to my artistic growth. In the second part, both in "Autognosis" and in the three texts where I analyse how I have used and translated traditional elements in the five pieces I created for this project, I explore how these concepts manifest themselves in my music and how I perceive them.

Culture	Tradition	Identity	Portugal, national identity	Elements of traditional music from Minho	Festivities in Braga

This text is relevant to better understand the **Autognosis** and, consequently, to better understand my music.

estimated read time: 5 minutes

R. Williams has defined the word "culture" as "one of the two or three most complicated words in the English language"[1]. This difficulty arises from the enormous diversity of meanings the word can carry.

In a broader, and perhaps structural, reading, "culture is everything" as defined by R. Williams. Or, in the words of P. Gielen "culture is ubiquitous, which sometimes makes us forget that we are dealing with culture"[2]. Culture may be regarded as common, ordinary, and shared, and, from this viewpoint, it is neither elitist and compartmentalised, but rather a constant negotiation of power through encounters, texts, and ideas[3]. Therefore, we can say that culture is always in constant change, developing and adapting throughout the times.

Also in "Culture is Ordinary", R. Williams defends that culture should be defined both as a whole way of life with its common meanings and as the processes of discovery and creativity in the arts and learning. R. Williams splits this concept - "that culture is ordinary" - into two distinct parts: "the known meanings and directions, which its members are trained to; the new observations and meanings, which are offered and tested"[4].

According to this perspective, we can state that culture is the foundation of our societies, "a mode of group living"[5]. In the words of G. Róheim, "human groups are actuated by diverse group ideals, led on by dominant ideas, which may be supremely important for them but incomprehensible or devoid of value for their neighbours" [6]. Therefore, from an anthropological viewpoint, "culture means mankind because even the most elementary conditions of human existence such as the regarded as the beginnings of culture" [7]. Barend van Heusden also presents an 'anthropological' definition of culture, relating it "to the ways in which humans give form and meaning to their life and environment". "In view of distinguishing human from animal cultures, it has been argued that the uniqueness of human culture resides in the fact that humans not only are able to learn things - this being an ability shared with quite a few other species - but are also able to interpret the world intentionally"[8].

With this perspective as a background - in which culture is everything, part of humankind - we can add some steps to this notion, adding a different meaning to culture linked to 'collective beliefs', or 'customs', or 'ways of doing things' ('traditions')[9]. In this way, culture design and shape social common or community, and, consequently, it develops our living together. It is, thus, an essential pillar of social cohesion since we express through cultural values and beliefs, highlighting differences and similarities, providing meaning to our lives. Rudi Laermans (2002), stated that culture is a socially shared reservoir or repertoire of signs, assuming this not only "as a formal semiotic game of similarity and differentiation, but also to assigning meaning as a sense that gives direction and reason for existence to both people and societies"[10].

Thus, 'culture' functions as a collective form of self-knowledge. Arts, religion and ideology are included in culture, as well as historiography and philosophy[11].

Ultimately, 'culture' can also mean 'cultivated', if we look from the word's origin of the Latin (*colere*). In this way, "people are 'cultured' or not"[12]. This concept has a "temporal dimension (...) but also a clear hierarchy" [13]. This definition presents us with 'culture' as "a product of education"[14], and therefore a cultured person is considered an educated person. According to Naema Tahir and Andreas Kinneging, "culture, the product of education, is equal to civilization and virtuousness, as opposed to barbarism and viciousness"[15]. Thus, a cultured person "is no longer the person he once naturally was, but has acquired a second nature, a better nature. Culture is thus the improvement of human nature. Culture, in this sense, is important for every human being, but it is supremely important for those who rule over other human beings, since due to their august position in society they are much more capable of doing evil than the average man"[16]. Therefore, the word culture can be used as a synonym for *high culture*, in contrast to low culture, which I expect to develop later on.

R. William, in "The Analysis of Culture", organises 'culture' in three different categories:

i) ideal: "culture is a state or process of human perfection, in terms of certain absolute or universal values", referring to "lives, works and values", within a timeless order;

ii) documentary: culture is "the body of intellectual and imaginative work where human thought and experience are variously recorded", or, in other words, "the activism of criticism";

iii) social: regarding a "particular way of life".

In my opinion, we can categorise 'culture', dividing its meanings into three levels: first, culture is everything; second, culture as a pillar for the transmission of our beliefs, values, which allows us, human beings, to create self-reflection; finally, culture as a synonym for *high culture*.

In addition to the meanings of 'culture', it is also important to talk about its implications.

Firstly, culture "helps individuals to become integrated in a specific social, political and economic order"[17]. Thus, it is, as central role, a pillar of society, since culture "teaches people existing ways of acting and being within a particular society and in doing so it lends meaning to people's lives in that society" [18]. It is also through culture that values such as solidarity and equality are presented and transmitted to us[19]. Also linked with this "socializing role", culture works as a "provider of meaning both in a formal and in a deeply existential sense. It consists of a game by which people, groups and societies give meaning to their existence"[20]. Based on this anthropological point of view, culture, as "way of life", is the foundation of societies[21]. A crucial aspect of culture is the act of sharing meanings and values, as well as the interaction and between people[22].

Culture also provides us with answers to existential questions. "My self-image and individual autonomy depend on how I define myself as part of and in relation to a certain shared culture. The Belgian psychoanalyst Paul Verhaeghe calls this process of identification and separation (Verhaeghe, 2012). Putting too much emphasis on either of the two carries a risk: it could lead to a culture of sameness (resulting in exclusion) or to culture of isolated and lonely individuals, respectively. Through the process of identifying with and separating from certain cultures, these cultures maintain themselves and continue to develop"[23].

The actions of human beings mould culture, and it is kept alive by us, "by repetition, adaptation, actualization, interpretation and criticism - and is therefore continuously in development"[24]. This is done by "assigning meaning and it tells us something about what we think is of value in life and how we view the world" [25].

Lastly, culture implies a continuous process of evaluation of "what is vital necessity or not"[26], and of "what is deemed important or not" [27]. This process of qualification "defines in relatively measurable terms the skills, knowledge and competencies that are required to be part of a culture or at least be able to function reasonably well in it" [28].

Tradition

This text is relevant to better understand this part of **Autognosis** and, consequently, to better understand my music.

estimated read time: 18 minutes

The term "tradition" can mean numerous phenomena and derives from the Latin term "traditum", which can be defined as "that which is handed down". Thus, one of the most basic meanings of "tradition" is "transmitted or handed down from the past to the present"[1]. Anthropologist Edward Shils argues, in his book "Tradition", that this definition of tradition makes no statement about what is passed on, whether a physical object or a social construction, and that the decisive criterion for something to be tradition is to have been "created through human actions, through thought and imagination", and to be "handed down from one generation to the next"[2].

Also according to Shils, tradition, as handed down, can include material objects, beliefs, ideas about practices, "tradition of skill"[3] and institutions and also "objects from the past" (such as buildings, landscapes, art objects[4] and "education" (as "Education is conservative of the past. To educate is to teach and to teach means to transmit something already possessed"[5]), among others[6]. That is, everything that is transmitted, not only orally but by other means of transmission. All belief patterns or ways of thinking, all technical practices and all physical artefacts are likely to be considered elements of a tradition in so far as all substantive content can be transmitted[7].

In the case of practices and institutions created by human action, it is the patterns they present that are transmitted, just as beliefs are part of these practices or institutions[8].

According to Shils, the idea of tradition began to be formed in the 18th century and was limited to the study of particular kinds of tradition such as "folklore, fairy tales, myths, and legends, oral literature, customary law, the Sitte und Tracht of peasant life, religious and secular ceremonies and rituals"[9]. Thus, the study of "tradition" was mainly focused on the traditions of less literate social strata, as it was felt that "these strata there were at work some deeper mental processes which had been lost in the course of the progress of a rationalized civilization". The elements passed on "by tradition", i.e. "orally, anonymously, and by example, from generation to generation", and which underwent minor changes, remained manifestly identical over uninterrupted periods of time[10].

Also acording to Shils, at the beginning of the 19th century research on traditional culture focused upon the observation on societies other than modern Western societies where traditional patterns dominated aspects of social life[11]. This led to "traditionality" being seen disparagingly as synonymous of 'primitive', 'heathen', 'savage', 'backward', 'pagan', 'barbarian' and 'simple', 'archaic' and 'obsolete'[12]. "Tradition" can mean, as well, a "normative model of action and belief", sometimes regarded as "useless" and "burdensome". Because of this, those who follow these "normative models of action and belief", attached to institutions, practices, and beliefs are sometimes called 'reactionaries' or 'conservatives'[13]. Societies classified as traditional were generally relatively small in population and territory and isolated from other societies[14].

Shils points out the defence of the idea that "high culture" has, over the centuries, flourished due to its contact with the culture of the under educated classes. But this exchange of influences also happens the other way round: the traditions of the less educated classes are also influenced by the traditions of the higher intellectual culture[15].

"Tradition" can also be the "temporal chain of symbolic constructions, a temporal sequence of sets of scientific or philosophical ideas, as styles of works of literature, as sets of moral beliefs, or as the beliefs of the members of a temporally extensive aggregate of individuals who possess particular beliefs"[16].

Any moral, religious, political or scientific tradition contains a plurality of judgements about a corresponding diversity of objects[17]. In the case of beliefs that follow a tradition, their elements are analytically distinguishable into constituent elements. No object, text, celebration or song is in itself a tradition, although it may be transmitted as such[18]. In this way, these objects, texts, songs may become traditions or at least elements of a larger tradition.

There are also other definitions of the term "tradition", more limiting in their criteria and definition, which defend a different perspective of "tradition"[19]. In these definitions, "tradition" should be something genuine, orally transmitted, where its initiators or authors are not known or, at least, are not individually identifiable by name, but as part of a collective[20].

Despite these possible definitions presented above, Shils argues that "tradition" is much more than a frequent repetition of practices, beliefs, works or institutions over generations[21]. These repetitions are the result of the presentation "of the normative consequences" and the acceptance of tradition "as normative". It is, therefore, this transmission ("normative") that links the present generations to the past generations of a society[22].

According to Shils, "tradition" can also mean a belief or way of thinking that society has held for a long period of time, such as a "socialist tradition" or a "revolutionary tradition", as if these ideas, after being created and made visible, had acquired devotees and supporters. These ways of thinking were imposed by their persuasion and were treated "as a series of solutions to problems which happened to be similar to each other because the situations to which they were oriented remained uniform over an extended period"[23].

These traditions, these "imaginative productions of the popular culture", were understood by scholars to be "anonymous products of unconscious collective processes", who also saw little influence of rational discourse in the transmission and reception of these traditions[24].

One of the essential features of a tradition is the will to preserve it and to pass it on to other people or to the next generations[25]. Through the transmission of traditions we bring into the present things (which can be religious or academic beliefs or norms of conduct) created and established in the past[26]. Shils presents us with two types of past. A past that is the complex consequence of events that occurred up to the present or of actions taken that prompted other actions[27]. This, according to Shils, is the past of "institutions" such as the family, school, churches, among others, which have been followed over the years and centuries until we are part of them. It is a real past, which has already happened and which leaves residues throughout its existence. This past cannot be changed[28]. The second past is the perception of the past, more plastic and changeable "retrospectively reformed by human beings living in the present" [29].

Hobsbawm (2000) uses 'tradition' to describe a set of ritualised practices with a symbolic function that became part of a society or culture, which implies continuity with the past and which its cultural aspects are passed down by previous generations, or the society around, usually in the non-written form.

A tradition is something that has been created or carried out in the past but also something that is believed to have existed and been carried out in the past[30]. For this, it is indispensable for a tradition to have followers and, on the other hand, a tradition, when accepted, becomes indispensable for its followers who may be recent adherents who may have learned the tradition through contemporaries, or followers who have learned from followers of the tradition from previous generations and grown up with them. Followers of a tradition always see the tradition as representing the past in the present, but in reality it belongs as much to the present as any recent innovation[31]. Identification and affiliation with earlier followers of the tradition may coexist or exist separately from each other, and are not necessarily the same as a "present reception of a tradition". The "sense of filiation with earlier recipients of a tradition" means a relation to "an unbroken chain of generations which have some significant quality in common"[32].

"Tradition" is thus something dynamic, transformed over time by various sources. These changes are sometimes 'unconscious' and a spontaneous/organic result of social transformation. Nevertheless, there are also transformations controlled (or carried out) by institutions or pre-defined by a narrow group of people. 'Tradition' is in this way conditioned by progress.

tradition vs fashion vs routine

Shils argues that a fashion and tradition have in common "the presentation of a pattern and its reception by other persons". Nevertheless, what differs between a "fashion" and a tradition is the number of years that this transmission lasts. Thus, a fashion can become a tradition if it is transmitted over several generations[33]. In contrast to a tradition, a fashion can only exist for a short period of time and is not passed on to younger generations[34]. Traditions develop over longer periods of time than fashions and also last longer[35]. Because they are serious things, traditions are not changed in an uncertain or fortuitous way like fashions[36].

The difference between a tradition and a routine is that the latter does not have a significant symbolic or ritual function[37]. A routine can come to be considered a tradition if it achieves, through repetition over time, this symbolic function and fulfils the requirement of being passed on to further generations of practitioners[38]. Because they are technically rather than ideologically motivated and because they are designed to facilitate "readily definable practical operations", "routines" are not "traditions". Routines are easily changed or suppressed to meet changing practical needs and permanently allow any practice to acquire temporal and emotional resistance to any innovation by people who have become attached to it[39].

Selection of tradition

The process of tradition is also a process of selection. This process of selection is not an exclusively individual act of choice. When an individual becomes aware, in its various forms, of a tradition, this tradition has already been subjected to various choices and only a small part of its elements come to his knowledge, the result of the development of that same tradition[40].

Nevertheless, the selection of tradition can happen in different ways, such as emotional attachment, personal (or group) preference, taste, or because one feels that something has more value than another. This selection process takes place for example in the transmission of popular songs. When someone sings or teaches (in essence, transmits) a song, he or she does so because he or she likes it[41].

Invented traditions

Hobsbawm uses the term "invented tradition" to describe traditions that are "actually invented, constructed and formally instituted and those emerging in a less easily traceable manner within a brief and dateable period - a matter of a few years perhaps - and establishing themselves with great rapidity"[42].

"Invented tradition" is taken to mean a set of practices, normally governed by overtly or tacitly accepted rules and of a ritual or symbolic nature, which seek to inculcate certain values and norms of behaviour by repetition, which automatically implies continuity with the past. In fact, where possible, they normally attempt to establish continuity with a suitable historic past.

Some traditions, despite appearing or trying to show themselves as old, are often recent traditions[43]. Hobsbawm uses the term "invented tradition" to make it clear that some of the traditions we know are not so old, nor have they been developed over the years but created in order to reinforce a (political or social) position of those who follow them. Thus, these "invented traditions" may not have a long past and the reference to a "historical past" is "largely factitious"[44].

"Invented tradition" is mostly "a process of formalization and ritualization, characterized by reference to the past, if only by imposing repetition"[45]. Thus, the "invented traditions" are, as a rule, responses to new situations which are assumed to have references to old situations or which define their own past due to a "quasi-obligatory repetition" [46].

These new traditions ("invented traditions") may often be rooted in old traditions or are created from elements present in rituals and other traditions[47]. Some invented traditions use old materials from which traditions, often defended as historical, are created[48]. This construction seeks to give a historical charge to these traditions in order to make them more relevant to their followers.

The "invented traditions" have relevant social and political functions and are often intended to manipulate their addressees[49]. Ever-changing societies have made it necessary - from the point of view of those running the institutions - to search for new methods of governing or of establishing bonds of loyalty. The creation of more "political" traditions is therefore more conscious and deliberate[50]. In the adherence to any family of traditions, there is usually no complete consensus[51]. Sometimes the essence of the followers of a particular tradition may be influenced by "Individuality, eccentricity, and attachments to other families of comprehensive traditions". A tradition, for example a civilian or a nation's tradition, even if it is not constantly relevant, can serve to control its followers so that they act loyally in their societies[52].

According to Hobsbawm, "invented traditions" created since the industrial revolution can be divided into three types according to their objectives: 1) establishment of social cohesion or belonging to groups; 2) legitimisation of institutions or relationship with authority; 3) establishment of doctrines, value systems and socialisation[53]. The creation of traditions by a larger institution can have the aim of "modernising", educating or changing the way of being of a society.

The creation of traditions was practised both "officially and unofficially". In a distinction that presents the conveniences and not the principles of each creation, we can consider that the "official" creations were carried out by social movements or by States with political objectives and the "unofficial" ones by social groups not formally organised[54].

When does something become a tradition?

Shils states that the answer to the question "How long must a pattern go on being transmitted and received for it to he regarded as a tradition in the sense of an enduring entity?" cannot be answered fully[55]. An event or a belief, which is not repeated, that is, which is "forsaken immediately after its conception", and which has no followers after it is created cannot be considered "tradition"[56]. Therefore, if an event or a belief only survives for a short time, it does not become a tradition[57].

A tradition basically needs to be something that is repeated over a period of time and with regularity[58]. Shils says that for something to be considered a "tradition" it should last three generations and at least two transmissions[59]. Of course, this way of "measuring" the duration of something is not self-evident because the duration of a "generation" is not very precise. This definition may depend on the context in which it is inserted. Shils gives examples of a school "generation" (where a generation can last only 4 years)[60].

Changes in Tradition

According to Hobsbawm, the characteristic of "traditions" is that they do not undergo variations[61]. Shils, however, argues that traditions may change in some aspects, but not in those which are fundamental to the tradition itself.

In fact, during the transmission of a tradition, it is very likely that it will undergo some changes[62]. A tradition may change over many generations of followers from its initial form, but the elements considered essential by its supporters never change[63]. The essential elements, recognised not only by the followers of the tradition but also by an outside observer, remain, while other elements change[64]. If these essential elements remain virtually unchanged, its followers may consider the tradition to be significantly unchanged. Thus, the perception of the followers of a tradition is influenced by the "sense of filiation with a lineage of prior possessors of a tradition" which has gradually changed and therefore its variations are not considered as "significant changes"[65].

A tradition is thus "a sequence of variations on received and transmitted themes"[66]. Changes can happen in the process of transmission (due to possible new interpretations by those who receive them), but also when they are in the possession of their followers.

The connection of human societies to traditions results from the awareness that they could not survive without being part of them, due to the fact that they retain much of what they inherit[67]. Perhaps because of this, it is often not possible for members of society to imagine plausible replacements for the tradition they are part of and they generally accept what they are given from the past without questioning it[68]. In this way, traditions are indispensable.

Whoever is part of a tradition, or owns a tradition, depends on it and may be driven to change that tradition. According to Shils, traditions are changed because they "are never good enough for some of those who have received them"[69].

Changes in traditions come from the creative power of the human being. By imagining new elements, or by trying to create a new working technique, from scratch or by correcting the previous technique, or by developing a certain present element of the tradition, the human being creates a new conjuncture for the tradition. This happens in confrontation with the potentialities lying within the traditions[70]. "Imagining, reasoning, observing, expressing" are, in this way, actions that can further develop the tradition[71]. This can happen from the centre of the tradition, from the followers of the tradition. These activities are considered by Shils as "endogenous changes"[72].

Resistance to traditions ensures the existence of a heterogeneity of cultural traditions. This heterogeneity strengthens the capacity of the traditions insofar as it can present alternatives, giving rise to "implicit and sometimes explicit criticisms of the traditions towards each other"[73]. The traditions of different social strata influence each other, although resistance exists[74].

Traditions can also be changed by higher decree (the same way they are created)[75]. These changes or development of traditions happen because there is a desire to create something better or more convenient[76]. It is common for a tradition to be changed through legislation, that is, through an action of a legitimate authority[77]. This authority establishes ideas which, after a process of modification of traditions by society, are accepted by the collective[78].

Traditions can also deteriorate, losing their followers, because their holders no longer represent them or because the followers prefer other lines of conduct. They can also be weakened or lose followers if new generations prefer and accept other traditions[79].

Types of Changes in Tradition

According to Shils, traditions can change through "endogenous factors"[80] and "exogenous factors"[81].

"Endogenous changes", internal changes, are changes which come from the tradition itself and are carried out by people who have adopted the tradition[82]. Endogenous changes are not imposed by external factors, but are the result of the relationship of the tradition follower to the tradition and are often perceived as improvements by those who make them, although they are not always accepted as such by other tradition members or successors[83].

Each generation has the possibility of developing the tradition in relation to what was previously established. This procedure can only be carried out thanks to the previous steps in the tradition, often solving problems that could not have been anticipated[84]. The aim of this procedure is thus to improve the tradition through critical intelligence, even though it (the tradition) may be considered manifestly correct. This improvement results from seemingly minor reformulations, such as "clarifying definitions, differentiating categories or grouping them under more general categories, resolving apparent contradictions, and restoring the unity of the body of belief"[85].

The internal change of traditions can take place through the "development of the moral sensitivity" raised in their needs and which their addressees reintroduce into them. In addition to the fact that each new stage of a tradition is capable of modification through the application of a critical reason that identifies logical qualities among its integral elements, it offers its followers the possibility, if they possess "the requisite moral imagination", of being broadened or deepened[86]. Thus, all forms of modification of tradition are dependent on the exercise of imagination, which functions, at times, in a disjointed way, "to add small increments to the received patterns of action" or to reduce. Thus, Shils argues that the imagination "directly or indirectly, is the great modifier of traditions". However, imagination can lead to great changes in a short space of time, taking time for society to adapt[87].

Concerning the "exogenous factors" that can alter tradition, Shils mentions, among others, pressure from an external tradition and presents changes in the circumstances in which a tradition is carried out.

Traditions can be changed from the reactions of their followers to the characteristics of the tradition itself[88]. The evaluation of the tradition-holders may come from recent traditions or from traditions unknown in a given society (which may be well developed in other distant societies)[89]. This confrontation of a specific tradition with a new tradition is often "a consequence of demographic, political, military, or economic changes in the relations between the societies". In this way, traditions can be altered by reaction to new circumstances of action which are "products of changes recurring with the society in which they were previously practiced"[90]. Also migrations can alter traditions, due to the reception of an exterior tradition and the consequent influence on the original tradition[91].

The receptive abilities of the addressee affect the reception of the tradition[92]. If the addressee has been born and raised in a larger culture in which the tradition, a smaller one, is embedded, the assimilation of the tradition will be facilitated[93].

The circumstances in which a tradition is situated also change the tradition itself. For a tradition to survive, it must adapt to the existing circumstances[94].

Patterns of change in tradition

Shils presents some patterns of change and stability in tradition: Addition, Amalgamation, Absorption, Fusion[95].

One of the main ways in which a tradition can be changed is by "addition". This alteration can result in two ways. First, a follower of an existing tradition may acquire elements of another tradition while retaining the original tradition in other aspects. The other way is that someone learning (receiving) a tradition may, by various circumstances, add something new while still following the elements that existed before in the tradition. These changes may also be the result of peaceful relations of different collectives[96]. This process of "addition" usually results in "absorption", which leads to the fact that, in the course of time, other elements of the tradition may be affected by the incorporated elements[97].

"Addition" is, together with the content of traditions, the process that allows a tradition to be defined and recognised[98]. Admitting that the adherence to a tradition is part of the structure of a society, we can assume that a tradition expands or contracts through the adherence of society to that tradition[99]. The expansion and contraction of a tradition can happen simultaneously with constant and, others, altered contents, these changes in adherence being a change in the scale and composition of the tradition[100].

Traditions, especially the "traditions of belief", shape the definition a community has of itself[101]. Cultural traditions allow a given community to construct its identity beyond questions of "race", occupation, income or location, through beliefs, which are also traditions.

"Amalgamation" occurs by the renunciation or transformation of elements previously regarded as an essential part of one of the traditions and by the replacement of these elements by similar elements[102]. The confrontation of traditions within a society inevitably goes beyond addition[103]. When contact is permanent and continued, the dominant set of traditions pervades more deeply and in more spheres[104]. This process does not end in 'absorption' or 'fusion', and the aversion felt by the advocates of each of these traditions for each other need not diminish while they become more similar[105].

Another pattern of tradition change is "absorption", which is the incorporation of a new tradition by a collective of traditions[106]. This leads to the renunciation of existing traditions. Such renunciation is unlikely to be complete within one or several generations.

Traditions can also result from a fusion, where two or more separate traditions come together, resulting in a synthesis where elements from both traditions are embraced[107].

There may also be conflicting traditions that result, at times, in additions, amalgamations, and fusions. The conflicting parties of followers experience these associations, even while resisting them. And at the same time that some of the followers of hitherto separate traditions find themselves in conflict with each other, other followers experience the associations. The conflict is often generated by the perception that the coming together is in fact underway, and is sustained on the one hand by the desire to avoid new associations and on the other by the desire to promote the new tradition[108]. However, the defeated tradition does not necessarily give up any of its elements, although, in order to survive, some of its elements are accentuated in order to distinguish and separate itself from the triumphant traditions[109].

Some particular elements of a certain tradition, present in a given area of life, can also be disseminated in another tradition from another area[110]. Religious traditions can be an example of this, often having their elements incorporated into profane traditions[111]. In any large society, there are traditions that coexist, sometimes in conflict, and which attract elements from each other[112].

Another possible alteration is the "disaggregation" of a tradition[113]. Through this process of alteration, particular elements of a given broader tradition can become detached from it, becoming a relatively independent tradition. New traditions resulting from "disaggregation" may nevertheless retain many elements present in the tradition that preceded it[114].

The very adoption of a new tradition, replacing an old tradition, is a change in tradition. The result of tradition replacement can be a fusion or "amalgamation"[115].

Changes to a tradition do not always come about through the acquisition of new characteristics or elements from other traditions, rational thinking or provoked adaptations. Traditions can be altered through faulty transmission of the tradition, or through the indifference of those who observe it. It can also be altered ('attenuated') through deliberate intent authority or through a lack of care to uphold it[116]. The weakening of a tradition ("attenuation") is the reduction of a belief, the loss of competence in the performance of activities, the diminution of the degree of precision and detail of knowledge of the relevant subject matter, and the diminution of interest in certain objects[117]. This form of attenuation can be a change in the substance of a tradition, in another aspect and a decrease in adherence to it[118].

In the migration of traditions from one society to another occurs the process of "rejection, acceptance, and amalgamation"[119].

Revival or re-emergence of traditions

Traditions can be recovered as long as there are living people who know the past of the tradition. They can also be recovered if there is an anthropological description, "as long as a sense of identity with this vague, largely forgotten past still exists"[120]. The revival of a tradition (of a practice or belief) can arise from a renewed desire for it without there being a continuity[121].

Despite this possibility, this is not what normally happens. The recoveries of traditions, is carried out by people who derive from those who followed the tradition in the past and who have received some of the elements of the tradition they seek to recover or just their memories[122].

There is sometimes an attempt to reconstruct native traditions, searching for the condition of the tradition prior to the appearance of new traditions that might influence it. The amalgamation of traditions is often rejected by those who argue that there was previously a purer form of a particular tradition[123].

For all these reasons, every attempt at a reappearance of a tradition implies a change in it[124].

[1] Shils, *Tradition*, 12.

[2] Shils, 12.

[3] Shils, 83–86.
[4] Shils, 63–77.

[5] Shils, 179.

[6] Shils, 12.

[7] Shils, 16.

[8] Shils, 12–13.

[9] Shils, 18.

[10] Shils, 18.

[11] Shils, 20–21.

[12] Shils, 20–21.

[13] Shils, 3.

[14] Shils, 294.

[15] Shils, 306.

[16] Shils, 267.

[17] Shils, 269.

[18] Shils, 31.

[19] Shils, 17.

[20] Shils, 17

[21] Shils, 24.

[22] Shils, 24.

[23] Shils, 41.

[24] Shils, 18–19.

[25] Shils, 31.

[26] Shils, 54.

[27] Shils, 195.

[28] Shils, 195.

[29] Shils, 195.

[30] Shils, 13.

[31] Shils, 13.

[32] Shils, 14.

[33] Shils, 15–16.
[34] Shils, 15–16.
[35] Shils, 307.

[36] Shils, 307.

[37] Hobsbawm and Ranger, *The Invention of Tradition*, 3.

[38] Hobsbawm and Ranger, 3.

[39] Hobsbawm and Ranger, 3.

[40] Shils, *Tradition*, 25–26.

[41] Shils, 26.

[42] Hobsbawm and Ranger, *The Invention of Tradition*, 1.

[43] Hobsbawm and Ranger, 1.

[44] Hobsbawm and Ranger, 2.

[45] Hobsbawm and Ranger, 4.

[46] Hobsbawm and Ranger, 2.

[47] Hobsbawm and Ranger, 6.

[48] Hobsbawm and Ranger, 6.

[49] Hobsbawm and Ranger, 307.

[50] Hobsbawm and Ranger, 263.

[51] Shils, *Tradition*, 274.

[52] Shils, 274.

[53] Hobsbawm and Ranger, *The Invention of Tradition*, 9.

[54] Hobsbawm and Ranger, 263.

[55] Shils, *Tradition*, 15.

[56] Shils, 15.

[57] Shils, 15.

[58] Shils, 15.

[59] Shils, 15.

[60] Shils, 15.

[61] Hobsbawm and Ranger, *The Invention of Tradition*, 2.

[62] Shils, *Tradition*, 13–14.

[63] Shils, 14.

[64] Shils, 13–14.

[65] Shils, 14.

[66] Shils, 13.

[67] Shils, 213.

[68] Shils, 213.

[69] Shils, 213.

[70] Shils, 213–14.

[71] Shils, 213–14.

[72] Shils, 213–14.

[73] Shils, 246.

[74] Shils, 246.

[75] Shils, 14–15.

[76] Shils, 14–15.

[77] Shils, 261.

[78] Shils, 261.

[79] Shils, 14–15.

[80] Shils, 213–39.

[81] Shils, 240–61.

[82] Shils, 213.

[83] Shils, 213.

[84] Shils, 215.

[85] Shils, 215.

[86] Shils, 217.

[87] Shils, 228.

[88] Shils, 240.

[89] Shils, 240.

[90] Shils, 240.

[91] Shils, 244.

[92] Shils, 244.

[93] Shils, 244.

[94] Shils, 258.

[95] Shils, 275.

[96] Shils, 275–76.

[97] Shils, 275–76.

[98] Shils, 263.

[99] Shils, 262.

[100] Shils, 262.

[101] Shils, 263.

[102] Shils, 276–77.

[103] Shils, 277.

[104] Shils, 277.

[105] Shils, 278.

[106] Shils, 278.]

[107] Shils, 279.

[108] Shils, 279.

[109] Shils, 280.

[110] Shils, 273.

[111] Shils, 273.

[112] Shils, 274.

[113] Shils, 282.

[114] Shils, 282.

[115] Shils, 259.

[116] Shils, 263.

[117] Shils, 283–84.

[118] Shils, 283–84.

[119] Shils, 246.

[120] Shils, 285–86.

[121] Shils, 285–86.

[123] Ibid, 246.

[124] Ibid, 246.

This text is relevant to better understand the **Autognosis** and, consequently, to better understand my music.

estimated read time: 11 minutes

The definition of 'identity' seems to be one of the most complex questions to be answered. In this text, I will try to find some definitions that can help contextualise my creative practice and my role as an artist. The difficulty in finding a clear explanation of this word comes - as with 'culture' - from the many possible meanings it can carry. It can sometimes only refer to "to social categories or roles, in others to basic information about oneself (as in 'my identity was stolen')"[1].

The current perception of identity in the West, according to F. Fukuyama, begins to emerge during the Protestant Reformation[2]. The modern concept of identity emerged only in recent centuries when societies began to modernize[3]. This concept emerged due to a belief in a genuine and authentic identity within each individual, which "is somehow at odds with the role they are assigned by their surrounding society" [4]. Therefore, it begins to exist "a supreme value on authenticity, on the validation of that inner being that is not being allowed to express itself" [5]. Thus, the foundations of identity "were laid with the perception of a disjunction between one's inside and one's outside" [6]. According to the same author, it is no coincidence that this distinction between "an inner and an outer self" has appeared in Europe "between the Reformation and the French Revolution"[7]. At this time, European societies underwent profound economic and social changes, which created substantial conditions through which such ideas could spread[8].

S. Hall, in "Introduction: Who Needs 'Identity'?", argues that the notion of identity in Western cultural theory changed in the second half of the 20th century from an essentialist discourse on "integral, original and unified identity"[9]. Intellectuals such as Jacques Lacan, Jacques Derrida, Michel Foucault and Judith Butler introduced, from their critical discourse, a concept of identity 'under erasure', accepting 'that identities are never unified and, in late modern times, increasingly fragmented and fractured; never singular but multiply constructed across different, often intersecting and antagonistic, discourses, practices and positions'[10].

When answering the question of "Identity, who needs it?", Hall presents us with two distinct viewpoints. In the first, one observes "something distinctive about the deconstructive critique to which many of these essentialist concepts have been subjected"[11]. Hence, identity is "an idea which cannot be thought in the old way, but without which certain key questions cannot be thought at all"[12]. The second perspective to answering the question "requires us to note where, in relation to what set of problems, does the irreducibility of the concept, identity, emerge?" [13].

Hall uses the term 'identity' as a reference "to the meeting point, the point of suture, between on the one hand the discourses and practices which attempt to 'interpellate' (...) and on the other hand, the processes which produce subjectivities, which construct us as subjects which can be 'spoken'". Therefore, identities are "points of temporary attachment to the subject positions which discursive practices construct for us", which "are the result of a successful articulation or 'chaining' of the subject into the flow of the discourse"[14].

To Hall (1991:21), identity is seen as a "structured representation which only achieves its positive through the narrow eye of the negative. It has to go through the eye of the needle of the other before it can construct itself". Thus, identity "is always a temporary and unstable effect of relations which define identities by marking differences"[15].

Hall also argues that "identities are constructed through, not outside, difference", that "can function as points of identification and attachment only because of their capacity to exclude, to leave out, to render 'outside', abjected"[16]. Fukuyama, on the other hand, describes "a distinction between one's true inner self and an outer world of social rules and norms that do not adequately recognise that inner self's worth or dignity" as the first moment of identity growth[17].

Identities arise, in this way, from the fabrication and "narrativization of the Self", marking the difference and exclusion from "the play of specific modalities of power"[18]. It is also these "play of power and exclusion" that create "units proclaimed by identities" which, therefore, "are the result, not of a natural and inevitable or primordial totality but of the naturalized, overdetermined process of 'closure'"[19]. Identities must therefore be understood as being produced in specific historical and institutional sites within specific training and discursive practices, through specific enunciative strategies[20].

There is a steady element in the concept of identity, which remains unchanged over time and history. Starting from a 'cultural identity', it can be considered that there is also a whole part: history, established practices, traditions, culture. These aspects are both common and shared among individuals, having different identities themselves, in constant transformation and change[21]. Identity implies the discovery of history, language and culture, at the same time, the use of these resources in order to transform and create oneself. Therefore, identity is based on tradition, but also on its 're-creation': not as a return to the roots, but as understanding and acknowledging them.

Identity can also be established "in spatial terms of geographical displacement or in temporal terms of having to negotiate different 'traditions'", defined, by Bhabha, as "the non-synchronous temporality of global and national cultures opening up a cultural space a third space"[22].

Other definitions for 'identity' can be found in the French philosopher Daniel Sibony's texts - defining identity as "a 'movement in-between', 'an open process' in which one has to integrate the 'stranger' and 'the event of otherness as well as oneself'"[23]. Sibony also presents the distinction between identity 'in-between' and the concept of 'difference', the latter being "a static division, marked by a borderline and symbolized by a trait", a "simplistic polarity between the sexes, between religions and cultures, between life and death, between have and have-nots, between good and bad" [24].

This concept of "in-between", presented by Sibony, is associated with the notion of "a shared but unstable 'origin'" [25]. Our origins are points of departure shared with others and are therefore not fixed points in time or space. Thus, our identity is created by the journey we undertake, always influenced by the *world(s)* around us, learning "pilgrim" (Bauman) or "wayfarer" (Ingold): someone who is continuously and continuously moving, gathering his or her knowledge throughout the journey[26].

This network of identity aspects, creating a whole identity of an individual, is also claimed by A. Malouf: "The identity of a person is not a juxtaposition of autonomous aspects; it is not a 'patchwork', it is a drawing on a tight skin. If you touch one aspect, it is the whole person that vibrates"[27]. Malouf also presents two directionalities of our multiple-identity. The first, horizontal, is defined by our daily life's choices; the second is established by "our heritage, including notions such as race, nation, and religion" and is at the core of most conflicts[28].

The sociologist Zygmunt Bauman, in his essay "From Pilgrim to Tourist - or a short history of identity', opposes the modernist vision - what he calls 'the problem of identity that was how to build an identity and keep it solid and stable' - the postmodern which is 'primarily how to avoid fixation and keep options open'[29].

Also, in "Questions of Cultural Identity", L. Grossberg ('Identity and Cultural Studies: Is that all there is?') summarises the debate, presenting different positions. Departing from the model argued by S. Hall (1990) where the constitution and identity policy are often based on a distinction, "two forms of struggle over - two models of the production of- identities"[30], L. Grossberg presents the two distinct points of view. The first model introduces a "common origin or common structure", in which the struggle "against existing constructions of a particular identity takes the form of contesting negative images with positive ones, and of trying to discover the 'authentic' and 'original' content of the identity"[31]. The second model, presents "one fully constituted, separate and distinct identity in place of another", emphasising "the impossibility of such fully constituted, separate and distinct identities"[32]. This model, "denies the existence of authentic and originary identities based on a universally shared origin or experience. Identities are always relational and incomplete, in process". Thus, any identity "depends upon its difference from, its negation of, some other term, even as the identity of the latter term depends upon its difference from, its negation of, the former" [33]. Although Grossberg considers that the latest model presented "defines work around identity in cultural studies", he does not mean "to suggest that this model defines a singular theoretical position or vocabulary"[34]. Therefore, Grossberg introduces us "a number of different, overlapping, intersecting and sometimes even competing figures which, taken together, define the space within which cultural studies has theorized the problem of identity". These figures are *différance*, fragmentation, hybridity, border and diaspora"[35].

Grossberg also presents "three corresponding alternatives: a logic of otherness; a logic of productivity; and a logic of spatiality" to refute the theories which consider identity as a central focus "in both theoretical and political discourses is a 'modern' development" [36]. Grossberg also adds that "the modern constitutes its own identity by differentiating itself from an-other (usually tradition as a temporal other or spatial others transformed into temporal others), identity is always constituted out of difference"[37]. Thus, "the modern constitutes not identity out of difference but difference out of identity"[38].

To Grossberg, identity "is entirely a historical construction but that each of the three planes of individuation is constructed temporally: subjectivity as internal time consciousness; identity as the temporal construction of difference; and agency as the temporal displacement of difference"[39].

political identity

According to F. Fukuyama, "contemporary identity groups politics is driven by the quest for equal recognition by groups that have been marginalized by their societies", although the desire for "equal recognition can easily slide over into a demand for recognition of the group's superiority. This is a large part of the story of nationalism and national identity, as well as certain forms of extremist religious politics today"[40].

Still in the words of F. Fukuyama, "demand for recognition of one's identity is a major concept that unifies much of what is going on in world politics today"[41]. This occurs because much "of what passes for economic motivation is, I will argue, actually rooted in the demand for recognition and therefore cannot simply be satisfied by economic means" [42].

The awareness of the population that their dignity "had been affronted, disparaged, or otherwise disregarded", has also had an emotional bearing on this struggle and the growth of the extreme right.

As we have seen, political identity has also kept its significance. When many expected a globalised, freer world, with peoples connected among all, reality shows us that identity disputes - nationalisms, racists or gender conflicts, for example - have gained weight in the last decade. Although there are necessary and essential fights - among others, gender equality or the end of racism - there are others which, at least in my opinion, are less so. One such example is a protest held in Portugal to prove that the country is not racist[43], organised by someone who later demonstrated planning the most massive "anti-racism demonstration ever seen"[44]. This is a further demonstration of the extreme right's growth in countries on different continents, or at least a demonstration of dissatisfaction on the part of the working class, concerned with economic issues. According to F. Fukuyama, this was one of the reasons for the Brexit victory or even the election of Donald Trump as President of the United States[45]. The fear of job losses due to massive immigration by native workers, coupled with the fear of erosion of long-established cultural identities, has contributed to a growth of movements or parties focused on anti-immigration - or in the case of the anti-EU Brexit. It was not only in the USA or the UK that this idea of anti-immigration developed, with the rise of the extreme right. It also happened in France (with the National Front), the Netherlands, Flanders, Austria, Brazil and many other countries. The strength of the fear of Islamic terrorists, or of the prominence of Muslim culture over what is considered to be European culture, is another reason for this growth.

personal identity

Focusing on the personal aspect, identity is created from the experiences that one experiences throughout his or her life, thus nourishing himself or herself with the memories and different episodes that experience. We build this idea by identifying ourselves with the stories as being the same person in all the episodes. Thus, we build a feeling of continuity that corresponds to a "self" that is only known by each one of us individually.

Our identity is dependent on the other, for various reasons. Firstly, most of our ideas about who we are and how we behave come from what the surrounding people say about us. Moreover, one way of understanding ourselves is to compare ourselves with others, and these - the *others* - are an essential source in the construction of our identity. Therefore, we are influenced, through the way we build ourselves, by the society(s) in which we are born, and also "by how we define the objectives we want to achieve as individuals"[46]. As an artist, I have realized exactly that my way of perceiving my work, the art I create and even the way of standing in the music scene, is influenced by the ways in which those around me have taught me to be and to behold this environment. According to Lima, this influence - which I have received in an unconsciously way, and which remained unconscious until some time ago - is due to the fact that ideas which guide our lives are "largely socially constructed shared by people of the same social class or generation"[47].

