

SONGATHERING

the role of music in designing rural areas

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SONGATHERING

The role of music in designing rural areas



“QUEM CANTA, SEUS MALES
ESPANTA”
WHO SINGS HIS PAINS SENDS AWAY



ABSTRACT

The rural areas of Portugal seem to be characterized from loss of a common vibrante identity. This situation appears as a result of aging population, big distance mobilities, difficulties in mobilities and changes in everyday life that happened the last decades.

At the same time areas in rural Portugal have a rich background connected with music traditions, in parallel these traditions were also connected with an energetic type of everyday life style, which as it was already described seems that the areas lack nowadays. What if the solution for the existing problems can be found in music gatherings? This master thesis tries to investigate issues of identity in connection with music, but also matters of mobilities in rural. The project, as case study, examines a rural area in Portugal, between the municipalities of Pombal and Ansião. This region is located geographically between Lisbon and

Oporto. The aim of the thesis is to develop a system of communities, with their centres, which will promote solutions for the everyday mobilities as a way of gathering, with final goal to construct a common local identity with the help of music.

The strategy of the project is divided in three different steps that are in chronological order. Additionally the project works in four different scales. The digital scale, the big scale (stretch of 20km), which shows the connection of all the rural areas with the close towns. The middle scale (areas in 3km radius), which shows the range of the proposed communities and the connection of the suburban communities with the centres. Lastly the small scale shows how the centres of the communities are organized, how they are integrated in the community, what events can host and also what affordances they have, by presenting a design of these centres.



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Thank you.

Catarina Mateus
Chrysavgi Konstanti



PREFACE AND READING GUIDE

This master thesis has been made by Catarina Mateus and Chrysavgi Konstanti in the last semester of M.Sc. program in Urban Design, at department of Architecture, Design and Media Technology, Aalborg University. The period of this project was from 1st of February 2018 until 8th of June 2018. This booklet is divided in six chapters: Introduction, Context, Theories, Analysis, Strategy and Design and Conclusion.

In the first chapter, "How did this started?" (introduction), there is a presentation of the motivation for this master thesis as well as the methodology that was followed. In the second chapter, "Which is the character of

the place?" (context), the context of the rural areas in Portugal is presented. The third chapter, "What is the framework?" (theories), includes the theories in which this master thesis is based. After that, the fourth chapter, "What is going on?" (analysis), presents the different material collected during the analysis phase. It is followed by chapter five, "How will it be designed?" (strategy and design), which shows project's strategy and design. Last chapter is the "What is the answer after all?" (conclusion), which sums up all the project.

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PROLOGUE ROSE'S STORY

Rose puts some water to boil and looks at the clock. It's not eleven yet. She'll have time to make the cheese before lunch. Lunch will be a bit late but well... Anyways is not like she'll need to cook for anyone besides herself. After her husband died she was still living with her son. But now he lives in Lisbon with his wife.

They had such a beautiful wedding! They made it like it was in the old times. Here in the street there were a couple of tables and arches. People were very generous. Probably also because it was one of the few old style marriages here lately. He really likes some traditions and so does his wife. Well, they weren't able to do it exactly how people used to make it before, so they didn't make the three day festivity, neither went to the bride and the groom's house, to prepare everything and give presents, nor go to grooms' new house and prepare the bed... But some family and neighbours still decorated those wood arches with the colourful paper flowers, hanging there gifts for the young couple. They had a big prosciutto, a salted codfish, some beautiful embroidery towels and a couple of pans). Tables, there were four. Set in the street, some neighbours and one of his aunts left him rice, olive oil, potatoes and flour. Then, he and his godmother passed under it, offering cakes to people as a way to thank the gifts. It was very nice from everyone, not only because she liked that tradition, but also because the young couple would have some help to start their "couple life" together.

It's true that they lived together before the marriage, but we know that nowadays things are different. And they live in Lisbon, no one cares if they were together before the marriage. She doesn't bother that her son went to Lisbon. She knows he can't study nor give philosophy classes at the university if he was still living in Seródio¹. At least he's not like Maria of the Bakery's son, who went to France and now his kids don't even speak Portuguese. It's sad that there is no one to pass traditions to. Who'll do cheese when she's dead? But here there are no

opportunities, young people need to move out. In the old times they used to also leave their lands to find work. She remembers her brothers who went to Alentejo and Ribatejo² to work in the "ceifa"³ or in the grave harvest, only from when they were 13-14 years old they were already ready to work in the fields, there was never that much food home to feed everyone, so her parents sent all of them to work. It was very hard. They'd stay there for a whole journey, thirty days working from the sunrise to the sunset. Sleeping in some bad barracks and eating what they were able to take with them and what their employers would give them. Men from the village would get together (around thirty) and walk four to six days to reach Alentejo where they'd stay in a main square waiting for someone to choose them. She didn't go. She was sent to a family, to work in the daily house activities: cooking, sewing, cleaning the house. Since she was 13 years old.

Hard times those, but also happy times. They used to have a lot of fun. Everyone would be back for the "São João" (13th of June), and from that date on there would be fests in every shrine⁴ and church. The bigger ones, in churches, would have a mass and afterwards a procession. Then usually there'd be some musicians and people would dance all night long until the sun rise again, even if sometimes this meant going directly to the fields next morning, without having any sleep.

But also on Sundays after the mass and siesta they'd get together. There was no need of musicians. People would make their own music, singing "Desafios" or "Desgarradas"⁵ teasing each other and making everyone laugh and dance. Girls would take a bag with lupine beans⁶ and boys a bottle of wine. Here was where the flirts started. That was where she met Manuel. They danced two songs and she could feel the glimpse in his eyes. After that they met again in the "escamisada"⁷. He came to the "eira"⁸ where she was with the group of girls, taking out the skin of the corn cobs. He came with the mantle⁹. She could recognize him by his shoes,

but she pretended not to know how he was so he could freely flirt with her. After that he had to leave and go to the war in Africa and now he's working in Switzerland. Last year he came to the fests with the other immigrants. Some say he's building a house here and that he plans to come back.

She remembers the fest last year... there were a lot of young people dancing. These were the best fests. In August, when the students would come back to their village. She liked to see young people dancing. But it was not like the old times...Now there are more. Now, there is the mass, or in the shrines there is a priest praying the rosary, and then sometimes there is a "rancho"¹⁰ making a show or something similar, and by the end of the day there are sardines and meat for people to grill. These are free. People only pay the wine and other drinks. And then at night there is always a music band which plays. And now young people don't last until the sunrise. They have more to do.