Also the idea of ourselves, or the way that one thinks of oneself, is influenced by memory and collaborative creation. We preserve what we think we are, building our identity under the influence of the moments we live and the reactions of the Other, not rarely unconsciously. In essence, our identity can be seen as history (or a story) that we "build and tell about ourselves", thus defining "who we are for ourselves and for others"[48]. The creation of identity is thus illusory, invented and (re)constructed subsequently.

The memory of moments or stories, which help us in creating our identity and that of others around us, is therefore done selectively. We tell these stories over and over again to demonstrate what we are and to explain what we are to others. The act of remembering is always built, deconstructed and transformed, as our memory is subjective[49]. Sharing memories, a collaborative process, is also an essential part of creating an identity. When one seeks to remember something as a group, these memories are created by each of the participants, thus adding a common narrative to the group members, sometimes slightly modifying the initial individual memory. As explained by the belgian dance dramaturge Guy Cools, "already in the moment of experiencing through the senses, the memory takes apart factual experience and reassembles it by stressing certain parts and forgetting others, by reordering them according to a logic that seems appropriate and makes sense to the self that remembers" [50].

As previously presented, identity is created from different moments and in different contexts. Our reaction to different contexts comes in different forms, but it is this multiplicity of 'self' that we create which makes us identify with the whole: "despite all these incongruities, we look into the mirror and recognise ourselves; we think about ourselves and discover a consistency which, although illusory, comforts us"[51].

Both in personal life and in the professional environment, society's standards guide our conduct. For this reason, we create our way of perceiving the world, and our behaviour, through the links that we establish with others. By following what is expected of us, or by confronting it, we are creating a reaction that adds other elements to our identity. Either way, our identity is affected by the image we share about being part of a group (having a particular nationality and being presented as such). Our (personal) identity results from our interactions with each other. Therefore, although it is difficult to define the identity of each one - individual or as part of a whole - the idea that one is unique and autonomous is a socially constructed illusion. In everyday life, we need this connection, this mutual influence (to influence and be influenced) in order to *survive*.

Culture   Tradition   Identity   **Portugal, national identity**   Elements of traditional music from Minho   Festivities in Braga

This text is relevant to better understand the **Autognosis** and, consequently, to better understand my music.

estimated read time: 11 minute

go to:

Portuguese Identity: An Overview

Fundamental Characteristics

The influence of Estado Novo

Saudade

The search for the other

Portugal nowadays

This interpretation and explanation of the fundamental Portuguese traits was undertaken due to the understanding that the process of analysing a particular culture would also provide answers in relation to my role as a citizen and artist. For this, it was necessary to create a certain distance from the identity elements that are known to me, thus searching for a vast bibliography of Portuguese thinkers. Perhaps the attempt to dissociate my perspective and view about the identity of these people was possible by moving abroad in 2012.

Eduardo Lourenço, in "O Labirinto da Saudade", concedes that "the average Portuguese person hardly knows their homeland" because they live it rather than understand it[1]. This is one of the reasons why I do this work. I want to understand and be aware of the influences I have received. I grew up defining myself as part of a collective, influenced (more or less consciously) by the characteristics and generalisations built up over the centuries in Portugal. These characterisations are, admittedly, influenced by specific facts, but also created by the reading of historians and intellectuals over the years.

Assuming that a nation "is a product of processes placed in time and space"[2], it is crucial to look at Portuguese identity as such, taking into account the development of the process of creating a national feeling throughout history.

Here, my aim is not to make an extensive analysis, but to present some characteristics which are most present in Portuguese identity.

go to:

- top of this page -

Portuguese Identity: An Overview

   Some Portuguese elements or characteristics

Fundamental Characteristics

The influence of Estado Novo

Saudade

The search for the other

Portugal nowadays

Portuguese Identity: An Overview

estimated read time: 2 minutes

The exercise of understanding an identity, whatever it may be, is extremely delicate. In other words, the "idea that nations have their own character, an essence, detectable in their various manifestations"[3] is illusory, but the way in which these interpretations are received - individually and collectively - is real, having an influence on the way in which a people or an individual observes him/herself. We can assume that this collective is imagined, not imaginary, as it offers profound implications for the life (personal and social) of an individual[4].

Collective identities are not static, i.e. the definition of national identity (in this case) does not remain unchanged over the years, due to all the contexts that involve that same collective. Nevertheless, being the outcome of the history and development of that same collective, they bring together the most representative elements developed over the years (centuries or millennia).

Nonetheless, we can present collective identity elements as a product of human action, built and created over centuries[5]. These elements, part of identity structuring, are the result of political, economic and social processes and the interpretation of history. These constructions of identities are also influenced by the interaction with the other, leading in some cases to imitation or, in others, to confrontation/reaction. Therefore, this process does not take place isolated in a "determined space and separated from what happens in other places"[6].

As Sobral explains, "(...) a national identity is a part of a complex of identities: social, family-related, local, regional, gendered, political; we even identify with transactional realities, such as those linked to continents endowed with symbolic meaning"[7].

The collective identity of a country, besides the rituals contained therein, is also constituted by the narratives developed in its history and by the daily life of those who are part of it. Therefore, national identity consists of a perception of continuity between the past and the present, the result of history and the interpretations applied to it. It is clear that with the changes in society - and also the strategy of the Portuguese internal and external politics -, the collective memories and the "mental geographies"[8] of Portugal are also being transformed and shaped to the current situation of the country. The calendar also has an influence on the national way of being, leading us to reproduce, more or less consciously, specific patterns of collective behaviour[9].

These elements, which foster the feeling of national identity, are, in general, historical narrative, by articulating the past, the present and the wishes for the future, the acceptance of shared myths about the origin, the territory and the official language (or languages, in some countries). The identification with these elements leads to the acceptance of a collective name, leading the individual to feel represented by the shared name (in this case "Portuguese"). Thus, national identity ultimately results in the sharing of a name - in this case, Portugal, Portuguese -, and of a territory[10].

We can therefore start by assuming that to be Portuguese is to know you are part of a collective that includes all the elements, regardless of the coexistence of some inherent differences. Although the task of defining a fixed, stable, general identity of the Portuguese culture seems unfeasible to us, we present below some elements or characteristics that, according to some authors quoted below, form part of this culture.

Some Portuguese elements or characteristics:

estimated read time: 2 minutes

First, some general views of Portuguese identity will be presented, and then some details of its fundamental characteristics.

We can start by acknowledging the non-existence of "an identity essence of Portugal, a metaphysical notion synthesising Portugal's existence and identifying its history"[11]. It would be at the very least risky to try to diminish the history of a country and the character of a people to an 'identity essence'. As we will soon see, over the centuries that Portugal has been continuously building, developing and reconstructing itself, there are several elements that cannot be reduced to a single definition. Miguel Real describes "the insistence, throughout the ages, but more strongly since the end of the monarchy (...) on the search for an absolute, transcendent, exclusive, exceptional and extraordinary concept, defining national identity or the Portuguese individual" as one of the major misconceptions of cultural theorists in Portugal[12]. Nevertheless, these interpretations or elements of culture (for example, the "Fifth Empire", "saudade", or the "divine" in the creation of the nation) collectively create a more complex and diverse notion of national identity.

The Portuguese identity has its bases in the common European history (and identity). Religion, literature, daily habits, among others, demonstrate this integration since the beginning of the nation, despite the simultaneous but independent (or individual) cultural development that existed in the country.

Throughout the Portuguese history several authors have tried to define national identity. We are aware that this is not static, having been altered with the course of national and international events, as a "multimode and plural historical itinerary, reacting to external pressures and to inner impulses"[13]. We find Portuguese cultural elements that lead us back to customs and cults of people before the Portuguese ("Iberians and Celts, Greeks and Phoenicians, Carthaginians and Romans, Suevi, Alans and Vandals, Visigoths, Moors and Arabs, colonies from Central Europe emigrated here and black populations came here as slaves"[14]), being, also, a result of the above mentioned historical path of the country (for example, the Discoveries and the creation, establishment and fall of an Empire).

In this existing national union there is a plurality of identities. One of the heterogeneous factors in Portugal are the regional differences we can find in it. Although there are in Portugal differences at the cultural level (religious beliefs, gastronomy, education, leisure and entertainment, behavioural attitudes...) specific to each region, the "general homogeneity of behavioural complexes and feelings" is not affected, since these are not sufficiently distinct to be understood as fragmentary or singular in relation to the common cultural whole[15]. These aforementioned differences are neither hidden nor minimised in cultural life to the detriment of an exclusive centrality, but are pursued and valued.

We also find differences between erudite and popular Portuguese culture. In an analysis of this duality (in this case until the end of the 20th century), Miguel Real characterises erudite culture as "rationalist and literate, transmitted by an academic education, coming from Rome or Paris (...), theologically Christian, lyrical expression of a biblical homeland", while popular culture was "emotional and spontaneous, transmitted in the public places of the threshing-floor, the churchyard, the sanctuary, the pilgrimage", although it also obeyed "age-old pagan traditions"[16].

Fundamental Characteristics - or Identity Factors - of Portugal
estimated read time: 1 minute

Miguel Real, in his book "Traços Fundamentais da Cultura Portuguesa"[17] (2017), presents five historical constants that coexist over the centuries in Portugal and that represent the profile - sometimes more or less clearly - of the identity of Portugal and the Portuguese, thus constituting cultural patterns "that each Portuguese would inherit via their integration in the fundamental institutions"[18]. These five constants are: 1) social inequality, present since the 16th century, present in "haughtiness, ostentation and vanity among the superior social groups (...) and envy and resentment among the inferior groups. 2) the consequent contempt of the elites (political, economic and religious) in relation to the populations ("rustic and servile"), which the author argues is present in "sebastianism" - the belief that something or someone will save the Portuguese as a nation; 3) the behavioural duality which opposes the exaltation of national virtues to their devaluation; 4) the constant imitation by the political, social and intellectual elites of their counterparts in European countries (France and England, mainly), accumulated with a subordination to the ideological impositions of the Church, which gives the latter a very strong power in the formation and moulding of mentality; 5) emigration as the only form of reaction to the way in which the Portuguese people felt they were treated by the national elites[19].

These five general historical constants produce four anthropological and cultural complexes that are the basis for the identification - and sense of identity - present in Portugal throughout its 800 years of History: Exemplary Origin, Superior Nation, Inferior Nation and Cultural Cannibalism. These four visions of Portuguese identity, which will be presented below, naturally, cyclically and recurrently influence each and every Portuguese[20]. As they are closely linked, their individual characterisation is complex.

Exemplary origin: The creation of a nation - Viriato, Afonso Henriques and the Divine
estimated read time: 4 minutes

Although I do not want to write or present a history of Portugal, I think it is necessary to talk about some of the steps followed during its foundation and development, in order to better understand this perception of "exemplary origin".

As happened in other countries, also in Portugal, from the end of the 15th century, there was a growing concern with the lineage of the kingdom and the Portuguese, a concern that became even more relevant at the time of the dynastic union with Spain (1580-1640).

There are several theories, more or less validated by the research developed over all these centuries, which defend different origins and lineages, relating the Portuguese people and the nation to other populations that previously inhabited the Iberian Peninsula. All of them have in common the search for an origin and the prestigious genealogy of a people, whose timeless physical and psychological characteristics could be distinguished from the others[21]. Of all these theories, the most consensual - although lacking factual evidence - is the connection to the Lusitanians. The Lusitanians were a pre-Roman Iberian people of Indo-European origin who inhabited the interior western region of the Iberian Peninsula, resisting the Roman invasions for a long period.

This connection with the Lusitanians was created by intellectuals over the centuries, as José Manuel Sobral describes (2012, p. 23). Sá de Miranda (1481-1558), "unearthed" in the second half of the 16th century the image of Viriato, the most prominent Lusitanian leader. Among other things, Sá de Miranda uses the image of the Lusitanian leader as a moral archetype, criticising the dominant cultural modes existing in Portugal: Viriato (180 BC-130 BC), a pure hero, 'model soldier', immaculate, shepherd, simple man, who rebels against the Romans leading his people to successive victories despite unfavourable situations, only defeated due to the betrayal of some companions[22].

Later, other authors developed lyrical texts that gave strength to this idea, such as "Os Lusíadas", by L. Camões, a Portuguese emblematic work. In this work, Camões portrays Viriato as an example of heroism, a military and moral model for the glorious deeds of the Portuguese in the defence of their territory and the values of freedom and national independence[23].

Also Frei Bernardo de Brito (1569-1617) offers a connection of Portugal to Viriato, classifying him as a 'common defender of the freedom of the homeland', as if Viriato possessed the consciousness of what would later be Portugal and its identity[24].

Therefore, it is from the works of these authors (Sá de Miranda, Camões, Frei Bernardo de Brito, adding also Brás Garcia Mascarenhas[25]) that the image of Viriato as a moral, ethical and military example of Portugal is created. This is an image that the Portuguese use to 'protect' their historical and cultural identity.

Also the mythical narrative of Afonso Henriques (c. 1110 - 1185), the first king of Portugal, places us before the "myth of the founding hero"[26] and is used as an example of an "Exemplary Origin", although these narratives are not historically proven. Here, the real is made mythical, following narratives of "mythic consciousness"[27]. The veracity of the facts is not seen as relevant when compared to the strength that legends and myths have given to the creation of a collective destiny and, therefore, of Portuguese identity over the centuries. The episode of the acclamation of King Dom Afonso Henriques by his people, after, according to myth, Jesus Christ had announced his victory before the battle of Ourique, adds to this narrative of the hero's individual merit the virtue of divine providence[28].

At first, the territory expanded towards the centre and south, leading to clashes with Muslims. Portugal's borders were defined in 1297, in the Treaty of Alcanizes. This fact, apart from making the country the oldest nation-state in Europe with defined borders - perhaps one of the great national prides - was decisive in the creation of the State and the development of a collective from the heterogeneity of the territory and its inhabitants[29].

Thus, and from the creation of the State, a "nominal identity" began to exist, i.e. represented by a common name (Portuguese, Portugal) - as opposed to the idea of "virtual identity", or potential identity -, but its inhabitants only recognised themselves as part of that collective a few centuries later[30].

For all the elements presented above, it was developed in Portugal the idea that the creation and development of the country was done in an exemplary way. Later, in the 20th century, the Estado Novo (New State) in Portugal presented and defended Viriato as the "Father of the Homeland", thus using this image to defend many events and interpretations of the history of Portugal[31]. This ideology, which links the history of Portugal to Viriato, still today has great weight in the perception of the identity of the country and of the Portuguese, and is accepted by the majority of the Portuguese, although, as already mentioned, there are no facts to prove it. From Viriato, and from the subsequent interpretation of his life, results an ethical model of conduct, of a humble Portuguese, linked to tradition, to the family and defender of the nation[32].

Superior vs Inferior Nation

estimated read time: 1 minute

Before we focus individually on the next anthropological and cultural complexes ("Superior Nation" and "Inferior Nation"), it is perhaps important to mention that there is a historical bipolarity which is taken as a commonplace of the profile of the Portuguese and of Portugal. These two peaks, based on "voluntaristic, optimistic enthusiasm and pessimistic, self-castigating prostration"[33], may be analysed as the basis of the "Superior Nation" and "Inferior Nation" complexes. It is relevant to mention that Miguel Real argues that the second pole mentioned above has no autonomous existence, resulting from a reaction to the "deceleration of vibrant enthusiasm"[34].

According to António José Saraiva, there are two major myths in the history of Portugal that may meet the mentioned complexes. In the first myth, from the beginning of the nation until the 17th-18th centuries, the messianic and encouraging ideal of the Crusade prevails. In the second, from Marquês de Pombal until 1986 (the year Portugal joined the EEC), Decadence contradicts the first myth mentioned here. In any case, and as we shall see below, these myths are not merely linked to one historical moment in the country, and this division is therefore tenuous.

The coexistence of these two complexes has not been overcome or resolved throughout the history of Portuguese culture, and it is usual for the common Portuguese, if we can call them that, to feel between these two poles. Eduardo Lourenço considers that this duality is due to an attempt - perhaps unconscious - to "hide from ourselves our authentic situation of historical being in a state of intrinsic fragility"[35]. Possibly we can assume that this dichotomy still consumes us as a people, being yesterday and always in the uncertainty of the real capacity of the nation.

But we shall understand better what each of these anthropological and cultural complexes represents and their development throughout history.

Superior Nation - António Vieira and Fernando Pessoa

estimated read time: 4 minutes

The "Superior Nation" complex arose as a reaction to the decadence of the Empire since the reign of King Dom João III, after the Discoveries and the military failures such as Alcácer Quibir, adding to these facts the merging of Portugal to the Spanish crown. From then on, Portugal remained in a constant state of restlessness, hoping to "awake", to wake up to new cultural and spiritual conquests. Portugal must, under this view, wish for more "than what our forces ask of us and what circumstances demand of us"[36]. In this way, and thinking of returning to the glory experienced in the past, Portugal seeks to announce itself as a superior nation, compared to other countries, as we can see in the vision expressed in the works of António Vieira (1608-1697), Fernando Pessoa (1888-1935) and Agostinho da Silva (1906-1994)[37].

From the end of the 16th century, the country would live more according to the past and the future, than the present. Portugal was suspended in time, with dreams and desires, after having been the "head of Europe" at the time of the Discoveries. It thus sees itself lagging behind other European countries.

For this reason, a new "Messiah" is sought in order to revive and re-energise Portugal and its society and to give hope for the country's glorious future. Therefore, we reach Sebastianism, or the myth of King Sebastian, present in the collective consciousness of the Portuguese, created from the disappearance and absence of King Sebastian in 1578, after the battle of Alcácer-Quibir. This King represented the ideal of the good-king, understanding, inspiring, adventuring with his people in battle.

The early disappearance of the King is later transposed into the hope of his return. This mythical narrative is, even today, more important than the true fact of the disappearance, and the hope that this "regenerating Messiah of Portuguese society" may return is still present in Portuguese culture and society[38]. Therefore, the sebastian myth clearly presents the "suspension of chronological historical time", replacing this presented decadence by a "mythical time", transtemporal[39].

This myth gathers and crosses three pre-existing myths: the Celtic myth of King Arthur, the Christian millenarian myth of the abbot Joaquim de Fiore and the myths of "O Encoberto" and "Quinto Império" ("The Fifth Empire") documented in "Trovas do Bandarra". It dwells in the "hallucinated" consciousness of some Portuguese[40] as a reaction to the social and political conditions of the time (the disappearance of the king, the loss of independence and the devaluation of Portugal's importance in the world are some of the most important[41]), and was later incorporated as part of the collective history of Portugal.

To António Vieira, being Portuguese implied a constant obligation "to leave one's self" and "to leave one's homeland"[42]. "Leaving one's self" as a pilgrim of the world, but also in the form of an unusual "madness", for he thought that this madness would bring the dream as great as the peace and harmony of the world[43]. Thus, for António Vieira there were two ways of "going through the world", that of " the ignorant" and that of the "pilgrims". The first would be those who felt exiled outside the land of their birth. The latter would see the world as a common home in time and history[44].

In "Sermão de Santo António" by António Vieira in Rome, he introduces the thesis that being "the light of the world" is, for the Portuguese, an "obligation of nature", while for other peoples it would be "privilege of grace". Thus, it would be necessary for the Portuguese to leave their homeland, following in the footsteps of Saint Anthony, who was also Portuguese. In this way, each Portuguese would have the "obligation of being a pilgrim", it would not be enough to be born in Portugal to be "truly Portuguese", being necessary "to be the light of the world"[45].

The work of António Vieira perfectly theorises the image of Portugal as a superior nation[46], incorporating two currents existing in Portugal in the 17th century with a messianic vision of the country's culture. The first, concerning sebastianism and 'joanismo', is based on the Trovas de Bandarra (1500-1556). The second one, Jewish messianism, although also based on the "Trovas", interprets the "o Encoberto" (a figure presented therein) not as a Portuguese king, but as messiah. António Vieira was also inspired by the manuscript of the book of Menasseh Ben Israel, Esperança de Israel, linked to this second current[47].

Hence, the basis for the Luso-centrism later developed in the texts of Fernando Pessoa and Almada Negreiros was laid. In fact, António Vieira's work influenced the growing providentialist ideology of the glory homeland of the 20th century, followed and developed by, among others, Teixeira de Pascoaes, Fernando Pessoa, Agostinho da Silva and Dalila Pereira da Costa[48].

According to Fernando Pessoa's rhetoric, it was indispensable to be cosmopolitan in order to be Portuguese, "to be everything in every way", and for this author, the "denationalisation" of the Portuguese was a way for them to find themselves.

Perhaps because, in the words of Eduardo Lourenço, we are "great far away, outside of ourselves, in the dream East or in a still unthought West", we feel small here, in Europe, which used to see us "less than it saw itself entertained in the sumptuous or funeral celebrations of family quarrels with which it liquidated feudalism and generated the modern world (capitalism, Protestantism, science)"[49].

Inferior Nation - The decadence of the nation and national pessimism

estimated read time: 3 minutes

In the opposite direction, but, as we have already mentioned, intimately linked to the previous complex, we find the "Inferior Nation" complex.

Starting at the end of the 18th century, there was, in Portugal, a recognition of the inherent poverty of national society. The "Inferior Nation" complex was born from the acceptance of the failed dream of the glorious Empire, leading the Portuguese and their state to lament that loss, feeling humiliated as an inferior people and nation[50]. Thus, and by comparison with other European peoples, the Portuguese people feels part of an "inferior, barbaric, rustic, archaic nation"[51]. In this way, this decadence meant "the definitive historical death of a people", which, up to the end of its economic glory, had importance on the international scene, but from that moment on did not believe in its collective "resurrection", which led to a loss of moral values[52].

This complex presents a "historical void", of a country "suspended in time", adding an impatient culture and society that manifests itself in a strongly pessimistic cultural strand. The realisation that Portugal had lost its glorious empire generated a society that was unbelieving in its own capacities[53].

In opposition to the "Superior Nation" complex previously presented, where we easily found positive images of Portugal, here we find, in the collective memory of the Portuguese and of Portugal, negative images of ourselves. These are the result of a political-ideological reflection, motivated by patriotic visions, which lead to different interpretations of the past and also different wishes for the future[54].

Several causes were put forward over the centuries for this Portuguese decline. Luís António Verney (1713-1792), still in the 18th century, pointed out five philosophical causes: "cultural fear of works published abroad; ignorance of modern philosophy (Descartes, Mersenne, among others); false identification of this philosophy with atheism; disproportionate importance of the mentality of the Council of Trent; misinterpretation of Aristotle as interpreted through Scholasticism (University of Coimbra)"[55]. In the 19th century, Alexandre Herculano (1810-1877) pointed out three other causes: the absolutism of the monarchy; a nobility which, despite having lost economic power, has continued to enjoy privileges, preventing social mobility; and finally, the influence of the Inquisition and counter-reformism on the people's mentality. Finally, António Sérgio (1883-1969) attributes two causes to this decline. The first, a difference in education and culture in Portugal and that existing in Central Europe. The second, "the international isolation of Portugal between the second half of the 16th century and the 17th century"[56].

According to Miguel Real, this inferiority also has to do with the difference between the wealth of the State and the Church, and the poverty of the people. Marquês de Pombal (1699-1782), revolutionised Portugal and its state (royal treasury, reorganised education, economy, town planning, regalist policy), convinced that if he radically changed the profile of the Portuguese elites, the country would have all the requirements to match the countries of Central and Northern Europe. Thus, and still according to Miguel Real, from the liberal revolution of 1820 onwards, all Portuguese modernist movements were born out of this cultural complex, pointing their political and cultural course towards the value of Europe[57].

Such pessimism emerged from the social and ideological tension between the population's hope for prosperity and the "organisational asphyxia" that the "mediocre and uneducated" elites applied to the people. Thus, we could say that the Portuguese people are not structurally pessimistic, but the pessimism they feel is a reaction to the way they see themselves treated by their politicians and statesmen[58].

Only in the 1980s did Portugal find itself integrated into an idea of Europe, "with 50 years of delay", achieving the principle of inclusion that it had pursued for 250 years[59]. As part of the EU, the Portuguese have been recovering hope in a future full of new achievements, which can make them forget the past where the country had no relevance on the international scene.

Cultural Cannibalism

estimated read time: 1 minute

The "Cultural Cannibalism" complex represents the way in which each school of thought in Portugal was sustained solely by the hostility of the "opposite thought, of the contrary doctrine, of the different theory"[60]. According to Miguel Real, this complex represents a "poisonous and barbaric" country, creating political and intellectual currents which, by negatively feeding on its competitors, sought to humiliate them[61]. Those who presented a different vision to the ruling power were considered "enemies to be slaughtered" [62]. According to this author, the Inquisition, the Pombaline Intendency or the Censorship in the Estado Novo are examples of this complex[63].

Miguel Real defines the period between 1580 (the year of independence loss) and 1980 (the date of the EEC pre-accession agreement) as the time of cultural cannibalism, a period in which the Portuguese culturally and intellectually fed off each other. In this way, Portugal reacted impulsively to " opponents " in an absolutist quest to reconvert the other, condemning their ideas as "heretical, heterodox, abject", in order to eliminate them[64].

This attitude in Portuguese society led some Portuguese thinkers to seek exile (Luís António Verney, Agostinho da Silva, Eduardo Lourenço, Jorge de Sena) and others even to commit suicide (Antero de Quental, Camilo Castelo Branco).

Other features of Portuguese culture

estimated read time: 1 minute

Throughout the country's history, the Portuguese identity was portrayed by intellectuals (writers, philosophers) in different ways. Below, I present in synthesised form some of the features[65]:

  - humble rural people (Eduardo Lourenço); lover of the values of the homeland (Jorge Dias); feeling of 'saudade'; very strong popular culture (António José Saraiva);
  - sentimental, loving, kind religiosity; that turns nature into sacredness (Jorge Dias)
  - ironic, satirical, with a critical popular spirit (Jorge Dias);
  - generosity without limits; individualistic, but generous and solidarity-oriented; devoid of tacit calculating (Jorge Dias);
  - eternally geared towards emigration (Jorge Dias); blurring of cultural borders (António José Saraiva);
  - the spirit of sacrifice and resignation; capacity to suffer beyond the limit of reason; the ability to 'manage' (Jorge Dias);
  - an emotional spirit, anti-rationalist; sentimental; averse to intellectualisation and given to imagination, to dreams (Eduardo Lourenço);

Portuguese culture also has a high capacity for improvisation, which Miguel Real characterises as a "quality of poor people or adventurous people, who are forced to 'manage' with whatever is at hand"[66]. This "quality" is based on a psychological intuition of everyday life in which it is expected that there is another way out of problems, as small as it may be, in order to overcome difficulties. In my opinion, what this demonstrates is a consecutive lack of planning, both at the State and individual level. Another characteristic that seems to be consensual, and is somehow linked to this constant "improvisation", is the sentimental and emotional Portuguese lyricism, through which the people show themselves to be "eager for wealth and solidarity", defending that passion is more valuable than reason. Portugal is thus a nation where the values of feeling and emotion, generosity, sharing and companionship are defended, united in a search for justice, which in the end never comes[67].

Portuguese "backwardness"

estimated read time: 1 minute

Since the 18th century, especially with Luís António Verney's criticism in "Verdadeiro Método de Estudar" (1746), Portugal has been seen as a culturally undeveloped country. Verney attributes Portugal's backwardness to "inattention to the studies of the other Europe, the fruit of a culpable self-absorption"[68]. This numbness in relation to the progress of other European peoples was due to the satisfaction with the singularity that the Portuguese and Spanish felt in relation to their countries, making them "less aware of foreign cultural dynamics" and "the new cosmopolitanism of the scientific academies and the new philosophy"[69].

Eduardo Lourenço, in Heterodoxia I (1949), also identifies the "strong absence of a European mentality since the second half of the 16th century"[70] as a major factor for the existence of this cultural scarcity. According to Eduardo Lourenço, to overcome this backwardness it was necessary to broaden the horizons of the country, raising the cultural ambitions, overcoming the folklorism and exoticism of our habits[71]. This would only be possible with a dialogue with Europe, a dialogue which, according to Miguel Real, is lacking in Portugal and Spain "since the establishment of the Inquisition in the first half of the 16th century"[72]. We can say that this backwardness has been overcome since the end of the Salazar dictatorship and the consequent accession of Portugal to the EEC.

The 'estrangeirados'

estimated read time: 2 minutes

In the words of António Pinto Ribeiro, 'estrangeirado' is, in general terms, "the individual who was forced to go abroad, for political and cultural reasons, for not finding in Portugal the conditions of feasibility and realisation for his creative projects"[73].

This term was introduced in the 18th-19th centuries to designate a group of Portuguese who considered that Portugal was not culturally integrated into Europe, having introduced ideas from other European countries (Enlightenment and Liberal ideas) into the country in order to seek this integration. These thinkers argued that the path that Portugal should follow had to be framed with the European spirit, with innovation and the natural and exact sciences[74].

Carlos Leone considers that there were three 'waves' of foreigners in the 20th century that influenced the Portuguese cultural framework. The first foreigners left Portugal voluntarily or in exile when the Estado Novo was established; the second left because of "disagreement with the political regime or the need to further higher education"[75]. The third and final wave consisted of people who left Portugal after April 25th 1974, by choice, to pursue specialisations that did not exist in the country. Only in the 20th century, with A. Sérgio and H. Cidade, did this term cease to have a pejorative meaning[76].

The 'estrangeirados' played a key role in Portugal's development (and its scientific and academic development), confronting, in one way or another, power institutions such as the State and the Church[77]. Few Portuguese thinkers fall outside the term "estrangeirado", from Verney, Ribeiro Sanches and Marquês de Pombal (18th century) to Eduardo Lourenço. The estrangeirados thus defended the European spirit, innovation, overcoming a static traditionalism, promoting the natural and exact sciences against the demoralisation of an almost exclusively literary culture[78].

Nowadays, this term is no longer used, perhaps due to the fact that there is a constant search for learning in other European countries. Miguel Real states that nowadays "ALL the Portuguese elite (with the honourable exception of two or three intellectuals and politicians) are 'estrangeirada', i.e. they accept and support the influence and direct and indirect infusion of foreign cultural products in the formation of Portuguese behavioural complexes, changing them radically"[79].

The influence of Estado Novo

estimated read time: 9 minutes

In this sub-chapter, we do not intend to present the historical steps that were taken for the creation of the Estado Novo (1933-1974), but we do want to expose some characteristics and the process of the transformation of a people in those years, as the changes developed therein are still perceptible - and relevant - today. Many of the Portuguese attitudes, beliefs, traditions and practices, which still exist in Portugal today, are the result of creations - or changes - during the Estado Novo.

During the Estado Novo, "popular culture" was seen as a combination of the people' traditional culture and the transformation of their mentality by the action of the state, thus the people were simultaneously the 'subject' and the 'object' of culture. In this way, popular tradition was the mechanism of political promotion, acting as a quest to return to the origins, in order to "reaportuguesar Portugal", a well-known motto of Salazarism[80]. The regime sought to demonstrate that rural popular culture was a "moral reserve of secular national values", associating cultural practices with its ideological conceptions. Furthermore, by preserving the traditional uses and customs of the "peasant universe", a greater identification of the people with cultural policy was created. Cultural associations - such as *ranchos folclóricos* - were promoted, created and restructured, integrating popular culture into the ideological conception of society[81]. During the Estado Novo, and through the work developed by António Ferro, the typical regional characteristics of the Portuguese people ("popular culture, festivals and pilgrimages, historical processions, the country-village") were modified in order to spread the State's ideology, giving strength to the 'myth of rurality' "which would guarantee the security and modesty of the country and the regime". An example of this is the contest of the "Most Portuguese Village in Portugal", where an "exciting image of our honourable and clean poverty that does not envy the richness of anyone" was celebrated[82].

In order to strengthen Salazar's ideology, the SPN (Secretariado de Propaganda Nacional, National Propaganda Secretariat) was created in 1933, which later became the National Secretariat of Information. This organisation promoted the symbolic and ideological recognition of traditional culture, attributing importance to particular aspects of popular culture with traditional roots. The SPN coordinated a strategy of revitalisation of cultural manifestations, developing an "official style of folkloric suggestion, based on the crossing of erudite and popular references"[83]. One of the most important examples of this action was the "Exhibition of the Portuguese World" (1940) where the date of the Foundation of the Portuguese State (1140) and the Restoration of Independence (1640) were commemorated, and, mainly, the Estado Novo, then in a phase of consolidation, was celebrated. Here, and through artistically conceived staging, there was a quest to transmit the values of the State. The institutional recognition of the Museum of Popular Art, created in 1948, was part of this process, as were some festive events supported by the municipalities, which integrated the ruralist-traditionalist model in the staging and in the costumes used.

Popular culture was thus a decisive part of the wide affirmation of official political ideology. To this end, cultural organisations were created through the SPN, such as the FNAT (Fundação Nacional para Alegria no Trabalho - National Foundation for Joy at Work) and the JAS (Junta de Acção Social - Social Action Board), which promoted daily cultural life through the introduction of various cultural contents (libraries, cinema, theatre, rural ethnographic museums, handicrafts, folk ranches, choral groups, games, sports, etc.). These organisations were active throughout the countryside[84]. The "rural universe" was, then, the " inspirational source for the elaboration of a cultural model of its own" that led to the dictatorship lasting all those years, putting an end to the "globalising ambition"[85].

It was sought to adapt the country to a 'modesty', glorifying poverty and humility. Therefore, an idea of an exemplary, poor Portuguese was manufactured, using the above presented image of Viriato. During the years of the Estado Novo, an "ideological, sociological and cultural fiction" was created, an official imaginary creation that the country had no problems, an "oasis of peace, example of the nations, archetype of the ideal solution that reconciled capital and work, order and authority with a harmonious development of society"[86]. The real problems were hidden, from persecutions, political scandals (for example the case of the "Ballet Rose"), to suicides, alcoholism, low qualification and schooling to structural poverty. This whole process was time-consuming, created so perfectly that it would be impossible to counteract that unreal image with another one opposed to the

regime (the real image).

The current state of Portuguese folklore is still an influence of the Estado Novo and its policies, developed essentially by António Ferro - head of propaganda for the regime led by António Salazar. Fernando Rosa, in his book "Salazar e o Poder - A Arte de Saber Durar", describes "the process of the takeover of power by the political and ideological front"[87] of Salazar and the historical factors that demonstrate the way in which the Estado Novo knew how to, and was able to, preserve Salazar and his government for 36 consecutive years. Censorship of the media and entertainment, suppression of fundamental freedoms and control of the police and judicial system were essential for Salazar's regime to last so long[88]. The "totalizing control of society, the action of the apparatus of inculcation and ideological framework (...), the prevention, were more decisive than the repression itself in the stabilization" were thus essential[89].

In addition to the de-politicisation and political demobilisation of the Portuguese people that the Estado Novo inculcated among the population "for its own security", Salazarism had as its great goal the education of the "new man", creating it[90]. Ferro, who was "an intermediary of Salazar with the people", shows that "to 'do new work' it was necessary 'first of all, to renew the individual, to transform him'"[91]. In this way, Salazarism seeks to create (or present) the "new man". It was necessary "the renewal of the tradition of authentic Portugal, of heroes, saints and knights that the new regime" could re-establish[92]. One may say that the Portuguese government knew, following the model of Mussolini's regime in Italy, that "modern dictatorships (...) needed the party, the music, the crowd, the Roman salute, the chants, the watchwords (...)"[93].

In Ferro's interviews with Salazar, it is clear that the theme of 'regeneration of souls' would be one of the "dictator's favourites"[94]. Despite the qualities that Salazar saw in the Portuguese people (among them being 'kind', 'suffering', 'docile', 'hardworking', and 'intelligent'), there were, for the Portuguese dictator, some "traditional imperfections" that, if not corrected, "would hinder the work of rebirth in progress" and would influence the sick spirit of the people[95]. These flaws included "sentimentalism, horror of discipline, individualism, lack of persistence and tenacity, inconstancy, superficiality, improvisation"[96]. Therefore, it was necessary to save the Portuguese people "from themselves", countering "the pernicious instincts, uprooting from the soul and character of those spiritual cripples, educating them, moulding them, disciplining them, renewing their mentality"[97].

This 'regenerating of the souls', the struggle against the imperfections, enhancing the "virtues of the race", this fabrication of the Salazarist "new man", hard-working, disciplined, respectful of religion and order, conformed to his life, was done through "mass propaganda"[98]. This propaganda was seen as an "information service about the activities and achievements of the regime that the bad faith, the lies and the subversive insidiousness of its enemies forced to create"[99].

The national interest was defined by the elites, having them, therefore, "the patriotic duty to save the nation, to impose the path of its regeneration, even against the contaminated and bewildered majority of a transitorily ill homeland"[100]. Thus, Salazar argued that it would be up to the elites "to lead men without them noticing"[101], worrying mainly about the formation of the elites since they would know how to "control and lead" the people and could guarantee the "stability and durability of the regime", organizing the "consensus and the compliance"[102].

Thus, the role of António Ferro and the SPN was preponderant, articulating a "multiform propaganda apparatus in a vast and politico-bureaucratic complex of authoritarian ideological dissemination and inculcation"[103].

In this book, Rosas presents five major factors in the long duration of the Estado Novo: 1) violence (both preventive and punitive); 2) the political control of the Armed Forces from 1937/1938 onwards; 3) the political and ideological complicity of the Catholic Church; 4) corporate organisation; 5) the totalitarian investment in Salazar's "new man"[104]. In fact, this last point is what interests this research. The Estado Novo strategically sought to "change the mentality and character of the Portuguese", correcting their 'flaws', "moulding them and their souls in accordance with the ideological values of the 'new order'"[105]. This totalitarian project, accepted without complexes, "passed to the acts, through the creation of a vast bureaucratic set of organisms of general ideological enunciation and of complementary apparatuses of authoritarian and univocal inculcation of those values at all levels of daily sociability, from the family to the workplace, passing through school and leisure"[106].

The Estado Novo policies, based on a mythical idea of nation and for the sake of the "national interest", sought to "rescue the souls" of the Portuguese people[107]. This search was carried out with the intention of integrating the Portuguese and educating them politically, from the directives of state institutions of ideological orientation, in accordance with

the ideas proffered by the regime's propaganda[108]. In "similarity to other fascist and fascistic regimes in Europe", the Estado Novo sought to execute "from state agencies specially created for this purpose, a totalitarian project of re-education of the 'spirits', of the creation of a new type of Portuguese and of Portuguese, regenerated by the genuinely national ideology that the regime considered itself to carry" [109]. This ideological discourse of propaganda of the regime, "clear, aggressive, grounding a 'new order'"[110], was fixed from the mid-1930s and proceeded to a "purifying and self-legitimising revision of historical memory" and to the "fabrication of an integrating and unifying concept of 'popular culture', with a national-ethnographic root"[111].

Rosas also introduces seven fundamental ideological myths that were the basis of the discourse of the Salazar regime. First, the *palingenetic myth*, the myth of the "Portuguese Renaissance", which sought to discontinue the "national decadence" that, in the regime's analysis, was due to the "more than one hundred years of monarchic liberalism and its republicanist paroxysm"[112]. Secondly, the new nationalism, based on the "myth of the ontological essence of the regime", in which the Estado Novo sought to resume the "true and genuine course of the homeland's history" [113]. The third is the *imperial myth* by arguing that it would be "of the organic essence of the Portuguese Nation to perform the historical function of possessing and colonizing overseas domains and civilizing indigenous populations"[114].

Through the fourth myth, the *myth of rurality*, Portugal should be a rural country, having the "traditional rurality" as a specific characteristic and virtue that would be the basis of the true qualities of the "race" [115]. Thus, according to Salazar, the Portuguese people should not let themselves be obsessed by the "mirage of indefinite enrichment" but rather to a healthy, modest life, never letting "agriculture yield to industry"[116]. The fifth myth, the *myth of honourable poverty*, is related to the previous one. The country should be "unavoidably poor because of its rural destiny"[117]. The *myth of the organic and corporate essentiality of the nation*, the sixth myth presented by Rosas, represents the "natural order of things", following the existing hierarchy of classes and powers[118]. Finally, the seventh myth was the *myth of the Catholic essence of national identity*[119].

As a result of propaganda, the renewed being, reintegrated in the "spirit of the Nation", should fear God, respect the "established order and the social and political hierarchies as a consequence of the natural and immutable organicism of societies" and be ready to "serve the fatherland and the empire", fulfilling "his duties in the family and at work", far from "unhealthy" and "unnatural ambitions", being satisfied with his "honourable modesty"[120]. Thus, the "real people", in Ferro's words, participated in the mythical recreation of essential rurality, in the "corporative national-ruralism which reinvented music, dances, 'folklore', habits, customs, behaviours, in accordance with the spirit of an ethnography made to measure"[121].

In order to achieve the desired identity for the people, the regime invested in training the masses, educating them morally and spiritually, following the "values of a 'popular culture', national-ruralist, ethnographic and corporative", disseminated by the *Fundação Nacional para Alegria no Trabalho* and *Junta Central das Casas do Povo*[122].

Along with this, the SPN made massive use of propaganda vehicles such as cinema, radio and posters, literary prizes and the "people's theatre", as well as reinventing ethnography, popular culture and creating "popular festivals", "historical parades", in order to complete a "spiritual reform of the individual in society"[123].

As we can see, the history of the Estado Novo, its importance and its durability are reinforced by different myths created by the regime. One such example is the presentation of Salazar, through the interviews that Ferro addressed to him, where the dictator is presented as "a lonely man, above intrigue and political combinations, without allies or alliances, who only accepts, contrarily, to come out of his splendid isolation to save the homeland"[124].

Saudade

estimated read time: 2 minutes

One of the most commonly attributed elements to Portuguese culture and identity is 'saudade'. 'Saudade' has been consciously present in Portuguese culture since at least the 15th century. The first reference we find is written in the book 'Leal Conselheiro' (c.1438), written by King D. Duarte. Here, D. Duarte mentions the "conceptual strangeness of the word 'saudade' and its untranslatability into foreign languages"[125].

Perhaps the characteristic that can make this word unique is the fact that it has multiple meanings, thus making it difficult to translate exactly. We feel "saudade" about home, about family members, about food, about our country, about some moment in the past[126].

"Saudade" is closely linked to the perception of the past, with an emotional burden more active than the present and the future, evoking a set of moments we have lived, objects we have had or people we have lost. This term is born, therefore, from a contrast between two representations of reality: a devalued present with an uncertain future, and a singular affective, intimate, subjective, personal past, with a certain person, moment, object or even ambience[127].

Contrary to what is regularly assumed, this is not a unique characteristic of the Portuguese. Despite all the historical relevance and the various meanings that the word can have, there is certainly the same feeling in other languages. In Galician we find the word "morriña", which can be translated as "homesickness", in Castilian we find "añoranza", which also seems to have the same meaning of "saudade", as well as "homesick", in English[128], in the same way that Romanian "dor" can also have the same meaning[129]. Saudade is a feeling that can be experienced by all men, although it has taken on a metaphysical character "not present in the mentality of other peoples". Precisely because it is a universal feeling, felt by anyone in the world, "saudade" can take different forms: sadness, nostalgia, melancholy, contemplative solitude"[130]. What might be factual is the existence of a single word to describe it, as well as the cultural burden passed on over the past centuries - and its social and cultural acceptance of pain and the feeling of absence. Perhaps the great difference in the perception of "saudade" is due, above all, to the mythological and artistic role built up over all these centuries.

The search for the other - "leaving the motherland"

estimated read time: 2 minutes

Another of the traits I find in the Portuguese identity that makes the Portuguese proud is the image of openness to the other, combined with the belief that the Portuguese were not racist during the expansion of the territory and the consequent colonisation of the land. This idea is, like so many others in Portuguese culture, also a construction (or elaboration) of the Estado Novo. This is contested after the publication of the book *Race Relations in the Portuguese Colonial Empire*, 1415-1825, by Charles R. Boxer (1963). A. M. Hespanha states that this book "was banned in Portugal and fiercely attacked by the most traditional political circles"[131]. Only after the "Revolução dos Cravos" in 1974 could the theme of "humanism" and "fraternalism" be discussed more openly.

Perhaps it is part of our identity to "leave the motherland" and, despite having "little land to be born on", to have "a whole world to die on"[132]. This identity was given to us - or transmitted to us - through the myths and stories of history. We were educated, both by philosophy and by the social and economic problems that we will have to live through in the world, being part of our 'Portuguese soul' the emigration and the search for a better world.

The fact of having reached other continents, thus creating a pluricontinental kingdom, brought Portugal new ways of being in society and in the world. One of the most important factors was indeed emigration, a reality which still persists - now in another form - but which is crucial for a perception of Portuguese culture (way of being). In the second half of the 20th century, the Portuguese left the country in search of better solutions for their lives, mainly to two destinations: Central Europe (France, Germany, Luxembourg) and South America (Venezuela and Brazil). This migratory phenomenon was carried out by people, most of whom were less educated, who decided to leave the country, either because they could not find work in Portugal, or because they were looking for better solutions for their lives, or even as a reaction to the political situation in force (exile, escape). As Eduardo Lourenço explains, this exodus in the 20th century is above all the result of the "secular pressure of a homeland indigence to be compensated, or by a flagrant will to access at the expense of others a better life"[133]. Decades have now passed and we can say that these migrants are generally happy in the countries where they live, to the point that, in many cases, they only want to return to Portugal at the end of their lives.

In the last 20 years, the migratory phenomenon has been different, leading part of the young and educated population to seek job offers in countries like the United Kingdom, Germany, Belgium, among others. Due to the mode of living, the distant that becomes near thanks to technologies, the Portuguese feel at home all over the world. Always in search of better living conditions that are slow to arrive in Portugal.

Portugal nowadays

estimated read time: 6 minutes

The representation of contemporary Portuguese identity remains intensely linked to the country's past[134]. The transition between the dictatorship of the Estado Novo and democracy was made, in some respects, smoothly and progressively, without a break with history. There was no attempt to create another country from scratch. And, perhaps because of this, we continue to observe the anthropological and cultural complexes presented above. Little by little, the past is being re-examined, perceived in consciousness from a more "demanding and critical, realistic perspective, which should have been the natural complement of a liberating revolution"[135].

Portugal has changed in relation to its identity, being now more present in European life; it has changed in cultural, technological and social terms. It has changed because it is proudly in company - and not, as represented in Salazar's famous phrase "proudly alone". It is true that these transformations are also greatly influenced by globalisation, with all the technological and cultural changes worldwide.

Portugal has lived for centuries under an unrealistic image of itself, and so it is still necessary to have a moment of cultural, economic, sociological, intellectual and artistic self-evaluation, which will lead us to understand the country's real problems, making readjustments and seeking solutions[136]. It is necessary to take a critical look at what we were, are and want to be, aware of the possibilities of the present and the future, correcting the basic problems that the country still has today. To do so, it will be important to accept what is real and use the imagination of a people (or of some individuals represented in it) so that Portugal, together with its partners and allies (Europe, PALOP, for example), may give more quality of life to those who live there, together with hope for the future.

Perhaps because of this slow transformation of the country and the state, which we can observe when analysing current national politics, the ideas that 'April' (resulting from the 1974 revolution in Portugal) brought cannot be taken for granted or 'stable'. Once the revolution had passed, an attempt was made to impose a new image of Portugal, opposed to the image defended under the dictatorial regime (but with the same national unity goal), of an exemplary revolutionary country, with a democratic vision, where the fifty years of dictatorship were considered a "regrettable parenthesis"[137].

In this way, Portugal, in moving from a totalitarian to a democratic system, would almost instantly see itself as part of Europe and of a democratic world, with a clear approach to European development at various social levels (education, culture, freedom of expression, free elections). In recent years Portugal has achieved massive schooling, seen electricity, water and sewage services reach almost the whole country, created a national health system that is universal and tends to be free of charge, and a universal system of retirement pensions[138]. Today, with the country included in western globalisation, a Portuguese person living in any of the country's large cities can "have the whole world inside them", being able to eat any exotic fruit they like, have access to the same works of art found in other western countries, and have quality schools and hospitals[139]. Furthermore, the cosmopolitan Portuguese sees the planet with the eyes "of the whole world", being aware of events in other parts of the world[140]. It may even seem a small achievement. It may seem that the entire Western world lives like this. But the truth is that this reality has only reached the Portuguese in recent decades.

The new generation, "fully European in its customs", both positively and negatively, "consciously assumes the face of a new urban and cosmopolitan Portugal, ethically relativist, in total rupture with the old Portugal, eminently rural and religious, ethically absolutist"[141]. It is necessary for Portuguese culture - or for the Portuguese and those who live in Portugal - to be aware of its real value. Only in this way can Portugal grow culturally, correcting its problems. Little by little, Portugal has been achieving what for decades "always seemed to be somewhere else, in Paris, in London, in New York that we were not, nor could be"[142]. The existing cultural and technological gap has been gradually reduced, thanks to the work and willpower put in during these last decades of democracy and openness to globalisation in Portugal.

In the first decades of the 21st century, it seems clear that Portugal will - or must - develop three cultural aspects in the future[143]. The first shall be the continuation and development of European integration. The second is a cultural development with the countries where Portuguese is an official language (Lusophony). The third aspect is the continuous integration and development in the digital globalisation through information and communication sciences. Regarding the first cultural aspect, we can say that an old political dream has finally been fulfilled, at least since Marquês de Pombal. In relation to the second

aspect, there is, in a way, a continuity to the (imperial) historical past, now in cooperation with a group of countries and not as a power that dominates the action, seeking a transcontinental integration. Finally, the third aspect - digital globalisation - encompasses cyber-democracy, the deepening and transparency of relations between citizens and between citizens and social institutions through electronic communication. More than a fact of the present, this will above all be a project for the future, more open and, it is hoped, more tolerant.

The modernisation that Portugal underwent from 1980 onwards owes much to the rapprochement to Europe and brought about a complete change in the country's fundamental institutions, helping to abandon the rural and bucolic face, laden with poverty. These changes occurred in the very political structure of the state (with a system of parliamentary democratic representation, as mentioned), in the productive sectors of the economy (focusing on computerisation and tourism), in commercial strategy (looking towards European markets, the transatlantic axis and the PALOPs), and in habits (with a secularisation of habits, slowly abandoning the link to the Church and the predominance of the classic family)[144].

Portugal has today the opportunity to overcome the problems - or as Guilherme d'Oliveira Martins put it, the "traumas" - of the past[145]. By integrating Europe, Portugal can overcome the historical traumas, rationalising social and state structures, integrating 'thought and action' in a complex, multi-dimensional project ultimately characterised by openness to the 'other'. To this end, Portugal will have to question its historical identity, strengthening alliances with the 'other' (Europe, Africa, Brazil), so that civil society does not depend only on the state. One way for Portugal to achieve these ties is to use its status as a 'semi-peripheral' country, creating bridges with these "others" in order to initiate and solidify its collective destiny.

In addition to consolidating itself in Europe, Portugal's political vision must also be to build a bridge between this continent and the countries that continue to use its language. The aim should be to cooperate, not with a paternalistic and domineering aim, but by developing a more united, fair and collaborative world. One of the paths to this will be Lusophony, a "geographic-historical and cultural field encompassing all nations, countries, peoples and communities speaking the Portuguese language or a dialect directly derived from it"[146]. Lusophony, an ideology of Portuguese culture influenced by the fall of the Empire and the search for a historical link with the former colonies, appears in the 20th century. This theory has been increasingly defended by different institutional organisations of the Portuguese society, although in the 1980s it was accused of being "neo-colonialist"[147]. "Lusofonia" is thus essentially a cultural project.

On a national level, Portugal continues to be an extremely diverse country, both in terms of geography and landscape and in terms of culture. In political terms, until a few years ago, and after the April revolution, Portugal was considered to be leftist in the south and conservative in the north. On the other hand, also in religious terms we find differences in the country: there is, in the north, a greater Catholic practice and a greater influence of the Church than in the south. According to J. M. Sobral, the reason for this difference seems to be the "manner of occupation of the conquered territory"[148]. In political terms, and except for a few minor cases in the Azores and Madeira, the Portuguese State has never seen its power challenged by regional diversity[149].

Finally, Miguel Real presents in "Introdução à Cultura Portuguesa" (2011), what he considers to be the five great sins of national culture[150]: 1) the most conservative centralism, "generating psychic symptoms of strong need for dependence on the State"; 2) a Church "more ignorantly fanaticised, confusing devotion with superstition"; 3) deeper economic and prejudiced unevenness between classes and social groups, condemning to a historical divorce the relationship between the elites and the population"; 4) "The most mentally decapitated university"; 5) The rudest, most ignorant and credulous people. Whilst it is true that these 'sins' can be analysed in much of the history of Portuguese culture, it is also true that Portugal, after 25 April 1974 (but more significantly in the last 20 years), began to free itself of these 'sins', thus assuming the "open relativistic, critical, sceptical, egalitarian, decentralising, secular, cosmopolitan and cultured spirit typical of the history of Central Europe"[151].

Elements of
traditional music
from Minho

This text is relevant to better understand **this part of Autognosis** and, consequently, to better understand my music.

Vocal Polyphony

estimated read time: 2 minutes

The most characteristic example of traditional music in Minho is choral music (only vocal) with an "archaic" yet complex polyphonic structure.

We find different traditional songs, for example, in work moments, in playful moments, in moments of religious devotion or even in nursery rhimes and lullabies. The songs were present in almost all moments of the life of the Minho people and it was through these songs that the people expressed their feelings[1].

The choral songs from Minho, also called "modas"[2], were sung spontaneously by the people during their work or during daily life moments where many people gathered together[3]. Most of these songs were performed in the open air, during work activities (harvesting, working the fields or the linen), on pilgrimages[4] and on the way to and from work and pilgrimages. Perhaps because of this, the themes of the lyrics are varied, speaking of "nature, love and death, family and social relationships"[5]. When there were pilgrimages, the pilgrims would walk to the celebrations. During these journeys, they would sing *modas*, accompanied by traditional guitars and bass drums. These *modas* helped to soften the journey and to cheer up those who took part in them. At the celebrations, they shared songs with people from other places[6].

These songs helped to soften the hardness of the work (for example, scutching and dulling linen) and of the paths, to pace the physical effort for the tasks to be carried out and also to brighten up the moments together, creating a cheerful atmosphere[7]. We find in Minho different examples of songs connected to social events (births, weddings, funerals, among others), religious celebrations (cantares de Reis, Aleluias, or cantares de S. João), lullabies, work-related songs (*cantares dos pedreiros*, or *cantos de aboiar*, for example) and songs of gratefulness for the food offered by the person for whom they worked[8].

Given the course of time, it is practically impossible to demonstrate the origin of polyphonic songs. Nevertheless, going back in time through collective memory, it is possible to "place these songs in what may have been their natural context", identifying their spatial-temporal dimensions[9].

The popular song despite its social character, is individual, and there is no correct way to sing it. It is only required that the group - once the song is sung in this form - agrees on a way to sing it, either in melodic, lyrical or harmonic terms. In fact, I think that one of the beauties of the popular song is exactly the possibility to be changeable in the moment, with minor or major transformations.

Women

estimated read time: 2 minutes

Vocal music in Minho is essentially linked to female singing. It was common in the Minho region to hear women singing alone or when they were in a group. It was like this in churches, during worship and in external ceremonies, or in popular songs with a religious or para-religious theme[10].

The "minhota" (woman from Minho) is recurrently portrayed in literature as being "vigorous, healthy, rosy, strong and cheerful", and affirming herself through work[11]. All domestic work was her responsibility, as was the creation and repair of clothes[12]. The woman had a crucial role in the day-to-day life of the most rural regions of Minho, and, in addition to being responsible for domestic work and the development of the children, she participated in all rural tasks, the same way as the man and even replaced him[13]. In this way, women are a determining element for the subsistence of the family, the house and the work, which gives them extreme importance at a family, social and economic level[14].

The relevance of the woman's role is also established by the singing and speaking. It is by these means that the Minho woman transmits the cultural elements accumulated throughout generations such as prayers, tales and songs. Women have, therefore, a very important role in the transmission of culture and in its preservation, mainly within the family and in work groups[15]. The transmission and conservation of traditional elements occurred, until not so long ago, through collective memory. Thus, the elders functioned as a "data repository" respected by everyone[16]. In Minho, it was mainly women who perpetuated these memories through myths, tales, sayings, proverbs, recipes, poems and songs, which were transmitted orally to the younger generations. Through the conservation of collective and ancestral memories, women played a key role in social cohesion and the intellectual assets of the group[17]. These polyphonic songs, performed by women, were closely linked to the social life of these women and thus part of the life and norms of the rural community[18].

Sardinha mentions three reasons why the polyphony of Minho is considered exclusively feminine[19]. Firstly, historically, the village women sang more than the men - a fact that may result from the medieval Galician-Portuguese tradition. The second reason seems to be the types of work exclusively carried out by women (work in the fields, linen processing, for example) in groups. Finally, Sardinha presents the fact that rehearsals of sacred music were mainly addressed to women.

Although it is mainly sung by women, Sardinha defends that these had a mixed origin (i.e. sung by female and male elements) but, due to socio-cultural characteristics of the region, especially considering the agricultural work, it developed into a form with a predominance of female voices. Therefore, it is the women who normally initiate the songs, and whenever they are present, the men also participate (singing, normally, the melody one octave lower)[20].

Polyphonic characteristics

estimated read time: 4 minutes

The polyphonic structure of these songs was, mainly, divided into three voices, with records of "modas" also sung in four and five voices[21]. According to Veiga de Oliveira, polyphonic choirs would have already been known in the 16th century.

The melody is sung by the contraltos, usually the lowest voices, also called "baixos". Then the "meio" or "desquadro" is added, a voice that accompanies the melody in thirds or fourths and, later, the "segundo meio" also called "requinta", harmonizing in intervals of fifths and sixths from the "baixo". Finally, in the last phrase or the last note of the song, we find the "sobreguincho" or "fim" which sings the notes of the melody one octave higher[22]. Sometimes the "baixão" is also sung, a voice that doubles the melody to the lower octave in some cadential moments[23]. Whereas the "baixo" can be interpreted by more than one person, the other voices are only sung by one person[24]. The last notes of polyphonic singing are usually extremely prolonged[25]. Due to the combination of the above mentioned voices, these "modas" have a very rich harmony[26].

Regarding the intervals, we can see examples where parallel 4ths and 5ths are used, and some intervals of 2nd and 7th. Nevertheless, the main intervals are 3rd and 6th[27]. The portamento is usually used in a range that can occasionally reach the 4th[28]. In these polyphonic songs we find dissonances that result from pedal notes, anticipations or retards. There is also a report of oblique movements and, sometimes, with quarter tone intervals[29]. In some of the choral pieces, there were examples of quarter tones that Gonçalo Sampaio associates with the "archaic Hellenic modes, Doric, Lydian and Hypolidian, "related to conjunctural Greek influences in this province" [30].

The traditional songs of Minho have as main characteristics the use of the major mode, the slowness ("almost dragging, in some cases"[31]) and a harmonic construction in levels. They are usually sung in Fa major or Fa minor, according to Leite because these are the most comfortable tonalities for the voice's tessitura, and the range of songs is usually between Do 3 and Fa 4[32]. The melodies are wavy and develop by joint or neighbouring degrees, with 3rds being the most common melodic intervals. With the use of pedal notes, anticipations or retardos, sometimes "little dissonances" are observed[33].

Regarding the cadences, these follow almost always the same structure. The melody of the main voice is descending, by joint degrees, and usually ends in the tonic. The second-to-last chord, with functions of the dominant, does not always have the sensible present. The structure of the last chord depends on the number of voices in the song. When it has two voices, we find the fundamental (in the main voice) and the third. When it is a "moda" with three voices, the last chord has the fundamental, the third and the tenth. In songs with four voices, the chord can be composed in two ways: a) fundamental, third, fifth and octave; b) fundamental, third, octave and tenth[34].

In rhythmic terms, combinations of binary, ternary and compound bars are frequent, bringing to the "modas" a great rhythmic variety[35].

Several authors (Gonçalo Sampaio, Rebelo Bonito, J. Sardinha, among others) associate the examples of Minho vocal polyphony, only found in rural areas, with an ecclesiastic origin. We can easily observe this through the sometimes complex harmonic structures that could hardly appear in a spontaneous or collective way. After learning the vocal sacred music, the women (who were the ones who integrated the choirs in the churches) brought the polyphonic structures acquired there to the profane songs, influencing in this way the music they sang outside the sacred environment[36].

Thus, these seem to have some influence from polyphonic works by earlier composers[37]. The name given to the voices also seems to have an ecclesiastical origin[38]. In traditional polyphony we find examples of "Gymel" (singing in thirds) and *fabordão* (singing in thirds and sixths and more elaborate forms in three and four voices). It is also frequent in the songs from Minho the existence of breaths in the middle of the word or syllable, which we can relate to the medieval "hoquetus"[39]. Parallel movements of the perfect chord in three and four voices are usual, resembling the "organum". Polyphonic imitations are also common[40].

Lopes-Graça claims that Portuguese traditional vocal music, besides the influence of ecclesiastic music, was also influenced by Greek music (as argued in the beginning of the 20th century by Gonçalo Sampaio), by Slavonic music, due to a possible migration of Eastern peoples to Beira Baixa (region in the interior centre of Portugal) and by Oriental, Brazilian and African music[41]. Despite this, this author considers that traditional Portuguese vocal music would also have a common source (as happens with the history of Indo-European languages), modified or developed due to the different social and geographical milieus.

There are also several elements that can lead us to a connection between some of these songs and "a poetic autochthonous jogralesque", since some "archaisms" are still present in traditional Minho music. Some melodies, without a great rhythmic rigidity, could be written down without time signature, grouping the notes two by two or three by three, depending only on the rhythm of the text[42].

Classification

estimated read time: 3 minutes

According to Lopes-Graça, the first attempt at classifying Portuguese songs seems to have been made by António Arroyo in the second volume of "Notas sobre Portugal", where Arroyo categorised songs according to geographical areas[43].

According to Gonçalo Sampaio, Minho choral music can be divided in 3 categories: 1) "Romances", in one or two voices, with the musical part almost always specific of this province; 2) Choreographic songs, with or without instrumental accompaniment; 3) "Modas de terno" or "modas de lote", in four or five voices, sung by a group of women with 4 to 6 elements, to which a male voice can be added to the bass[44].

Lopes-Graça offers a possible classification from the formal or structural characteristics of the songs. Thus, he divides, initially, in two types: a) monodic song; b) polyphonic song[45]. We may divide the "monodic song" as follows:

a) without instrumental accompaniment:

   1) Lullabies or carols, most love songs and songs of dance[46];
   2) *Toadilhas de aboiar*;
   3) *Toadas de pedreiros*;
   4) *Romances de cegos*;

b) with instrumental accompaniment:

    1) *Cantares ao desafio*;
    2) *Romances de cegos*.
    This category represents the majority of Portuguese folklore[47].

In the "polyphonic songs" we find:
    a) without instrumental accompaniment:
        1) *Cantares de trabalho*;
        2) *Modas de terno ou lote*;

    b) with instrumental accompaniment: 1) *Cantares coreográficos*; 2) *Cantos de romaria*.

Lopes-Graça offers another way of characterising traditional Portuguese songs, dividing them into four groups: a) tonal songs; b) modal songs; c) chromatic songs; d) songs structured in a simple tetra or pentachord core. The first group comprises the songs that follow the classical major-minor dualism. In the second group, we find the modal songs, which mainly follow the mixolydian, phrygian and eolian modes, sometimes modified. The third group includes the songs that use modes different from the liturgical modes, employing intervals of augmented or diminished 2nd. Finally, Lopes-Graça states that a fourth group could still be organised which includes the melodies structured in groups of tetrachords or pentachords[48].

Oliveira narrows down this categorisation, dividing it into only two more general categories: "Songs of the archaic type" and "Songs of the current type". The "Songs of the archaic type" correspond to the modal and chromatic categories, where sometimes altered medieval modes are presented, and also the older examples of the tetra or pentachordial category. Here, there is no sense of time signature, making rhythms freer or with metrical irregularities. The "Songs of the current type" correspond to the tonal category, according to musical concepts generalised in Europe, especially from the 17th century onwards. This type of songs have simpler melodies, using a major-minor relationship with the possible appearance of a modalism. In relation to rhythm, these songs are also simpler and more regular, following dance patterns[49].

Lastly, A. M. Azevedo distinguishes between the songs with a tonal structure and those with a modal structure. In the first group, mostly in major tonalities, one can sometimes observe major-minor dualisms (mentioned by Lopes-Graça). This (almost total) absence of minor modes can be explained by the use, and consequent influence, of the accordeon[50].

Another classification presented by A. M. Azevedo is that of the "simpler polyphonic songs, with a marked rhythm", following the "rules of the musical metric of time and measure", separating these from the songs with "a more complex harmonisation, very slow tempo, melismatic, with alternating rhythms 'ad libitum', at random", which require more concentration. The first ones, with a "more accentuated rhythm", have mainly the function of helping to pace the group effort. They may also have an entertainment function. The second ones, which G. Sampaio calls "modas de terno ou de lote", were sung by a group of women, between 4 to 6 elements. These would gather, often in circles, to facilitate the tuning and the interpretation of the piece.

We can also divide traditional Portuguese music following the parameters of "sacred music" and "profane music". Sacred music, sacerdotal or ecclesiastic, serves the cult and was created by the "more enlightened class". The profane music serves the "secular poetry and dance" and represents essentially the music created and interpreted by the common people[51].

The difficulty in classifying the several examples of traditional song is due to its variety, allied with the interchangeability of lyrics, melodies, harmonisations or even instrumentations resulting in uncertain boundaries (which could be used for that classification)[52]. The melodies constantly adapt to different lyrics, depending on the region where they are sung and also the course of the years[53].

Types of songs

estimated read time: 1 minute

In the Minho region we can find musical examples of religious or profane nature, performed with or without instrumental accompaniment[54].

Regarding the "Modas de Romaria" we find differences between the older and the most recent ones. The first, normally with a slower rhythm (which may be an inheritance of its medieval origin), with an undulating melodic line, succeeding by joint or little distant degrees, and that keeps the rhythm of the phrases with the same proportions, have a complex harmony[55]. The most recent ones are simpler and, by comparison, faster[56].

The "modas de terno" follow approximately the same style of harmonisation as the "modas de romaria", but richer[57]. Here too, the lower voice begins the "moda", singing the melody. The second voice enters later, harmonising in higher thirds[58].

The "religious choirs" are, as their name indicates, linked to divine devotion serving those who sing them[59]. In the North of Portugal there is a deep devotion to religiosity, as confirmed by the ancient polyphonic chants[60]. These religious choirs can be divided into two: those that are sung during liturgical services and those that are sung outside of them, in practices outside of worship, outside the church[61].

The "Toadas" and "Toadilhas" are monodies, sung mainly during work. They can be songs of "aboiar" (sung by shepherds, mainly when driving cattle), "coro das maçadeiras" (sung during the work of preparing linen), "toadilhas de pedreiros" (setting the pace on the job, helping to synchronise efforts). There are also examples of lullabies or "cradle songs", "desgarradas" and "dueto dos cegos"[62].

The "romances populares", usually monodies, were songs that narrated different stories. They could talk about kings and queens, knights, shepherds, or other fate-related stories.

During Lent, it was traditional to sing the "Encomendações das almas", in the evening, in front of religious images or sculptures[63].

Finally, there are also the "Carnavalescas" and "Anfiguris".

Instrumental music

estimated read time: 2 minutes

Besides vocal music, we find in Portugal many examples of traditional instrumental music[64]. In Minho, instrumental music has a festive character and includes choreographic songs and dances of "ronda", "desgarrada" and "desafios", being presented in playful moments[65]. This type of music is generally sung, accompanied by the "rondas".

"Rondas", instrumental groups that interpreted "chulas", "vareiras", "malhões", "viras" and "fandango", were composed of regional chordophones (viola braguesa, cavaquinho, guitar[66]), percussive instruments (drums, triangle, reque-reque, castanholas and castanets) and, in some places, the clarinet, flute, ocarina, flutes and rabeca[67]. Nowadays, the accordion also plays an important role in the music of this part of the country[68].

These groups, also called "rusgas", "rusgatas", "tocatas", "festadas", "estúrdias" or "súcias", have a festive and joyful character. The "rondas" are folk music groups, informally organised in festivals and fairs or in the leisure moments of rural agricultural and collective work[69], for the purpose of the occasion with a festive mood and where anyone could participate since the songs and dances were known and usually sung by everyone[70]. These groups are created informally.

Here, we introduce two of the most important musical genres in Minho: "Vira" and "Chula".

Vira

"Viras" have a ternary metric[71]. This category includes "Gotas", "Rosinha", "Tirana", and the "Fandangos Minhotos". The latter are also known as "Viras Galegos" or just "Vira" [72]. They differ from the other examples for having the use of any quatrain (four-line verse), in verses of seven syllables, whereas the older and more "authentic" "Viras" use their own lyrics, in verses of five syllables[73].

"Tirana", although melodically it may be related to the South of Portugal, is also a typical dance from the North of Portugal. "Tirana", with a "waltz" rhythm, can be presented in different ways: a) only with a vocal part, b) sung and danced, c) with or without an instrumental part[74].

Chula

This is an instrumental, vocal and choreographic musical form existing mainly in the North of Portugal. Due to the fact that the "chulas" have different particularities from place to place, it is complex to define the common feature that can characterise all specimens. Nevertheless, we can say that "chula" is a lively and festive "moda", presented in playful moments and accompanied by local cordophones or by the "ronda minhota", and can be presented as a choreographic dance or as "challenge singing"[75].

According to Leite, "chulas" are dances of binary or quaternary musical metrics and can be called "vareiras", "verdegares", "caninhas-verdes", and the "malhões"[76].

The "chula" is danced with three small steps (polka steps from the dance halls), and some genres such as "Malhão" may have a different choreography[77]. According to Leite, another difference between "chulas" and "malhões" is the harmonic alternation of each of these genres: in "malhões", each harmony lasts two bars, while in "chulas" it lasts one bar[78]. Although it is danced in other parts of the country, "malhão" is a typical Minho dance and, like the "chulas", it combines instrumental and vocal musical accompaniment to the dance[79].

Musical genres - Dances

estimated read time: 2 minutes

Dance is an integral part of society and is present in several relevant events. The various dances found in the different civilisations of the world express a certain feeling, request divine protection or even create a closer community[80]. According to Isabel Varregoso, the Portuguese traditional dances, for being collective, and because there was a permanent sharing of all those involved, promoted the social integration of the group, generating social relationships of convivialityand communication[81].

There is an immense diversity in traditional dances in Portugal. According to T. Ribas, there is no single dance that traditionally represents Portugal from North to South[82]. Traditional dances from the North include "Viras", "Chulas", "Verde-gaios" and "Gotas". Although there is a great variety in Portuguese popular dances, they are generally joyful, with a lively rhythm, and often sung by the dancer[83].

In Minho, labour dances (malhão and chulas) are associated with the hardness of agricultural work or with moments of social recreation. Therefore, these dances explore daily motifs from the past: harvesting the corncob, grape-treading, harvesting the olives, among others[84].

Ribas classifies Portuguese popular dances into four large groups: 1) ancient dances; 2) religious dances; 3) playful and danced games; 4) current dances. The ancient dances are those which were lost in the past, being lost for different reasons[85]. Some examples of these dances are the "bailia", the "gitana" and the "judiaria".

Religious dances were also put aside by the Catholic Church. In the past, religious processions incorporated profane elements. Among them were dances like the "mourisca", "chacota", "dança das ciganas", "dança das donzelas", among many others. With the prohibition of the Catholic Church, some of these dances disappeared, while others, like the "mourisca"" (or "Dança do rei David"), were used in other contexts. The third group is self-explanatory: dances where people had fun. In the fourth group we find, among others, the "Vira", "Chula", "Verde-Gaio", "Malhão" and "Fandango"[86].

Ribas also mentions some dances that would be part of the Portuguese folk music but that would have been brought from other countries by soldiers or workers that migrated for some period of time. Among these dances there would be the waltzes, the polkas and the mazurkas[87].

Analysing their function, traditional dances can be divided into three categories 1) "Danças de Roda", without instrumental accompaniment and of childish character; 2) "dança de Mímica, where adapted gestures related to the dance theme are used, with or without instrumental accompaniment; 3) "danças de Ronda", always accompanied by a set of popular instruments. "Chulas" and "Viras" are part of this last category[88].

Folklore

estimated read time: 3 minutes

For decades, there was a feeling that folklore as a "living reality" was disappearing, as Lopes-Graça wrote in "A Canção Popular Portuguesa". While it is true that the social and cultural reality in rural areas has changed in the last decades, due to the global transformation at the technological level, but also due to the influence of the "fakelore" created over the decades, there are examples present in collections in recent years that prove that traditional Portuguese music is still alive. Folklore, i.e. cultural activities presented by the people in moments of leisure, continues and will continue to live, although older examples may be lost (forgotten).

Some of the elements mentioned above are being lost throughout the 20th and 21st centuries, also because of the late and slow transformation of agricultural work where the handmade agricultural tools were slowly replaced by industrial machines. The fact that fewer people were needed, coupled with the speed of the work now carried out, meant that the choral manifestations that used to exist in the fields and on the journey between home and work were gradually lost[89]. Another important contributing factor to the loss of songs and to the social transformation in rural areas was the use of speakers at celebrations and pilgrimages. Until their appearance, it was normal for the population to get together in groups that sang and danced together[90].

Some of the existing "Ranchos Folclóricos" had their origin in informal groups that occasionally made a presentation, after which the idea arose of regularly presenting themselves to the public[91]. In these presentations, the participants were keen to represent their homelands in the best way possible, thus displaying good costumes and performing eye-catching dances[92]. Furthermore, some of these groups were already aware that traditions were disappearing in their places of origin, and it was necessary to promote the appreciation of traditions in young people through these public presentations[93].

Despite this, these groups that represented traditions, would adulterate the music, dances and costumes of their lands, and were even accused of "folkloric counterfeiting" (Lopes-Graça) or "folkloric fraud" (Manuel Enes Pereira)[94]. The *Estado Novo* used these "traditional" groups in order to highlight patriotic or nationalist aspects, presenting the "ranchos de folclore" as holders of peasant purity and representatives of national ethnic identity[95].

Nowadays, the goal of folklore or ethnographic groups is to perform dances, songs and present costumes in order to create a show in which they recreate the traditional life of the past. Thus, these groups are no longer 'authentic' as they 'merely' represent tradition on stage[96]. For these stage performances to be even remotely faithful to the past and to traditions, it is necessary to collect information (music, lyrics, dance moves, old costumes) [97].

Since the beginning of the 21st century, there has been an attempt by "ranchos folclóricos" or other traditional performing groups to re-approach traditional examples. Some of these groups have done local ethnographic research, as for example the "Rusga de S. Vicente"[98].

Nowadays, after all the work of music collection carried out all over the country, it is still essential to continue recording. The country, like the world, is constantly changing, so it is important to continue collecting and recording what people are creating (and recreating) again. It may be true that, with the passage of time, some elements of traditional culture have been lost (songs, melodies, ways of singing, among others), but it will always be worthwhile to make this collection, even if it is only in order to perceive these "influences" outside the "closed" circuit of who is recorded (be it inserted in a rural or urban environment).

Also for this reason, and because every day new "live" folk songs or dances may appear, it is important to continue recording, preserving the old and more recent elements, in order to document and share information with those who want to learn them. It is important to continue recording, doing it regularly, so that these examples of collective creation are not forgotten. Popular culture is still alive, perhaps altered by the global factors that influence it. But this change or development is normal in the life of a people's culture[99].

The fieldwork will also help the creation of new works influenced by society. If there is a constant collection, there will certainly be material available for all who want to use it, whether for issues of collective or individual identity, or just as a personal preference[100].

Traditional Instruments of the Baixo Minho

estimated read time: 2 minutes

Chordophones are the richest and most varied category of typical Portuguese instruments. It is in this category of the Hornbostel and Sachs system that we can find the instruments in which the sound is produced mainly by the vibration of at least one stretched string. This group includes all the instruments normally called string instruments. In Portugal, the main chordophones used as popular instruments are the "viola" (portuguese traditional word for guitar) and its derived species: the Portuguese guitar, the mandolin and the cavaquinho.

These string instruments have a remote past. There is evidence of their existence in the 13th century, used by troubadours. From the 15th century onwards, these instruments were widely spread[101]. In the 20th century, the harmonicas, accordions and concertinas were gradually replacing these instruments in traditional music, causing some of them to become almost extinct[102].

All Portuguese guitars, despite being very similar to each other, have some particular characteristics. These are plucked string instruments, and although they have an "8" shaped case, they do not relate to the guitar, in fact they were developed from *vihuela ibérica*. All Portuguese guitars have double strings, and there are even some examples with sets of triple strings. In Portugal, the traditional cordophones are Viola Amarantina ("viola de dois corações" or simply "viola", typical of the Douro Litoral region), Viola Beiroa (or "bandurra", typical of the Beira Baixa region), Viola Campaniça (typical of the Alentejo region), Violas de Arame (Madeira), Viola de Arame de S. Miguel (Azores), Viola de Arame de Terceira (Azores) and Viola Braguesa (Braga) and Cavaquinhos and their derivatives. Miguel (Azores), Viola de Arame da Terceira (Azores), Viola Braguesa (Braga) and Cavaquinhos and related instruments.

In Minho, string instruments are used exclusively in playful and festive moments[103]. These instruments can be performed solo or accompanied by other string instruments, concertina/accordion and percussion instruments (drums, triangle, "reco-recos" and castanets)[104].

Below, I will present two typical and original instruments from Braga that are used in the traditional music of this region: Cavaquinho and Viola Braguesa. These instruments, with wire strings, although, as previously mentioned, originally from the Baixo Minho region, were taken by the Minho inhabitants during their emigrations to Madeira Island, the Azores and America, from where other instruments were created[105]. The reason I choose these two instruments is their relevance in the traditional and popular music of Braga.

Cavaquinho

estimated read time: 2 minutes

The name of this instrument suggests the previous existence of a "cavaco", a larger instrument, which no longer exists today. Maybe the "rajão madeirense" can demonstrate the existence of this instrument[106].

The origin of the *cavaquinho* is unclear, although Gonçalo Sampaio claims that the *cavaquinho* arrived in Braga through the Biscaínhos, a Spanish family[107]. This connection may have been made thanks to the existence of the "requinto", a Spanish four-stringed instrument with a shallow neck and ten frets, tuned from treble to bass in mi4-do#4-la3-re3[108].

The Cavaquinho is a small guitar-type string instrument[109], with four metallic strings ("arame", i.e. steel), twelve frets and flat tops. It has a double-bulged case, with the soundhole shaped as a "raia" or sometimes round[110].

In Portugal, we find different types of cavaquinho, regarding both the physical aspect and the function to which they are applied. In Minho, this instrument accompanies the "rusgas", normally using the characteristic "rasgado". In the Coimbra area, it was mainly played in association with the guitar or *viola*. In the South of the country (Lisbon, Ribatejo and Algarve), it was mainly used as a Tuna instrument, with plectrum ("pontiado"), giving the instrument a soloist role[111]. Finally, in Madeira we find examples of both types of technique. This is where the cavaquinho is also called "braguinha" or "machinho" [112].

The Cavaquinho was taken by the Portuguese, expanding to other territories and originating several instruments around the world, from Cape Verde, Brazil, Indonesia (originating the kroncong) and Hawaii (originating the ukulele) [113].

Although the dimensions may vary from one cavaquinho to another, the most common are: 52 cm in total length (12 cm for the headstock, 17 cm for the neck, and 23 for the body); the width of the larger "belly" is 15 cm, and that of the smaller one 11 cm; the length of the strings, from the but to the bridge, measures 33 cm. Also the height of the box can vary, being the most common to be 5 cm high[114].

When played as a harmonic instrument, the technique used is the "rasgado", where the four fingers of the right hand are used (index, middle, ring and little finger), or only the thumb and index finger. Played as a soloist, performers can also use the smaller fingers of the left hand on the high strings to create melodies that stand out over the *rasgado*[115].
The instrument can be played solo, accompanying the singing or it can be integrated in a group of instruments with the guitar and percussion instruments.

There are different tunings for the Cavaquinho which vary according to the locations, musical forms and instrumentalists[116]. The main tunings are[117] [118]:

Viola Braguesa

estimated read time: 2 minutes

The Viola Braguesa has five courses of double strings, metallic, the same as "viola amarantina", "viola beiroa" and "viola campaniça"[119], with the two highest courses tuned in unison, the three lowest orders in octave. This instrument is extremely popular in Northwest Portugal, especially in Minho, and is used for solo playing or accompanying the voice (with the possibility of playing along with the cavaquinho), in a group (in "rusgas", "chulas" and "desafios"), accompanied by the mandolin, guitar, *rabeca*, accordion and percussive instruments (small drums, triangle and, sometimes, *reco-reco*).

Although the name refers to the city of Braga, it is not certain where it was created. There are allusions to the craftsmanship of viola makers in Guimarães and Braga from the 17th century. Nowadays these violas are mostly made in the Braga and Porto area.

According to Proença, this instrument is the "most frequent between Douro and Minho", accompanying all kinds of Minho vocal music[120]. Traditionally, the viola was only played by men, although there is no express rule prohibiting women from playing this instrument[121]. Violas Braguesas are also used mainly in playful and festive environments[122]. These instruments were once almost extinct, and a recovery work has been done since the 1970s, influenced by a general movement to restore the most significant traditional and national elements.

This *viola* is also commonly used in popular music groups. In 1983, Júlio Pereira recorded the album "Braguesa" which introduced this viola to the general audience. Also "Diabo na Cruz", a rock group inspired by traditional Portuguese music, used the *viola braguesa* in their songs, incorporating the instrument in different sonorities.

There are mainly two types of *viola braguesa*, with two different sizes. The largest, usually referred to as the *viola braguesa*, is used for playing together with other instruments, and measures about 90 cm in length (ca. 45 for the body, 22 for the headstock and 23 for the neck), with the vibrating part of the strings measuring 50 cm. The smallest viola, the "requinta", played mostly solo or to accompany the voice, measures about 77 in length, with a maximum width of 25, and the vibrating part of the strings about 42 cm[123]. The "requinta" is normally tuned 5 tones higher than the viola braguesa. Although these two examples are the most frequent, we can also find an even smaller species of viola braguesa: the *Viola Braguesa Requintinha*, tuned one octave higher than the Viola Braguesa[124].

The "rasgado" and "pontiado" techniques are also used on this instrument.

In the viola braguesa, as in other traditional instruments and as previously mentioned in relation to the cavaquinho, we find different tunings which depend on the musical genre being played, the player and the place[125]. These are some tunings which we can find:

The last three tunings are distinctive in having the 3rd order of strings as the highest note, resulting in a very unique sonority. It is believed that the last tuning transcribed above is the oldest tuning of the instrument[126].