If before this was our way of having fun together, now the only thing they know how to do is being in front of a screen. In their computers, or writing on the phone. They don't even look to you while you talk with them. Always "click-click-click". They don't know how to have fun like in the old times. Also because they don't like to be close to old people and they even get mad with our jokes. They have no sense of humour at all.

But also old people also don't do anything else anymore. Everyone has so much knowledge of traditions, songs, stories, prayers, but they don't do anything with it. They just sit in front of the TV all day long. That's what people do in the elderly places here. That's why she'd never go to one of those places. Better die before that! Even though her back pain doesn't allow her to do any agriculture she can still weave and do her

cheese (sometimes even plant some potatoes). She also knows that she can count with the help of her neighbours. Who'll help her taking care of the sheep and who always take her to Pombal or even Coimbra to go to the doctor if she needs it. Otherwise she'd have to take the bus, which only passes twice a day and the bus stop is too far away for her to walk there.

Sometimes it feels very lonely so she likes to turn the TV on. Also sometimes she goes to her neighbour house and sit in front of their door to have someone to talk with. Before people used to pass walking, so everyone would talk with everyone and some would stop and chat for a bit. Nowadays everyone passes by car very fast, sometimes even without waving.

Rose shakes her head with disappointment and turns the volume of the TV laughter to listen to the midday mass. Today they show the mass in Vila Real, maybe one day they'll show the one in her village...The water is ready, she sits and prepares everything to make the cheese. In the meanwhile she starts singing with the choir the TV screen shows.

¹ Community in the study area.

² Regions of Portugal with some of the biggest agriculture production in the country.

³ Harvest of cereals.

⁴ Small devotion places dedicated to a specific saint. It's a small version of a side altar, in which there is a figure/statue of the devoted saint in a niche (around 1,00 x 0,50 x 0,50m).

⁵ Improvised lyric singed duels, between men and women ("desafios") or only between men or between women ("desgarrada"), sometimes guided by guitars, cavaquinhos, accordions or harmonicas.

⁶ Type of yellow beans traditionally eaten as a snack.

⁷ Gathering of people to peel corn cobs in "eiras" (see note 8).

⁸ Circular area in which some of the agriculture activities would occur, especially the ones which gather people or the ones that involved drying cereals (see attachment p.173).

⁹ During "escamisadas" young men would cover themselves with mantles and visit "eiras" where women were peeling corn cobs and flirt with them without them being able to recognize them.

¹⁰ Folklore group of traditional singing and dancing (see p. 52).



HOW DID THIS START?

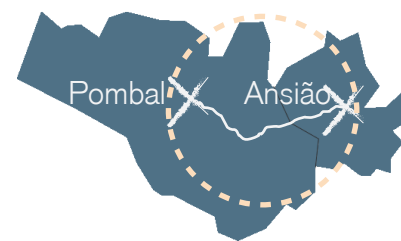
-INTRODUCTION-

This chapter contains the description of the thesis motivation, the site and the used methodology. The motivation will expose the importance of studying this subject and who can beneficiate from it. There will also be a brief introduction to the site, in order to familiarize the reader with the study place. Finally there will be a presentation of the methodology used in the whole development of the thesis.



Portugal

ill.07 - The site



Pombal and Ansião



Area around IC8
(connection between
Pombal and Ansião)

MOTIVATION

In the European paradigm, rural areas represent 52% of the European territory, and 23% of the population (European Commission, 2013)¹. Even though their importance, through time these have been underestimated. Over time, Europe has slowly transformed itself, and nowadays more than half of the population lives in cities. This demographic hole in rural areas generates a vicious circle of marginalization of the rural and the idealization of “rurality” as a “rejection of modernity” (Samagaio, 2007, p.113, translated from Portuguese). Even though the big investment in road infrastructure, there has been no register of a movement contradictory to last half century rural exodus. Instead, people continue to leave these areas in search of places that can provide them, more than physical connections, relation connections with other people.

The central coast region of Portugal, between Lisbon and Oporto, is an example of this situation. With a connection to the two Portuguese metropolises by the main arteries of the country (the main highway and the main railway), Pombal has the potential of being an attractive city. Although, even though Pombal town presents some middle-size city characteristics, its surroundings can be considered rural areas, once the characteristics of marginalization and depopulation mentioned before.

By taking a look to the place's history, like it will be explained in the context chapter (p.15), it's somehow clear that the events that got people together, even though they were driven by agriculture or religious motives, they always have music as a background bond between people. Every situation in which people could build their personal and social identity with others were situations in which people would sing and dance. The project takes advantage

of this in order to propose a solution which more than just creating new connections between people, aims to generate meaningful connections by adding the layer of musicality as it was part of the “urban infrastructure”.

The importance of developing strategies in this direction is crucial as a trigger to rebuild local identity and to create new connections to and in rural areas which adapted to the contemporary ways of connecting. This will, more than fix a problem from the past, create solutions for future upcoming problems of marginalization. Also, the project suggests solutions to the problem of management of low density regions by alerting for the role of participation. Finally more than a one-time solution, there is an implicit aim of presenting a research and analysis method which can guide for local adapted solution to other rural areas, especially in contexts with similar characteristics.