Festivities
in Braga

Homepage | Introduction | Part 1 | Part 2 | Conclusion | Bibliography

Culture | Tradition | Identity | Portugal, national identity | Elements of traditional music from Minho | Festivities in Braga

estimated read time: 3 minutes

Braga, a city in northern Portugal, in the Cávado River Valley, is one of the oldest Portuguese cities and one of the oldest Christian cities in the world. This city was founded in ancient Rome (c. 16 BC) as "Bracara Augusta" in honour of the emperor Cesar Augustus and has over 2000 years of history.

During the Christian reconquest of the Iberian Peninsula by the king of León, Afonso IV, the city was given as a dowry to D. Teresa for her marriage with Count Henry of Burgundy. Braga stood out as the capital of a vast territory between the rivers Ave and Minho[1].

Braga has a vast cultural heritage (such as, for example, the Sanctuary of Bom Jesus do Monte, a UNESCO World Heritage Site) that portrays the long and rich history of the city. Braga Cathedral, built by order of the bishop D. Pedro de Braga on the ruins of an ancient Roman temple dedicated to the goddess Isis, presents a variety of architectural styles, from Roman to Baroque. In the 18th century, Braga, through the work of André Soares, became the ex-libris of Baroque in Portugal, exemplified by the Palácio do Raio. From the late 18th century, through the work of Carlos Amarante, we can observe the Neoclassical style in various buildings.

The city's history is also reflected in the informal names by which it is also known, such as "Roman City", "City of the Archbishops" and "Portuguese Rome", among others.

Nowadays it is still possible to observe several Roman vestiges in the city in places like the *Fonte do Ídolo*, in Braga's train station, under the "Frigideiras do Cantinho" (a coffee shop) and in the D. Diogo de Sousa Museum. These are traces of a long Roman presence in the city, as mentioned above.

The designation "City of Archbishops" comes from the importance of its archbishopric in the Iberian Peninsula. Even today, the Archbishop of Braga holds the title of 'Primaz das Espanhas'. This name is also related to the fact that the Archbishops were administrators of a lordship between 1112 and 1792, with a small interruption in the 15th century[2]. The Archbishops thus accumulated their religious leadership to the administrative management of Braga, over which they collected taxes and imposed laws, which resulted in relevance in the daily lives of the city's inhabitants of the Catholic Church and its religious celebrations[3].

The name "Portuguese Rome" in relation to Braga derives from the fact that there are countless churches per km² in the city and from the influence that Rome had on the city design of the 16th century, idealised by D. Diogo de Sousa. Even nowadays, Braga is considered to be the biggest centre of religious studies in Portugal.

Currently, the municipality of Braga is predominantly urban, mainly around the city. The rural areas that previously predominated, are nowadays confined to the limits of the municipality. Braga is still today a city full of culture and traditions, where history and religion live side by side with technological industry and university life. Braga is therefore a dynamic and energetic city.

Regarding traditional celebrations, there are dozens of annual pilgrimages, which result from the will of the different parishes and brotherhoods to stand out from the others for the quality of their celebrations[4]. In this chapter, I will present some of the characteristics and elements of three traditional events in Braga. These celebrations (which occur in the same physical space), have a distinct sonority, concerning the songbook, and also their sound result. Therefore, I find it necessary to document these events in the field, as a process of self-immersion and closeness into these realities, capturing their contrasting sonic-spatial dimensions (mainly focused on the broader perspective of the sound environment). These celebrations offer broad examples of different sonic material: songs, soundscapes linked to each event, and different social behaviour from the public. This documentation will be a crucial tool for new creations.

"Queima do Home"

estimated read time: 3 minutes

The "Queima do home", or "Queima do entrudo", is a carnival tradition in Braga, where, as in other places in Portugal and also in other countries, a figure (a doll) is burnt and destroyed. In this celebration, the dummy - (*homem*, "the man", which is made of wood, straw and dressed with some old clothes, is carried on a wooden structure, sometimes in the shape of a cross[5]) - is burnt, symbolising the Carnival's end. During the procession, the participants of the event "cry" and scream and play *gaitas* and bass drums[6], mourning the death of the "man"[7]. The screams that can be heard, a mixture of praises, "ais", and lamentations, people are mainly shouting: "Olha o home!; - Lá vai o home!; Ai o meu rico home!" (in English: "Look at the man!; There goes the man!; Oh my dear man!")[8].

Initially, the "queima do home" were running parades that took place in Braga on Tuesday of Carnival, until midnight - when Lent began. There are reports of parades organised from different places (neighbourhoods, parishes) on the outskirts of the city.

In the old days, the "Queima do Home" would finish on the S. João bridge, over the Este river, where, after loud shouts, "cries", and the sound of *buzinas* to farewell the "man", the dummy, would be set on fire and then thrown into the river. The dummy would then flow down the river until its fire was extinguished by the water. The celebrations ended there[9]. This tradition stopped being carried out for a few years in the 1970s. In 1984, the Rusga de S. Vicente started organising this tradition again, having been held until 1994[10]. Already in the 21st century, the Rusga de S. Vicente has taken up the organisation of this event again, and the number of participants has increased from year to year. Contrary to what was initially done, in 1984 the Rusga changed the route of the procession: instead of ending in the Este River, at the S. João bridge, throwing the burning dummy into the river, it was decided that the dummy would be burnt in the Largo do Burgo, in S. Vicente[11]. In the resumption in the 21st century, in the "third version" of this tradition, the man is also taken to S. Vicente, being now burnt in the S. Vicente church square[12].

The parade does not follow the same rules as others. Here, people run in different directions, constantly changing direction and speed (in zig-zag), dance in small groups, play drums and snares. Nowadays, the general direction of the procession is well known: in the latest editions, the procession leaves S. Vicente, from a street near the church, goes to Avenida Central where the "testament" is read and ends in the churchyard of S. Vicente's Church, where the figure is burnt. The text read, the "testament", is written every year for this event, in a jocular tone, criticising Portuguese society and Braga society in particular.

Today, at the end of the carnival parade, the "man" is burnt, representing the end of the carnival excesses and anticipating the period of Lenten purity. At the end of the parade route, and after the "man" is burnt, there is a gathering where the Rusga de S. Vicente offers food - usually pork - and drinks - vinho verde - to the participants.

Initially, this tradition took place on the afternoon of the Tuesday of Carnival but, in order that more people could join the tradition, the organisers decided to change its date to Monday evening. Another reason for changing the date was the final conviviality. As Lent is a period of Christian preparation for Easter, and as there is a tradition of abstinence from meat, if the event were to be held on Tuesday of Carnival, it would not be possible to eat the meat offered by the Rusga de S. Vicente after midnight. This being a very important part of the event from the perspective of shared community, it certainly had a weight in the choice of day for its organisation.

In 2021, due to health restrictions, it was not possible to hold the event.

Holy Week

estimated read time: 4 minutes

This text is relevant to better understand the piece **"do lume que pesa"**

The Holy Week is one of Braga's most important tourist products, having an enormous and growing relevance for the city and region's economy and its prestigious image. Until 2019 (until the start of the pandemic), there was a gradual increase in tourists visiting Braga to attend the Holy Week celebrations. Although this is event-based and organised by Catholic institutions, not all their participants (active or passive) share this religious vision. Many are the atheists, agnostics or devotees of other religions who take part in Braga's Holy Week, some following merely their curiosity to experience the celebrations. Therefore, nowadays, we may say that Braga's Holy Week is not only organised for Christians. These celebrations are based on the foundational narrative of Christianity, referring mainly to the theme of the Passion of Christ, creating a solid link between the city of Braga, and its culture, to this theme.

Although there are more events related to the Lenten celebrations in Braga (for example, the Lausperene, the "Procissão dos Passos" and "Procissão da Burrinha"), for the composition of this piece, I focused mainly on the events that go from Holy Thursday to Easter Sunday.

Procissão do Senhor Ecce Homo

Holy Thursday represents the beginning of the Easter Triduum (the three days preceding Easter), a time of silence and introspection for Catholics. During the day of Holy Thursday, a group of *farricocos* shake their ratchets while touring the town to symbolically invite its inhabitants to participate as spectators in the events of the Easter triduum.

The "Procissão do Senhor Ecce Homo" (a religious procession) takes place on the evening of Holy Thursday, which recalls the trial of Jesus by Pilate. The name of the procession comes from Pilate's exclamation when presenting Jesus to the people: "Ecce Homo" ("Eis o Homem" (pt), "Behold the man" (en)). The procession, organised since the 16th century, in which scenes from the Passion of Christ are represented, is the most relevant public ceremony coordinated by Santa Casa da Misericórdia de Braga, beginning and ending at Igreja da Misericórdia (Misericórdia Church).

The most characteristic sound of this procession is the sound of the shaking of the ratchets, played by *farricocos* organised in two rows at the beginning of the procession.

Procissão do Enterro do Senhor

The "Procissão do Enterro do Senhor" (Procession of the Burial of the Lord) is mournful, resembling a funeral. Here, and except for the philharmonic bands that play funeral marches, all its participants move in silence, some with their heads down. The aim is to represent the scenario lived by the characters present by the cross, as well as the transfer of the body of Jesus Christ after his death and the path between the place of the Calvary and the tomb where the body of Jesus Christ was laid to rest.

This procession takes place annually on Good Friday night, starting and ending in Braga Cathedral.

"Visita Pascal"

The "Visita Pascal" (also called "Compasso Pascal", "beijar a Cruz" or "visita do Senhor"), is an Easter Sunday tradition, held mainly in the northern region of Portugal (Entre-Douro-e-Minho). The "Visita Pascal" can be celebrated, in some areas, on Easter Monday and on "Domingo de Pascoela" (one week after Easter).

After the Eucharistic celebration, the groups that will carry the cross to the homes of the parish meet near the church. Each group is made up of at least five people. Among them is the Parish Priest (or his representative), a person carrying the cross and a bell-carrier (usually a child). This last element has a mission to indicate the approach of the Compasso to the houses. There is no previously defined rhythm for its execution but, normally, it follows the movement of the player.

The "visit" comprises three acts. First the priest - or in his absence, a representative - reads a short prayer, while sprinkling holy water. This is followed by the kissing of the Cross by each person present. In the last act of the Easter visit, the people carrying the Cross greet the people present, hand out a leaflet with the prayer recited at the time of the visit, and, sometimes, receive a donation for the parish.

This is one of the most relevant religious traditions from a social point of view in Portugal because of the gathering of the community and the opening of the houses' doors to their relatives, friends and, of course, to the local parish priest.

Farricocos

The *farricocos* are one of the most important symbols of Holy Week in Braga. They walk around the city wearing simple, black clothes, with covered faces and barefooted, this clothing being a sign of modesty and detachment from material goods.

These ancient manifestations are associated with the theme of sin, repentance and penitence. The *farricocos* are present in the Holy Thursday and Good Friday processions, embodying the penitents who used to take part in the main religious ceremonies of Holy Week. Their mission would be to "awaken souls" to integrity, justice and honour.

Nowadays, throughout Holy Thursday, the *farricocos* walk through the streets of Braga with their ratchets, faithfully following the secular tradition. In the "Procissão do Senhor Ecce Homo", about thirty *farricocos* are organised in two lines at the beginning of the procession. Here, the *farricocos*, besides noisily using the *matracas* (ratchets), use the *fogaréus* - high iron containers, with burning pine cones and other flammable materials, to illuminate the procession. In the procession of Good Friday (the day after), the "Procissão do Enterro do Senhor", instead of using the ratchets, they just carry them by dragging them on the floor. The *farricocos* go at the beginning of the "Procissão do Senhor Ecce Homo" and the "Procissão do Enterro do Senhor".

The *farricocos*, in the past, did their penance either by helping to provide the illumination for the procession or by inviting, using their ratchets, the inhabitants of the town to take part in the events. Nowadays, they are no longer penitents, but they still represent the public penitents of the past, who took part in the Holy Week celebrations by seeking absolution for their sins.

St. John's Festival

estimated read time: 6 minutes

This text is relevant to better understand the pieces **"ensaio para um s. joão" and "braga: à [b]olta do s. joão".**

The celebrations in honour of S. João are held worldwide on the eve of 24 June (Midsummer). In Portugal, this festival is celebrated in different cities such as Porto, Vila do Conde and Braga, with distinct characteristics in the different cities. In Braga, we still find an essential link to religious tradition due to the social characteristics of the city, which is strongly influenced by Catholic traditions. Nevertheless, profane celebrations have been acquiring a lot of relevance in the last decades.

During the celebrations, which have been lasting approximately ten days in recent years, we find in the city different activities and events with a long tradition: concerts of different (traditional) groups, wind band concerts, religious processions, a.o.). The highest point of these celebrations is the night of St. John, from 23 to 24 June. Here, there is a tradition of going out into the streets of the town centre, to celebrate with friends, family and, also, strangers.

Currently, this festival is one of the most important moments of celebration in the city, along with the Holy Week celebrations. Braga receives, at this time of the year, people from all over the country and some foreign tourists, who take the opportunity to visit the city and celebrate this date with a "martelo" (plastic hammer) in their hands. The main visitors of this event come from towns close to Braga, such as Vila Verde, Póvoa de Lanhoso, Vila Nova de Famalicão, Amares and Guimarães.

The festival in Braga takes place mainly in two locations, the area of Avenida Central (including Rua do Castelo), connected by Avenida da Liberdade, where market stalls are located, through which the revellers pass, and the park of S. João da Ponte, where there is a chapel in honour of the Saint, dating from 1616.

Although the pinnacle of the festival is the popular festivities on the night of St. John, from 23 to 24 June, I would like to highlight the parade of "Carros das ervas", "Dança do Rei David (King David's Dance)", and the international Gigantones and Cabeçudos festival. Besides these, it is also important to refer to the two religious celebrations of 24 June in the church of S. João do Souto and outside the chapel of S. João da Ponte and the procession that concludes the city's celebrations. There is also the fireworks display in Picoto on the night of S. João, which brings together many people in one of the city's main avenues (Avenida da Liberdade).

Another essential element of the Saint John's celebrations is the connection to the traditional music, from the Rusgas (groups of people that meet on the 23rd June to dance together) to the philharmonic bands, the groups of Zés-Pereiras (groups of bass drums and snare drums), to folk festivals that are also organized around the same period.

Some of the main elements of S. João de Braga

Plastic hammer (*martelo)*

The St. John's hammer was created in 1963 by Manuel Boaventura, an entrepreneur from Porto. The initial idea was to create a toy. In May of that year, Boaventura offered it to some university students from Porto who used it in the "Queima das Fitas", a student celebration. The hammer was a great success among the students to the point that they later took it to the celebrations of St. John.

Although there were attempts to ban the hammer in the festivities of S. João do Porto for not being a traditional object of the celebration, as the City Council back then didn't consider it as a tradition and tried to exclude it from the festival, the hammer is now used in St. John's celebrations all over the country, becoming one of the brand images of the festivities, and therefore essential on all St. John's festivals in Portugal, including the St. john's festival in Braga. The revellers use the hammer mainly on this night, hammering, in a friendly manner, on each other's heads or shoulders, whether or not they are acquaintances.

old *martelo*

martelos nowadays

Dança do Rei David

An important tradition of the celebrations of S. João de Braga is the "Dança do Rei David", or "mourisca". Although it is not precisely a popular dance, in the sense that it is not performed by the people but by a strict group of performers, this is a popular tradition due to the affluence of the people to watch it.

Nowadays, this performance is presented on a special ornamented car, simulating a palace hall and consists of 13 elements: King David, at the centre, and two rows of six elements each. In each of these rows, a guide initiates the dance, interacting with the "king". In this dance, the "king" uses a lyre, just as a prop, and the 12 elements with him play the cavaquinho, violin and flute.

The dance is formed by nine acts, always with the same melody repeating. The "guides" open the dance and fetch the king from the back of the stage between the two rows, always dancing facing the audience.

It is thought that this performance derives from another dance, the "mourisca", which was performed by twelve men dressed as Moors, who sang and danced with their king and that was, from the 17th century on, forbidden by the Catholic Church because it was considered that it was not proper to be performed in such a solemn moment as the Procissão de Corpus Christi. For this reason, and to prevent the dance from disappearing, the people tried to modify it, giving it a religious character. Thus, the Moorish costumes were changed to Hebrew ones, with the representation of King David. Despite these changes, the dance continued to be prohibited in Corpus Christi, becoming part of the festivities of St. John, where it is presented annually in June.

The music used in the "Dança do Rei David" is attributed to a monk from the Pópolo Convent (in Braga), called Agostinho. The **melody** has been changed over the centuries. This tradition has been transmitted from generation to generation in a family in the parish of Palmeira (Braga).

melody as played nowadays:

Gigantones e Cabeçudos

Other Braga's traditions are *Gigantones* (human figure dolls 3.5 to 4 metres high) and *Cabeçudos* (smaller dolls, the size of a person, with a huge and disproportionate head). Both are made of paper pulp. People use them with costumes and ornaments down to the ground. Since 1989, during the festivities of S. João de Braga, the International Festival Gigantones and Cabeçudos have been organised, bringing together groups from the North of Portugal and also from Spain and France.

On the first weekend of the St. John festivities, a procession is organised that crosses the streets of Braga on Sunday afternoon, bringing thousands of people to the streets.

These groups are joined by percussion groups from all over the country (*Zés-Pereiras*).

Bandas Filarmónicas

The Bandas Filarmónicas (philharmonic bands) are also very important in S. João de Braga. During the 23rd and 24th of June, there are numerous open-air concerts (on Avenida Central) and "despiques" (a kind of philharmonic bands' battle) with the bands playing against each other (in the Parque de S. João da Ponte).

Traditional songs of St. John's Festival in Braga

Also worth noting are some distinctive melodies from S. João de Braga. We have already mentioned the "dança do Rei David", an instrumental theme. Besides that, during the S. João de Braga one hears the "Hino do S. João de Braga" (the hymn of this festival). This hymn was commissioned to Souza Marques for the festivities of 1909, the year in which the work was premiered, and is still today one of the most important pieces of music of this celebration, presented by the Philharmonic Bands, by the ethnographic groups and, also, in a spontaneous way by the population.

We also find, in Baixo Minho (region of Braga) many examples of choral music with reference to S. João: "S. João antigo", "S. João moderno", "S. João depressa", "S. João das malhadas", "S. João das velhas", among others.

Malhão

Choreographic genre (circular dance) associated with *Baixo Minho* (District of Braga), although one can also find it in in other regions, particularly in the Douro, Beira Alta and Beira Litoral.72 It is a dance of pairs characterised by a binary or quaternary metre, existing in numerous regional variations. It is characterised by a rhythmic pattern consisting of two cells: the first one consists of three equal beats, followed by a pause; the second one consists of four beats (one long, two short and one long) followed by a pause.

Any cell can be repeated several times independently of another. Some "malhões" have only one of the two cells (usually the second). The cells present, sometimes, variations of the main pattern. The characteristic pattern of the "malhão" is usually performed by the *bombo*, which can be reinforced by other musical instruments. The genre is usually executed by folk groups or recreational groups of traditional music, rusgas or solo instruments accompanying the voice (accordion, for example).

The harmonic structure is open based on the alternation of the tonic and dominant chords. Each chord is played normally during the length of a beat. The main melody integrates structural notes from the basic harmony, ending with a descendent melodic movement. In the melodic section, the presence of "arpejos" is also common. Regarding the textual structure, blocks sung in a syllabic form are common, with verses in "redondilha maior".

[1] Ferreira, 'As Festas de São João Em Braga: Raízes, História e Potencial Turístico', 32.

[2] Ferreira, 32.

[3] Ferreira, 32.

[4] Ferreira, 33.

[5] Sardinha, Braga Na Tradição Musical, 103.

[6] Sardinha, 56.

[7] Sardinha, 55.

[8] Sardinha, 103.

[9] Sardinha, 103.

[10] Sardinha, 56.

[11] Sardinha, 105.

[12] Sardinha, 105.

The second part of this project is divided into two parts. Firstly, in "Autognosis", I self-analyse my work and my identity as an artist and musician. I think that it is crucial to present a (personal) reflection on my artistic identity, and the visions that have emerged during the course of this research, in order to fulfil all the objectives planned at the beginning. Certainly, this will offer a different perspective on my artistic visions, as well as on the development achieved over the course of this project. This reflection has helped me to understand my choices throughout the composition processes.

Autognosis   The use of traditional elements in new music

Autognosis   The use of traditional elements in new music

estimated read time: 7 minutes

In this chapter I present a self-reflection about my identity as an artist, focusing essentially on two points: personal identity, which certainly explains some of the choices in the composition process, and part of my work as an artist, giving a special focus to the pieces written during this project and the consequent use of elements of the traditional culture of Braga in my pieces. For this, throughout the text I react to the themes presented above, anchoring myself in these concepts and the information presented in order to make a personal reading. I will talk about identity(s), culture, tradition, among others. In my opinion, the role of an artist is never just to create a work of art, but to be active in society, thinking about it and trying to transmit his vision through his works. Therefore, I think it is also useful and interesting to present my point of view regarding Portugal and Europe. Logically, this point of view is not that of a sociologist or anthropologist, but of an artist who is aware - and seeks to sharpen awareness - of the identity and ideological visions of both Portugal and Europe. The main objective of this project has always been to demonstrate the compositional process, explaining how elements/aspects that come from some traditions of Portugal are used in the pieces I wrote.

This was the most difficult chapter to write. The exercise of writing down my ideas, reflections and opinions, was always accompanied by a fear of falling into exaggeration or arriving at an inaccurate judgement, or at least one that is dissonant with the view of others.

As I consider that the role of an artist should not be limited only to the creation or interpretation of works, I think daily about my artistic function and, thanks to this search to strengthen a more academic perspective, I have developed a more conscious work, more aware of certain details in order to better expose my ideas. In recent years, by developing my research skills (especially parameters outside the musical field), I have sought to expand a more academic vision. It has been a long, slow and painful project, but beneficial for my artistic and personal growth.

My personal identity is inevitably marked by involuntary belonging to a series of collectives: I am Portuguese, European, a supporter of Sport Lisboa e Benfica, musician, composer, conductor, student. To reflect on these different identities it was necessary to distance myself from them. Perhaps because of this, it is important to present a self-analysis, where certainly some themes will be developed in the future.

I can recall a conversation with some of my housemates about my club - Sport Lisboa e Benfica - and saying that 'we were one of the greatest teams in Europe'. What followed was a question that has been massacring me in recent years: 'We? Who? But were you playing there back then?' This conversation has remained quite imprinted in my memory. The image about myself, being part of a bigger group - be it a 'national we' or in a bigger project like the European one, or even a 'club we' - was questioned in my years in Antwerp. The truth is that I had never thought about the issues that an 'individual being' might have in relation to that integration into a group.

Although "identity" comprises several layers, and that each of us, human beings, will have various identities (depending on the situation we are in - religion, professional, as a sports fan, in the family, in different groups of friends, a. o.), my focus in this research is cultural identity issues. It is in this context that "identity can become a marker of people's abiding in such a singular community, where the community defines an abode marking people's ways of belonging within the structured mobilities of contemporary life"[1]. As Moura points out, we identify with some (social or cultural) groups by their set of values and goods, material and immaterial. Those are the elements that "allow us to recognize ourselves as belonging to a nationality and at the same time to a set of civilizations"[2].

On a personal level, one knows that our (individual) identity differs from person to person. Identity is created from the various events that one experiences throughout his or her life, thus nourishing himself or herself with memories and different episodes. We build this idea by identifying ourselves with the stories as being the same person in all the episodes. Thus, we build a feeling of continuity that corresponds to a "self" that is only known by each of us individually.

There is a steady element in the concept of identity, which remains unchanged over time and history. Starting from a 'cultural identity', it can be considered that there is also a whole part: history, established practices, traditions, and culture. These aspects are both common and shared among individuals, having different identities themselves, in constant transformation and change[3]. Identity implies the discovery of history, language and culture, and at the same time, the use of these resources in order to transform and create oneself. Therefore, identity is based on tradition, but also on its 're-creation': not as a return to the roots, but as understanding and acknowledging them.

This network of identity aspects, creating a whole identity of an individual, is also claimed by A. Malouf: "The identity of a person is not a juxtaposition of autonomous aspects; it is not a 'patchwork', it is a drawing on a tight skin. If you touch one aspect, it is the whole person that vibrates"[4]. Malouf also presents two directionalities of our multiple-identity. The first, horizontal, is defined by our daily life choices; the second is established by "our heritage, including notions such as race, nation, and religion" and is at the core of most conflicts[5].

In essence, our identity can be seen as history (or a story) that we "build and tell about ourselves", thus defining "who we are for ourselves and for others"[6]. The creation of identity is thus illusory, invented and (re)constructed subsequently.

In the arts, although individual identity has always been something sought after by creators, it has gained high importance in recent years. "We live in a world that values individuality"[7], notes Lima. Individuality, or the set of individual qualities, when linked to the creative process, boils down to a(n individual) search for an identity. In the arts, this search is even more valued. Our personal or professional experiences make us unique, and that must be part of the artwork created by us.

The purpose of defining and understanding the concept of "identity" comes precisely due to this relevance in the arts and for me as an artist. This question arises in order to understand and enhance elements of Portuguese (traditional) cultural identity in my works. As G. Cools states, the question of - cultural, gender, or even religious - identity has been present throughout the last centuries in the creation of works of art. In the creation of contemporary works of art, it continues to be "a major source for many creative practices"[8].

I believe that the search for (my) identity has three reasons. First, because it is actually part of my way of being. Reflecting about myself, my choices, my faults and my qualities, what I can improve and develop as a human being and as an artist. I jokingly tell some friends and family members that I bring with me an inheritance from the Judaeo-Christian culture. I had a Christian education, following and participating for many years in catechesis and Catholic youth groups, together with the education that my parents and my family gave me. I learned, above all, the importance of doing good for the good. This influence is, in my opinion, perceptible in the music that I write. Although I am not a believer, I don't believe in a God, I believe in the power of religions as a way to get the best out of human beings. My music represents (or at least intends to represent) my religious (or maybe spiritual) vision of life and of what I feel. Music, from a spiritual point of view, is also a form of sharing. Whether in a live performance, or through recordings. It is, at the same time, a search for the "inner self", for my well-being and for the well-being of those around me.

The second reason is the search for personal and professional development. I try to use this awareness also because of my professional goals. In recent years I have tried to understand what I can do differently and better than what I have been doing. In my view, and succinctly, I can offer in my pieces my personal identity, not only through my own musical language, but by looking for elements that can better represent me.

Lastly, my coming to Belgium in 2012 led me to look at Portuguese culture in a different way. My decision to come to Antwerp to study was essentially due to the fact that I thought this move could help me grow as an artist, due to the experience of studying with composers like Wim Henderickx and Luc Van Hove with an admirable artistic career, studying in an international school like the Koninklijk Conservatorium Antwerpen, getting to know other cultures, other people and being integrated into a social environment that values art and culture. In personal terms it was a very complicated decision, and it took months for me to feel good about myself. I left family, friends and work opportunities in Portugal. As time went by, I stopped feeling lonely, away from those who had stayed in Portugal, creating in myself a physical space between Braga and Antwerp, where I feel good. Due to the fact that I was always between these two cultures, I felt like a foreigner both in Belgium and in Portugal. The fact of having left Portugal and of never having felt totally integrated in the two societies between which I wander, having to deal with the condition of "displaced" (even if by my own will), motivated me to re-invent myself and to deal with some identity issues that I certainly wouldn't have if I had never left Portugal[9].

Portuguese

estimated read time: 5 minutes

The collective identity of a nation consists of a perception of continuity between the past and the present, the result of history and the interpretations applied to it, as well as of its rituals. The calendar also affects the way we behave as a nation, leading us to repeat certain patterns of social behaviour more or less consciously. It is obvious that the collective memories and 'mental geographies' of Portugal are changing and adapting to the current condition of the country with the changes in society and the strategy of Portuguese domestic and foreign policy.

By presenting the texts "**Portugal, national identity**" and "**Elements of traditional music from Minho**" my idea was to have a starting point to talk about myself as an artist and composer, and to understand how Portuguese culture, its elements and characteristics are present in my music. My previous perception about the state of Portugal, its history and cultural and intellectual development of the country was influenced by the information I got at school, family and friends. Certainly, the research developed during this project has broadened my perception about the direction Portugal has been going, the emergence and treatment of musical elements present in the traditions over decades, and the influence these aspects have in my music.

Here I quote the four complexes presented by Real (four anthropological and cultural complexes: Exemplary Origin, Superior Nation, Inferior Nation and Cultural Cannibalism). For me, my work, my music, also reacts to these complexes, in an intentional or involuntary way. Throughout my journey as a student until I was 18, I learned in History and Portuguese about many of the historical moments and artistic (mainly literary) outcomes of all these complexes over the centuries, and so these have influenced me throughout my growth and development. I don't know if this defines me as Portuguese (in reality I believe not), but they are certainly part of my artistic and critical thinking towards Portugal.

The notion of national superiority always appears in the myths linked to Portugal. Although I don't believe in destiny, i.e., I don't consider that any people or individual is predestined to something, I am aware that this vision, and the way history is presented to us while we are being formed, through the study of works by Padre António Vieira, Camões and Fernando Pessoa, sometimes leads us to dream of a Portugal that will be made and that Portugal and the Portuguese are almost mythological beings.

I realise that this type of project may give the idea of a nationalist quest, but nothing could be further from the truth. Especially if we look at the nationalist issue using Orwell's view that "A nationalist is one who thinks solely, or mainly, in terms of competitive prestige. He may be a positive or negative nationalist - that is, he may use his mental energy either in boosting or denigrating - but any rate his thoughts always turn on victory, defeats, triumphs, and humiliations"[10]. My aim has never been to demonstrate the national, political or musical superiority of Portugal. Never, either throughout this project, or throughout my (artistic) life have I tried to demonstrate the superiority of Portuguese culture. As a matter of fact, from the political point of view I am strongly against nationalist and regionalist ideologies. The aim is to demonstrate the characteristics of Portuguese culture, some exclusive to Portugal, with national developments, others with links to other countries and cultures. The presentation of these elements aims to offer a better perception about the music I write and my identity.

My fear of being seen as a nationalist stems from the negative sense the word can have. "Nations and national identities are potential obstacles to international cooperation and need to be gradually superseded by a new layer of transnational rules and organizations", argues Fukuyama[11]. I agree with this point of view, especially when one only looks, selfishly, at one's own navel. Of course, protectionism in nationalism is only one side of it. Carlos Moedas argues that an important division in political thought lies in the difference between 'protectionists' and 'internationalists'. The former "dream of a past that never existed", while internationalists "dream of a future that never comes"[12].

My project originates exactly from a position contrary to the enclosure of a culture in itself. I try to demonstrate the differences that still exist in national cultures, using them to create new pieces that express an identity of their own. On the other hand, and because I consider healthy, interesting and important to maintain the diversity of cultural elements, I develop this project, also, with the intention of demonstrating the cultural diversity present in Portugal, focusing, mainly, on the elements from Minho.

It is perhaps part of the Portuguese identity to 'leave the motherland' and, although the Portuguese have, as António Vieira wrote, 'little land to be born in', they have ' a whole world to die in'. This identity, was given - or transmitted - through the myths and stories of history. As Portuguese, we were educated, both by philosophy and by the social and economic problems that we will have to live through the world, being part of our 'Portuguese soul' the emigration and the search for new and better opportunities.

From my perspective - and taking into account how members of my family saw life in the past -, it is "Portuguese" to hope for a better world ('future'), because the present was not always good. As I said a few years ago (I think it was in 2009 or 2010) to a professor at ESMAE, from the portraits that my relatives always gave me, the crisis that was coming would be nothing more than the continuation of the way they lived over the years: struggling for better days, with hope and a lot of work to live in a more comfortable way.

Real also presents an "existential model", a pattern of the life and work of "almost all Portuguese intellectuals" and which he summarises in three paradigmatic moments[13]. The first moment is a "phase of approximation, of commitment and of voluntary adaptation to or attempt to transform the general destiny of Portugal". The second, which differs from author to author, leads the Portuguese intellectual at a certain moment in his life to a "profound disenchantment with the conjunctural state of the country", which leads him to two options: first, to give up transforming the Portuguese cultural panorama, leading the authors into (physical or psychological) exile, and to concentrate "on his individual aesthetic or philosophical work"; or to create an alternative work to the dominant social and political vision, reiterating his commitment to transform Portugal. The last moment, at the end of the author's life or after his death, his work is recovered by national institutions, valuing it as "one of the most salient vectors of Portuguese culture, so sanctified by the new school generations as before it had been abhorred and despised by the previous ones". Being still developing my artistic career - and still not being able to consider the third moment presented by Real-, since I started to compose (with the hope of my work being relevant to my country), I am afraid that this is the end of my artistic career. I am not exiled, I remain close to Portugal and I try to be included in the artistic life of the country and I still have the will and the hope that there will be a cultural development, but the fear of falling in the same "destiny" outlined by other Portuguese creators and intellectuals accompanies me.

European

estimated read time: 13 minutes

In my opinion, an artist should, through his art, reflect and represent his time and ideals. I consider it very important that an artist understands - or at least tries to understand - the society in which he or she lives, and, in my case, I also see this as an aim. That's why I consider it essential to have concrete ideas, identifying problems and looking for solutions, also in society. I do not believe that artistic work alone will change anything, but it can be a vehicle that initiates different movements that lead to improvements. My idea of Europe (and its identity) is presented 'only' because of who I am. I am not a jurist, law maker, politician... I am an artist. An artist who thinks about Europe and who has his reading of the European identity. Yet, an artist who does not find it easy to describe his opinion, nor comfortable to promote it (his opinion) and who therefore wants to do it through art.

The European identity is based on the history and collective memory of the peoples that are part of it, influenced by existential, affective and utopian connotations, shared from a particular dynamic, of affirmation and survival. Like any identity, individual or collective, the European identity is the result of a long and ongoing process, built on a legacy of heritage elements (tangible and intangible) and also by a set of values[14].

Conceivably, the European identity is the result of a fusion of Greco-Roman and biblical-Christian cultures, allowing a purely geographical concept to result in an ethical concept "that still persists today in the idea that Europe represents a higher stage resulting from the convergence of classical and Christian culture"[15]. Other major influences on this identity construction are the myths and legends transmitted over time, by the different languages and traditions, by the imaginary, both erudite and popular, and by the classical motifs[16].

The European cultural heritage, tangible or intangible, also plays an irreplaceable role for national and European identity. Cultural heritage, i.e. "the combination of elements which enable a given group to recognise itself as the bearer of its own identity and to communicate over time, either within that group or, by marking a difference, beyond it"[17], comprises "among many other realities in permanent interaction, works of art, monuments, religious and secular dimensions literary, scenic and musical testimonies, architectural and artistic values, aesthetic standards, erudite and popular matrixes, ideas, social values, marks and traces of past generations and their struggle for emancipation and a better life, as well as a potential of their actualisation in living meanings, which maintain or recover successive symbolic charges and fullness of meaning"[18]. This allows us to recognise ourselves as part of a nationality and of a civilisational ensemble.

'Culture' has different implications, allowing the integration of a person in a certain social, political, and economic system, being a central role in society by transmitting knowledge about accepted behaviours and ways of being in a certain society and giving a meaning in that social group belonging[19]. In addition, it is also through culture that values are transmitted to us. Culture thus functions as a provider of meaning, both in a formal sense and in a deeply existential sense.

Culture plays an important role in European cohesion. As **we saw earlier**, 'culture' is constantly changing, developing and altering over time. Not only can 'culture' be seen as the basis of a society, or a way of living together, but it is also a collective form of self-knowledge, involving a continuous process of evaluating what is, or is not, necessary or important.

Culture shapes human beings by developing our way of living together, but societies also transform culture through repetition, adaptation, updating, interpretation and critique, creating a continuous development in it[20].

European identity is also developed from individual artists who have created works on which societies (national or European as a whole) have been founded. These artists (e.g. Dante, Petrarch, Ronsard, Camões, Shakespeare and Racine), although far apart in time, were influenced by the great classical Greek and Latin models[21].

Although the vast majority of citizens do not experience, "either affectively or intellectually, a sense of belonging to Europe"[22], the idea of a Europe with a joint culture is a long process that began after the Second World War. This process, initiated by "intellectual and political sectors", was guided by "ethical and humanist values, historical, civilisational and cultural perceptions, philosophical and political will, obeying the imperative to ensure the existence of conditions for peace between nations and the affirmation of personalism and of new social models outside totalitarian impulses"[23].

Perhaps for this reason, European identity seems to be an "elite conception" and is therefore a reality that is difficult to perceive, which generates some "misunderstandings in the overall so-called 'cultural' policies and framework programmes for culture that the European Union has adopted"[24].

In my opinion, it would be important for European policy makers to (re)think about how this culture can be nurtured, keeping it alive, as Pascal Gielen states in the book "No Culture, No Europe: On the Foundation of Politics", "without a solid cultural policy, European politics will eventually dig its own grave"[25].

The dynamics of invention and reflexivity towards the self also seem to be European identity principles[26]. These will not be uniquely European characteristics, but they play a crucial role in the development of the project. In the words of J. Kristeva, "there is an identity, mine, ours, but it is infinitely buildable and de-constructible"[27]. To the question "Who am I?", the best answer, European, is evidently not certainty, but love for the question mark. After having been carried away by the "dogmas of identity that led to the crimes we know, a European we is now emerging"[28]. According to Graça Moura, one of the most important elements of the European identity is the tendency for "Europe to reflect on itself"[29], as "Europe is the civilizational unit with a wide geographic perimeter that for the longest time and most profoundly questions itself, questioning not only its action but also its most relevant characteristics, that is, its own identity"[30]. This way of being, of reflection and, in some way, of introspection, is very present in art and is perhaps one of the reasons that lead me to write a text like this one. The continuous development, research and learning in action, together with the critical correction and conservation that sometimes leads to systemic changes and revolutions is the basis of the value system and the secret of progress in Europe. The contact with other cultures, close geographically, and the European expansion itself, with all the conflicts that resulted from it, were fundamental for the existence in Europe and in Europeans of this need for a process of questioning about the past, the present and the

future. The tolerance that exists in European culture is thus "the zero degree of questioning", which leads us to invite the other and ourselves to question, instigating "the culture of questioning and dialogue to meetings that problematise all participants"[31]. This way of "living together" guides us towards a plural identity where multilingualism and multiculturalism are key elements[32].

In order to achieve a European cultural identity (or in order to understand it), it is necessary to recognise "a certain vision of the world that ends up being common from perspectives that do not necessarily coincide in all points", and, therefore, to recognise the existing differences, respecting them and providing for cooperation mechanisms[33].

This diversity, for example in customs, traditions, languages and gastronomy, which can make it difficult to define a European identity, is in fact a core point of such an identity. The existing plurality of languages is the basis of cultural diversity[34] and therefore the basis of multiple specific collective identities and different world views. This diversity of languages should be seen as an inexhaustible wealth and not as a "handicap of a purely theoretical construction"[35].

The perception of difference(s) and the recognition of the permanent contact with different cultures and traditions and the (re)knowledge of the Other are crucial for living together in this project, without falling into the trap of closed nationalism. It is this awareness of cultures that are different in some aspects that allows Europeans to coexist peacefully.

The European identity can even be based on the way the different identities that constitute it (regional, national, religious and cultural) are managed and on development in a permanent balance between unity and diversity[36], the universal and the particular, the general and the unique, the common and the individual[37]. This cultural pluralism, based on a responsibility to respect the individual and leading to the spread of the philosophy of human rights is, according to Konrád, Europe's main innovation[38].

There are different perspectives to look at "multiculturalism"[39]. If we take a historical viewpoint, we may fall into a conservative position. If we look at the ethnic perspective, all Western societies can be considered "multicultural". If we look at the geographical space, this can call into question the whole vision of contemporary mobility. Europe, in my opinion, is multicultural because of these three visions together. Europe is a wide geographical space with an exchange of cultural elements and it is this openness to dialogue and exchange of elements that makes Europe what it is today.

This cultural diversity should, in my view, continue to exist. It would, in my opinion, be a mistake to strive for the whole continent to be the same. Despite the many differences between the cultures (or, if you like, the way of being in society, visions and traditions) of the various member states, I believe that what unites us is much stronger. And it is strengthened by the diversity (and multiculturalism) that exists. The similarity is present not only in the monetary currency we use, but also in the tolerance, defence of democracy and human rights, fight for freedom(s) and peace. And this is why it is so dangerous to fall into immediate solutions that will cause each member state to be closed in on itself. Alone. Together, as European Union, we will be better prepared to respond to each of the existing problems.

It is necessary that the "local, national and supranational articulate without excluding each other", allowing the different identities to converge in search of a memory enriched by what is proper and common[40].

In a perhaps utopian vision, I would say that Europe should be a land of solidarity, but this will only work if there is a notion of European unity. Especially in recent years, fears of possible European fragmentation have been felt in Europe, the result of a "misunderstanding of memory, political history and society" [41]. This can result from a fear of what is different, of the other, in a national (or regional) egoism, to a disregard of the potentialities of society and a devaluation of memory and heritage. The only way of not fulfilling the European project in its entirety, of losing everything that has been gradually achieved, is to let this idea be lost (even if it sometimes seems vague to a member of the people) and each country think only for itself and of itself.

The times we live in today, with fears of European fragmentation for some years now, make a work like this even more important, in my opinion.

The dialogue-based role of Europe, an objective pursued after the Second World War and which resulted in the principle of the European Union[42], was at the origin of the transformation from a constant state of war to the present moment of internal peace, and has sustained the longest period of development and prosperity ever experienced here. "Europe" today, can mean a continent, an idea or a culture[43]. Its elements (historical, cultural, psychological and emotional) offer a conformity to the ideals present in the project and are a set of assets that influence peace.