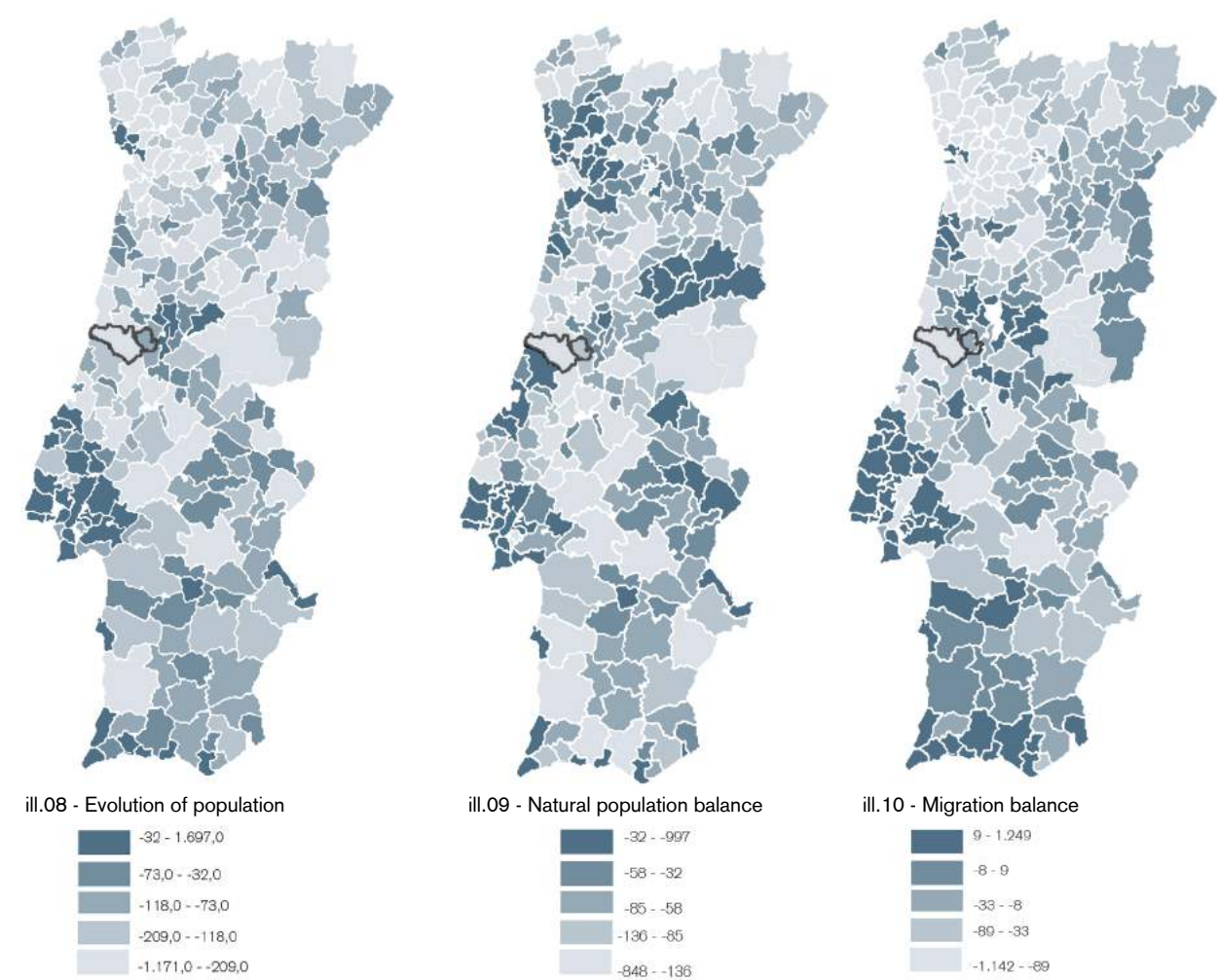
With all of this in mind, we ask:

How can music be a tool to strengthen local identity in rural areas in Portugal?

This research question can be unfolded and some other sub questions, such as:

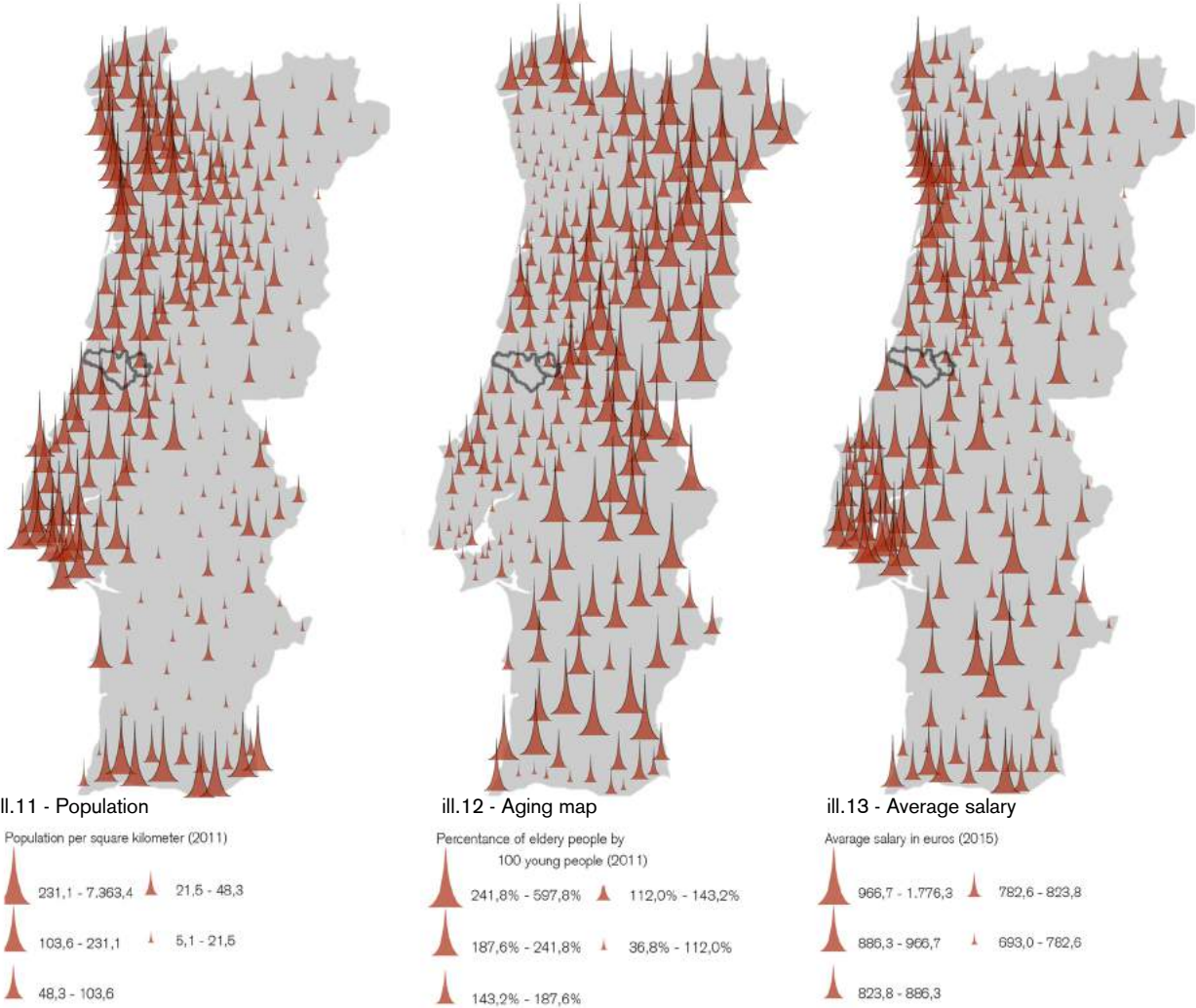
- How is music influenced by place?
- How is music a representation of social identity?
- How can mobilities empower the role of music as an identity builder?
- How are mobilities designed and performed in rural areas?

INTRODUCTION TO THE SITE



As it was mentioned before, the project will take place in-between Lisbon and Oporto, in the stretch between Pombal and Ansião, two towns in the central region of Portugal. Pombal is a municipality in the north coast area. It is also located in the main axis, that connects Lisbon to Coimbra, the “royal road” as it was called in the old times, and the main highway and railway that connects Lisbon to Oporto nowadays. This strategic position was a very important factor in the historic and urban development of the town and its surroundings. Even though the closest city is Leiria, Pombal is “closer” to Coimbra in the sense that it’s easier

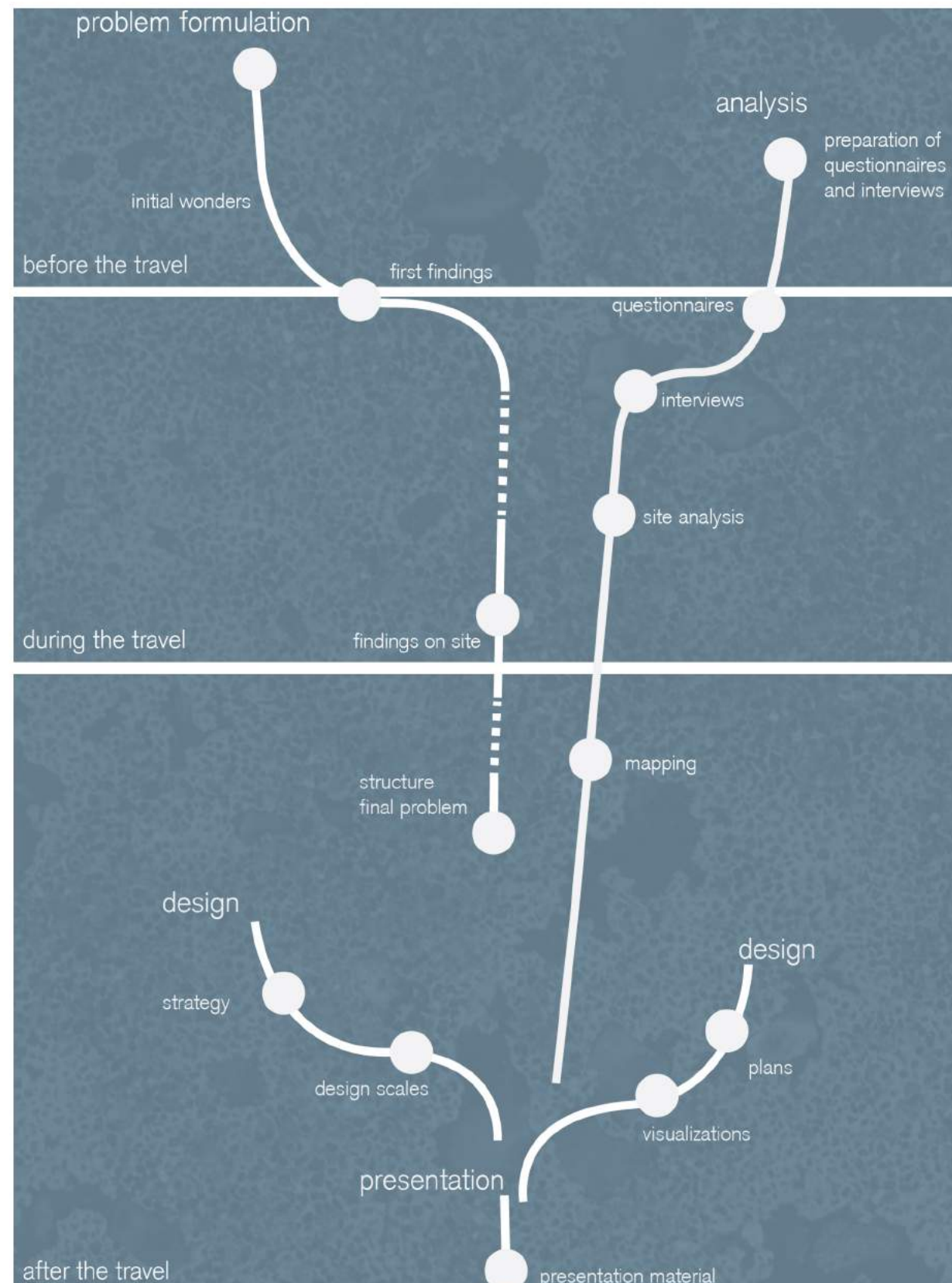
and faster to travel between these two places. Ansião is on the east of Pombal, located in the interior area of Portugal. Even though the north coast of Portugal concentrates most of the population (ill. 11), Pombal is one of the municipalities in the coast with the lowest population (48,3 – 103,6 ppl/ sq km), and Ansião presents the same values. From the 17 parishes of Pombal, the project will impact on three: Pombal (16 000 inhabitants), Vila Cã (1 700 inhabitants) and Abiúl (3 100 inhabitants). From Ansião, the project will impact on two parishes: Santiago da Guarda (3 200 inhabitants) and Ansião (2 500 inhabitants).



This area has been challenged by a loss of population during the last years. Looking to ill. 09 it’s possible to see that both areas (especially Pombal with a loss of between 209 to 1 171 people) have a big decrease of population from 2015 to 2016. Comparing this information with the information of ill. 10, it’s possible to conclude that this problem is due to migration as it is due to a lower number of born than death (ill. 09). Besides low population, this fact as a side consequence: an increase of the aging of the population reaching 187.6% to 241,8% in Ansião and 143,2% to 187,6% in Pombal. As it’s visible in ill. 12.

This area is marked by a constant migration throughout the years. If in the past people migrated to interior, more productive regions of Portugal, since 60’s/70’s people tend to migrate to bigger cities or to foreign countries. This was always a search for “better opportunities” of work. Although, the ratio of employed people is quite high (especially in Pombal). This migration for better job opportunities is justified in ill.13 where it’s visible that the salary in this area is lower than in bigger cities. Migration is also justified by the impact of globalization in the local values and visions as it will be presented in the next chapter.