European unity is still a work in progress, starting from the use of the common currency and the Schengen agreement by many of the Union's Member States, without forgetting the various nationalities present, their traditions and the relations between each of the members with their neighbours (whether they are members of the Union or outside the project)[44].

Europe as a mobile space should be part of our consciousness as citizens of this Union (and, of course, of this geographical area), and its mobility should be defended, supported and seen as a point of interest. This is another very important feature of European culture, not only in terms of free movement, but in opening up to other (financial and labour) markets, opportunities for study and constant exchanges of information.

The dynamics of travelling in Europe, the mobility within the Schengen area with all the flux we have seen in recent years, facilitates the creation of a pluri-ethnic or multicultural European social space. Also the Erasmus Programme (and Erasmus+), the main EU programme for education and teaching, aiming at "increasing skills and employability", have brought a dynamic and exchange of lessons and experiences[45]. European mobility allowed me to leave Portugal in 2012 to study in Belgium. In other times, and with other conditions, this would never have happened.

The European project must, in my view, be strengthened whenever it encounters crises - economic, social and cultural - such as those that have appeared in the last decade (financial crisis, terrorist attacks and rise of populism). In my opinion, the European Union as a project is a beginning of a good utopia. The coordination of efforts between all the countries that are part of it has brought us, in my opinion, very positive changes. One of the most important has been the use of dialogue and negotiation, which has created an EU without internal (warlike) wars. This construction has been carried out step by step, creating bases that have been covered, so that they can support the growth of a European Union strengthened in itself and in the world, consolidating the political, economic and social space.

And if it is true that sometimes I think we are getting closer and closer to making the European utopia a reality, every now and then the real reality - not the one we hope for, but the one that actually happens - shows us that we are still a long way from reaching the point where countries protect each other, act together and look to the future as one.

The European project should be seen as a 'long run', a slow, thought-out, safe development. A search for the welfare of all, and hopefully a slow but joint growth. A joint and well-planned vision is therefore needed, and patience so that the project can develop and, who knows, complete itself.

The complexity of the European Union means that it must be built on several layers. It is true that the European institutions carry great weight, but it will be necessary that citizens feel included and regional entities also engage in dialogue. Cooperation between these entities will strengthen the Union, creating the social and geographical cohesion necessary for everything to function properly. Regarding ordinary citizens, it is important that they feel that the EU is not just a set of buildings in Brussels or Strasbourg, but part of a joint society, with solidarity, with an ideal of the future.

In the political context, the role of the President of the European Council and the President of the European Parliament seem to have little relevance for the populations of the nations that are part of the EU. Perhaps the only figure who still has a symbolic capital, but still with little dynamic and effectiveness for the populations, is the President of the European Commission[46]. The "ordinary" European is, in general, distanced from the decisions taken by the bodies of the European Union, either through their own will, lack of collective vision or lack of information. For example, in the last European elections in 2019, Portugal had an abstention rate of 69.3%[47], which demonstrates, among other things, the remoteness of the population's decision making when it comes to European political decisions. But the feeling of belonging to a (apparently) not very united Europe like ours is also due to the fact that there is no "hope" (on the part of Europeans, more precisely the people) in the European project. As long as there is "us" vs "them" it will always be like this. Europe's path should be that of justice between countries and the creation of a European culture, of group identity, through unifying laws and the demonstration of a positive currency, as well as the demonstration of unity during crises. When all is well, it is easy to believe in projects. For this project to be robust, it is necessary to show unity in the most complicated moments.

It is true that not everything in Europe is positive and there is much room for improvement. The financial inequality between the populations of each country and between the various countries, the combat against corruption and terrorism, the threat of nationalist ideas. In any case, the main problems for the near future in this Union will be migratory pressure, globalisation (the way we look at it), climate change, demography and youth unemployment. We therefore need a cohesive, balanced EU that offers solidarity to its citizens. The European Union must be based on three political projects: the economic, political and cultural project[48].

We must bear in mind that one of the main threats to this European project (apart from the known problems of economic and social crises) is the manipulation of the truth and the irresponsibility (or incompetence) of part of the political class, which has a populist and selfish vision of the "common good", using it for their personal interests. In my opinion the fears that have arrived with Brexit and the questions raised almost daily thanks to the growth of a nationalist vision in each country, make us fear that the EU is not strengthened enough to protect itself. I think that Europe, united, is stronger than the image conveyed.

Europe must be an ideal. An ideal of peace, equality, freedom[49], with a strong ecological vision, with confidence in scientific progress. Fair. That is why the effort to move forward, to develop an increasingly fair and egalitarian Europe (in terms of living conditions, not customs), has to be daily. And since nothing that has been achieved in the last six decades can be taken for granted, the effort not to go backwards will also have to exist, by thinking and rethinking European steps and policies.

In Between

estimated read time: 2 minutes

Sibony, as presented **here**, defines identity as "a 'movement in-between', 'an open process' in which one has to integrate the 'stranger' and 'the event of otherness as well as oneself'"[50]. Sibony also presents the distinction between identity 'in-between' and the concept of 'difference', the latter being "a static division, marked by a borderline and symbolized by a trait", a "simplistic polarity between the sexes, between religions and cultures, between life and death, between have and have-nots, between good and bad" [51]. This concept of "in-between", presented by Sibony, is associated with the notion of "a shared but unstable 'origin'" [52]. Our origins are points of departure shared with others and are therefore not fixed points in time or space. Thus, our identity is created by the journey we undertake, always influenced by the *world(s)* around us, like a "pilgrim" (Bauman) or "wayfarer" (Ingold): someone who is continuously and continuously moving, gathering his or her knowledge throughout the journey[53].

This sensation of being nomadic, "being rootless of living between worlds" is one of the characteristics of the (post) modern World[54]. To be honest, I don't consider myself rootless, but part of several different cultures, certainly thanks to the ease of travelling and being connected at the same time with the different cultures in which I insert myself due to the current technologies. My own experience as a "migrating body"[55] grows with the daily living between the Portuguese culture and my journey and certainly has a lot of influence on the final result of this project.

This nomadic character and the relationship between two different cultures (despite some similarities) are very present in my work. The nomadic character I refer to includes the fact that, at this moment, I don't really know where my home is. Maybe this feeling is connected to the fact that "once you have gone through the experience of uprooting yourself, you will never fully settle again"[56]. From an emotional point of view, home will be where me and my family are. But if we have in mind the artistic or cultural character, I'm not sure where I stand. As I will present later, traditional Portuguese elements are very present in my music, but my artistic and academic life is much more linked to a vast "western" (in contrast to eastern) or European context than exactly Portuguese.

Perhaps this transformation, and this search to belong to two different cultures, made me understand "being European" and, perhaps more than understanding, made me want to be part of that way of being, coming from one country, living in another, but trying to find common points (or bridges) to accept myself and to feel accepted.

In this regard, I am also the result of a certain nomadism existing in European culture: "being a nomadic European subject means to be in transit between different identity formations, but, at the same time, being sufficiently anchored to a historical position to accept responsibility for it"[57]. I belong to a generation that was born after the fall of the Berlin wall, I grew up in a Portugal already part of the European Union, with the existence of a Schengen area and I have few memories of my life before the use of the single currency (euro). Therefore, I cannot see myself 'only' as Portuguese, but as part of a globalized and cooperative Europe, where the distance seems smaller due to all the (digital) tools we can use, as well as all the existing means of communication and transport.

Globalisation

estimated read time: 4 minutes

The term globalisation, "a set of social processes that are thought to transform our present social condition into a condition of globality", suggests "a kind of dynamism that is best captured by the notion of 'development' or 'unfolding of events' according to discernible patterns"[58].

Globalisation is a set of several dimensions of social processes, originated by worldwide social exchanges that "create, multiply, extend and intensify interdependencies"[59]. This process, which is not uniform and results in different influences on the transformation of social and cultural structures, also leads to societies having a "growing awareness of ever deeper connections between the local and the distant" [60].

'Globalization' includes not only the acceleration of social interactions but also the understanding and intensified awareness of the world as a whole, which comes from the "ever diminishing importance of geographical borders and distances"[61]. The experiences of global interdependence, daily and gradually change people's individual and collective identity, strongly influencing their way of acting in the world[62]. In this way, globalisation "involves the creation of new social networks and activities that increasingly transcend traditional political, economic, cultural and geographical boundaries, and the multiplication of those that already exist"[63].

The technological developments that have occurred in recent decades, have helped to create a particular form of globalisation[64]. Thus, globalization is also largely based on the notion that the amount and speed of movement of goods, capital, and people - not only in their social role as "labour" but also as tourists, scientists and intellectuals working together across borders and oceans, artists, and in a variety of other roles - is now so great that it has completely changed the world. Moreover, this transition can be seen in a whole new set of institutions or the reform of existing institutions to better serve a specific purpose[65].

A result of globalisation, cultural homogenisation can be seen in modern architecture, clothing, fast food, popular music, hotels, among many other things. They are the result of a worldview that seeks neutrality, where "Everybody is basically the same"[66]. This desire to "neutralize difference" is present in the Western world, arising from a fear of difference that intersects with the economy of global consumer culture.

Globalisation can have both positive and negative aspects[67]. For some, the process of globalisation is based on mutual respect and bringing different societies together for peaceful purposes, based on sharing and a certain degree of fusion of cultures. For others, globalisation is a nullification of traditional and local cultures, losing the unique elements of each society.

Globalism exists in the smallest things, from the fact that I can use the computer on which I am writing this text, to the way I disseminate my work or collaborate with others, and also in the options we have in our daily lives (such as, for example, going out to dinner in an Asian restaurant or another American food chain, watching English football or even the ease with which I can order a book from another country). These may not be globalisation *per se* but they are undoubtedly the result of the development of a global world.

It has been this global exchange of lifestyles, of ideas, of "cultures", if you will, that has also allowed a development of the way of living and, consequently, of the works of art (from music to literature, passing through the visual arts, inspiring us (the creators) in various ways).
As information technologies have developed over the last 20 years, they have increased in importance, allowing, among other things, communication between geographically distant individuals. Social networks, and the ease of obtaining information at the click of a mouse, can expand knowledge.

It allowed me, despite being in Belgium, to follow news in a faster and more accessible way from my family, friends and to be aware of events in Braga. One such example was following the "**Queima do Home**". The first time I watched this event was in 2016, through facebook, while I was at my home in Antwerp developing ideas for the piece "**home(m)**", where I use elements of this Braga tradition. This way of being close, despite being so far away (approximately 1800 km away), allowed me to have a different view of the event - which I would only attend in loco the year afterwards.

I am very influenced by the world at the moment I write a piece and so each piece has a final result depending, also, on outside factors. Living in Belgium, I am still aware of what is happening in Portugal and I try to be aware of what is happening culturally in other countries like Italy, Germany, England or the United States. In other words, my world, the world in which I live every day, is influenced by all these issues that are happening in different geographical locations. So, even though I live in Belgium, a certain political event in Portugal or in France (or somewhere else), a sporting event (another of my main focuses on a daily basis), or even a terrorist attack (for example during the composition of "**and they still seek the traces of blood**"), end up having more influence than my daily life in Antwerp. And this is perhaps due to globalisation, the fact that I can be in several places "at the same time".

Through my work (including this project), I represent a search for the existing cultural difference. This work is therefore also a reaction to the existing globalisation and the expansion of global cultural flows, not in disagreement with them, but in order to demonstrate different elements present in the culture of the city where I was born and grew up until I was 18 - and to which I will always be connected.

My identity as an artist

estimated read time: 10 minutes

Ever since I started composing with the aim of becoming my job (i.e. not as a hobby), different people around me - family, friends or acquaintances - have asked me why I write music. I write music for different reasons. For me, composing is a mental, intellectual exercise of search for an identity (not only musical), which aims at sharing with others (the interpreters, the audience). Thus, and although the 'outside' influences what I write - the 'outside' can be the news, the speed of life, the landscapes, the people I come across - my compositional process is essentially an inner search.

First, I write to express myself, to share experiences and the world(s) I create. Some pieces have a more factual basis, while others start from a purely speculative principle (such as "**where the shadows are so deep**" (for ensemble, 2019) and "**i [w]ill meet you by the sea**" (for solo trumpet, 2018)), but they always represent my feelings, expectations and fears. But this sharing is only meaningful to me if there is an audience (in rooms or online) to share it with. The pieces I write are not personal diaries. In my pieces, I try to present a personal, inner vision of the world I observe, interpreting it and creating an artistic artefact that represents my musical identity but at the same time serves the listeners or viewers to find themselves in the music they listen to. My music also represents my constant state of mind, between Braga and Antwerp. Maybe that is also why I search in traditional elements my identity as a composer and artist (root to route).

Secondly, I pursue the goal of bringing ("classical") music to more people. I believe that anyone, if given the necessary support and guidance, can listen to, understand and appreciate classical music. Since the early days when I started to compose, I have tried to explain, to the people around me, the music I make and listen to. I confess that I didn't always achieve the goal of making them understand contemporary music, but I am happy to think that my attempt to show them something "new" and "different" (from their perspective) resulted in a greater openness to other kinds of sounds. I remember that some of these people, who had never had a musical education, later talked about albums of music they discovered in search of different sonorities.

And it is on those listeners that I think - those who for whatever reason did not have the opportunity to learn or appreciate "art music" - when, in some works created for amateur musicians, like, for example, "Benedictus" and "braga: à [b]olta do s. joão" I use some elements that might be more peculiar in the works together with others that make the work more accessible. In "**Benedictus**", I looked, among other things, for more dissonant intervals - for instance, the final note does not resolve - and in "**braga: à [b]olta do s. joão**", besides the dissonances used, I looked for different approaches throughout the piece - from the use of an object that all the interpreters knew from St. John's festival (the hammer), to the use of the "banda" as a choral group.

Another of my reasons for composing is the search for development as a human being and as an artist. Artistic development also encompasses a search for progress in classical music. Nothing I create is totally new, and I seek information from different artists and composers and hope that my work can influence other colleagues in the future. I like to look at what exists and develop it in other ways. For example, when I discover a technique for any instrument, I try to develop it, creating a piece in which that particular technique is fundamental and essential in the resulting sound of that piece, without it being used only as a sound "ornament". This constant challenge of development (either personal or in art) has a great weight in my compositional process.

My music is the result of my life's path: of my roots, of my experience and of continuous learning, with all the influences that surround me. The changes I have suffered over the last ten years, the scars that are part of my body[68], are the result of all the road ("route") I travel. These psychological "scars" (being far away, fear, death and loss, and paying homage to those around me), are also constantly represented in my music. Thus, it was essential for me that this internal research was part of this project, so that I could make my choices more conscious and also transmit to the reader my vision and reading of what I have been developing.

Finally, I write music to pay homage. In the last few years, and much thanks to this project where I also tried to understand my identity as a composer, I have realised that most of the works I write are homages to someone and a reaction to the memory. As Sobral says in the book "Portugal, Portugueses: a Identidade Nacional", memory is not "a simple restitution of the past in the present, but a reconstruction of the former from the present"[69]. And it is with that memory that I consciously work. My work thus results in a tribute to my memories (which include my experiences and traditions, as well as those of my ancestors).

The memory of moments or stories, which help us in creating our identity and that of others around us, is done selectively. We tell these stories over and over again to demonstrate what we are and to explain what we are to others. The act of remembering is always built, deconstructed and transformed, as our memory is subjective[70]. Sharing memories, a collaborative process, is also an essential part of creating an identity. When one seeks to remember something as a group, these memories are created by each of the participants, thus adding a common narrative to the group members, sometimes slightly modifying the initial individual memory. As explained by Cools, "already in the moment of experiencing through the senses, the memory takes apart factual experience and reassembles it by stressing certain parts and forgetting others, by reordering them according to a logic that seems appropriate and makes sense to the self that remembers" [71].

In my pieces, I try to represent some of my "autobiographical memories" but also aspects of "historical memory". Perhaps I use these memories and homages because I am afraid of losing something, or of forgetting and because I think that these moments demonstrate my growth (or development) over time.

Autobiographical memory is the recall of experiences and events that we have personally had in the past[72]. Autobiographical memory tends to fade over time unless it is periodically reinforced through interactions with people with whom one has previously shared experiences[73]. If there is a long period of time during which we have had no contact with a specific set of once significant others, the memory of them tends to fade. In such cases, given the long intervals of time, the memory may be completely lost unless it is brought to awareness again through contact with associations almost otherwise forgotten.

Each stage of our lives is preserved in our memories, which are continuously recreated. Through these memories, as through continuous relations, a sense of our identity is maintained[74]. However, because these memories are repetitions, they lose the form and appearance they had before.

In relation to historical memory, the person does not remember the events directly and is stimulated indirectly through commemorative and festive occasions or through reading or hearing about the event. Here, the past is stored and interpreted by social institutions[75].

Collective memory is a socially constructed notion, existing in each group and institution of a society (social classes, families, associations, corporations, armies and unions). These collective memories have been constructed over time by the members of these groups or institutions, all have distinct memories that their members have constructed, often over long periods of time. Halbwachs claims that every collective memory "requires the support of a group delimited in space and time"[76].

Personal identity is nourished by memories of different episodes in our lives. This also happens in music. We could say that composing is recreating our memory, using more or less conscious influences in the production of new music.

As I have stated previously, in each of my pieces I try to demonstrate - 'simulate' - part of my life experiences, my personal visions and emotions. I try to make the piece a 'simulacrum' of the 'struggle' I have when writing the piece, be that technical, emotional or other kinds of 'struggle'. My homages are a result of this.

Initially, the use of traditional elements in my music was done in order to pay homage to my memory and my roots. For me, the search for an identity is not only linked to the present, to who I am, but also to my past (my roots and path). I try to pay tribute to the city where I was born, Braga, and its people, presenting the traditions of the city and developing the elements present in them.

In fact, I have been thinking of my work (my compositions) as a result of various homages: in "homenagem a um fugidio", "nyMpheas", "pranto", among many others. These homages are, very often, connected to a "pain", "loneliness" and my fears guide me in the writing of some pieces. Perhaps with the exception of the pieces where I **use the influences of the Braga's St. John** ("ensaio para um s. joão" and "braga: à [b]olta do s. joão"), as those start from the influence of a festive event, of colourful and joyful traditions, all my pieces have in themselves a visible presence of the elements firstly mentioned. Due to the influence of everything I have lived through in the last ten years - from all the fears of leaving Portugal, losing friends and family who passed away or merely left (some of them in an abrupt and painful way) my life, the death of my father (whose last months of life I followed, at his side, almost non-stop), the challenges related to the development of this project (like, for example, the great difficulty in getting a grant) and the nervousness resulting from feeling that the project did not develop at the speed I expected, or even the fact of feeling that my career is less developed than I would like - a dark, sad side is present in my music.

Therefore, I could not talk about my music without presenting some pieces I have been writing over the last few years, for less positive reasons. I know that these pieces have no connection with the project itself (regarding the treatment of elements present in social celebrations in Braga), but they represent a very important part of who I am, and of what I have been living in all these years. As I mentioned, all the events that happened in the last years forced me to a search for my identity (or finding out who I am). In a certain way, this search has worked almost as a therapy, which helps me to overcome the crises I have been feeling. Not only as a composer/artist but as a person. These were, for various reasons, as I explained in the introduction of this document, difficult years that had as the darkest point of my life the death of my father. The pieces "**where the shadows are so deep**", "**pranto**", "[a]void", "**was birgst du so bang dein Gesicht?**", and "sei que estou só", written after my father's death, are the result of that search. It was a difficult search. It was, above all, a difficult search to show. It is not always easy to show the more personal, private side in music. And also, it is not always easy to create something so personal but that works well artistically.

Other examples of pieces where I pay homage and mourn (besides the ones mentioned above), are "sa·lo·mão, ou a inquieta procura do eu" and "pranto". "sa·lo·mão, ou a inquieta procura do eu" was written during the summer of 2017, when there was already some fear about my father's health condition. This piece was a commission, where I was asked to write a piece based on one of José Saramago's works. I chose "A viagem do elefante" ("The Elephant's Journey"), a book I had read the year it was published (2008), and which I reread in 2017 because I myself was on a journey in search of answers. In the piece, I took some sentences from the book and worked the text in order to present my own journey.

In "pranto" (2019), for example, the piece starts from a poem I wrote to 'talk' with my father. I think that in that piece for bass clarinet, voice and electronics, the pain I felt at that moment is well represented and, I confess, that the whole process of creating the piece, from the first ideas for the text and music, through the performance at Casa da Música and the recording of the piece for CD, was a huge help for the mourning to be (at least in part) done.

These are just examples. Each of the pieces had its own context.
List of works written in the past years NOT linked to this PhD:
1. "diz tu por mim, silêncio", for ensemble (2022)
2. "gaivota", for ensemble (2022)
3. "Benedictus", for choir and string orchestra (2019)
4. "pranto", for clarinet, voice and electronics (2019)
5. "was birgst du so bang dein Gesicht?", for string orchestra (2019)
6. "sei que estou só", for choir (2019)
7. "where the shadows are so deep", for ensemble (2019)
8. "[a]void", for violin, saxophone and piano (2019)
9. "Benedictus", for choir and chamber orchestra (2018)
10. "i [w]ill meet you by the sea", for trumpet solo (2018)
11. "quatro poeMas", for clarinet solo (2017)
12. "a geada matou os narcisos", acousmatic piece (2017)
13. "sa.lo.mão, ou a inquieta procura do eu", for ensemble (2017)

Portuguese composer

estimated read time: 3 minutes

Fernando Lopes-Graça, Portuguese composer, musicologist and conductor, wrote in "A música Portuguesa e os seus problemas I" about the difficulty in establishing the essential criteria for the definition of 'Portuguese music'. Lopes-Graça inquires if the criterion should be ethnic, aesthetic, ethnographic or nationalistic, or if this concept should seek to "include in a generic unity all and any musical manifestations, as soon as they are signed by Portuguese authors?"[77]. The author claims that the "fact that any work is written by a Portuguese author is not enough to categorize it as Portuguese, in the only, in the unmistakable sense that the expression carries - its superior sense, which is the truly valid, appropriate and absolute sense: the aesthetic sense" [78]. This would be an interesting vision if it wasn't practically impossible to achieve since Portuguese music doesn't have a common aesthetic. Nevertheless, we can look at the influence of Portugal and its sounds, as another step to aspire for Portuguese music. This project of mine was born, in a certain way, from this search, and so I have been trying to understand in what way Portuguese culture, society and the soundscapes that result from it, can be the stimulus for contemporary musical creation.

The important works throughout the history of music, despite representing a personal and individual vision (mainly since the 19th century), are the fruit of a more or less long process of collective elaboration, starting from technique and in the search to express the prevailing cultural ideas and, therefore, the state of society. These are the works that influence the national schools (in the sense of an existing sonority). Thus, the main national traditions in music have always departed mostly from a personality or an important group of composers who lived together in the same period. Each one of the great classical schools (German, French and Italian) has, as a result of this process, a defined aesthetic.

However, Portuguese music, perhaps because it did not have a defined aesthetic, always had the influence of the main European aesthetic currents, mainly the German, Italian or French schools. João Domingos Bontempo (1775-1842), Freitas Branco (1890-1955) and Lopes-Graça himself (1906-1994) are examples of this, having been influenced by German, French and Bartok's folkloristic aesthetics respectively.

With no clear aesthetic in Portuguese art music, it is hard work to define it that way. Thus, I believe that the only possibility to define "Portuguese music" is the nationality of its creators, not having an inherent aesthetic value to the definition. Anyway, with globalization and the consequent (very fast) exchange of information, it is increasingly difficult to make a clear regional (or national) division of artistic languages - and, in fact, perhaps it is not even relevant that this happens.

In fact, Portuguese music is still influenced by what is done in Germany, Austria, France, Italy and England. Young Portuguese composers like Nuno Costa, Igor C. Silva, Francisco Fontes or Pedro Lima, to name but a few, have been studying outside Portugal (Belgium, Italy, The Netherlands, England, Germany and France) and are therefore influenced by different aesthetics. Thus, Portuguese works - or, to put it another way, works written by Portuguese authors - may not indicate any Portuguese value in them, as their composers are influenced by different cultures and aesthetics.

In any case, the "Portuguese music", more than being written by Portuguese people or following a collective aesthetic (still inexistent, in my opinion), can represent Portuguese society and its sonority through its sound elements. With this I am not defending the sound representation of Portugal, of a "rural people" that only exists in certain parts of the country, but of society itself, with the normal influences that any society has.

This search for a Portuguese sonority can, in my opinion, be done in two ways. First, through the influence of soundscapes, whether current or in the memory of the composer. Secondly, through specific timbres, which can be integrated in those soundscapes, such as, for example, the characteristic timbre of some instruments.

My thoughts about an ʻart workʼ

estimated read time: 13 minutes

In this part of the text I do not seek to explain the meaning of "art", due to the complexity and subjectivity of its definition - which is changeable over time, individually and collectively -, but to demonstrate what I believe a work of art should contain or, in other words, what I look for in the art I create.

In my opinion, there are four factors that make an artistic object more interesting: 1) the planning and thought behind the work; 2) the composer's technical work; 3) representation of identity as composer and musician; 4) subjectivity for the listener.

First, an artwork must be thought out, planned. My vision of art may be related to the idea of art as something cultured, cultivated. And then you may ask me: if it is like that, why not use another word like, for instance, culture or some more specific aesthetic definition? **Culture**, as I wrote earlier, has a vast amount of definitions, so it seems short to me to use the word to define 'simply' something that is created with the aim that one can admire. On the other hand, the aesthetic question, in my opinion, does not arise. A pop/rock/punk/hip-hop album, etc, etc, can and should be considered art - in its 'highest' definition, linked to the point of view of technical, musical and artistic development.

I have some concern that this view of art sounds a bit old and 'romantic', but it is also a reaction to what I have observed since I started composing and thinking about these issues. In any European language there is certainly enough vocabulary to choose the right names for each object. So when I call something an 'artistic object', what I am looking for is a thoughtful object, with an intellectual basis and with the aim of presenting something technically well developed.

In my opinion, a work of art of excellence must have a process of searching and reflection during its creation process. The type of research of the composer during the compositional process can be 'just' that of discovering and developing new sonorities. It doesn't have to be a discovery essentially new for humanity (or for the arts), it can of course be 'just' a personal discovery for the artist. As a composer I try not to fall into a routine of using a recipe over and over again. It is important for me to look for something new, a constant development, adding to that a search for an artistic identity of my own, since I see the work of a composer as a process of overcoming and constant development. This identity can be achieved through new sounds, or new views on existing sounds, harmonic, rhythmic or melodic development, or even in orchestration.

The form of a piece is therefore very important to me. A work of art must be thought out, structured. The creation of a form does not have to happen at the beginning of the compositional process (which is what I tend to do), but there must be at the end of that creative process - that is, before a work is presented to musicians and public as a final result - a perception of the form and this must have a logic in itself. From masterclasses and talks I had with, for example, Clara Iannotta, Francesco Filidei and Nuno Costa, I realised that many composers (including these three) do not often start the compositional process thinking about the form. Most of the times, at least in the last years, they write in a continuous, linear way, and they go on revising the work until they are satisfied with the final result. Thus, and despite not planning the form in the beginning, they maintain a musical and artistic thought in relation to the form, starting from an organic writing and consolidating it throughout the composition.

The second factor that makes an artistic object more interesting is the development, through the technical work of the composer during the process of composition. It is undeniable that art is subjective, but there are always elements that can be analysed to understand the quality of a work.

Not always - or almost never - the first idea one has is the best. Not always the way one arrives at that idea, or the result of that idea, is the best. It is necessary to think a piece through, review it, work on the elements, the details, building a more solid and more interesting work. I give the example of the orchestration of an idea: for some decades now, the orchestration of an idea has progressively been more than just the choice of which instrument would play a certain note. There are many more choices to be made when choosing which instrument should play a note. Articulation techniques, different dynamics in different registers of the instrument, techniques where the "air" is used (wind instruments), different tensions (on strings).

Therefore, the most important aspect for me in the creation of a work of art is not the artistic inspiration (whatever it may be), but, on the other hand, the result of that inspiration and of the work of those who create, that is, the process of composition. I value very much

the process of creation of a work of art (and even if we think of an improvisation, the process of creation exists - although it is presented in a more immediate way, i.e. there is no temporal distance between the creation and the presentation in public, but, certainly, there is a technical development used during the improvisation).

Thus, an artist must present in his work, also, his/her side of "craftsman" (in two senses). The difference between art and craft, besides the great difference between their agents - who in art are "professional artists from a mere speck of the population, whereas craftsmanship extends to all sorts of labors"[79] - seems to be that the "artist" focuses on the creation of unique or at least distinctive works, while the practice of craft is more anonymous, collective and continuous[80]. Nevertheless, Senett argues that we should be wary of this distinction, since originality is also a social label and has its origin in the Greek word poesis, which Plato, among others, used to designate "something where before there was nothing"[81]. Thus, "originality" is a marker of time and signals the sudden appearance of something where before there was nothing, and "because something suddenly comes into existence, it arouses in us emotions of wonder and awe"[82]. The term developed, leading to the connotation used in the Renaissance where the appearance of something "was connected to the art - the genius, if you will - of an individual" [83]. Despite this, we can assume that there is no art without "craft", as an undeveloped idea of an art object is not art in itself[84].

According to Sennett, "the craftsmanship" is still present in everyday society, constituting "an enduring, basic human impulse, the desire to do a job well for its own sake" and exploring the dimensions of "skill, commitment, and judgment in a particular way"[85]. The "good craftsman" establishes a dialogue between "concrete practices and thinking" that develops into "sustaining habits, and these habits establish a rhythm between problem solving and problem finding" [86]. In my work I identify some characteristics of a "good craftsman" in the sense that I seek "the desire to do a job well for its own sake" [87]. First, following the point of view of autonomy, where "original artist may have had less autonomy, be more dependent on uncomprehending or willful power, and so be more vulnerable, than were the body of craftsmen"[88]. Second, through valorisation "on contingency and constraint", but avoiding pursuing "a problem relentlessly to the point that it becomes perfectly self-contained"[89]. Third, by making the piece and the work dependent on curiosity, tempering obsession, seeking "the value of experience understood as a craft"[90].

Although I use quite rational compositional processes, I seek for my music to have a final result that I consider to be of artistic and musical interest. The rational processes are only tools to achieve the writing of the pieces and never a final goal of the pieces. My works have a thought, an idea, but are developed using some skills, and techniques, that can grow into a piece of art.

The third factor is the representation in a work of art of the artist's identity that creates it. In my opinion, there should be a personal, individual search in the work created, seeking an identity of its own - one that encompasses any of the artist's identity elements. These elements can be of various kinds. My identity can be present in various ways, either from the traditional elements of my homeland (as in the pieces present in this project), or by expressing something I experienced when writing the work, or by my ideologies. As a listener, when I listen to a work of art, that is what I expect to find. An object that represents the creator artist.

From an individual point of view, a work of art is a reflection of the artist who creates it, thus representing not only the artist himself, but also the moment in which he lives - either on a personal level or in community.

In this way, a work of art can be seen as a lens into a particular culture. Each work of art is a door that can lead us to better understand a certain culture. The analysis of Beethoven's work, for example, relating it also to political events of the time, are a way to better understand what was happening in society at the time. In this way, a work of art created today will have a possible political and sociological reading in the future, either in an understanding in relation to the composer as an individual, or as a part of a society in motion. Therefore, in my opinion, a composer should not only be seen as an individual who writes a piece of music. The role of an artist is also to think about society and to bring society (even if it is only a personal vision) into his work.

A work of art may, or may not, be beautiful, but it must represent the (artistic, or in this case musical) idea of the composer. It should express the world, or worlds, inner and outer to

the artist. That is also what I look for in my pieces. If my world is not a paradise with unicorns and rainbows (and I'm glad it isn't!), why should I represent that 'world' in my music. Of course I could represent it as a form of desire, to present in musical form the dream of life I might wish to have. But this is not my way of being, and life has given me more pain than exactly tranquil moments of laughing happiness - and there is no harm in that, "it is what it is".

Thus, art aims to make us reflect on life, contributing to our (self)consciousness and identity, through imitation and representation of society (or life) "in the form of a lived experience"[91]. Art "contributes to our awareness and self-awareness and with that to our self-image and identity. (...) as such, art is one of the most important forms of cultural awareness we have, and it is the form that affects us most directly, precisely because it comes with and through an experience"[92].

Different artists, in different periods of history, have sought a more *beautiful*, more interesting or more real art.

This search for personal development in each of the works is an inheritance I have from music creation, mainly since the 19th century (mainly with Beethoven) and where the personal cult of the composer started to acquire more prominence. Following Shils' definition of tradition, there are two traditions that have an enormous weight in the art I create: the folk tradition and the tradition (or canon) of western classical music (or "art music"). As Shils says, "no imagination is so free as to be able to contrive something wholly new, comprehensive, and detailed"[93].

We live in a society greatly influenced by the past. Greek and Latin antiquity, the Judeo-Christian teachings, influenced by Germanic, Slavic and Muslim traditions (and others, of course), all of European history and development are still present in European and world culture[94]. In the arts, and more specifically in music, we observe a great importance of the sharing of musical traditions, techniques and ideas, among others, since prehistoric times[95].

These same influences are present in my education, in my way of being and thinking, and therefore present in the music I write. These influences may not be perceptible to a less attentive listener, and are often complicated for me to explain. But whether in a conscious or unconscious way, influences are part of my compositional process.

On an artistic level, my music is the result of a European development. I am constantly influenced by European composers, from the beginning of the 14th century to the present day. I am aware that without the work of the composers who preceded me, my works would not have the same value. Except for Takemitsu and Piazzolla, two extra-European composers (although they both had a great bond with European music), all the composers that inspire me are European (from Beethoven, Brahms and Mahler, to Vasques-Dias, Saariaho, Henderickx, Iannotta, Costa, among many, many others).

I am aware that I do not create anything new, from scratch. My music is the development, from my point of view and with my own musical language, of what other composers in the past have developed. The past is an unavoidable starting point for my actions. I am aware that much of what I do is due to what other composers have created in the past. Not only regarding the use of elements of popular culture in my music (since Haydn, (and much earlier), Brahms, to give just two examples), but also the classical tradition of written music, or if we want to call it "classical music". Regarding aesthetics, and although over the last 15 years some of my pieces have followed different aesthetics, I'm aware that everything I have done has been developed from others. Nothing is created from scratch. My influences - often unconsciously for me in the process of composing - are easily noticeable. Although the creative work "forces" or "leads" me to find other (sometimes new) ways of developing the music in the piece I write, I am aware that what I do is a development of what has been done in the past. I am part of a music history influenced by itself, developed in itself. Nothing from the beginning of individual musical creation is completely new. It comes about through a development of the creative thought of others. And, in my view, it could not be otherwise.

This perception of being developing a work that follows a tradition leads me to analyse art as being in constant development. Few elements are invented again, and the great composers of European (or Western) classical music have a very big impact on my way of thinking and developing new works. I see works of art as creations which are based on the reaction to society and other created works (either from one composer or comparing different composers).

Following the idea of the continuous development of art, a new work of art has in itself

('stores', has in its musical or artistic content) properties of past works of art. However, it must also offer new properties, a search for sounds and ideas that are a development of what has been done. A work of art must innovate - and here, the innovation can be in relation to the artist himself, or, in the most brilliant composers, innovations for music in general.

Fourth, and last factor, it is important that a work of art has some inherent space for subjectivity, so that those who do not know the composer, his personal life, his path, can appreciate the work, creating their personal connections to it.

That is why, when I write a musical work, I seek to communicate with those who will listen to or watch the pieces. I can hardly understand that an artist would not seek this, since a work will only have full value if it is interpreted and presented. If the purpose of the creation is that it be done and kept in a drawer, the artefact (or the result of the work) ceases to be artistic and becomes merely a study in technical development. Despite this, and because it is extremely important for me that the public appreciates and enjoys the music I write, I do not have this acceptance (or evaluation) as a permanent objective. The appreciation of a musical work of art can be as complex as is the person who listens to it. It is, for me, logical that the knowledge one acquires interferes with the way a work is heard or analysed (even if "analysed" in an aural way, in a concert). It interests me more that I am satisfied with the works I write, as well as the evaluation of some of my peers (those whom I trust to criticize based on the technique used, imagination and musical search).

When I write new pieces, I always have as a goal that the audience hears the pieces involved in the little world I create in them[96]. Although it is not central to the understanding of my pieces - since I consider individual freedom in the perception of a work important, opening the way for personal imagination - I consider it very important to know their background in order to understand as best as possible my artistic thinking behind them.

I like the idea of a piece being able to speak for itself and be understood by each listener in a personal way. The pieces all have a personal point of view, an individual "world". This world, heard by me, *in loco*, worked on technically and artistically afterwards, is also presented with personal filters that are sometimes difficult for me to describe.

In summary: for me, a work of art should reflect the creativity, technical skills and talent of the creator, and at the same time give space for the listener to receive it with some subjectivity, also making it their own.

My influences

estimated read time: 5 minutes

Since I first started composing, when I was about 15 years old, I tried to listen to several composers who were building the history of European music throughout the 20th century, from the members of the second school of Vienna (Schoenberg, Berg and Webern), to Várese, Cage, Stockhausen, Ligeti, and later Berio, Takemitsu, Boulez, Saariaho, among many, many others. Although I started to compose in the 21st century, I have been learning with the great composers of the 20th century, through the disciplines of "Práticas Musicais" (at ESMAE) where we analyse and write music in the style of different composers or languages (French Music of the beginning of the 20th century, B. Bartok, second school of Vienna, J. Cage, spectralism, among many others), but also by my personal taste.

I realize that this can still be heard in my music - although I have other influences, influences of pieces and composers already from the 21st century. From the second school of Vienna I still use, in my compositional process (usually more in the moment I called "**pre-composition**"), methods of melodic and rhythmic treatment that I develop throughout the composition. From Várese (and others), I started the search for a use of the sounds that surround me in my daily life, by thinking them and transforming them into musical elements of the pieces. In this way, the *musique concrète* of Pierre Schaeffer and other composers also had a significant influence.

My individual search, in all the works I write, is driven by the will to continue to develop what other composers have presented, expanding and seeking other points of view from the work of those same composers. Stockhausen wrote that "there have always been different kinds of artists: those who were mainly mirrors of their time, and then a very few who had a visionary power, (...) those who were able to announce the next stage in the development of mankind, really listen into the future, and through their work prepare the people for what was to come"[97]. In fact, I believe there is a third group of composers. Besides those who are a mirror of their time and who 'take advantage' of the creation of the 'visionaries', developing elements that the former created, trying to represent the world as they live it and the 'visionaries' who try to discover how music will sound in the future, 'forcing' music to have

new visions, I believe there is still a type of composers who are always behind their time, suggesting with their music that the 'world' sounds the same as it did in the past. I see myself in the first type of artists, being influenced by society and the current political and cultural situation. Also my way of seeing the musical and artistic elements in my pieces and of developing them falls in that first category presented by Stockhausen. I try to develop techniques (whether instrumental or compositional) that already exist and that the first group of composers created or developed, giving them a more personal point of view in their treatment. So I don't consider myself as a composer who creates something completely new. I see myself as a composer who develops, in a personal way, processes, ideas and elements that have been used over the last centuries, seeking an identity of my own in my music. In a certain way, each piece itself works through memory. Each new idea results from the previous idea, either by development or as a reaction.

I am also influenced by various types of music, from contemporary "classical" music, "old" classical music, jazz, hip-hop, pop, traditional music, among many other genres that I hear in my daily life. Some are more present than others, but I try to include - sometimes consciously, sometimes unconsciously - these different genres of music.

Perhaps the pieces where the elements of music (non-classical) that I heard during the process of composition are more easily perceptible are: "¡SchoL!" where I tried to use some elements of Jazz that I heard at the time (I remember some classes where Wim Henderickx and I analysed the drums of some jazz standards), as well as elements (mainly in the pitch) of "Nem às paredes confesso"; "biLhete", where I use the piano introduction of the song "**Bilhete**" by Ivan Lins (in the version with António Zambujo), as a harmonic base and as a point of arrival; "**do lume que pesa**", where I used in the last part of the piece the harmonies and melodies, although in a worked form, not so perceptible to the inattentive ear, from the song "**A gente vai continuar**" by Jorge Palma. When I started composing "do lume que pesa", I thought of using a slow melody in the second part, which would represent my mourning. During the process of composition, I changed the idea to a melody that could express "hope". So, I used, in a crafted way, on the piano, a melody by the Portuguese composer/singer Jorge Palma. I used "A gente vai continuar" because of the lyrics that the song has, especially the part of the chorus: "Enquanto houver estrada p'ra andar A gente vai continuar" ("While there is a road to walk, we will keep going). The piano plays a "reduction" of the melody, while the strings play until bar 157, two chords of the song's harmony. Finally, the electronics came from the sound work of a piano improvisation based on this song and the reduction made for this piece. For a detailed presentation please click **here**.

As an artist, I have realized exactly that my way of perceiving my work, the art I create and even the way of standing in the music scene, is influenced by the ways in which those around me have taught me to be and to behold this environment. According to Lima, this influence - which I have received in an unconsciously way, and which remained unconscious until some time ago - is due to the fact that ideas which guide our lives are "largely socially constructed shared by people of the same social class or generation"[98]. I certainly would not be where I am if I was not in constant artistic exchange with colleagues and friends. I have no doubt that the people I've learnt most from over the last 10 years are the people around me, who have been teaching me so much - and who I also hope will learn something from me. From projects, rehearsals or just making plans with other artists for the near or distant future, as in the cases of the collaborations with Antwerpen Camerata, Frederic Cardoso, the project "A Geada matou os Narcisos" with Teatro 0, among others, to lunches, snacks or dinners with colleagues and friends - Nuno Costa, Bruno Ferreira, Igor C. Silva, Paolo Galli, Nils van der Plancken - and, of course, also by the constant conversations with Mafalda, in all these moments I was learning and shaping some ideas and thoughts that brought me here.