METHODOLOGY



The goal of this thesis is to have a holistic approach towards the rural areas in Portugal. The content is both related with physical aspects of the space organization but also with mental matters like the identity. The general method of the project was based in the Integrated Design Process. As so, the project is divided in four different stages, problem formulation phase, analysis phase, sketching and synthesis phase and presentation phase (Knudstrup, 2005). At this point, it is important to mention that the transitions from the one stage to the other are blurred and the borders unclear.

The first stage of the methodology is the problem formulation. This step started from personal reflection and questioning about rural areas in Southern Europe. This was followed by a basic research for data to approach the initial speculation. In this phase a rural area in Portugal was picked to be the case study field. After that decision some furthermore research about the context of the area was made. Based on that research two were the basic characteristics that were interesting for further investigation. Music as a cultural component of identity and mobilities in rural areas are the foundations for the problem formation of this thesis.

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The second phase, analysis, is a combination of three different parts: theoretical research, mapping, questionnaires and interviews. These three different approaches were developed all at the same time without any clear chronological order. Based on the problem formulation the theoretical investigation has two different goals, to investigate matters connected with identity and music and to approach the context of mobilities in rural areas. The mapping, of the area under investigation, had as goal to give a better understanding of the place. The part of interviews was organised based on semi structured interviews (see attachments p.119). The interviews were done both to residents stakeholders and local musicians. This gave the opportunity to approach and understand the way people and musicians see their area but also how the municipality is approaching rural areas in Portugal. Additionally the questionnaires (see attachments p.165) gave the opportunity to approach a bigger public and examine the way people see rural areas. The questionnaires were structured based on closed answers. Here it is important to clarify that for the purpose of this thesis, in the booklet it is presented first the theoretical, research and then analysis chapter, which contains the mapping, the interviews and the questionnaires, even though all those were under investigation at the same time. The reason of that separation is to give and explain the theoretical framework before going in more detail.

Next step in the methodology was sketching and synthesis. In this part all the points brought up


Trying to understand the site...



ill.15 - Visiting the site

during the previous stage, start to be reflected in the design proposal. The strategy of the project is structured in three different steps that are time related. The design phase is constituted of four different scales which relate the creation/structure of local communities with the use of music to create the canvas of interpersonal interactions and strengthen the identity. The more “material” part of those scales is related with the physical connections that are needed. The final step in this procedure is the presentation phase. The important key point for this part was to bring together all the material that was collected during the previous stages in an effective way.

As conclusion it is important to mention that, since the project site is in a foreign country those steps were related with our travel there. The problem formulation was prepared in Denmark before travelling to Portugal, but at the same time some research about the theoretical background had started. As it is already presented the three different steps don't have clear borders, so during the travel and parallel with mapping and questionnaires, the investigation about context related was still ongoing. After the travel all the findings had to come together. Even during the design phase there were still some investigations about theoretical framework that were able to support in a better way the final outcome. (ill. 14).



WHICH IS THE CHARACTER OF THE PLACE?

-CONTEXT-

This section aims to give a presentation of the thesis site by focusing in some of its main aspects. The chapter is organized in two parts: Music and Place.

The first section will be a description of the development of the music in rural Portugal, and how music was part of the everyday life. This section is a synthesis of descriptions in interviews, local history and local culture literature.

The second section is a more practical and data directed analysis, which aims to create an economic, political, demographic and social description of the place. Starting by defining what a rural area is and moving forward to analysing the changes that have been happening in rural areas in Portugal, the consequences of these changes and the threats for the future. This information is based in statistics about the actual situation and scientific articles from Portuguese specialists in these subjects..



MUSIC IN RURAL PORTUGAL

Throughout the years fests have been a fundamental evidence of music in rural areas in Portugal by being an opportunity for people to spontaneously express their identity through singing, dancing and getting together. These fests are strongly related with the rural environment and daily life which temporality was ruled by religious dates and agriculture periods. They emerge in a context which was always associated with modest and simple lifestyle of farmers and shepherds who usually lived from a subsistence agriculture and had to migrate to work. The scenario is made of movement, of encounters and exchanges of culture, customs, traditions and music. Singing is a companion, a way of being together, a pray, a story, a flirt. It defines the rhythm of a life marked by natural and spiritual milestones.

As Sanchis (1983) describes it:

"In Easter and spring period, in all areas of Portugal, it emerges a fest rhythm, until the autumn begins. Actually this rhythm only slows down in the winter season. Villages celebrate their patron saint in the church or in its surrounding plaza (...) this fest can last a lot of days and combine the spontaneity of crowds, who fill the streets with religious ceremonies, shows and processions". (p.15, translated from Portuguese)

With the contact with other worlds, in which religiosity loses its significance, with agriculture becoming a mechanical interaction with the land and a rural exodus which occurs simultaneously with an authoritarian regime, the role of music changes. From being a daily guideline and a spontaneous demonstration of an identity it becomes an entertainment ready to be consumed. Here it will be presented an analysis of the development of fests in Portugal through time, aiming to provide a picture of the main representation of musicality in rural Portugal from the 20's until nowadays.

ARRAIAL, THE PEOPLE'S FEST

"Arraial" is the fest which is made by and for people. As resumed Sanchis (1983) there people sing, dance, eat, sell products, fight, flirt and even, sometimes, sleep. It was made out of the happiness that came from being together, singing and dancing. Even if these celebrations were spontaneous and self-organized, they were always associated with one of two things: agriculture activities or religious practices. People would take over public spaces and fill it with couples dancing to the sound of singing and sometimes musical instruments. It was a way of turning every encounter into a gathering. There were mainly three types of situation in which an "arraial" would be organized: agriculture activities; Sundays after the "Sunday mass" and during "romarias" (pilgrimages).

"ROMARIAS" OR PILGRIMAGES

"Romarias" (pilgrimages) would start from Easter and go on all summer. In these events people would make a procession to a sacred place in "memory of a saint" (Sanchis, 1983, p.39, translated from Portuguese). Usually there were other parallel more profane activities and happenings during these celebrations, which all combined would generate "a total happening, which represents the rupture of an everyday life, the irruption of "another" universe" (Sanchis, 1983, p. 139, translated from Portuguese).

People would travel by foot, in groups, the voices would populate the mountains during the night and when the groups would pass by villages they would stay and spend a night of dancing and singing with the locals. Once reaching the final destination, people would camp until the end of the fest. There everything would be made through self-organization from the music and dances to markets, food, fireworks, and other cultural manifestations. Songs would mix themes as mundane daily life with romance or religion, in a constant invitation to people to dance until the sunrise.

These were places of intense exchange.

Exchange news, ideas, products, clothes, trends, stories, choreographies and music. Cultural expressions were permanently “open to improvisation, change and enrichment” (Sanchis, 1983, p.312, translated from Portuguese). It was an opportunity to create “wider cultural units” (Sanchis, 1983, p.318, translated from Portuguese) between different villages or even regions.

THE DICTATORSHIP (1928-1974)

If on one side these events were a crucial occasion for communities to maintain and project “an image of the collective me” (Sanchis, 1983, p.318, translated from Portuguese) and express common values, they were also a threat to the authoritarian regime. It was around the 60's that the change starts to be more notorious in these regions. The alliance of the regime with the Church resulted in an institutionalization of these festivities. Loudspeakers under Church's supervision would establish the music and make it impossible any other traditional musical expressions.

Also very important was the influence of the diffusion of radio and television which triggered a change on the musical taste based on globalized models. This idea of a cultural centrality allocated in the “exterior” was simultaneously brought by the media and by the immigrants, who left villages during the dictatorship and who'd usually return to their villages for the summer, bringing with them the glow of the urban “modern” world, leaving the local cultural production in the background.

FROM THE 60'S ON

The result of all these factors was the transformation of the fests from a cultural spontaneous manifestation into a show: a pop professional band is invited bringing “in vivo to the heart of the traditional fest, what the

small screen shows as inaccessible and blurry distant” (Sanchis, 1983, p.167, translated from Portuguese). At the same time traditional dances and songs are now presented by folklore groups: “ranchos”. While people, out of the stage, try to find the right movements for a rhythm they only had contact through a screen. Also, the widespread use of car, generated a more sterile travel which do not enable the interaction with the middle points between the starting point and the destination point.

CONCLUSION

Even though there's clear a disconnection of these festivities from social life paradigm and collective activities which were in its genesis, it's also a fact that, as Pierre Sanchis (1983) stated:

“Fests are a significant part of a cultural heritage. Connected to the ongoing social transformation, and just as cultural heritage they generate ambiguous feelings: fests are glorified, idealized, beautified with colours of a joyfulness which they probably had before, but that most of the times they don't have anymore.” (Translated from Portuguese)

Fests are important actors of change. By generating space for the “evolution of ways of socialization, renovation of the musical repertoire” (Sanchis, 1983, p.16, translated from Portuguese) which contribute to the consolidation of a social and personal identity and the enhancement of social relationships. It was the opportunity for a projection of common values and ideologies, for a transformation of representations of the collective imaginary. The fest remains nowadays in an ambiguous space in which “the antique is not completely alive and the future didn't have time yet to shape [itself]” (Sanchis, 1983, p.167, translated from Portuguese).

PLACE NOWADAYS CONTEXT

In the last century, rural areas have been going through a lot of changes which drove to a questioning of the rural identity. With the modernization of agricultural processes and the investment in industry there has been a shift of the “main economic activity” from agriculture to industry and services. As well as a brake of “the emotional bonds which farmers had with the land [and] it broke a lot of community bonds which were rooted to the need of cooperative help” (Peixoto, 2007, p.5, translated from Portuguese).

On top of this, facing a globalized world had a huge impact in the rural environment. The big investments in roads and infrastructure were only the beginning of the opening of the rural areas and contact with the urbanized “modern” world. In the past twenty years, Portuguese rural societies changed to a more urbanized, cosmopolitan behaviour driven areas (Reis, 2001, cited by Peixoto, 2007, p.4, translated from Portuguese). From agriculture focused areas, these became a strange combination of local traditional rural culture with a “cosmopolitan” culture seen as “superior or even transcendent” (Catarino, 1998, p.2, translated from Portuguese).

These factors, usually are seen as the background of the “threats” that affect rural areas. Peixoto (2007) enumerates these threats dividing them in three categories: economy, demography and culture:

“Among the threats of rural areas, the most mentioned and more newsworthy ones are about demography; for example, the rural exodus, the decrease and aging of the population or the closing of schools by lack of students. Others are about economic issues; which is the case of insolvency of traditional agricultural methods, the lack of jobs, the inexistence of commercial webs to get products from agriculture activity to the market or the pressure of urban development or property speculation. Others are of cultural

or even moral nature, and these pop up in discourses about standardization of values and cultural traces, as well as in the rhetoric of the growing individualization and the weakening of collective social practices caused by the increasing of population's physical mobility and by the progression of a mass culture which gets there thought television or consuming mediums and equipment.” (p.5, translated from Portuguese).

These three categories are intensively interrelated, generating “a vicious circle of (geographic) marginalization / depopulation / abandonment of the fields / (social and economic) marginalization which contribute to the intensification of underdevelopment situations” (Ferrão, 1998, p.1, translated from Portuguese).

The departure of people from rural areas in direction of medium-sized cities resulted in a “break [of] the environmental, socio-demographic and economic balances, historically established”, leaving behind and old population incapable of transmitting their popular knowledge to younger generations, which usually constitutes instruments to value the local resources” and that are in the basis of the common local identity.

On economic matters the devaluing of agriculture activity generated a need of search for new visions for rural areas. The main considered asset was “nature” as an antithesis and an “escape from the city” (Peixoto, 2007, p.6, translated from Portuguese) and it was explored as a “residential alternative as well as a touristic alternative (Peixoto, 2007, p.6, translated from Portuguese). The protection of nature and the definition of local cultural patrimonies were associated with the increase of a “commercialisation of landscapes” (Ferrão, 2000, p.48, translated from Portuguese) by the investment in leisure as a way of exploring the rural nature. Although is now clear that these actions do help to “fix regionally and/or locally

the [economic] benefits of some of the touristic activities related with the environment and the rural space” (Cristovão, 2003, p.8, translated from Portuguese) and that its connection with the local communities and activities is almost very weak.

Local culture can be analysed through three different perspectives: from the locals, from the foreigners and from the government institutions. If “On one side there is a lack of economic, social and symbolic identity by rural world. On the other side, there is tend of relating it with archaic realities” (Ferrão, 2000, p.46, translated from Portuguese). This generates a duality between past and present identities in local people, who, even without having lived in that “past” relate with that through their familiars. The visitors relate with the idea of “rural” trough the vision of the rural as recreation and leisure landscape and through the concept of “patrimony” (cultural and natural), strongly bounded with the past. The idea of patrimony is also a constant in the political discourse about these areas. By stating that “the “local” is connected with [certain] ideas, values a projects allegedly superiors, maybe “transcendent”, to which everyone should identify themselves, and if they don’t – one can add – that would mean that people do not understand neither enact it” (Catarino, 1998, p.2, translated from Portuguese) governors want to create defined bounded identities which can be attractive for new future inhabitants and tourists.