My process of composition

estimated read time: 7 minutes

There are three main stages in my composition process: 1) "pre-composition"; 2) development; 3) revisions.

The first, "pre-composition" (the name I give here just to simplify the explanation), is perhaps the most important part of my compositional process. This is the moment where I search and collect all the information that I expect to use in the piece, from the choice of instruments, formal ideas, timbres, rhythmic, harmonic, musical gestures. In short, this is where I define how I want the piece to sound and also how the instrumentalist or instrumental group (be it ensemble or orchestra) looks and acts on stage. The latter is not done with the intention of creating a theatrical performance, but it helps me understand what feeling I want to have as listener/ spectator, because I believe that the way a piece is presented can offer another perspective to the audience.

This is a crucial moment of the composition process for me, where I seek and later define what the artistic purpose of the piece is, which elements will be more important to develop later. There are many elements that I consider important and these can vary from piece to piece. In the music I write, silence, rests, long notes, rhythms that complement each other, the ways in which harmonies are formed and interact with each other, and the way I deal with tension(s) in the pieces, all these are fundamental aspects (or elements).

All these elements lead me to try to imagine how I would like the piece to sound and, from there, some ideas emerge and are developed in another moment of the compositional process. It is here that I start to develop the idea of what I want to express in the piece, some musical ideas (often vague, like musical gestures, little melodies, rhythmic ideas) and also the temporal and formal planning of the piece. All this happens from different brainstormings, often at home, but other times in travels, visiting museums or even in concerts.

On commissioned works, I seek that the person who commissioned the piece feels represented in it. So I do some research about the instrumentalist or the group, trying to understand what kind of aesthetics they normally interpret, understanding what kind of elements (musical or sonorous) are more adequate to the idea of the person who commissioned the piece. In this phase, I always organise some informal meetings where I exchange some ideas with the person who commissioned the pieces. Frequently, commissions come with specific requests, like, for instance, having some relation with a piece by another composer (as it happened in **"was birgst du so bang dein Gesicht"**, with connections to the quartet "**Der Tod und das Mädchen**" by F. Schubert), with texts (like in "diz tu por mim, silêncio", where I was asked to use a poem by José Saramago, for the commemoration of the writer's centenary), or even to an event (like in "braga: à [b]olta do s. joão", where I was asked to use elements from Braga's Festival of St. John in the piece). It is also at this stage that I do research on elements related to the idea I start to develop, doing exhaustive research related to the request. In "was birgst du so bang dein Gesicht", the research led me to the poem "Erlkönig" by Johann Wolfgang von Goethe, from which I took the quote that gives the title of the piece.

After organising the instrumentation, I study the sound possibilities of the instruments I am going to use, focusing on the sonic world I have previously defined.

Especially in this stage of "pre-composition", I always carry one or more notebooks. I do this not because I'm waiting for 'inspiration' to come, but to always have at hand where to write down the ideas resulting from those "brainstormings" that I do or that I'm mentally constructing. Sometimes they are just words, or sentences, written ideas. Other times they are drawings (tension graphs or showing the movement of the elements by the instruments). Other times they are the first musical ideas that, at a later stage, I develop.

In addition to this, there is also the formal work of the piece. One of the first steps in my compositional process is the development of a form for the piece, which leads to the construction of a narrative, that I develop later. Although each piece has a different form, I always use the same calculations, multiplying the total seconds by the golden ration (0.618) - see image on the left. The result of these calculations are used in different ways depending on the piece.

In my composition process I often use some graphics to experiment or organize some ideas. Initially, I create some graphics with loose ideas, a kind of preview of the ideas I have at the beginning of the creative process. In a second phase, I create graphics (which I usually call the "map of the piece") where I organize the form of the piece. Here, I usually organize the initial ideas, with the seconds of each part, and create a tension chart. At this stage, the piece is usually already roughly structured, although I always leave some room for the form or duration of each part of the piece to change. The tension graph can be a demonstration of the dynamics to be used, but also the type of gestures, speed (time of the piece, but also of the micro-rhythms of that moment), number of instruments playing at that moment (in the case of works with a larger instrumentation), among other details that can guide me throughout the composition process. During the process of composition I'm writing in this "map" different ideas (or changes) that I'm doing to the work.

Another example of drawings I use as part of the creation process is the movement of musical elements through the instrumentation. In the process of composition, I think about the image, organise it, plan the paths I take during the piece and, in the end, write the music that represents them. So I use drawings to mediate between these traditional elements and adapt the music I make. It's my way of translating one into the other. In "ensaio para um s. joão", in order to look for the movement of people, I created a drawing where I planned the movements of the musical motif. In this case, the drawing was fundamental for me to achieve the "chaos" of the movement of people at the party, creating the "controlled chaos" that I wanted. These movements are sound, and are not a performative (visual) act.
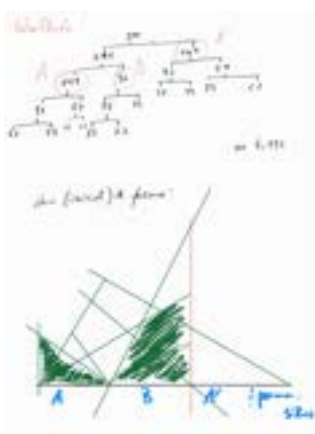
In one of the classes I had the opportunity to attend at the "2021 Darmstadt Summer Course", the Israeli American composer Chaya Czernowin told me that she understood that my way of composing was somehow about translating the visual into music, i.e. that I had a kind of frame/painting/image in my head and would translate that into music, and that it was perceived that my pieces were thought out from the beginning, as if "there was a map". When I finished the class with Czernowin I was really impressed with her analysis. I felt like I had walked out of a psychology appointment or something. Her words were completely spot on.

In the second part of my creative process, I develop the pre-established and chosen ideas. This is the moment when I write on the score, always with paper and pen. This part of the process varies from piece to piece, even if the methodologies used are similar or have been developed from previous pieces. This is where I develop the gestures, melodies and harmonies and where I work on the orchestration of the sound. Depending on the form of the piece (or the narrative), a sound element may be orchestrated differently. In "do lume que pesa", for example, I developed the sound of the *matracas* and the 'fire' in different ways. Each of the 5 instrumentalists uses in the performance two *matracas*, one small and one big, but the resulting sound is worked on the instruments in different ways. Some examples of this work can be seen: 1) in the voice part that each player will have to interpret, and where I ask them to whisper "ru" and "r" (bar 12-14, for example); 2) in the flute playing at the same time a trill between two notes, trill in the embouchure (half-open<->closed), while producing with throat and tongue the sound "gr" (bars 21 and 22); 3) in the strings, through different forms of overpressure with increasing pressure bars 25 and 26), in pianissimo (bars 34 and 35), or playing behind the bridge (bars 29 and 30); 4) on the piano through the repetition of high notes (bars 16 and 17, and bars 50-52, the latter in a developed form) or with glissando on keys, without pressing the keys and, therefore, not producing the sound of the piano strings (bars 30-34). The sound of flames is developed through the use of key-clicks in the clarinet (bars 15-17) and in the flute (bars 32-33), circular bowing in the violin (bar 17), guiro-movement in the violin and cello (bars 59 and 60) and in the voice part, through the production of "s". For further understanding of these examples, see **The use of elements of Braga's Holy Week in "do lume que pesa"**.

In my compositional process there is also some space for intuition as a tool to develop the elements. This "intuition" is perhaps an influence from the exterior, not conscious.

The last part of my compositional process consists in transcribing the score to the computer, and then revising what has been written, after moments of reading the piece, briefly observing and reviewing the final result, with room for some changes.

The use of Portuguese traditional elements

estimated read time: 10 minutes

My compositional process is essentially the same whether I use traditional elements or not. I believe that this would be a particular characteristic of my work. The use of those elements only influences the writing of the work in the treatment of those elements, but not the general process of composition. This happens because, for me, the development of the musical elements is influenced by their characteristics, which means that each element also has its own specificity when it comes to its development. For me, no element is "sacred" - in the sense that it is not a "sin" or a "crime" to use, develop, translate or deconstruct it. In relation to traditional elements, perhaps this is because of the way I see tradition itself.

When speaking about "traditional culture", there is a certain bias of seeing it as synonymous with "archaic and obsolete" due to the existing view that "modern Western societies" had about others[99]. My view on "tradition" is different, and I look only at its basic definition. Tradition is something that is passed on. It can be archaic or obsolete, or it can be developed. It can be rural, but also urban. It can be local or more globalised. But it must have been passed on, from generation to generation and, of course, accepted by the people who follow it, and be part of the present.

It is not always easy to understand when something becomes a tradition. A tradition needs repetition over a period of time. As we saw **here**, Shils argues that for something to be considered a "tradition" it must pass through three generations and at least two transmissions[100]. A "tradition" should be repeated for some time (and this time depends on the sort of tradition) and be established with the intention of being repeated in the future. The tradition only survives with the initiators, participants and followers, who receive it and can pass it on, continuing the process of spreading the tradition. The patterns of rituals or traditions develop gradually over years or generations, often without the participants being aware of the changes they are producing in the traditions[101].

not an exclusively individual act of choosing. When an individual becomes aware, in its various forms, of a tradition, it has already been subjected to various choices and only a small part of its elements come to his knowledge as a result of the development of that tradition.

As we saw **here**, the selection of a tradition can happen for different reasons, for example because there is an emotional attachment, a preference, or because one feels that one tradition is more valuable than another. This selection process happens for example in the transmission of folk songs. When someone sings or teaches (basically transmits) a song, it is because he or she likes it - this is a selection of personal taste, of emotion.

Despite the connection to the past, a tradition stuck in the past and which is not developed is not a tradition, ceasing to exist as such and should be assumed as a representation of tradition. Therefore, and assuming that every tradition is developable and changeable, tradition and past should be seen as starting points for a development and a future. It is part of the development of a tradition that it changes. This is the only way to keep tradition alive. Any tradition that remains exactly the same for decades is not tradition, it will be a museum representation in real time.

Cultural traditions do not exist in books, or even on recordings. These reproductions are mere registers of tradition as it would be at the time they were created. Tradition, a real tradition, is in the streets, in the people. The transcriptions serve to preserve and disseminate the songs. Certainly, the dissemination could be done through audio, which would perhaps offer greater freedom in reinterpretation, following the tradition (i.e. the oral transmission of the songs). All transcriptions present a interpretation of the person who created them, and there are certainly different ways of transcribing a song. Therefore, they should not be followed rigidly. In my case, I use transcriptions of traditional songs as a tool for my compositional process, changing or developing the melody. I do not aim at doing field work, focused on recording musical examples from the tradition. My aim when I study, research and record (in a amateur way) examples of traditional music is artistic, so that this same music can influence me and so that I can use it in pieces I will write in the future. Like Lopes-Graça, I am interested in the aesthetic aspect, in the "psychological and morphological virtualities", in the expressivity and musicality present in the musical examples and in the "potential, sometimes dramatic, sometimes pathetic, sometimes lyrical", in their expressivity and musicality[102]. Tradition is for me a starting point.

As I have already mentioned, although I work with "tradition" as an inspiration for my work, my aim is not to preserve it as it exists at the moment, but to disseminate it and to seek to demonstrate that tradition must continue to be developed. This development does not have to be dictated by one person, but by the collective choices of everyday life, letting the present be involved in the past and thus the future be built in a progressive and conscious way. In other words, what I am also looking for is that societies (in the specific case of this project, the society of Braga) are aware that tradition is the present, and should not be stuck (i.e., blocked) in the past.

In my opinion, innovation is not an enemy of tradition but a condition for "tradition" to exist. As I have already mentioned in this project, "tradition" is not static, despite its connection to the past. Tradition is made on a daily basis. It is not dead and is in constant development. And if it ever stops developing, it will cease to be a tradition and will become a representation of tradition or a memory. Therefore, and assuming that all traditions can be developed and change, I look at tradition and the past as a starting point for development, new sounds and the future. It is part of the development of a tradition that it changes. This is the only way to keep tradition alive.

What interests me is that the elements can change, and that it is possible for an element of tradition - whether it be song, story, etc. - can and is altered, modified. An example of a change of a tradition presented in this project is what happens in the "Visita Pascal", mainly in the North of Portugal. As presented above, in the "**Visita Pascal**" a group of people visit each of the houses in their parish and the priest - or in his absence, a representative - reads a short prayer, while sprinkling holy water. This is followed by each person there kissing the Cross. This moment of the "Visita Pascal" has been undergoing changes. In the past, everyone present would kiss the cross. Nowadays, there are people who simulate the kiss and others who kiss the hand and touch the cross with it. The practice of people kissing the cross can be maintained. But it would be ridiculous if this tradition were the same today as it was in the 90s. Other small elements are changing. The food that is prepared at Easter is different, although there are certainly some traditional elements still on the menu. The way used - and the utensils one uses - to prepare the food has certainly changed too. And, of course, the way people dress has certainly changed. It would be illogical to live Easter today in the same way as 20 years ago.

During this project, by researching the traditional events I was dealing with, I became

more aware of them. From a cultural point of view, it was very interesting for me to understand how some traditions were born, what the reasons for their creation were, why they were created and how they have changed over time.

Although I recognise the importance - and, perhaps in some historical moments, the necessity - of traditions created 'by decree', in my music I give more value to the transformations of traditions carried out by those who attend them and, thus, develop them. I like to think about the importance that each cell present in the tradition - each person, or, in some cases, each family - has in the socio-cultural development of that same tradition.

The first pieces where I used traditional Portuguese elements were written before I came to study in Antwerp (for example, the electronic piece "**Entrai pastores**"). In those pieces, I used Portuguese elements because I found them beautiful, interesting to use in my own pieces and because they met the message I wanted to present in the pieces. It was nothing too thought out, but artistic choices, almost unconscious.

Later, when I was in Antwerp, I had the feeling that people were unaware of Portuguese culture, thinking it was the same as Spanish culture or that it only consisted of Fado. When I started this project, one of my main goals was to show that Portuguese culture was not only Fado. I wanted to show different songs and traditional objects, typical instruments that are still used nowadays in Portugal.

Although fado is often considered the national song - a fact already rejected a century ago by Armando Leça in "Da música portuguesa" (1922) - fado is not the traditional musical genre most present in Braga and, consequently, in my Minho roots. I like to listen to it, I am even, in a certain way, influenced by fado, but there are other genres that are closer to me like Malhão, the lullabies or the pilgrimage songs that my ancestors sang. This is why I use different traditional songs, from the Minho region, as an influence more often than I use fado.

Leça considered that what allows the "hollow adoration of fado presented as a national song" is the ignorance of the Portuguese songbook[103]. *Malhão*, *Vira*, *Fandango*, *Corridinho* are some of the examples that show us the musical diversity in all regions of the country. Genres that represent the local (or regional) tradition, which more authentic and therefore better represent the people and their culture. For Leça, fado was a manifestation of urban, peripheral music, and not the emotional essence of a region or a people. Therefore, to call it a "national song" reveals an ignorance of "typical" music or a financial purpose, in the search for sales to the masses[104]. The true "popular music" is, for Armando Leça, the music of the "rustic people, simple, communicative, traditionalist in the melodic styles that are retransmitted", regional, limited in choreographic patterns, and restricted as an artistic manifestation[105].

According to Lopes-Graça, each people has its "own psychological characteristics, its more or less individual culture, its more or less autonomous civilizational concept", but these factors are not static[106]. I mention Lopes-Graça because this composer is one of the most relevant when it comes to spreading traditional Portuguese music and reusing its elements in concert pieces. Lopes-Graça "alludes to a sound ambience recognisably situated in an Iberian geo-cultural context, and expresses a bitterness coloured by hope, which can be symbolically read as a portrait of the social situation"[107]. He considered the "art of each people" to be "the product of an individual experience based on collective tradition" [108].

On the other hand, my vision in relation to the way one should work on the traditional song diverges from Lopes-Graça's opinion. Lopes-Graça argued that, when working on "a popular song, one should respect its 'identity', which meant, namely, not its adaptation to the norms of tonal harmony (for instance), but rather the attempt to correspond to the potentialities that it itself offered, in its modal structure and other archaisms - which could not be considered a 'reactionary' attitude, but rather an opportunity for renewal and opening to the 'conquests of the grammar of modern music'"[109]. My opinion is contrasting insofar as I consider anything to be possible. When, in my pieces, I harmonize traditional melodies (it happens in "ensaio para um s. joão", "braga: à [b]olta do s. joão" and in many other pieces I wrote in the last fifteen years), I use tools I learnt throughout my journey up to now and that continue to influence me. When I use those elements (I gave the example of melodies, but I do the same with rhythms, taking them out of the world they originally belonged to and giving them another perspective), I look at the elements as tools that I can use in the pieces, and so I use them as I think they have more artistic value in the piece. Perhaps I see my work with these elements in a more personal way, and therefore these pieces are influenced by the traditional elements rather than an arrangement of them.

In all the writings I have read about Lopes-Graça and his way of working with traditional music, the author talks about the arrangements he makes and what he wants to achieve with them (a presentation of the "lived world"). In opposition to Lopes-Graça's work, I don't usually

create arrangements of the pieces, but I use them (translate them) in my pieces according to what I think will have more artistic value for them. The representation of the "lived world", in my pieces, is not achieved "only" by the harmonization of the pieces, but with the combination of all the elements present in them. I also try to create "a kind of balance between identification and distance that stimulated, also on the reception side, a critical attitude"[110], but with other elements than just the traditional melodies.

All this made me want to present different elements of traditional Portuguese culture and, more specifically, elements of traditional culture that were linked to my roots, to the cultural heritage of my family and of Braga. So I was looking for different elements, both musical (like some melodies and the use of typical instruments) and also of culture.

Although I had already used elements of Portuguese culture in my pieces before I went to Antwerp, I think the move to Belgium made me look for (and find) different perspectives of those Portuguese elements. By being outside Portugal, I was able to observe how non-Portuguese people perceive Portuguese culture, which led me, for example, to move away from using fado elements and look for elements from the city of Braga in order to disseminate them. On the other hand, it also allowed me to have some distance to analyse, from an external point of view, Portuguese cultural elements. Perhaps the emotional side, for being far from Portugal, also made me look more about its culture and led me to listen to more Portuguese music.

This project led me, initially in an unconscious way, to a search for my own way of framing and translating those elements, developing them in my music.

Traditional music

estimated read time: 8 minutes

The music that influences me - and here I speak only of music, not of the other cultural elements that inspire me - can be described and categorised according to different perspectives that I would summarise in three categories: 1) elitist; 2) geographical; 3) temporal.

The first category, two different cultures are presented: "low culture" vs "high culture", the difference between "folk music" or "musique populaire" (in Portuguese one can say "música folclórica" or"música popular") with "art music".

According to Parente, the first known use of the word "folklore" was in England, in the year 1846, by the British writer William John Thoms. "Folklore" was then a word composed of "folk" (people) and "lore" (science), representing the "study or knowledge of the people, their customs and traditions"[111]. Following this concept, folk music would be music produced and danced by the people.

The term "folklore", in Portugal, has changed its designation over the years, distancing itself from the initial etymological definition. This term came to designate the folkloric movement, "Ranchos de folclore" and "the representations that these groups make of those customs and traditions, especially of choreographed music" [112]. Often, if not in most cases, these representations do not correspond faithfully to the real popular manifestations[113]. Due to this, the word "fakelore" began to be used, showing the "adulterated sub-product of what was a pure expression of the people when they lived their traditional life of isolation and self-creation" [114]. In Portugal, during the Estado Novo, there appeared examples of folk music, presented as authentic representations of traditional music, which were in reality "folkloric counterfactions" (as Lopes-Graça called it) or "fakelore" (in the generalized English term). These examples of "organized folklore" were mass productions, following the propaganda objectives of the new state and the market rules[115].

"Authentic folklore", as opposed to "folk counterfactions", was dynamic (not static), linked to the essential everyday functions of the local community and part of the "lived world" of a community (not part of a more or less commercialised or administered system) and related to the functions, beliefs and idiosyncrasies of that particular community[116].

One of the problems I see in "fakelore" today is the fact that artistic ambition wants to surpass the utilitarian result. In fact, I believe that there is essentially a will to recreate, on stage, traditional music. And, in my opinion, recreation is not folk music. Folk music is not on stage, it's in people and in their everyday use.

But this is also what makes the objects (or elements) develop. I will give the example of the **Cavaquinho** and the **Viola Braguesa** which did not have a great development for centuries. These were rustic instruments, from the people for the people (whether playing or listening). In recent years they have finally become objects of study (academic and artistic) which led to a search for the improvement of construction techniques, using different woods and types of strings. This has only happened through the will to develop. Of course the Cavaquinho is a traditional instrument, but it is opening doors to other types of work, as shown by Daniel Pereira Cristo or, even, as I try to demonstrate with my work (for example, in the piece "**dream is my reality**", where I use this instrument with electronics). Globalisation and the technical and technological possibilities are fundamental in the (continuous) development of tradition.

Cavaquinho and Viola Braguesa have great potentialities and, if the aim is for the instruments to be included in a larger group of "erudite" instruments (those which are present in "classical music", perhaps it is necessary to have the same level of demand in relation to quality (in relation to the materials used and the sounds produced). Let us do the imaginative exercise of understanding how someone from the 16th century would look at today's violins - and even at the bows and techniques used. It is true that the development of the violin when compared to other instruments or even objects we use in our daily life, was not that great. But even so, the carefulness in the construction of the instrument, in its performance and in the composition of pieces to be interpreted on it, is completely different from that period. I imagine that with the Cavaquinho and the Viola Braguesa the reactions are approximately the same. Anyway, I think it is part of the artistic work of an instrumentalist and composer that the instruments are developed and improved (so that the quality of the pieces and performances can also evolve).

In Portugal, the term "música popular" was used by the elites at the end of the 19th century to refer to music "disseminated among different sectors of society" and folk music[117].

The difference between "rural music" and "urban music" is part of the geographical category, the second category I mentioned. Rural music, or "music of rural origin", is used to refer to practices and repertoires that are transmitted orally from generation to generation and that are inserted in a traditional order in contexts such as family gatherings, the tavern and agrarian work[118]. "World music" is still a definition that can be part of this "geographical" idea. Despite this, I consider this different view to be ambiguous, inadequate and vague, as it does not present any difference to other musical forms and is essentially a Eurocentric perception of cultural heritage - all music is from the world.

I do not use regional definitions (rural vs urban) for two reasons. First, the music that inspires me is not only from a specific place. I am inspired by old songs from rural areas (as I developed in the 2012 work about the songs in Santa Maria de Bouro) but also by traditional songs from the city of Braga (**like the songs about S. João that I used in the pieces**). Furthermore, the songs are not present only in one place, they are not held captive only in one place and they accompany whoever wants to sing them. The songs I often use as a starting point have been, are and will be everywhere, usually passed on orally, other times already present in books (anthologies) and online videos.

Traditional music was, in most examples, created anonymously, often developed together and created for everyday use in different situations such as lullabies, work music, music for before, during and after festivities and pilgrimages, among other examples[119]. Their creators, who later taught the songs orally and therefore did not sign them, were not renowned artists seeking notoriety for having created something, but ordinary people, part of a community[120]. These songs were accepted over the years by other members of the community who spread and defended them.

These songs were then repeated, and each singer incorporated them into their daily lives, reproducing them emotionally and imaginatively. The variations of the song that result from each repetition show the singer's imprint and cultural context[121]. Despite this, the product is not individualistic, but a "social product that, although going through different times and spaces, nevertheless preserves its fundamental traits" [122]. Azevedo, in the book "Os cantares polifónicos do Baixo Minho", mentions that, when developing fieldwork by recording different examples of traditional music, it was noticeable that there was always room for creativity[123]. This was due to the creativity of the singers but also due to the fact that the memorisation of the songs was not strict, mechanical or exact and that it went beyond the repetition of each word of the song[124]. The fact that the elements of the song (melody, harmony, rhythm and text) are constantly being remade is due to the fact that there is no manuscript to stabilise and fix the song[125]. This can result in a multitude of versions, all valid since one of the characteristics of traditional song is this very variation[126].

There are several known cases of melodies sung in the north of Portugal that, with the

same or different text are sung, for example, in Alentejo (south of the country), usually changing the instrumentation that accompanies the singer and, sometimes, the speed of the song itself. These songs are thus passed from generation to generation, altered by the contexts where they are inserted. Which brings us to the temporal term: tradition.

In my opinion, "traditional music" as opposed to new music (i.e. newly created) represents a dichotomy and an inheritance present in the music that influences me. My project, in terms of the music that influences me, presents a dichotomy between music from the past, brought as heritage to the present, with music written today. So I have developed this work thinking about the temporal definition of music, using the term "traditional" to describe it. The music that inspires me is a cultural heritage, object of development over years, decades if not centuries, and which has reached me today, through the society that surrounds me.

One of the elements that I consider fundamental in traditional Portuguese music, especially in vocal music, is the existence of different versions, where each interpretation will be different from the previous one. The names of the singers have been lost in time, so they are considered common heritage. The songs are repeated by each person as if they were their own, emotionally and imaginatively recreating them. In this way, the songs are a social product and, despite being transmitted in different spaces and times, they preserve their fundamental characteristics[127].

Traditional music is not static and there are always different versions of the same song, all accepted in the same way[128]. As there is no written score that fixes and stabilises the songs, melodies, rhythms and harmonies can be constantly recreated and a great diversity of the same songs can appear[129]. Popular creativity is thus a crucial and, in my opinion, very interesting factor that enriches every moment the songs are sung. Therefore, the memorization of traditional songs is not "exact, mechanical, rigorous, of repetition word by word", always leaving room "for a certain creativity" [130].

The diversity that I find in traditional music is one of the beauties that it can present. Since there is no artistic creator, there is room for each person or each group to make their own interpretation, leading, many times, to something in the piece being changed (dynamics, text, tempo or even melodies and harmonies). This characteristic of the traditional song was one of the reasons why I included the **final chorale in the piece "braga: à [b]olta do s. joão"**. This chorale was written in a way to create space for some improvisation. At the premiere of the piece, on the weekend of 27 and 28 November 2017, the fifteen wind orchestras that performed it understood this openness of the choir and created different interpretations, with different soloists (solo, two voices, and with female and male voices) and different results in the accompaniment.

When using this kind of music in new pieces, I try to present the traditional elements from my individual, artistic point of view. Furthermore, I always try to explore the background of the pieces, which can be the place where they are most characteristic, the context in which they are sung, as well as the way they are usually sung and the lyrical expression of each song. I also have the concern of not forgetting the social, group character that these songs have. Although I work these melodies, rhythms and harmonies from my own, artistic and perhaps individualistic point of view, these songs represent different situations and people who have sung them over decades and perhaps centuries. Hence the search for that heritage continues to be present in my pieces.

Why do I use traditional elements?

estimated read time: 4 minutes

There are three main reasons why I integrate traditional elements in my pieces. Firstly, these elements are connected to my roots, and I identify the heritage of my family and myself in those elements, which I have been listening to and watching since my early days. The family is the first bond "in the chain which binds past and present and future into the structure of a society is reforged every time an infant is born and survives"[131]. Children receive traditions and stories from their parents and family, but as they grow up they receive other traditions and knowledge from other groups such as friends, teachers, their peers, other people they live with and other situations they experience. This makes people reflect on the traditions they have received from their families and this leads them to adapt to what they believe or not. Deep down there is always still the first matrix given by the family. Perhaps some of these things become conscious later on, and the individual reflects on them. They were not thought of at the moment when the individual receives the traditions (songs, stories, rituals), but later reflection may arise (leading them to pass on to their descendants, and in my case doing this work)[132]. According to Shils, we are initially moulded by family traditions, this being one of the three great institutions that are responsible for the transmission of traditions alongside religion and school[133].

Traditional music had a great influence on my family until the early 1990s. This influence is not direct to me, but I always had a great admiration and affection, which I gained through family stories and memories. My paternal grandfather, who unfortunately I never met, played the accordion. My father danced in the 'rancho folclórico' of his home town, and my mother was a member of the *Rusga de S. Vicente*. I have never seen either of them perform, but the memories that were passed on to me in family evenings looking at photos have remained. Perhaps the only connection I have, directly, is hearing my grandmother, aunts and parents singing traditional songs when I was a child, and singing those same songs to my younger cousins. This led to me, in 2011, recording several people in my family singing those same songs, documenting them.

In my search for my identity as an artist, I have been giving a lot of value to the diversity of creative expressions and a respect for other cultures and traditions. The society of Braga gives a lot of value to the memory and the cultural, traditional heritage. This is the cultural heritage I have and that I have been learning, and have learned to respect.

This gives me the possibility to explore my (artistic) identity, creating works connected to my roots, but which is also influenced by the paths (or routes) I have been developing. Actually, I reuse elements of Portuguese traditional culture, mainly, because my aim is to use these elements is the creation of new *art music* - linking my personal *memory* with the final result.

Secondly, I consider it important to preserve and disclose those elements, reacting to a globalised world and showing the remaining differences in culture and collective identities. Through my day-to-day work, and with this project in particular, I seek a preservation of the cultural elements of the traditions presented in my memory. The aim is not that this memory should guide the way of being in the present and future, but to have a sense of the past, allowing the traditions to develop. In my opinion, the traditional elements that I deal with in this project represent the society that created them and which follows them. Therefore, I consider that their preservation and dissemination is crucial to know a society. Furthermore, their dissemination helps to understand the wide and varied set of elements that exist in societies, demonstrating the diversity that still exists, despite globalisation. It is, in my opinion, important to take special precautions to protect cultural diversity and pluralism from undifferentiated homogenization or standardization in order to ensure the recognition of cultural differences against all temptations to homogenization and uniform centralization. The significance of cultural diversity cannot be overstated, especially in the context of a "common European heritage". The reality is that we are tasked with building an unprecedented and unparalleled sense of supranationality, which is founded on the principles of the rule of law, the rich tapestry of cultural diversity, the preservation of national sovereignty, the balancing of state and citizen/people legitimacy, the alignment of common goals with the changing economic and social landscape, and the creation of a truly supranational community.

Thirdly, I always have an educating and informative goal, both talking about Portuguese culture, or presenting (or discussing) the Portuguese cultural reality. For this, I also benefit from being in a country where I was not born, surrounded by people from all over Europe and other countries spread all over the world. This cultural diversity enables me to establish intercultural contacts, discussing and presenting cultural aspects that are characteristic of each other, as well as the elements in common. I think that this kind of exchange, which has been enriching my work, would not be possible if it was just a "little leap outside".

Paisagem sonora (Soundscape)

estimated read time: 7 minutes

Since I first started composing when I was 16, I have been thinking "what can I offer the audience that is different from what other composers offer"? In my search for my artistic identity, I have understood that what makes me different from other composers is, at the same time, my roots and the routes I have taken, which results in the music I write. Therefore, I searched my cultural heritage for the elements that represent me. Perhaps this work also results in an innovation (or at least a continuation) of tradition, but what I wanted to do was to use those elements to innovate my music, my creative practice.

So I tried to look at traditional culture with an individual, unique perspective, based on sound studies (acoustemology and hearing cultures), bringing soundscapes as part of the elements to develop in artistic pieces. In my opinion, and although I consider melodies, rhythms, harmonies a very interesting raw material - which certainly influences me and will continue to do so in the creation of new works - there is an infinite number of possibilities for the treatment of other types of sound and cultural elements that could bring more interest to a work of art.

Furthermore, society is embedded in a cultural and sonic framework in which space, environment and other factors interact in the construction of the sonic result itself. Having the notion that art is influenced by culture, society, people and their history, I decided to investigate various parameters of the Portuguese culture (my culture), and understand what influences me and how is my response to that influence in my pieces (in the art I create). At the same time, I tried to discover other ways of integrating those influences in the pieces I write.

In this way, I aim for my works to be a reflection of the path I have been taking: my memory, the memories of my roots (festivities included), dialogue with my self, present at the moment of creation. I do not intend to represent a rooted place, but an idea of tradition that opens (or opened) a path(s) for me.

I would say that the innovative practice I adopt is the observation and reintegration of the sound and space of the culture and not only the use of melodies, rhythms, harmonies and typical instruments. The use of extra-musical elements (aspects) and the translation of atmospheres of events are some of the examples. I also try to integrate these elements both in a distinct and abstract way (as presented in **the text on "ensaio para um s. joão"**). The elements are deconstructed and merged with my (personal) compositional language.

Since the mid-20th century, an audio culture has been developed by "musicians, composers, sound artists, scholars, and listeners attentive to sonic substance, the act of listening, and the creative possibilities of sound recording, playback, and transmission"[134]. Since the 1990s, this culture has become particularly prominent and its academic study has witnessed a significant increase in "auditory history and anthropology led by social scientists who have turned their attention to sound as a marker of temporal and cultural difference" [135].

My music is very much influenced by this hearing-based perspective, where I try, on the one hand, to transcribe (or transpose) everyday situations into the pieces (like for example **" (my) New York Times"**), or I am influenced by those situations, using elements in the pieces I write, translating and developing those elements. I think this second way of seeing is easily perceptible in the works that are influenced by traditional festivities.

This way of looking at my music has led me to terms like "acoustic environment" ou "sonic landscape" (Voegelin 2010 e 2014), acoustemology (Feld 1982), landscape (Wishart 1986) and hearing culture (Erlmann 2004).

"Acoustemology", a term created by Feld, seeks to perceive sound by joining acoustics and epistemology. The term emerged as a response to the "ethnomusicological identity crisis" and as an alternative to the debate between musicology and anthropology, imagining "an alternative to the classic triad of music in culture, music and culture, music as culture"[136].

The term "acoustics" on which "acoustemology" is based does not seek to analyse the physical components of sound, but to investigate it as a social and material experience, a "sonic sensation". In relation to "epistemology", this involves the relationality of knowledge production (contextual and experiential knowledge)[137]. "Acoustemology" combines these two fields in order to examine "sounding and listening as a knowing-in-action: a knowing-with and knowing-through the audible"[138]. It concerns a "interactive process of participation and reflection" and "takes sound and sounding as 'situational' (Haraway 1988) among 'related subjects' (Bird-David 1999); it explores the 'mutual' (Buber 1923) and 'ecological' (Bateson 1972) space of sonic knowing as 'polyphonic,' 'dialogical,' and 'unfinalizable' (Bakhtin 1981, 1984)"[139]. Such knowledge coming from this type of approach is always "experiential, contextual, fallible, changeable, contingent, emergent, opportune, subjective, constructed, selective" [140].

"Acoustemology" differs from other approaches to sound, such as Murray Schafer's concept of soundscape, by combining "place-based space-time dynamics" with individual sound production and analysis. It also differs from "acoustic ecology" as it is based on "the experience and agency of listening histories, understood as relational and contingent, situated and reflexive" [141].

Thus, accustemology is based on the fundamental principle that life is shared with each other in relationships and that there are many different sources of action that "are variously human, nonhuman, living, nonliving, organic, or technological" [142].

The idea for this project is also based on Erlmann's concept of "Hearing Cultures" which calls for a greater inclusion of non-visual sensory experience in ethnographic writing as "Hearing culture suggests that it is possible to conceptualize new ways of knowing a culture and of gaining deepened understanding of how the members of a society know each other"[143].

According to Carlos Alberto Augusto, portuguese composer and sound designer, "the soundscape is a key element in the identification of a place, a culture, a task" that allows us to know "its constitutive elements, how they interact, what is the function of each element"[144]. To represent that soundscape, it is necessary to listen to it, understand it and understand its historical perspective[145]. This is also what I tried to do throughout this project, focusing on the three celebrations already mentioned, and then looking for a use of the sound elements found in my music. These sounds, which together can be considered "noises", are an integral part of the soundscape of these events.

To suggest the reality's diversity and challenge the idea that it is a single reality, the artist listens and creates the landscape from the possibility of time and the possibility of space[146]. This project is inspired and informed by the invisible mobility of sound, which also invites the listener to enter layers of possibility to understand the construction of reality and participate in its reconstruction. The aim is to create a spatio-temporal world of what is possible and make it meaningful within established notions of actuality. I am not seeking that the soundscape be seen as something mystical or strange, but that it can have different points of view. It is possible to rethink and relive the real world through the different possibilities offered by soundscapes, which make "accessible, audible and thinkable, alternative states of affairs", including non-objective emotions such as, for example, "affection, sentiment, fear, and angst"[147]. By listening to the different possibilities of a soundscape, as well as the different actors that originate different sounds, we can confront the "singularity of actuality" and present different perspectives of a place[148].

In this project, I focus on a particular kind of 'acoustic environment', traditional festivities, in order to better understand a culture and society, following, for example, the same path that Feld and Erlmand pursue[149], showing how listening to traditional events can influence the writing of new works and explaining how I sought to use that influence.

In the pieces present in this project, I sought to represent my analysis and auditory reflection to the soundscapes present in the festivities, within the social context where they are inserted. The motivation to write the pieces present in this study comes, also, from the desire to share my way of hearing the celebrations and the different ways of living them. **With "ensaio para um s. joão" and "braga: à [b]olta do s. joão", for instance, I looked for two different perspectives of the same festival**. In "ensaio para um s. joão", although I was influenced by several elements of St. John's celebrations that appear throughout the festivities, I tried to represent St. John's Eve. In "braga: à [b]olta do s. joão", starting from the idea of the rotation of the figure of St. John in the Avenida Central, my initial idea was to demonstrate different points of the festivity (Avenida Central, Parque da Ponte, Rua do Castelo, the surrounding churches, etc.) that end up combining in a unique soundscape of this celebration. Unique in two ways. First, this festival, in another city, would have other characteristics. Second, because the sound represented can only be heard in these celebrations.

It is difficult for me to explain in words what fascinates me about the sound of these parties. I am always afraid of falling into a too technical explanation of the composition process, and lack words to write the sound I hear. I use the sound elements present at the parties (the "sonic world") to understand and translate their plural realities into the pieces, representing my vision of the space and time of the parties. I transcribe what I hear into my pieces, always looking for a personal artistic vision. And my analysis of the celebrations, often empirical, is worked in each one of the pieces. I try that these works represent my observation made *in loco*, but also that they represent my way of living each celebration. Certainly, from year to year, from celebration to celebration, my experience differs, although the traditional elements of the festivities remain the same.

As I will certainly be able to demonstrate when explaining each of the pieces, I also try to represent in the pieces the depth of the streets. Different perspectives, different group dynamics, different objects that give a new dimension both to the pieces and to the parties themselves. These perspectives are presented not only by dynamics, but also by dealing with small groups within an ensemble or orchestra, or by the attention and definition of the movements of each motif (rhythmic, melodic or timbric).

How I listen to the events

estimated read time: 9 minutes

I chose **these events from the city of Braga**, seeking inspiration for new pieces, due to the differences between the three events, but also due to the fact that they represent a temporal progression that happens every year, "to cycles that are repeated in community calendars"[150], and that are, in a way, connected to the 'normal' life of human living (or human festivity) [151]. The excitement of Carnival, preceding the penitence of Lent and the sorrow and hope of the resurrection (rebirth) of Easter and the celebration of life of summer

(summer solstice, St John). These celebrations are linked to the cycles of the moon and sun and the confrontation between life and death (which are repeated with the resurrection, and summer celebration).

The festivities are chosen because of the relevance they have in my identity, and, also, the importance they represent for the city of Braga, revealing its culture and, consequently, my roots. Besides being important for the city's calendar, these festivals were, throughout the years, important landmarks in my way of seeing the annual calendar. Even today, I always try to be present at these events, travelling to Portugal on purpose.

Although I use elements mainly from essentially Christian celebrations, these do not represent my beliefs. Minho is a mostly Catholic region, where the Christian faith still carries a great importance in its traditions. As we can read in Leite, "Minho is deeply religious", where people "always evoke the Saints in their sufferings and, more virtuous than sinful, unconsciously paganize them in their revelry"[152]. Therefore, I think I could not develop a project using cultural elements from Braga (which is also known as the "city of Archbishops", or "Portuguese Rome" due to the amount of churches in the city and the religious connection of its inhabitants) without going through religious elements. Thus, it would be, in my opinion, impossible to represent the city of Braga in the pieces without going through the catholic representations so present in the city all year long.

From the research presented in the first part, regarding the question of **what a tradition would be when compared to "routine" and "fashion"**, it is shown that these festivals are indeed occasions with significant symbolism and a ritual function[153], having gone through a process of transmission over decades (in the case of the "Queima do Home") and centuries (St. John's Festival and Holly Week).

The Community dimension of the celebrations presented in this project can be enhanced by the very act of exteriorization through ostentatious gestures or their sonic expression through words, music, shouting, or singing. Celebration is a characteristic of all personal experiences, as well as a constant in all socio-cultural groupings.

Each of the celebrations that inspired me throughout this project (Queima do Home, Holy Week and St. John's festival) has a different sound. The **"Queima do Home"** marks the end of Carnival and the beginning of Lent. Before the parade starts, one can hear the sound of the drums (*bombos*) and *buzinas* and feel the excitement of the participants. During the parade, the shouts "Olha o home!" and "Lá vai o home!" are heard, as well as the slogan chosen for each year. You can hear *gaitas*, drums and snare drums, people talking, and the imitation of crying, due to the 'mourning' for the death of "Libório" (the puppet's name). When they arrive at the *coreto* (bandstand), on Avenida Central, after a few shouts, the testament is read. Every year this testament is different, although there are always mentions (in the form of gratitude) to the members of the Rusga de S. Vicente. The will always refers to events in the parish, the city of Braga, Portugal, Europe and the Rest of the World. In 2022, besides the references to Covid-19, there were already references to the Russian invasion of Ukraine - which had happened 4 days before this event. On the way to St. Vincent's Church, the "cries" and lamentations over the death of "Libório" intensify. The drums and *buzinas* are still heard, and people continue to shout the phrases written above. When the "puppets" are set on fire (in 2022 there were two, "Libório Caturra" and a smaller one), the "cries" intensify even more, and people shout out the phrases. At the end, the Rusga de S. Vicente offers pork, cornbread and vinho verde. And people socialise while eating and drinking.