To these three perspectives it can be added a fourth one, related with political issues. On

one side there is the opinion that policy making in rural areas is made “without a development strategy” (Cristovão, 2003, p.11, translated from Portuguese) and that it “underestimates the strength of spontaneous initiative” (Catarino, 1998, p.2, translated from Portuguese). The critics to these policies argument that investments in areas such as tourism and industry have a negative impact on the landscape and on the local cultural patrimony. On the other side, there is also the opinion that in rural areas, local agents and entrepreneurs aren’t able “to qualify themselves and to collectively organize themselves, sharing efforts and information, in order to produce knowledge and boost innovation” (Ferrão, 1998, p.2, translated from Portuguese). This generates “low density places, not only in a physical way but also in a relational way” (Ferrão, 1998, p.2, translated from Portuguese).

Between endogenous and heterogeneous factors these areas strive to find their place for the future in its past and in parallel presents. The proximity created between rural and urban through infrastructure, media and technologies instead of generating new visions for the rural world, it made that urban visions, ideals and policies where directly translated to the rural world. At the same time there is a tendency, from local people, from governors and from visitors, to crystalize the local culture and nature into something untouchable and unchangeable, named “patrimony”, leaving no space for adaptations of these regions to the globalized modern world.

CONTEXT SUMMARY

Rural areas in Portugal are strongly related with the agriculture practice and its consequences in daily life. A modest population, used to move bigger or shorter distances in order to find alternatives to a subsistence agriculture, who, in general, keep an intention of returning to their villages. Here, historically, the rhythms of daily life where defined not only by agriculture periods but also by church ceremonies and celebration dates. These two factors designed a calendar with small variants from year to year, which would create excuses for people to gather.

Agriculture harvests, pilgrimages (“romarias”) or a simple Sunday mass would become the perfect scenario for spontaneous gatherings with music and dance made by and for the people. The so called “arraial” is a demonstration of this tradition of people taking over public spaces to celebrate together, singing simple sounds which invited a laugh, a dance and (hopefully) romance. These cultural demonstrations rather than being static where in permanent mutation, open to improvisation or to external influences, usually form other regions.

Other particular factor of the typical celebrations in these rural areas is that the biggest of all celebrations, “romarias” (pilgrimages), were essentially a fest on the move, which had its peaks in “critical points of contact” (Jensen,

2011) which spontaneous improvised “arraiais” with food, music and dance during the travel and its climax in the destination place, where all of this amplified: concerts, masses, processions, markets or restaurants. More or less improvised, everything was part of a rotatory system based on self-organization.

The changes, result of an authoritarian regime, threaten by every type of “spontaneity”, and changes on identity perception due to an openness of the rural to a globalized modern world, generated a complex virtuous circle of marginalization.

Rural exodus, devaluing of agriculture and policies based in urban visions, lead to a culture of the “patrimony”: a crystallized vision of the rural, aims to rescue a “perfect harmonious virtuous world” and project this past into a vision for the future. Although this “crystallized” culture has no more connection with its actual surrounding context, once it’s based in a daily life habits which don’t exist anymore and in globalized values which are not adapted to the locality of these places. This way, instead of being a cultural common expression, fest became a show in which are presented the “cosmopolitan” values and ideals that should be followed.

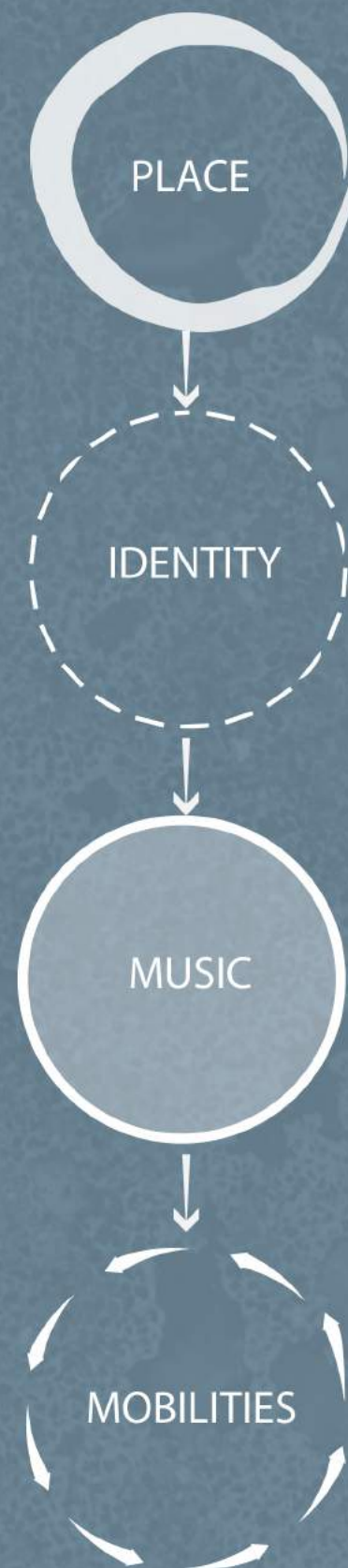


WHICH IS THE FRAMEWORK?

-THEORIES-

In the following chapter it is presented the theoretical framework that was under investigation for this master thesis. The focus is in the terms “place”, “identity”, “music” and “mobilities”.

After this chapter it will be clear that “place” and “identity” are terms bonded together. Additionally how “music” is a way to approach and strength identity. The importance of the “mobilities” in the above discussion will be presented. All those connections will be clear after the following chapter. Furthermore their way to reflect to this thesis will be understood.



PLACE AND IDENTITY

Already in the previous chapter the rich, concentrated context of the area, which this thesis has as a case study, was presented. All these characteristics and context can be approached under the umbrella of “place”. Place is a complex system, entity and it is not considered as something static and fixed but more as something in process that many different factors change its “shape” (Hudson, 2006). In rural areas in Portugal as it was described, in the prologue, with the story of Rose (p.2), the place was changing with the passing of the years. From a vibrant place some decades ago with strong identity based on cultural activities, after people moved away, has ended up as a more static place and lack of cultural events. Could the place, though, be static? Massey argued that place can’t be considered as something static but as a meeting place of flows, as a constant state of flux (1991). Continue with that reasoning place is in connection with social interactions, since this tight up, between place and social interaction exists and since social interactions are not static that also means that place is in process and not frozen in time (Massey, 1991).