The sound I hear during the festival results in the fact that the participants are looking for one last "madness" before the period of Lent, taking the opportunity until the last moment to have fun, and make noise (often the "noise" is sought, with *buzinas*, *gaitas*, drums and shouts). In the case of the "Queima do home", although there are no melodies, songs, or harmonic/melodic instruments related to this tradition, there are still sound influences. Thus, I chose to represent in the piece **"home(m)"**, the sounds, movements and rhythms that can be heard.

The **Holy Week** in Braga presents us with different pictures during the Easter triduum. The main events, and where we observe a greater public adhesion, are the different processions. The way people experience the processions changes from each procession to another. Although Easter is traditionally a time of silence and introspection for Catholics, the **procession on Thursday** is quite noisy. Here you can hear the *matracas* played by the *farricocos*, as well as two philharmonic bands, one at the beginning and one at the end of the procession. Here, especially before and after the procession, you can also hear people in the audience talking to their relatives, friends or acquaintances in a relaxed way.

On the other hand, the Good Friday procession ("**Procissão do Enterro do Senhor**") is much more contemplative. In the streets of Braga, where the procession passes, one feels a heavy atmosphere, of sadness for the death of the "saviour", and of introspection. For me, this silence is deeply emotional. The farricocos no longer make their matracas sound, dragging them along the ground, as well as the religious banners. This is perhaps the most characteristic sound of the procession: the sound of metal dragging on the ground. Philharmonic bands play during the procession, but they always present darker pieces, funeral marches. All the elements that are part of the procession, as well as those who watch, are silent, often keeping their heads down.

The Easter Triduum ends with the "**Visita Pascal**". On Sunday, with the "Visita Pascal" to the homes of the inhabitants of each village, town or city area, there is a sense of joy. It is a family reunion, where those who believe celebrate the resurrection of Jesus. In this tradition, besides the sound of families gathering in each house to receive the cross, the particular sound is that of the bells that indicate the approach of the "Visita Pascal" to the houses. The bells that some elements of the "Visita Pascal" bring to warn of its arrival, represent a rebirth, for me not in religious terms but in relation to nature and, in a way, always bring me some hope for the future.

On **St. John's** the sun is celebrated, and joy is felt through the strong colours of the organisation and with the help of St. John's *martelos* (plastic hammers). Because it is June, there is usually good weather. One can hear in the town's loudspeakers music allusive to the time (for example, the "**Hino de S. João**"), there are groups of drums (*Zés Pereiras*), and groups of people playing typical instruments of the region. Certainly there will be other elements (musical and others) that represent the Festival of S. João in Braga. In the pieces written for this project, I tried to use the elements that are, from my point of view, more characteristic of this celebration, which perhaps led to an intuitive process of choice of elements to develop in the pieces.

The traditions in Braga, as living traditions as they are, have been undergoing changes over the years. Here are some examples of changes carried out in recent years in the "Queima do Home", as an example. Due to the satirical and current character of this tradition, there are elements that change from year to year, such as the "testament of Libório Caturra" - which always has humorous mentions about current affairs and, therefore, changes every year - and the posters, and the shouted "slogans". Another change is that of the drum players. Instead of having informal groups of bombos, since 2019 there is an organised group that participates and opens the parade. A final example of a change I observed this year (2022) was the fact that they served the usual food and drink at the end of this event in the churchyard and not in the headquarters of the Rusga de S. Vicente. These changes are the result of various circumstances. In the case of the texts and slogans, the alteration is part of the identity of the event, changing every year. The last change was made in order to make the event more practical since the S. Vicente Rusga headquarters would not have space for all the participants.

In recent years, the festival of St. John in Braga has undergone a change that I consider important. During the days of the festival, there are small bars on the main streets of the celebration and each of these bars has speakers with the music of its choice (pop, electronic, popular, Brazilian funk, among other genres). The non-use in my pieces of elements of these songs that are heard at the feast, especially during the St. John's eve, is due to the search for the difference that still exists in a global society like the one we live in today and these songs are the same - perhaps with the inclusion of one or another Portuguese or Brazilian song - that one would hear at any other party with young people across Europe, thus not being specific to this celebration.

In any of these events, I have a habit of walking alone, wandering through the streets where the celebrations take place and listening to the sound of the moment. It was always my intention to observe the festivities, looking for streets with different kinds of atmospheres (with more or less public) and different activities. I did that before writing the pieces about St. John's festival and Holy Week. The only exception was the "Queima do Home" as I wrote the piece "home(m)" influenced and inspired by the descriptions I read in the book about Rusga de S. Vicente and from the Facebook lives, because I was in Belgium during this event. Only

in the year 2020, I had the opportunity to observe in loco the way the festival took place and was organised. Whether it was by the development, natural, of a social celebration or by on-site observation with my own ears, this observation changed the way I see the "Queima do Home". My inspiration for the pieces also comes from this. When composing the pieces in this project, I have always tried to bring that hearing into the music. I often use a tape recorder or my mobile phone to capture audio while I am walking around the festivals. Often I listen to these recordings during the composition process, where I try to capture different sounds, which I portray and develop in the pieces. Nevertheless, my aim was not to recreate the atmosphere of these events but to produce a personal look at the artistic result of the works.

In relation to St. John's, I tried to make sure that both religious and secular elements were present in the pieces. During my wanderings, I wrote down some keywords related to what I heard (such as *bombos*, *sinos*, for example), and I drew the routes I took. I kept the memories and the artistic, musical or merely technical ideas that the different elements present at the Festival offered me. At this point, I can remember the idea present in "braga: à [b]olta do s. joão", of using the figure of the saint as a way to search for - and to unite - the different sounds present.

When I walk through the streets of Braga during the celebrations, I try to get involved in the acoustic environment present in them. Every year, either because there are changes in the organisation of the festive spaces, or because of the influence of the individual dynamics of each participant or the weather, this acoustic environment is different. For example, in 2022, the St. John's Festival had less joy in the streets due to the rainy and cold weather. This was also reflected in the way people walked through the streets, and in the number of participants in the festival.

Examples of the use of traditional elements in the pieces written in this project

estimated read time: 7 minutes

*For a detailed analysis of the pieces please read **this***

Having the aim of transposing the aural environment of the festivals into pieces, my attention is focused on the sound, as a whole, i.e. on the overall - not individual - sonic end result. I think that the usual focus on the primary elements (perhaps most easily perceived, such as melodies, rhythms, harmonies, typical instruments) in a piece is particularly limiting from an artistic point of view. Perhaps we forget what gives festivals their greatest strength: the people and their way of being in the celebration. By writing in this way, I aim to show new perspectives and ways of watching and experiencing these festivities, based on my perception of them and the artistic development that comes from this search/research.

As the pieces I wrote are not electronic, acousmatic pieces, the compositional process, working the sound and recreating it in a score, becomes more abstract. I work these elements as I do any other, because I seek my own language, independently of the influences that lead me to write a piece. This is, in my opinion, one of the important points of this project. The personal, artistic vision of a traditional event, allied to the creation of a piece to be presented on stage - a completely different environment compared to the traditional festivals.

I would say that I have two distinct ways of using traditional elements in my music. The first, which I consider more elementary, is the clear, not very abstract use of melodies, rhythms, harmonies or traditional objects in the works. Even if they are minimally artistically worked, they are easily perceptible. During all the days of Braga's St. John Festival, the "Hino do S. João de Braga" can be heard throughout the speakers of the city in different versions (from folk versions, to pop music versions, to the version for philharmonic band). On June 23rd and 24th, the philharmonic bands present in the celebration interpret this hymn in the streets and on the stages where they perform. In "braga: à [b]olta do s. joão" I tried to create a different version of the melody and harmony, with different perspectives. First, the melody is presented on the brass instruments with a different harmonization from the original, seeking a junction between the traditional melody and my musical language. The same melody appears in the final chorale, the coda of the piece, which is sung by the instrumentalists. For this part, I tried to allow some freedom of interpretation that is characteristic of the vocal tradition of music in Minho.

The second form is more abstract. It can also contain the elements presented above (melodic, harmonic, rhythmic, ...) but these are used as starting points in the creation, often with an imperceptible sound result. There is also the interest in (re)creating the musical atmospheres lived in the festivities. This element can also be used in any of the forms presented above, depending on the artistic and sonic result (more or less abstract).

Each composition was seen as an experiment, and therefore each piece written reacts in some way to the previous piece. This can be seen most clearly in the pieces related to St. John's festival. My approach was different in each of the pieces due to different factors like instrumentation, the identity of the musicians who would perform, and the audience who would listen to their premiere ("ensaio para um s. joão" was premiered in Antwerp by the Antwerp Symphony Orchestra, and "braga: à [b]olta do s. joão" was premiered in a Wind Band competition in Braga, where fifteen bands from different socio-cultural backgrounds performed the piece).

In "ensaio para um s. joão" I tried a more abstract approach to the festival elements, where some of the elements used were more blended in the orchestra, making it difficult to be recognized. An example of this is the melody of "Mourisca", where only very attentive ears or people with knowledge of the score could perceive the quote. In "braga: à [b]olta do s. joão", the melody of the "Hino de S. João" is presented in different ways, both easily perceptible, as previously mentioned.

Sometimes these two ways of using the elements are found in the same piece. This adds dimension, not only to the artistic thought of the work but - and certainly more importantly - to its sonic outcome.

The elements that I have been using in my pieces represent my way of observing the festivals, searching for their characteristic sound. For example, the use of the St. John's *martelos* is a result of that search. Although they do not originate from this event, they are also a symbolic element of Braga's Festival of St John.

I used the typical *martelos* of St. John both in "ensaio para um s. joão" and "braga: à [b]olta do s. joão", developing their sound in the orchestra. The use of different objects (such as toys) in musical works has been known at least since the 18th century. In the "Kinder-Symphonie", which was thought to have been written by J. Haydn and which recent research indicates that was written by Edmund Angerer[154], we find, for example, a toy trumpet, ratchet, bird calls (cuckoo, nightingale and quail) and triangle. One of my influences in the use of *martelos* ("ensaio para um s. joão" and "braga: à [b]olta do s. joão") and *matracas* (in "do lume que pesa"), as well as other objects and "accessories" in percussion, is "Experimentum Mundi", a piece by G. Battistelli where we find as performers different types of craftsmen (knife grinders, pastry makers, builders, blacksmiths, stone masons, carpenters, cobblers, and coopers).

By using elements such as *martelos* and *matracas* I also try to transport the audience to the events I present. Certainly, these elements can make the pieces more attractive to the audience, due to such a peculiar object, both for those who know the festival (and the object) - like the audience attending the premiere of "braga: à [b]olta do s. joão" in Braga - and for those who do not - like the large part of the audience in Antwerp at the premiere of "ensaio para um s. joão". Nevertheless, my aims in using this object in the pieces were, first, to present the celebrations and their typical objects as well as their sonority and, secondly, a challenge I launched to myself to use them as musical elements, merging them in my music. During the process of composition of the two works, I considered that I could not represent the Braga St. John's Festival them, due to the specific sonority created by their use in the festivities.

The use of these objects, highly characteristic of these festivals, makes it easier for people who know them to identify with them and also to identify the influences present in the piece. Thus, the visual aspect of the pieces is also central to their understanding, as the researcher S. Voegelin states that "If I look at something the information I will gain about that thing is influenced by the physiological mechanism of looking and the cultural interpretation and valuation of seeing"[155]. But these visual images are also accompanied by sound elements so that there is a combination of hearing and vision in the appreciation of the work. I used the sound result in different situations to deceive the listener and dissimulate the different elements used. For example, in "do lume que pesa", I developed sonic objects from the auditory analysis of the "fire" that I tried to make them result in a metamorphosis combined with the elements of the *matracas*.

These extremely rich textures in Braga's St. John or Holy Week, need to be presented (and represented) by the different layers, which merge with each other and give a new reality to the celebration present in the work created. The processing of these elements - this fusion and, sometimes, subtraction or division - seeks to challenge the perception of the listener or viewer, giving another perspective of the represented celebration. It allows us to expand the auditory perception of the celebration, broadening horizons and escaping from the reductive categorization of the same, and, at the same time, relating it to the time when the celebration was studied (inspiring the writing of the work), thus giving the artistic result a perspective that is as contemporary as possible.

It seems logical to me but, anyway, perhaps it is necessary to make this clear: what is in the pieces I write, what one hears as an end result, are not the festivals themselves, but a vision - transformed, as a work of art. It is a perspective. Admittedly, it has elements that might connect the artwork to the festival itself. The use of these elements is assumed and intentional. But the aim is not to create little sound "documentaries", but to create works of art to be listened to.

The idea is not to preserve the sound of the festivals - in the sense that I expect the sound of the festivals to change over the years, following the changes in society. So I hope that my pieces - these and others that I will certainly write in the future - will demonstrate these sound changes in traditional festivals. With this, I seek the plural possibilities that the different festive environments, and the different soundscapes created there, may offer. In this way, my artistic interpretation of these elements (at the time I wrote the pieces), is preserved in the works.

This work may fail in its aim of transmitting the elements of the celebrations to a wider public, but at least it will help to preserve the elements present (or at least the memory of them), helping us to keep aware of the diversity existing not only when comparing these celebrations with others in another European country, but also in Portugal.

Visuals in my music

estimated read time: 1 minute

In the pieces I wrote for this project, although my focus was the sound result, I tried to represent on stage visual elements of the festivals. In "ensaio para um s. joão" and "braga: à [b]olta do s. joão" the use of the hammer in the pieces has this purpose. The instrumentalists are asked to hit the *martelos* on the head of the colleagues next to them, representing **what happens at St. John's festival**. In "ensaio para um s. joão" initially only the *martelos* are heard (the percussionists play the hammers behind the other percussion instruments so that the hammers are not seen). These hammers are progressively more visible until the end of the piece, which ends, in an attempt on my part to create some humor, with the use of "Mahler's hammer". Still in "ensaio para um s. joão", I asked the string players (violins and violas) to play the pizzicattos of the piece as if they were holding a *cavaquinho* - in an attempt to demonstrate a representation of King David's dance. In "do lume que pesa", *matracas* are used so that the audience can see. Finally, in the public performance of "home(m)", I asked the instrumentalists to throw to the floor the pages they had just played, in order to present some chaos present in "Queima do Home".

Elements of my music

In the last years, during this research, I realised that "silence" and "noise" were common and fundamental elements in my music. Below I explain how I use them and the reasons for doing so.

Silence

estimated read time: 2 minutes

Silence can represent different states of mind: it can contain an aura of wisdom or be linked to authoritarianism and fear, political or of loss, "the silence of the deceased"[156]. It can also be a form of communication, of interest, suspicion or distrust[157]. The "silence-fear", in Portugal, is a legacy of centuries of structures of a political-religious nature, which have their defining moments with the Inquisition and censorship during the Estado Novo. In a way, and despite the fact that almost five decades have passed since the end of the Estado Novo, this culture of "silence-fear" is still very present in some sectors of Portuguese culture[158]. According to Augusto, the silence present in the Portuguese soundscape "is the space of secret societies, of the secrets of religions and political associations", but also the "space of resignation to anonymous, individual and collective suffering, of frustration, shame and poverty, of indignity and injustice", of "crime, the forbidden, conspiracy", of solitude, illness, death and mourning[159].

In my pieces, I essentially use "silence" as a form of reflection, mourning and pain, and in a more technical aspect, as a reaction element to the tension in the pieces. The silence that I use is influenced by moments of reflection during masses, by the "silence" of nature that I heard when I would visit my grandmother in Bouro Santa Maria and by my search for inner peace and constant reflection. The silence that I write in my pieces is, therefore, a silence full of sounds that are not present, a reflection of sounds that have been heard and

the hope for sounds that will be heard. In "do lume que pesa", for example, after the climax of the piece there is a moment of silence (c. 20 seconds). This "silence" in the piece serves three interconnected purposes. The first, is a reaction to the tension created earlier, being used as a transition into the new part of the piece. The second, is to create, on the other hand, tension by the lack of sounds produced by the ensemble and electronics. This tension, in the piece's premiere - or when a piece is not known to the listening audience - is even greater, since the audience does not know if the piece has finished and there is an almost eagerness to clap, becoming an uncomfortable silence. Last but not least, and thought almost at the same time, this silence tries to represent the introspection that exists in the procession of Good Friday in the celebrations of Holy Week in Braga.

Noise

estimated read time: 4 minutes

According to different dictionaries, "noise" can be defined as a "sound, especially of a loud, harsh, or confused kind"[160] or an "unwanted" and "unpleasant" sound[161]. The elements of traditional culture that I used in this project can be perceived, in the events in which they appear, as "noise". The *matracas* (link), *martelos* (link) or the people's shouts (link home) are examples of this. In my music I try to introduce these sounds in a way that they are no longer considered "noise" and are seen as essential musical elements to the piece.

I am influenced by the idea of an orchestra of noise, or, if we want, by the interaction of that kind of sonorities with the orchestra that is traditionally linked to classical music. I started to use those ideas following the influences of the music I heard from the beginning of my activity as a composer (from Varese to the electronic music of, among many others, Pierre Schaeffer and, in another scale, Miguel Azguime), as well as by the guidance of my composition teachers (André Ruiz, Filipe C. Vieira and Wim Henderickx). In recent years, this search has developed, mainly through the influence of Nuno Costa and Clara Iannotta. In reality, the point I am looking for is nothing new (as a lot of literature from the beginning of the 20th century, with Russolo, to nowadays shows), but during the last years, I have realized that this combination makes perfect sense for my music - and for this project.

Perhaps I can, here, make a counterpoint between the electronic music I create and the instrumental music because I believe it was also this dichotomy in the compositional process that brought me where I am. In electronic music - both in acousmatic music and in combination with acoustic instruments - since the beginning I have tried to use sound elements from the world around me, recording those sounds and working them musically, perhaps influenced by musique concrète. As a result, I have been improving the way of working these elements musically and artistically, in order to achieve the final result that I wanted for each piece. In instrumental music, there has been - with a notorious development over the years - exactly the same search. The instrumental music - if we want, my instrumental music - must, therefore, demonstrate not only musical ideas based on melodic, rhythmic or harmonic questions, but focus on the creation of sounds that can be perceptible in everyday life. The noise I use is just that. I would not be proud of my work if, in seeking to use the sound of a culture or a social celebration, I did not use other artistic potentialities both in relation to the individual instruments and the orchestra (or band, or ensemble) as a whole.

Therefore, I always try to introduce different sound elements that can transport us to the atmosphere of the celebration which inspires the creation of a certain piece. These elements (melodic, rhythmic, harmonic and even objects/instruments) bring an enormous sonic complexity to the celebration and, therefore, should be present in the pieces I write. I could, of course, focus on one or another aspect, but, due to the attempt to represent the 'sound world' of the celebration, my aim was to analyse and present the elements that give identity to the festivity. Thus, only after these steps (analysis and presentation of the elements) is it possible for me to start developing the sound elements in the piece - which are usually developed (or changed) during the compositional process.

I always try to frame the "noises" that I use in my music. In fact, I don't see them as noises, which can have a connotation of unwanted sounds, but, and due to the way I involve them in the music, I see them as a natural development of the sound that inspires me.

These "noises" that I use in my pieces are always crafted and have the goal to better represent the soundscapes as they really are.

I cannot represent "my world", my everyday life, or even my thoughts, only with beautiful melodies and harmonies that resolve correctly. My "self" has fears, nervousness, moods and happiness that can be represented by much more diverse, and in my opinion interesting, elements than the basic elements of music (harmony, melody and rhythm). The different timbres, give me the possibility to better present the different particularities of the sound that surrounds me and the way I think about them.

For me, the festivals could not be presented without the use of the sounds that are present in them. The *martelos*, the *matracas*, the voices of people and the attempt to demonstrate the atmosphere of each party are for me crucial elements for my vision of the celebrations to be presented in a more trustworthy way.

There are many pieces where I use more than instrumental interpretative techniques. I see the instrumentalist and his/her instrument as one. For example, in "home(m)" and "do lume que pesa", the instrumentalists have instructions to talk (saying "olha o home" and "lá bai o home" in "home(m)") or to reproduce sound with their mouths (repetition of "r", imitating the sound of *matracas*, in "do lume que pesa"). When I write for an instrumentalist or instrument group, with or without electronics, I think of the performers as a whole. The search for a sound, in my music, is made from the sound created by all those who produce the sound in the piece. In the case of pieces for an instrumentalist, like "i [w]ill meet you by the sea" (2018), for trumpet, or "[prelude:nocturne]" (2017), for violinist, my search is exactly the same. The instrumentalist becomes, also, an instrument in itself. The search for "extended techniques" is also done by looking for other kinds of sonorities that the instrument can reproduce and that better represent the musical idea. Although this way of seeing the role of the instrumentalist has already brought me some problems in rehearsal - not all musicians feel comfortable with non-instrumental techniques -, I like the idea of stimulating artistic development, using techniques created and developed by other composers, working them according to my artistic thinking.

Titles

estimated read time: 1 minutes

Anyone who knows me in my private life, whether a family member, friend, or even acquaintance, knows that most of the jokes I tell are word games. This also happens in the titles of my pieces, where I always try to show different meanings in the same name. There are many names of works that, in a more or less clear way, present this aspect. For example, the piece "**quatro poeMas**", for solo clarinet, presents the capital "M" as a way to dedicate the piece to Mafalda. Also, the name "ensaio para o s. joão" has several reasons for its choice since the word "ensaio" in Portuguese can have different meanings: among them "experience" or "first attempt", "rehearsal", and "essay". As for "pranto", the name was created before I started writing the piece, by superposing the words "preto" (black) and "branco" (white), since the project for which I wrote the piece was called "**Diálogo a Preto e Branco**" (which later resulted in the CD "**Lux et Umbra**").

Another element which is very present in the names of the pieces I wrote is the way of speaking Braga. In "braga: à [b]olta do s. joão", volta (as the word should be written) is written with a b, because it is usual in the Minho region (Braga included) to exchange the "b's" for "v's".

The same goes for "home(m)". As we can see **here**, the name itself has 3 different names. "Home", house in English; "homem", man in Portuguese; and "home", the way many people say the word "man" in this region of Portugal.

The use of traditional elements in new music

Autognosis   The use of traditional elements in new music

Here, I present three texts in which I explain the five pieces written during this project:

"home(m)": *a sound translation of* *"Queima do Home"* *in an ensemble piece*	*The use of elements* *of Braga's Holy Week* *in "do lume que pesa"*	*"S. João de Braga"* *as inspiration for new pieces*

Autognosis   The use of traditional elements in new music

"home(m)": a sound translation of "Queima do Home" in an ensemble piece	*The use of elements of Braga's Holy Week in "do lume que pesa"*	*"S. João de Braga" as inspiration for new pieces*

To better understand the elements of Braga's "Queima do home," read **this section.**

estimated read time: 10 minutes

Introduction

The piece "home(m)" was written under the influence of "**Queima do Home**". It was written after an invitation by Matthias Coppens of the deCompagnie ensemble for "Mirrors", a project by 'The New What Now' in collaboration with the ensemble. From this came the collaboration with visual artist Inge van den Kroonenberg.

Explanation of the title

The name of this piece is a reference to the event that inspired me to create it: "homem", in english, man, or, as many people in the north of Portugal still say: "home". However, the title also has another meaning: the English word "home", house.

It is a tribute to my "home", my hometown. But it is not only that. I don't see "home" as a "physical place", but as a mobile necessity. My "home", besides being the place where I live, is where I feel comfortable. Home is a personal, artistic space that is shaped in our memory over time. And this works as much for me, Carlos Brito Dias, as a person, as an artist. The name of the piece also comes from that: from the need to find a "home" of my own, using my roots as a starting point for my journey, returning to "home" - a new home, whatever that may be - whenever I need to. "Home" is not a "physical place but a mobile need; wherever one is, home is always to be found somewhere else"[1].

The collaboration with Inge van den Kroonenberg essentially went that way. We wrote at the time that (text of the collaboration) "Our creation process was based on the themes home, hometown and 'homem' which means 'man' in Portuguese. Besides a physical location (a) home represents a personal space that is shaped in our memory through time. It serves as a point of departure but also as a point of return, although these two do not necessarily have to be the same. Coming both from different geographical, social and historical backgrounds, we decided that it would be most interesting to make our works 'clash' instead of working in a complementary way. By exchanging stories, sketches and impressions the outlines of our collaboration emerged spontaneously. We like to think of the final result as an opportunity to react and reflect on each other's works. Leaving room for interpretation".

In the last years, this piece was performed without the visuals created by Inge van den Kroonenberg, as I realised that, although the piece started as a collaborative project, the music can represent the "Queima do home" by itself.

Instrumentation

The first version of the piece was written for flute, clarinet, violin, cello and piano. In 2021, I created a version for string quartet and piano, for timbric reasons. My idea was to recreate different ways for people to interact in the event - as I will explain later.

How did the writing of the piece begin?

The composition process was very interesting for me. I only knew this tradition from Braga through what my mother told me, when she was part of the Rusga de S. Vicente. I searched for existing information about this tradition, having only found references in the book by José Alberto Sardinha and in some online publications. Besides that, the only time I had ever watched this event was online, through transmission via Facebook (things of modern times :) The new forms of presence).

Thus, the initial composition process was the result of a lot of research on traditional elements of the event, which were later reused and "adopted"/"adapted" into "home(m)" - as I will demonstrate below.

▶ _____ 00:00

"home(m)"

version with flute, clarinet, violin, violoncello and piano.

deCompagnie and Michiel Delanghe

home(m) - live recording
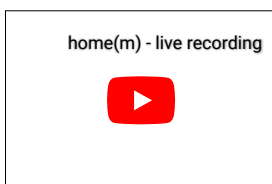
"home(m)"

version with string quartet and piano.

Mafalda Tuna, Ana Margarida Alves, Edgar Perestrelo, Duarte Matos and Markiyan Popil,

conducted by Carlos Brito Dias

"home(m)": Score
(string version)

What are the influences of the event?

Form:

The form of this piece is influenced by the route that today's "Queima do Home" parade goes through. This route works as a formal inspiration for the piece, but not as a musical result since my aim is not to make an exact portrait of the path through which this parade runs, but to create an artistic work with its influence. Thus, I intended to transport the existing route to the imaginary. The idea is not that this piece is a guided tour (or a route map) of tradition. I am influenced by tradition, starting from it, but the "musical history" has more value than a possible cataloguing of facts in a piece. In any case, I think it is possible to find in this "journey" points in common - or similar - with the route of the carnival procession.

Initially, I planned three possible endings for the piece:

1) to represent the ancient tradition, trying to portray in music the image of the "man" being thrown into the water at the end of the route;

2) to represent the final conviviality of the event: using other musical elements of the traditional Minho music, representing songs interpreted by Rusga de S. Vicente and the conversations between the participants;

3) to represent the "man" on fire, in the churchyard as it happens nowadays at the end of the route. I chose this third option for reasons of treatment of musical and artistic material.
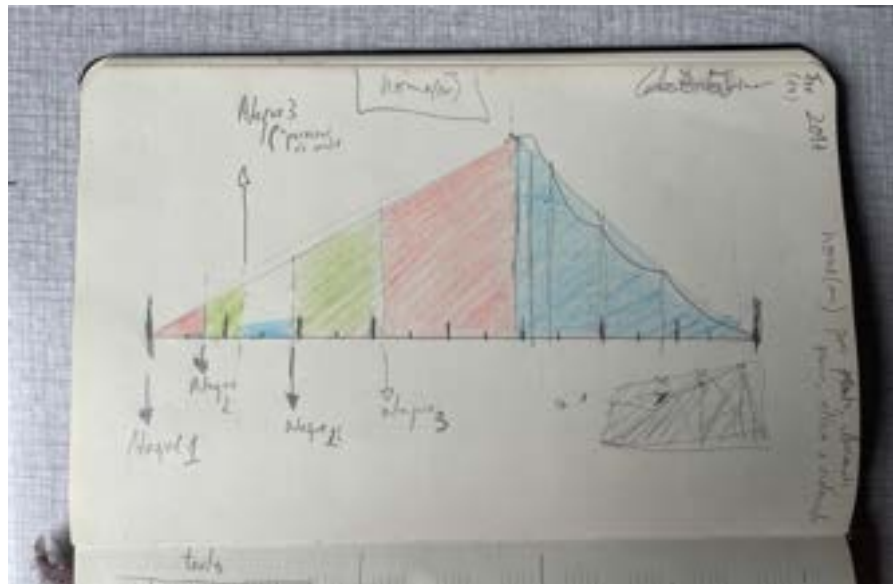
The piece begins in dynamics between piano and pianississimo, although it has attacks in forte, in an attempt to represent the coming from "far away" of the groups. As the piece progresses, there is a growth in dynamics, representing the gathering of the groups and a greater "clatter".

Although, in general, the tension of the piece gradually increases until reaching the climax, there is in B (c. 56-78) a preview of the man burning. The climax of the piece happens, metaphorically, when the "man" is set on fire, as we can see in the tension graph above, where I use stronger dynamics (beginning of E, c. 215 - I use ff). From there, until bar 241 there is a transition, until we begin to hear the man "on fire" (c. 242). Until the end, the "burning man" is heard, until it fades out.

Different groups:

Although there is almost always a unity between (examples: bar 1-3):

1. violin 1 and violoncello;

2. violin 2 and viola;

3. piano (alone):

home(m)

I tried to create different groups throughout the piece, recreating the dispersion and agglomeration of people in other groups throughout the parade. Please see below other examples of this search for the use of different groups:

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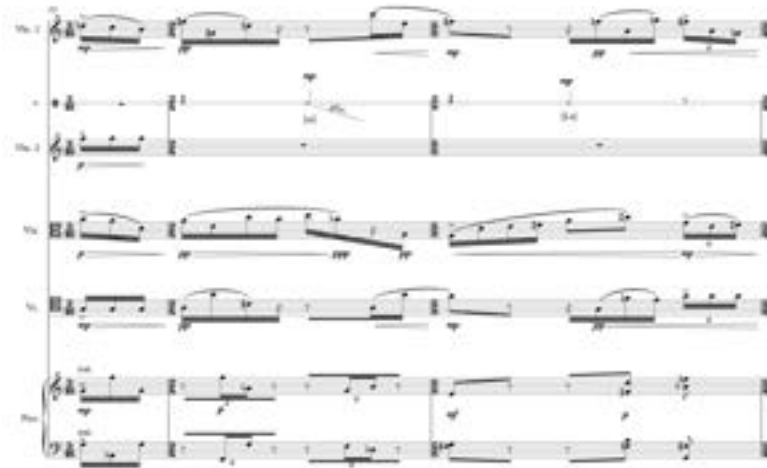
This was one of the reasons that led me to create this version for string quartets and piano: in this way, and although melodically and rhythmically the instruments are integral parts of small "groups", the timbric game can be even more interesting due to the timbrical similarity of string instruments.

Rhythms:

The different rhythms used - quintuplets vs 4 semiquavers vs triplets - performed the function of demonstrating the irregular way in which people participate in this procession.

I also used different time signatures, 5/8 and 3/16, in order to:

1) demonstrate changes of pace and directions of people - running, walking, etc;

2) create "rhythmic irregularities".
These two ideas can be seen from bar 6 to bar 11, for example:

The rhythm of the attacks on the voice is influenced by the rhythm of the *malhão*, usually played by the bass drums. Contrary to what I did in other pieces, here I worked the rhythm in a way that it was not clear, by deconstructing it. Please see the image above (bar 9, violin 1 and violoncello) and the image bellow (bb. 73-76, piano part).

"Zigzag":

I also tried to use the instrumental lines to create the sensation of changing directions. All the instruments, therefore, have intervals in the notes that, alone, or by comparison to what the other instruments play, seek to create the "disorder" felt in the parade.
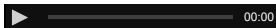
In some moments, I wrote the same movement, with different notes, simultaneously for several instruments, representing the idea of creating small groups explained above. In the example below, one can see an example of this. Please note the interaction between the part of violin 1 and cello (bar 11) and violin 2 and viola (bars 10 and 12).

The movement in the piano part (bars 8 and 9) also seeks this constant movement on the part of the participants.

The sound of the people: the use of the text

As **previously mentioned**, in this event we heard, besides the vocal lament "Ai!", the following expressions: "Olha o home!; - Lá vai o home!; Ai o meu rico home!".

I chose to use these sentences in the piece, spoken by the musicians, having musically worked the text in four different ways:

1) The complete sentence, rhythmically written (see piano part):

2) In individual attacks with one syllable (see violin 2, bar 119), or with parts of the phrase (viola, bar 118):
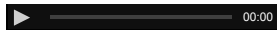
3) repeated, whispered text (see violin 1, violoncello and piano part):

4) and deconstructing, using only the vowels of the phrase:
- a) "Lá vai o homem" - á-ai-o-ó-é
- b) "Olha o homem" - ó-a-o-ó-é

The use of sound of instruments and objects: *gaitas*, *buzinas* and other 'noises'

As mentioned before, in this parade one hears *gaitas* and different "noises". In this piece I tried to represent them as follows:

1) strings:

   a) overpressure, *piano* - violin 1 and violoncello, bar 186:

   b) behind the bridge - violin 1 and violoncello, bars 71 and 72

   c) tremolos in combination with the attacks that end the crescendo, violin 1 and violoncello:

d) senza vibrato, violin 2 and viola, bars 56-60:

Sound of flames:
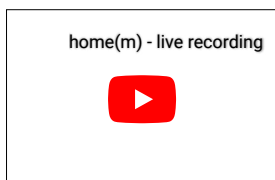
1) piano:
    a) muted notes, b. 1;
    b) glissando on keyboard, ad libitum, bar 61;

2) violin 2 e viola: hit the instrument bars 61 and 62;

3) violin 1 and violoncello:
    a) behind the bridge, bar 62;
    b) crini battuto, bar 65;
    c) wiping motion (with the hand), bar 254;

4) repetition of the text, whispering: "olha o homem" e "lá vai o homem", bars 62-71:

→

Reflection

This was the way I decided to transpose the "Queima do home" to music. The elements previously presented exist in this tradition both in sonic form (not necessarily musical) and in physical expression, and have been worked on in order to achieve a better artistic result.

I sought to use this tradition from Braga because it is a tradition that was almost lost: it is only due to the work and will of the Rusga de S. Vicente that this tradition is kept. Besides, it represents a recent past in which Braga was still a very rural town.

I also used this tradition because I wanted to pay homage to my mother who often spoke to me about the "Queima do home" - my mother was a member of the Rusga de S. Vicente until I was born. So, I wanted to dedicate this piece to her.

Another reason why I decided to use this event as an influence was the fact that I foresee this event being developed somehow. As any tradition - in this case, as an event that regularly takes place - there are three possibilities for its future: 1) to stay as it is, being an accentuated repetition from year to year, no longer being a "tradition" and becoming a recreation of the existing tradition; 2) to finish, as it has already happened twice in the last 40 years; 3) to follow the development of the city and the world, having, of course, as a basis the elements that characterise this celebration, other events and traditions. Personally, and because I believe that tradition can only continue to be tradition if it does not stagnate, I hope that there will be a development in the coming years.

In 2020 I had the opportunity to participate in the "Queima do Home" and I picked up a few points from that night. First, I was happy that I was able to make a connection between the piece I wrote in 2017 and what happens in the tradition. Although I didn't change the process of composing the piece I'm presenting today - because the piece had already been written - I was glad to feel that, overall, the identity of the event was present in "home(m)". And secondly, it made me eager to write another piece influenced by this event.

As was said in this presentation, there have been changes in the tradition over the years - as there are and should always be. One of the latest changes was the creation of a "reading of the will", which takes place in the middle of the event. Here a text is read, invoking the dead "man" and what he will give to the people of the town or of the parish (or of the Rusga, the event organiser). In a next piece, I would like to use this idea of reading a will and look for other ways of sounding the flames (or burning the man), as well as looking for another way to demonstrate the movement of people throughout the carnival parade.

For now, the idea I have been developing for the creation of a new piece is to use short movements - instead of one continuous piece -, using different scenes: a) the " organisation" of the procession and departure. b) initial route; c) the testament; d) return to the place where the procession left: e) burning of the "man".

"home(m)": *a sound translation of "Queima do Home" in an ensemble piece*	*The use of elements of Braga's Holy Week in "do lume que pesa"*	*"S. João de Braga"* *as inspiration for new pieces*

Autognosis | The use of traditional elements in new music

[1] SENNETT, Richard, *The Foreigner: two essays on exile*, London: Notting Hill Editions Ltd, 2011, page 88

Autognosis   The use of traditional elements in new music

| *"home(m)": a sound translation of "Queima do Home" in an ensemble piece* | *The use of elements of Braga's Holy Week in "do lume que pesa"* | **"S. João de Braga" as inspiration for new pieces** |

To better understand the elements of Braga's "Holy Week", read **this section**.

estimated read time: 10 minutes

Introduction

"do lume que pesa" (in English "of the weighing fire"), for flute, bass clarinet, violin, cello, piano and electronics, was commissioned by the Sond'Ar-te Electric Ensemble. For the composition of this work, I used sound and emotional elements present in the Easter triduum. Here, I tried essentially to develop elements present in the processions of Holy Thursday (**Procession Senhor Ecce Homo**), of Good Friday (**Procession of the Burial of the Lord**) and the "**Compasso Pascal**", a tradition of Easter Sunday. However, I focused primarily on the image of the *farricoco*, with *matracas* and *fogaréus*, as well as the emotions present in the celebrations of Holy Week in Braga, as I will elaborate on in the following sections.

The *farricocos* are dark, penitent and meditative figures that walk the streets of Braga in processions on Thursday and Good Friday. Besides the noisy *matracas*, some of the *farricocos* carry *fogaréus* - iron containers raised on rods - that light the streets as they go by.

Here, one wanders between the gloom and the light that emanates from the stoves, creating a contemplative exploration of solitude, yet imbued with a glimmer of hope for what lies ahead.

"do lume que pesa": title explanation

Initially, my idea for the piece's name was: "negro: desnudo", using the visual image of the *farricocos*, dressed in black, with bare feet in the street. From a more personal point of view, this name had some logic as I was in mourning and presented myself uncovered, exposed in the music I wrote. When I start a new piece, I am always afraid of exposing too much of my private, personal life. At the time, I wrote this and other works like "**was birgst du so bang dein Gesicht?**", "[a]void" and "**pranto**", I thought the best way to overcome the mourning would be to use that personal sorrow in the music I write. Nevertheless, given the duality that I will present in the piece between the Braga tradition and my personal life, I decided to present that personal background relatively clearly from the beginning of the work.

The name change occurred during the process of composing this piece. With "do lume que pesa" ("of the weighing fire", in English), although I still allude to the *farricocos* that carry the *fogaréus* in the procession, I preferred to focus on the image of "the weight", a fire slowly burning, but that, at the same time, can be a reference to hope in the future.

In this way, I sought to contrast the light emanating from the *fogaréus* with the black that the *farricocos* wear.

Thus, starting from this image of the *farricoco*, I used in this piece different elements of the Holy Week in Braga, from objects (*matracas* and *fogaréus*) to the emotion present during the week, between Thursday and Sunday, according to the Christian practice. In this way, this piece is the continuation of the work I have been developing using elements from Braga's culture.

Process of composition

When I started writing the piece, I tried to find sounds in the instruments that would allow me to represent some of the sounds in Holy Week (brainstorming): a) represent the emotions that Christian tradition tries to reproduce during this event; b) imitate the sound of the ratchets; c) the sound of fire. In addition, I sought to develop a trajectory in the music, which started from "penitence" and ended in "hope".

From a purely artistic point of view, I started this piece with the aim of improving the way I handle movement and breaths (pauses), using specific sounds related to the holy week in Braga in an abstract way.
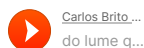
Carlos Brito ...
do lume q...

Privacy policy

"do lume que pesa": Score

Form:

In "do lume que pesa", although I do not try to recreate a "tour guide" of this event in Braga, the form of the piece follows, approximately, the chronological order of the events of the Easter triduum. While this piece is not programmatic in the strictest sense, as I aim not to merely present the festival itself, my intention is to abstractly "represent" it through the musical elements.

Although this is not a programmatic piece - in the strict sense that I do not want to present the event itself. I want to 'represent' it abstractly (at least as far as the musical side is concerned). Thus, the first part of the piece focuses on the sound of the ratchets used by the *farricocos*.

Consequently, the opening section of the piece centres around the sound of the *matracas*, traditionally wielded by the *farricocos*.
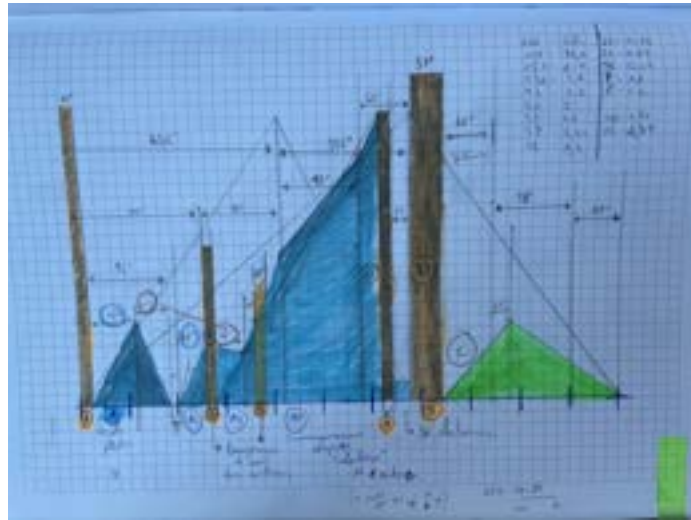
The form of this piece can be analyzed from two perspectives, which converge to form my unique artistic identity: religious and secular. Regarding the religious perspective, focusing on the organization of Holy Week in Braga, I divide the piece in the following sections:

1) until bar 121 - Maundy Thursday;
2) between bar 122 and 140 - Good Friday;
3) second part of the piece (from bar 141) - Easter Sunday.
4) from bar 180 - the idea is to "prepare" the return to Lent.

My secular viewpoint is mainly focused on the idea of overcoming problems, particularly death. the idea that "as long as there is a road to travel, we will continue".

These two perspectives result in my presentation of my identity in the piece. This piece was written, as many other pieces since 2018, at a really difficult phase for me. Despite the difficulties I faced, I persisted in creating music and further refining my musical language and artistic identity. It was essential for me to capture the entire process of mourning that I was experiencing. The piece begins with a quiet, introspective tone that gradually builds in intensity over the months. It culminates in a profound sense of pain and reflection, and ultimately offers a glimmer of hope for a better future, even as I recognize that adversity will inevitably recur, as is the cyclical nature of life.

So, considering this personal side, we can divide the piece as follows:

1) The first part can be divided into four sections:

a) up to bar 121 - identifying the existence of the problem, trying to fight against reality.
b) between bars 122 to 128 - death.
c) between bars 129 - 139 - mourning and grief after death, knowing that you've lost someone.
d) from bars 140 - The "total" silence, where I asked the instrumentalists not to move, works as mental contemplation, assimilating and accepting everything that happened up to that moment.

2) The second part of the piece has another character, a different tension. An expression of hope. Nevertheless, at the end of the second part - starting at bar 180 - I return to the initial idea, using the image of "fire" with some of the elements that I will present later.

Matracas (ratchets)

The five instrumentalists use two ratchets in the first part of the piece. One small and one big - demonstrated in the score as follows: image of small and big (see below "notas de performance"). For purely artistic reasons, I looked for two speeds in the performance of the ratchets - the normal sound being fast, noisy. Thus, these instruments are played both fast and slow. These two speeds were represented in the score by two lines. There are changes in speeds (accelerations or decelerations), shown in the score by the line graph that goes from one line to the other.

In addition to using ratchets on stage, I have developed their sound in the following ways:

a) voices:
    i) voiceless, air sound;
        1) [ru], clarinet - bar 12;
        2) [r], violin - bars 13 and 14;
        3) bars 48-52

b)   flute:
    i) [gr] + trill between two notes + trill half-open <-> closed mouthpiece (example: b. 21 and 22);
    ii) [gr] + trill between two notes + trill half-open <-> open mouthpiece;
    iii) exhale - [r] and [rô] - fingering ad libitum (with defined rhythm and register changes):
        1) [r] example: b. 25 and 26;
        2) [rô] example: b. 48 and 49;
        3) [ru] example: b. 50 and 52.
    iv) inhale - [r] - fingering ad libitum (with defined rhythm and register changes), bars 32 and 33.
    v) exhale, [ru], just one note, with crescendo and attack at the end - bars 51 and 52.

c) strings:
    i) overpressure:
      1) bars 25 and 26 (increasing pressure);
      2) bars 34 and 35 - pianissimo and piano.
    ii) behind the bridge, overpressure: b. 29 and 30

d) piano:
    i) repetition of high pitches - bars 16 and 17. There is a developed
version on bars 50-52.
    ii) scrape the string with the fingertip/nail - bar 20.
    iii) gliss on keys - without pressing the keys - white keys, bars 30-34
(with tremolo), looking for the idea of "fire"-*matracas*-"fire".

See all the examples in the following slides:

Sound of flames (sound of *fogaréus*):

    The sound of the *fogaréus* was worked on in the following ways:
1) using the "clicks" of the fire burning, produced from:

    a) flute: bars 32 and 33;

    b) clarinet: bars 15-17;

    c) strings:
      i) circular bowing, flautando - violin, b. 17.
      ii) battuto ricochet - violoncello, b. 26
      iii) guiro mov., flautando -
        (1) violoncello, bar 27;
        (2) bars 59 e 60;

    d) piano: gliss on keys - without pressing the keys - white keys: bars 8-10;

2) As a development of the sound of fire, and due to the way it is treated in electronics, I also tried to use "air" sounds.

    a) voices:
        i) [s] - violin, b. 9 and 10.
        ii) [u]->[i] - violoncello, b. 10.
        iii) [r] in pianissimo - with and without tremolo - b. 11-14 (clarinet, violin and violoncello).

    b) flute
        i) normal air sound - bar 4
        ii) inhale, one note, crescendo with an attack at the end: b. 57;

    c) clarinet: inhale, one note, crescendo with an attack at the end: b. 57;

    d) strings:
        i) flautando, fast bow - b. 11.
        ii) bow on the body of the instrument: violoncello, b. 6; violin, b. 24 and 25.
        iii) col legno tratto, example - violoncello b. 23-25; violin, b. 27.

    e) piano:
        i) gliss with the hand on strings: b. 6;
        ii) with a card on the strings - example- b. 46 and 47.

    f) electronics: I recorded the sound of a fireplace and boiling water, working the sound electronically by, among other changes, cutting it, changing the speed, and adding different types of reverb.
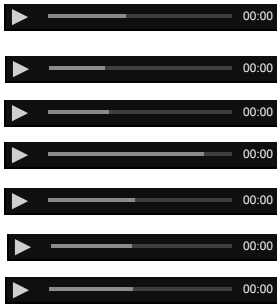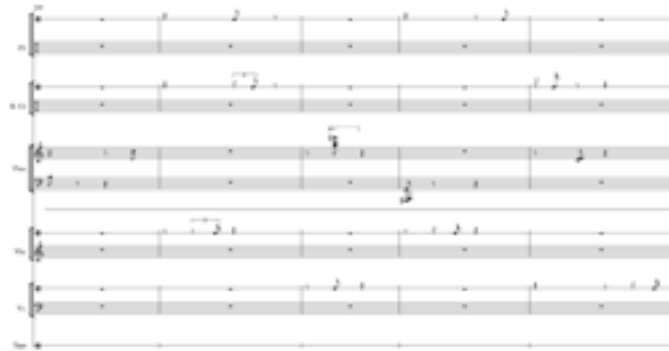
Bells:

The bells represent the arrival of hope. As I said before, the bells are rung to notify people of the arrival of the cross near their home. Although there are no preset rhythms - the rhythm usually follows the pace of the player - in this piece I have set different rhythms for each instrumentalist. The bells are played by the flautist, clarinettist, violinist and cellist.

After a moment where the bells disappear, with a diminuendo (bars 165-167), each of the instrumentalists (fl, cl, vln and vcelo) plays, solo, increasingly distant in time (i.e., does not change dynamics), until we reach the end of the piece. The violinist and the cellist ring the bells for the very last time at c. 176, leaving, until the end, only cl and fl to ring the bells.
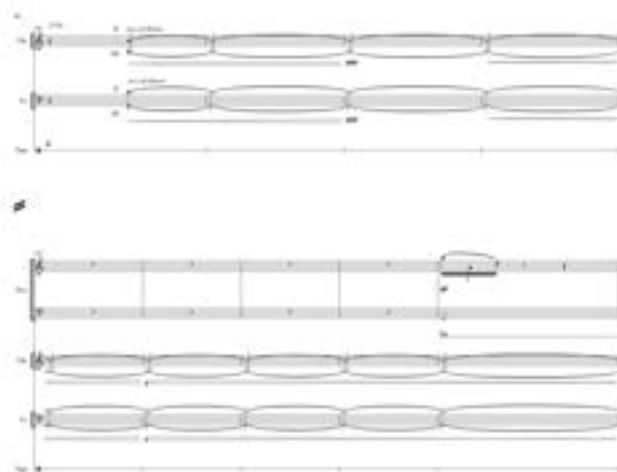
A gente vai continuar

When I started composing this piece, I thought of using a slow melody in the second part, which would represent my mourning. During the process of composition, I changed the idea to a melody that could express "hope". So, I used, in a crafted way, on the piano, a melody by the Portuguese composer/singer Jorge Palma. I used "A gente vai continuar" because of the lyrics that the song has, especially the part of the chorus: "Enquanto houver estrada p'ra andar A gente vai continuar" ("While there is a road to walk, we will keep going).

The piano plays a "reduction" of the melody, while the strings play until bar 157, two chords of the song's harmony. Finally, the electronics came from the sound work of a piano improvisation based on this song and the reduction made for this piece.

piano part

Reflection

This was the way I used some elements of Braga Holy Week in "do lume que pesa". I think I managed to transport to this piece the main sounds of the Holy Week in Braga: the bells, the *matracas* and the "silence" of Good Friday. Besides that, I tried - maybe from a very personal point of view, but that's what composition is all about - to transfer the emotions represented in the Easter triduum to this piece.

Nevertheless, the main goal, in compositional terms, was to work the sounds of Braga's Holy Week in the instruments, in a way that they could interact musically with the sounds above represented. It was a slow work, of great search, and, perhaps because of that, it was a process that left me satisfied and helped me to grow personally and artistically.

From a purely artistic point of view, I started this piece to improve the way I treat movement and breaths (pauses), using specific sounds related to the holy week in Braga in an abstract way.

From this piece came the idea of creating a miniature (a piece of about 2 minutes) for flute solo. There are still some themes that I intend to develop, using the same elements (but seeking other shapes, working the materials in other ways), and using other elements that I did not have the opportunity to use in this piece, like, for instance, the Lausperene.

By composing this piece, I also intended to know better the history of the Holy Week in Braga, looking for the main elements that integrate it. I also did it with the aim of divulging this part of my culture, still poorly known outside the Iberian Peninsula. This culture is part of my identity as an artist.

"do lume que pesa ii" (2020)

The solo flute piece 'do lume que pesa ii' draws upon the compositional elements, such as techniques and musical gestures, developed for the ensemble piece 'do lume que pesa', which is described above. These elements are developed in a more abstract manner in the solo piece."

examples from the ensemble piece	reworked in the solo piece

b. 21-22

b. 21-22

b. 13-14

b. 1

b. 82
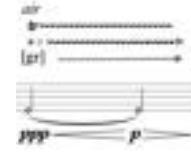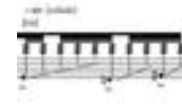
b. 72-73

As shown above, in the piece for ensemble we can see a representation of the Holy Week celebrations in Braga, while the piece for solo flute explores the sonic and musical possibilities of the same sounds in different contexts.

Coming from the previous compositions for large groups ("ensaio para um s. joão" e "braga: à [b]olta do s. joão") and ensembles ("home(m)" e "do lume que pesa"), I sought to challenge myself by creating a solo piece that stood in stark contrast. With this objective in mind, I delved deeper into the sonic landscape established in the preceding work, exploring the rhythmic elements and musical gestures that emerged from the "matracas" and fire.

There are big differences between this piece and the previous: firstly, starting by pointing out the obvious, this is a piece for a solo instrument. This allows for a greater aural focus in the handling of the sound elements. The rhythms and the musical gestures that were first created for the group piece are now the main focus of the solo piece, and they're carefully blended into the solo performance. Secondly, the form of the piece is also different. In this piece I didn't try to present the events themselves, but to focus on the sound of the piece. I wanted the sound of the flames and the matracas to be a result of each other. The "matracas" (with their aggressive sound) and the "fogo" (fire) are two elements that oppose each other, but also complement each other. The tension between these two elements gradually eases towards the end of the piece. At the end of the piece, I tried to create a sense of calm and serenity.

It was a challenge that pushed me to explore the depths of my musical creativity and uncover new dimensions within the familiar sounds that had captured my imagination.

"home(m)": a sound translation of "Queima do Home" in an ensemble piece	*The use of elements of Braga's Holy Week in "do lume que pesa"*	**"S. João de Braga" as inspiration for new pieces**

Autognosis | The use of traditional elements in new music

"home(m)": *a sound translation of "Queima do Home" in an ensemble piece*	*The use of elements of Braga's Holy Week in "do lume que pesa"*	*"S. João de Braga" as inspiration for new pieces*

To better understand the elements of Braga's Sint John's festival, read **this section**.

estimated read time: 20 minutes

"S. João de Braga" as inspiration for new pieces

The "**S. João de Braga**" (Braga's Festival of St. John) was the influence for two pieces I wrote in the last years: "**ensaio para um s. joão**", for orchestra, and "**braga: à [b]olta do s. joão**" for philharmonic band. I used different elements (melodic, rhythmic, sound) from this event in these two pieces.

"ensaio para um s. joão"

Introduction:

Carlos Brito Dias - "ens...

"ensaio para um s. joão" was written between July 2016 and February 2017, as part of SoundMine (an International course for composition with Wim Henderickx, Diederik Glorieux and Jorrit Tamminga, organised by Musica, Impulse Centre for Music) in Neerpelt. In this piece of approximately 4 minutes, traditional elements from Braga's Festival of St. John were used and reinterpreted, as the following presentation intends to expose. This piece was premiered on the 24th May 2017 at the Koningin Elisabethzaal, in Antwerp, by the Antwerp Symphony Orchestra and Wim Henderickx.

"ensaio para um s. joão", explanation of the piece and its composition process

"ensaio para um s. joão": Score

"ensaio para um s. joão" started during SoundMine in Neerpelt. There, not only the whole idea for the orchestral piece was developed, but also four sketches were created in order to seek a good sonic result:

Carlos Brito Dias

ensaio para um s. joão

a) piece for 3 *martelos* (abovementioned)
b) two sketches for 1 bassoon, 1 horn in F, 1 violin, 1 viola, 1 double bass and 3 *martelos*;
c) piece for 1 violin, 2 violas, 1 violoncello and 6 *martelos*
d) piece for 4 violins, 2 violas, 1 violoncello, 3 *martelos*

The first sketch I wrote with the elements as an influence was a miniature for 4 performers, with 3 hammers. Many of the rhythms used are influenced by traditional Portuguese rhythms. The goal of this miniature was to understand what sonic and artistic results the hammers could offer and test the ease of musicians playing with the hammers on the heads of colleagues next to them and the reaction of the audience watching the performance.

The other sketches, also miniatures, were written to explore the use of the hammers in combination with some western orchestral instruments. The decision of writing these sketches also came as an attempt to understand the reaction of musicians and the audience when confronted with these particular objects (the ***martelo***). The sketches were written for the instrumentations mentioned above due to the given possibilities of musicians during the summer course. Besides that, I also had the opportunity to seek different *timbre*s and combinations. Only the first of these sketches (for three *martelos*) was played in the final concert of Soundmine, conducted by Wim Henderickx.

Also, during the creative process of "ensaio para um s. joão", I had several meetings and rehearsals with my colleagues Mafalda Tuna (violin), José Miguel Freitas (viola) and Teresa Madeira (violoncello) where we have done many experiences on the instruments to find the best pitches and techniques to combine the sound of their instruments with the *martelos.*

"ensaio para um s. joão", for orchestra:

The idea for this piece originated from two main issues:

a) the challenge of using a traditional element with few possibilities (regarding pitch and timbre) as the *martelos* in an orchestral piece;

b) an attempt to rupture the idea that Portugal has a sad (music) culture (*cliché* influenced by the popularity of Fado and **saudade** feeling. Thus, I wanted to present another tradition to broaden the general opinion about Portuguese traditional culture.

The name of the piece demonstrates these two main concerns. *Ensaio* in Portuguese means both "essay" and "rehearsal". "Essay" on the approach of *martelos* in the orchestra. "Rehearsal" as preparation for St. John's eve, trying to incorporate in the orchestra the feeling of that night. In this piece, the contrast of the seriousness of a western classical orchestra and the humour of St. John's eve was also sought.

This is the first of two pieces for orchestra having Braga's "Festival of St. John" as an influence. Here, the first cell of *Malhão*'s rhythm was used for the form. The second cell of the rhythm will be used in the future.

instrumentation:

2 flutes, 2 oboes, 2 clarinets in Bb, 2 bassons

4 horns in F, 3 trumpets in C,
2 tenor trombones, 1 bass trombone, 1 tuba

timpani (1 set), 2 percussionists

I Violins (12)
    4 players (1-4), 4 players (5-8), 4 players (9-12)
II Violins (10)
    4 players (1-4) 4 players (5-8) 2 players (9-10)
Violas (8)
    2 players (1-2), 4 players (3-6), 2 players (7-8),
Violoncellos (6)
    2 players (1-2), 2 players (3-4), 2 players (5-6)
Double Basses (4)
    2 players (1-2), 2 players (3-4)

In addition to these instruments, 15 *martelos de s. joão* are used in the orchestra.

form
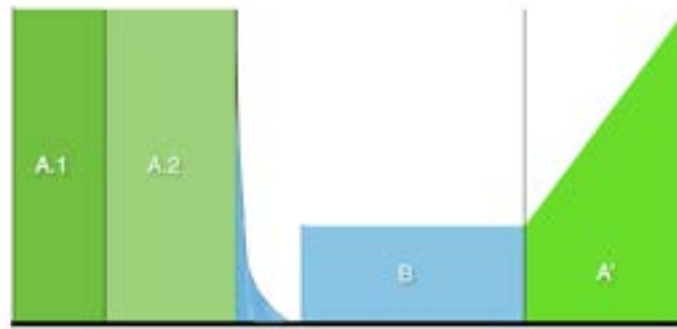
The form of this piece was based in the first cell of *Malhão* rhythm. This is why there are three different attacks with the Bass Drums and Mahler's hammer during the pieces:

1) b. 1;
2) b. 27;
3) b. 80.

These attacks divide, in this way, the piece in three sections.

The first section (A), from b. 1 to 26, is divided in 2 parts:
   1) b. 1 to 7
   2) b. 8 to 26

The main musical idea for A was to reproduce the sound of *martelos* in the orchestra. The *martelos* are used, but they are hidden from the orchestra.

In section B, there are 3 main layers:

   1) melody of "Dança do Rei David" in strings (pizzicato)
   2) *martelos* and attacks that resemble *martelos*
   3) chords progression in the background.

The initial idea was to use a traditional religious song, transforming and translating it into the orchestra. After my search, I realised that the melody from "Dança do Rei David" would be the appropriate song/melody to introduce in the piece, honouring the tradition of the Festival.

Although the *martelos* are hidden, during the second part of this section they are hearable. Here, there are four different groups reproducing *martelos'* sound:

1) percussionists (1 and 2)
2) strings group 1 (violin I 1, violin II 1, violin II 3, violoncello 1, Contrabass 1)
3) strings group 2 (violin I 2, violin I 3, violin II 2, violoncello 2, violoncello 3, Contrabass 2)
4) small reaction of flutes (1,2) and trumpets (1,2 and 3):

Rhythmic material

The influence of the rhythm can be seen in 3 different perspectives: .1) the rhythm of Rei David's song; *Malhão* (a traditional rhythm) and the attempt to create an atmosphere of St. John's eve in the orchestra.

    .1) Mourisca Rei David (in blue)

    .2) *Malhão*'s rhythm (in red)

    .3) the attempt to create an atmosphere of St. John's eve in the orchestra. (in green)

Melodic and pitch material

    a) imitating *martelos*;

    b) *Mourisca* - in section B, the "Mourisca" is used in three different ways, creating three musical phrases:

Instrument's influences and timbre decisions:

    .1) *martelos*

       Since the moment that I thought about using the *martelos* I had the idea to use "Mahler's hammer" in the piece, as a humorist contrast to the translation to the small plastic hammer.

    .2) melody in part B

       For the melody in part B, I tried to recreate the sound of **Cavaquinho** by using pizzicato (in strings instruments)
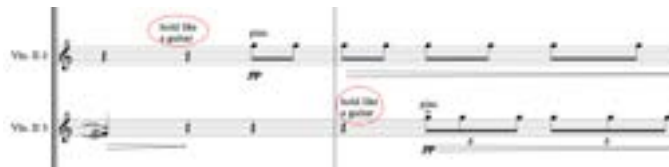
    .3) The choice of using Bass drums to define the form of this piece, had to with the existing Bass Drum groups in the Festival. Among other things, they often play *Malhão*'s rhythm.

    .4) Zés Pereiras: The choice of using Bassdrums, had to do with the existing Bass Drum groups in the Festival. Among other things, they often play *Malhão*'s rhythm.

recreation of the crowd's behaviour during St. John's eve

    As previously mentioned, the environment created in this piece seeks to re-create the sound world of a St. John's eve in Braga.

    I also tried to recreate the organisation and reorganisation of the groups during the eve, creating an orderly disorder in the rhythmical groups.

Reflection

During the composition of this piece, "ensaio para um s. joão", the aim was not to reach a final result in my research, but to take a step in the consciousness on the creative /artistic possibilities of using the Festival of St. John's traditional elements.

In this piece, as presented above, many traditional elements were deconstructed, recontextualized and worked. There is not only one element (melodies, rhythms, objects, instruments or festivals) that I find crucial to this project, but I consider all these elements as musical objects to work within different compositional approaches. My goal is to work those elements as an influence to the *art music* that I write as an artist and, maybe also, as a craftsman. Due to this, I believe that "ensaio para um s. joão" can be seen as a summary of my goal for this PhD. Although that is the case in this piece, I do not intend to use all traditional elements (rhythms, melodies, social influences, timbre, etc.) at the same time in my future works. Nevertheless, here I developed material from two categories which I find essential to my work: i) sound/timbre; ii) society as a source for my music. In other words, Portuguese culture as a starting point.

Although I had the intention to recreate the general sound of Braga's Festival of Saint John, the main aim was to "transform" this Festival into a *artwork.*

As the main goal during this research is the artistic outcome and the development of my work as a composer, I tried to analyse the quality of the pieces' final result, writing down what I found to be some *positive* and *negative* points:

positive points:

1) promotion of this tradition and its elements.

2) in addition to being noticeable the use of traditional elements, they emerge as a development of the (sonic and visual) material, and not in the first moment of the piece. Some of these elements are easier to perceive - eg. Mahler's hammer - plastic hammer toys; 2) "Mourisca" melody). This is, for me, a positive point because it is exactly my goal: dissolve traditional elements, recontextualising and reusing them. I do not aim at writing traditional elements' *catalogues*, and I do not want to "give them" in a plain and clear way to the audience. The goal is to learn how to integrate them into my music in a conscious way and with an interesting outcome.

3) (re)creation of Saint John eve's crowd, imitating and replacing some sounds of the Festival into the piece.

4) even using these traditional elements, it is clearly a development of my artistic/musical language.

negative points:

1) Although one of the aims was to recreate Saint John eve's crowd and general sound, the existing layers can make this piece more difficult than it could be.

2) in a technical approach, there were some bad choices one choosing the dynamics for the pizzicatti and octaves (the pizzicatti on violins I and II should be an octave lower).

Personally, due to the developed research, the presentation of the elements and the technical work (and choices) throughout my compositional process, the knowledge about my identity as a Portuguese artist has surely increased.

There are two sentences in "No Culture, no Europe" (page 29) which represent exactly what I want to do during this research: a) "In art, the issue is not so much whether the alternative view is more beautiful or more interesting, or nearer to the truth, but rather about the always present possibility of a different perspective"; b) "Maybe some people will even suddenly see the world they have taken for granted for so long with completely different eyes".

Indeed, I have the opinion that art can also help us change our point of view about society. With pieces as "ensaio para um s. joão", I intend to point out "alternate possibilities" about my culture. For that, find important to i) present the Portuguese culture and ii) to develop different ways to use elements of (my) culture in pieces.

A less positive comment that I draw from this work is to not have detailed the whole process throughout the writing of the piece. The last months of research, looking for and remembering what was done in the construction of this work, would have been easier if I had (from the beginning) a concern to keep and organize the compositional process better.

As a young composer, and being at the beginning of my research, I fully realize the need for this reflective part of my work. I may say, however, that it is still difficult for me to expose and explain the compositional process by written words.

Perhaps, by explaining this piece, it is now possible to clarify what I intend to do with my research. As can be seen, it is not part of my plans to write Fado or any other traditional / folk recreation. I want to understand my identity and how can I use it to develop my personal composition aesthetic. Thus, the "identity" I seek as a composer is not only connected to my past (and to the culture of my country, region or city) but especially to my work as an artist. I intend to understand the aesthetics of my music and which direction I and my music should take to the coming years. In order to analyse this work, I intend in the future to ask not only to different musicians (instrumentalists, composers, maestros) but also laypeople to listen/read my score, in order to question my process and musical choices. In this way, I believe that I will be able to learn about my decisions and, also, to explain myself in a clearer way. It is also an aim to show in the coming pieces with influences in the Braga's Festival of St. John a development in this research and in my way of being a researcher.

"braga: à (b)olta do s. joão"

This piece was commissioned in 2017 by the organizers of "Concurso de Bandas Filarmónicas de Braga".

Instrumentation:

Piccolo, Flute (1,2), Oboe (1,2), Bassoon (1 and 2); Mib Clarinet, Sib Clarinet 1, 2 and 3, Sib Bass Clarinet; Alto Saxophone 1 and 2, Tenor Saxophone 1 and 2, Baritono Saxophone; Horns in Fa (1,2,3,4), Sib Trumpets (1,2,3); Tenor Trombones(1, 2 and 3); Bass Trombone; Tuba (1 and 2); Timpani (1 set), 4 percussion players (Bass Drum, Snare Drum, *Martelos*, Tom-tons and Tubular bells.

From the first moment, I was asked to use the Braga's festival of St. John as an influence for this work. Therefore, different motives that, in one way or another, are strongly related to several aspects of this event have been developed in this piece.

In that year, the organization of the celebrations created something new: a rotating statue of St. John's, at *Praça da República*, the centre of Braga. The statue with the image of St. John stood in Avenida Central, rotating, after the introduction of a coin. According to what I was told, this rotation of the statue was due to the lack of understanding around which direction St. John should look. Due to this idea of having the Saint looking in different directions, I tried to connect each of the points of the city of Braga with something that would represent it.

Thus, I decided to develop this piece having in view 5 different angles: .1) the *Martelos* (plastic hammers) of St. John's eve; 2) *Zés Pereiras* (groups of Bass drums); 3) the concerts of Philharmonic Bands at *Praça da República;* 4) Braga's churches bells and the religious tradition in Braga; 5) the choral tradition in Braga. This led me to the idea of the piece's form.

CBF Braga 2017 - ARM…

"braga: à [b]olta do s. joão": Score

In this way, I tried to connect the tradition with the contemporaneity of the Festival, recreating in "*braga: à [b]olta do s. joão*" the environment lived along with the festivities of S. João de Braga.

compositional process

When I started composing this piece, I tried to bring Braga's festival of St. John to the stage. I knew that this work would be premiered in the competition, at Auditório Vita (Braga), and this was another challenge. R. Murray Schafer, in "The Musical of the Environment" claims that "the concert hall made concentrated listening possible, just as the art gallery encouraged, focused and selected viewing"[1], and this was one of the aspects to take into account during the composition. Usually, the elements presented in pilgrimages and festivities are not carefully listened to, nor were they created for that purpose. Their purpose is to entertain and give the right mood to that particular event. In this piece, the aim was to create a concert piece: something to be presented, either by amateur or professional marching bands. Thus, the elements that are part of the "peripheral hearing"[2] (quoting, once again, R. Murray Schafer), were brought into an environment where details matter.

At the beginning of the composition process, I talked to Professor Gil Magalhães, president of the jury of the competition for which I wrote the piece, who told me that "the band is far more than the music itself". This reference to companionship was essential to decide that the "martels" of S. João should be played by (almost) all the instrumentalists. I thought that the fact of using this instrument was a way of captivating the bands to embrace the challenge of premiering a piece.

why this name?

The first name I thought of for this piece was "à roda do s. joão". During the process of composition, the name was changed to "braga: à [b]olta do s. joão". Although the correct way of writing is "volta", I chose to use "bolta" due to the fact that many people in Braga change the sound of "v" to "b".

Form

A - plastic hammer - three attacks, with further development. **B** - elements of philharmonic band, introducing elements from the "Hino de Braga" and "Hino de S. João de Braga". **A'** - plastic hammer. three attacks. the last one results in the resonance that starts the transition. this last chord starts the 'background'... **C** - Braga's bells. **Development** using all the elements (from A, B and C). Grande pausa. Coda.

One of the first ideas in relation to the material and the form of the piece was to create a slow, sung "coda" (or "postlude", as I wrote at the time) using a popular melody from the S. João de Braga. I chose to use the "Hino do S. João de Braga".

Which influences did I use?

Martelos

Similar to my previous work "ensaio para um s. joão", in this piece I instructed the instrumentalists to simulate the tradition of hitting each other's heads with a *martelo*, as commonly seen during the festival. he sound of the hammers is also imitated in other instruments (flutes, clarinets, for example).

Melodies and folksongs:

In this piece I used two traditional songs from Braga: "**Os Sinos da Sé de Braga**" (in English: The Bells of Braga's Cathedral) and "**Hino do S. João de Braga**" (in English: Hymn of St. John of Braga).

The first song was used as a melody in the tubular bells, representing the bells of the Sé (Braga's Cathedral) and the "Associação Cultural - Os Sinos da Sé", as a tribute to Professor Hermínio Machado with whom I had, in recent years, several conversations about Braga and traditional Minho music. The church bell is also a community mark that represents much more than just the fundamentally religious meaning that can be attached to it. Bells serve the community by signaling the passage of time, announcing social events, and serving as an emergency warning system in the event of an accident or disaster[3].
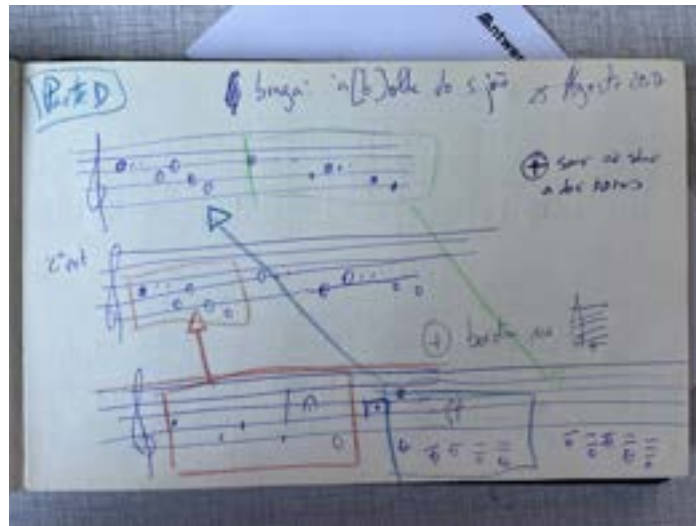
The second song, "Hino do S. João de Braga", is essentially played by the philharmonic bands during the festivities of S. João de Braga. In this piece, I used this melody in two ways. The first was harmonizing in part B of the piece.

At the end of the piece, I decided to use this melody as the final chorale of the piece (the "coda"). The final chorale was written in a way to allow some improvisation. This choice had to do with the fact that, in the traditional vocal (choral) music from Minho, there is usually "total freedom of interpretation"[4].

Rhythms

The rhythms used are also a reference to the Zés-Pereiras.

I present here two pieces that come from the same event with a secular tradition. There is, therefore, a connection between the two pieces in the sound result: the use of "martelos". On the other hand, there are some differences both in the concept of the piece and in the final result.

While in "ensaio para um s. joão" the influence was mainly the St. John's eve (23 to 24 June), in "braga: à [b]olta do s. joão" I looked for different influences that extend to the two weeks of the festival.

Another difference was the choice and treatment of music traditionally heard in this event. In "ensaio para um s. joão" I used the melody of "dança do Rei David" in a more abstract way, more difficult to distinguish in the middle of the orchestra. On the other hand, the way the melody of the "hymn of S. João de Braga" was worked in "braga: à [b]olta do s. joão" has a very pragmatic and clear result to those who know this melody. Add to this the fact that in this piece ("braga: à [b]olta do s. joão") I have used two melodies and not only one, as what happened in the first piece.

Reflection

As I began composing this piece, I aimed to capture the lively and festive atmosphere of the S. João party in Braga, but to transport it from the streets to a stage. A major challenge was the premiere of the piece, which was scheduled for a competition at the Auditório Vita in Braga. I had to keep in mind the insights of R. Murray Schafer, who notes in "The Musical of the Environment" that "the concert hall made concentrated listening possible, just as the art gallery encouraged, focused and selected viewing" [5]. Thus, I had to consider the requirements of creating a concert piece that would be performed by both amateur and professional philharmonic bands.

Traditionally, elements presented in pilgrimages and festivities are not intended for close listening, but rather serve to entertain and create the right mood for the event. Therefore, I had to incorporate these elements in a way that would make them suitable for a concert hall where details are paramount, rather than peripheral hearing. My goal was to create a piece that captured the spirit of the St. John's festival and was also musically compelling and engaging for listeners.

In both pieces, as presented above, many traditional elements were deconstructed, recontextualised and worked. I find not only one element (melodies, rhythms, objects, instruments or festivals) crucial to this project, but I consider all these elements as musical objects to work within different compositional approaches. My goal is to work on those elements as influences to the music that I write as an artist and, maybe, a craftsman. Due to this, I realise that both "ensaio para um s. joão" and "braga: à [b]olta do s. joão" can be seen as a summary of my goal for this PhD.

Here I developed material from two categories which I find essential to my work: i) sound/timbre; ii) society as an influence. Starting from elements of the same event, I tried to write two pieces that are different both in the artistic result and in the (re)use of traditional elements.

During the composition of these pieces, "ensaio para um s. joão" and "braga: à [b]olta do s. joão", the aim was to give a step in the consciousness of the possibilities of using the Festival of St. John's traditional elements - these elements will be worked and reused in coming pieces. For the coming years, I plan to write other pieces with the same influences: 1) a piece for one percussion player using only plastic hammer toys (different sizes). 2) a second piece for orchestra, without using the hammers and seeking for a more abstract result.

And now that we are at the end of this day, and after my three presentations, I would like to point out some conclusions I took in the last few years. Firstly, and due to the developed research, the presentation of the elements and the technical work (and choices) throughout my compositional process, the knowledge about my identity as a Portuguese artist has surely increased. In my opinion, art can also help us by changing our point of view about society. With these pieces, I intend to point out "alternate possibilities" about my culture. For that, I find it important to i) present the Portuguese culture and ii) to develop different ways to use elements of (my) culture in pieces.

Secondly, I have found it really interesting and important to promote the traditions we brought to you today and their elements. Portugal has an enormous variety of traditions and for me, it's really important to share more elements than Fado.

Third, and although I am still developing this project, planning further pieces based on traditional elements, I have been accomplishing my goal of emerging traditional elements in the development of the sonic and visual material. Some of this elements are easier to perceive - eg. Mahler's hammer - plastic hammer toys; 2) "Dança do Rei David" melody; while others are more difficult to find out. This is, for me, a positive point because it is exactly my goal: dissolve traditional elements, recontextualising and reusing them. I do not aim at writing traditional elements' catalogs, and I do not want to "give them" in a transparent and clear way to the audience. The goal is to understand how to integrate them in my music in a conscious way and with an interesting outcome, developing my artistic/musical language.

I want to understand my identity and how I can use it to develop my personal composition aesthetic. Thus, the "identity" I seek as a composer is not only connected to my past (and to the culture of my country, region or city) but especially to my work as an artist. I intend to understand the aesthetics of my music and which direction I and my music should take in the coming years.

[3] Augusto, *Sons e Silêncios Da Paisagem Sonora Portuguesa*, 19–20.

[5] Cox and Warner, *Audio Culture*, 35.

[1] Cox and Warner, *Audio Culture*, 35.

[2] Cox and Warner, 35.

[4] Azevedo, *Os Cantares Polifónicos Do Baixo Minho*, 96.

estimated read time: 5 minutes

This project aimed at discovering my own compositional voice and searching on how to incorporate elements from three Braga communal traditions - "Queima do Home", Holy Week, and St. John's Festival—in new compositions, purposefully exploring their creative possibilities within a theoretical, modern framework.

I analyzed the sonic environment and music of the aforementioned events, and used them as a source in a complex and dynamic relationship between the past and the present. The formation of my own musical language and (artistic) identity are both a part of this research, which is also framed within the postmodern concept "from-roots-to-routes" (Hall 1996) and the notion of rhizomatic identity. By analysing, understanding and presenting my hometown traditions (roots), I was able to unravel my identity as a composer (routes) and further develop my stylistic language. I did this by reflecting on my (personal, academic, and artistic) path through the conceptual framework of culture, tradition, and identity (in the broad sense as well as the context of European and Portuguese identity). The creative outputs (new musical works and reflections) were the result of this research.

In the first part, I explored the concepts of "Culture" (R. Williams, P. Gielen), "Identity" (Hall, Fukuyama, Cools, Grossberg and Lima), Tradition (Shils, Hobsbawm), several parameters of Portuguese culture (Lourenço, Real, Sobral, Calafate, Melo, Rosas), Braga's festivities (Ferreira, Sardinha) and the "Elements of traditional music from Minho" (Lopes-Graça, Sardinha, Veiga de Oliveira and Azevedo) in order to create a background context for the text in the second part. This step was crucial for my artistic development since I am convinced that art is influenced by culture, society, people and history. Additionally, to compose new works that integrate elements of a culture or tradition, it is, for me, crucial to have a comprehensive understanding of that specific culture or tradition.

In the second part of my work, I delved into how these concepts are reflected in my identity as an artist. This section was divided into two parts, beginning with an in-depth self-analysis of my artistic identity and the ideas that have shaped it. As this is an artistic work, it was essential to provide a personal reflection on my artistic identity and the evolution of my ideas throughout the research process in order to fully achieve the objectives set forth at the beginning. This reflection offers a new perspective on my artistic viewpoints and the growth I experienced during the project. Through this examination, I was able to better understand the choices I made during the composition process, including those made unconsciously (for example, why do I use traditional elements in my music and how I have been working them). I also examined how my identity, shaped by culture, society, people and their history, informs my artistic decisions.

One of the major challenges I encountered in completing this work was the vast range of directions and themes that were available to me, stemming from my compositions and my artistic vision. This led me to explore diverse fields such as identity, nationalism, and the value of art, but also made it difficult for me to focus on specific themes and narrow down my scope. This resulted in a constant need to read, write, and reflect on various topics, some of which were ultimately not included in the project as they were too far from the initial themes or required more time to develop (such as "nationalism", "high vs low culture" and "art vs entertainment").

I sought a new perspective on the traditional elements, reusing not only the melodies, harmonies and rhythms of traditional Portuguese music but also exploring events with a centuries-old tradition as an object of a sound and artistic search with a great influence on society. Although I consider the elements of traditional music (melodies, rhythms and harmonies) a very interesting raw material for the creation of new works and which, certainly, will influence me in future creations, I analysed with greater detail the events and their. These events must be understood in a sonic framework, in which space, environment and other factors interact in the construction of tradition. Therefore, more than using traditional Portuguese music as an influence, in this project I tried to use the sound of different traditions, the sound of celebrations and the sound of people seen from my perspective.

When I started composing the pieces presented in this PhD, I tried to transport the Braga festivals to a stage. R. Murray Schafer, in "The Musical of the Environment", tells us that "the concert hall made concentrated listening possible, just as the art gallery encouraged, focused and selected viewing" [1], and this was one of the aspects to take into account during the composition. Usually, the elements presented in traditional festivities are not listened to with attention, nor were they created for that purpose. They are just part of a ritual or a tradition, and play a vital role in shaping the event's identity and atmosphere. In the pieces I wrote, the aim was to create concert works. Thus, the elements that are part of "peripheral hearing" (quoting, again, R. Murray Schafer[2]), were brought into an environment where other details matter. There was, therefore, an almost "three-dimensional" approach in which the past (traditions and memories), the present (the writing of the piece) and the future (in the will to show the public and other musicians the final result) were interconnected. Nevertheless, the great objective of each of the pieces is its artistic result, with space for the listener or spectator to give free rein to his or her imagination. Thus, I represented from my artistic point of view the celebrations in Braga, transforming them into works of art.

The entire research process has had a profound impact on my relationship with the music I compose and the understanding of myself. These inquiries have led to even more introspection and self-reflection about my artistic purpose and the nature of my creative pursuits. I have gained a greater awareness of the steps I take in creating my music and it provided me with a deeper understanding of the influences my heritage and experiences have had on my work. Additionally, I have come to recognize the importance of an artist not just as a creator, but also as a reflective observer of society and its influence on their work, even if it is only through a personal lens.

As this work explores the duality of traditional and contemporary music, resulting in a fusion of traditional culture and 'art music', this helped me to find my place in the contemporary performance landscape. Tradition provides structure and boundaries, while art allows for the interpretation, breaking, or transcendence of these rules. In my opinion, my personal and cultural identity is the greatest contribution I can offer to music.

I have several ideas for future pieces stemming from this project, such as compositions for Cavaquinho and electronics, Viola Braguesa and string orchestra, and a third piece incorporating elements of the Braga's St. John Festival for orchestra. My goal is to incorporate traditional techniques of these specific instruments into my own artistic style and to also create a musical notation to increase their usage in compositions.

I would like to encourage other artists to discover innovative approaches to incorporating traditional elements, specifically in regard to sound and space, into their artistic creations. This project is intended to serve as a catalyst for other researchers to explore the use of traditional elements within different cultures or traditional practices, and to emphasize the significance of traditional elements in comprehending culture.

[1] Cox and Warner, 35.

[2] Cox and Warner, 35.

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