As it is stated until now place is not static, place is in constant process connected with the flows of people and the social interactions. Trying to connect that statement with the context of rural areas in Portugal as it was presented some problems start to be visible. Noticed from the interviews with locals (attachments p.119) the social interactions are less than in the past and people don’t have the opportunity to meet since as they state in the interviews there are not many gatherings any more, as in the past. The

complexity of social interactions has a direct influence in the place itself, and in this context in which there is a limited interaction between people, place can’t be presented as something in constant change due to the lack of flows and interaction between people. The place is not an identity on its own but takes form from all the collective understanding that is connected with. The place is constructed from the social, collective interactions and the understandings, that those generate. Stated by Hague and Jenkins (2005), places are connected with the social relations, groups identify their identity in connection with specific places and their interactions in those place, in contrast with others. All the interactions, which in this case are lacking of, create the identity of the place and give “form” to the term place, by connected it with traditions and everyday life habits.

“Places are places (and not just spaces) because they have identity. Place identities are formed through milieus of feelings, meanings, experiences, memories and actions that, while ultimately personal, are substantially filtered through social structures and fostered through socialization” (Hague and Jenkins, 2005)

All those interactions, common understandings of the place, activities, traditions are approached under the umbrella of identity, identity is the collected palette of all those collective characteristics (Rice, 2007). Identity is also in this case connected with the way people identify themselves as part of the local communities connected with this place, based on common traditions and activities.

MUSIC AND IDENTITY

Based on the context of the area, the tradition of music and fests are the central cultural activity of the place, which can reflect to the identity. Due to the changes in the way the fests are organized they become events, prepared for the visitors, spectators. This fact removed the opportunity of locals to have a “platform” that gives them the opportunity of interaction and create common experiences. Based on the way that the term identity was approach above, this change in the cultural events interacts with the social identity of the locals, since it has transform them from actors to spectators, taking away from them the opportunity to share common knowledge.

Approaching in more depth this change in the context of the specific case study, it's important to mention the shift in the relation between the music and the everyday life. Music was vital for the everyday life and many of the social interactions in the area were connected with music. The changed that happened during the years with music end up have a different part in the daily life than in the past reflect also to the identity bonds that the locals have. In more detail from the point where people gathered around to sing, or were using the music to organize their work in the fields or even to flirt, nowadays music has a secondary role in their everyday life, more as a background that doesn't connect them with others. As it is stated by Connell and Gibson (2003) music in general, more that pleasure is about creating common meanings and utilities

“Every human culture appears to include some kind of music, even if this relies on a very broad definition of music. All cultures seem to embrace some means of producing extra-verbal sounds, listening to these and deriving pleasure, meaning and utility from them;”

Music is not only a way to get entertainment but also a way to create a common meaning with others. Music has the ability to create a similar way of “reading” the world, also at the same time with music an attachment to the

place through the feelings can be created and memories and images can be brought back to mind (Rice, 2007). Moreover continue with a similar approach of thinking, music not only has the capacity to revive memories and even create feelings, but also Hudson explains that it can influence and shape people and places' identities and create a sense of the place and attachment to it (2006). As it is stated by Macchiarella (2016)

“Far from being simple fun, music is something very serious which has a strong symbolic power. In fact, music has the capacity to bring into play affective and cognitive experiences by human groups and individuals. Through music, people construct and represent their manifold identities, think about the world around them, reflect on who they are, think about who they are and who they would like to be, and so forth. In a sense, music is a privileged means of appreciating and understanding pluralism in the world.”

Music can revive full emotional images, can create a setting for people to be together where both individual and group experiences can be constructed as music exists as a symbolic system. People via music can construct their identities and reflect on who they are and who they would like to be, in context of social groups. In a likewise way of thinking for Rice (2007), music as a performance but also in its context gives the opportunity to externalize even different identities.

Music related with identity is understood as the mean which creates the reflection, symbolization and homology between different individuals (Rice, 2007). Continue with a similar approach the connection between music and identity, Rice (2007) concludes that “Music as a performance and as a context would seem to provide a particularly fruitful arena for the expression of multiple identities in context”. Already music, as it was presented, is a sensitive tool to create symbolization and a common homology identity.

As this can be a creative tool to generate a place it can also be seen from the opposite side, as a tool to create homology and control individuals. That seems as a strong statement but it is visible in the history of the place. More specific during the dictatorship in Portugal the folklore music groups were used as tools to promote a common identity and control at the same time traditions in the different regions. During that period specific rules about the way of dressing and playing music had instituted and need to be followed from all the music groups around the country (appendix p. 140, interview to Paulo Alexandre Silva). Music in got crystallized, due to that didn't work as a tool of sharing experiences but more as a tool to constitute norms.

As it was stated, the traditional music, which one can notice that in this area is connected with the local folklore groups. The folklore groups try through interviews to elderly people to keep the music from the past alive, in the exact form that was in the past (appendix p.148, Interview to participant in Ranchos of Alvorge). Presented from Connell and Gibson (2003) traditional music is connected with the local culture and place, at the same time, though, they point out, that sometimes the discussion is coming upon, the identity that tends to be a preserved factor than a lived experience. Additionally, they continue saying that via music it is possible to maintain the knowledge of local people. The fragments of the past, that still exist, show how music is still alive due to its flexibility. Combining migration with tradition Connell and Gibson (2003) suggest that traditional music appears more solid in areas with less cultural changes, in other areas like in North America the music is more like a product of migration. As it was already presented in the context chapter (p.15), the area of interest is also bonded with migration something that is reflected in its musical heritage. Music didn't stay static in the area but is was changing by the influences that the immigrants brought back. Continue with, in the area it is not possible to recognize the traditional music, except from the music that is produced

from the folklore groups, which is considered as the way that was existed from the old times.

Based on the previous statements traditional music is not flexible and stays untouched through the years, transferring old knowledge and at the same time in areas connected, that are characterized from migration and cultural changes music is not solid. In a case study in Brazil presented in the article “Popular cultures and emergent identifications: Reflections from mangubeat and Brazilian contemporary musician expressions” (translation from Portuguese) music has a central role in the reconstruction of the social identity of the area Recife. In this specific example, a bottom up citizens' initiative created a new type of music, based on traditional norms of music. As it is presented in the article this new type of music rise due to the cultural and economic stagnation, it was a reaction to value local elements create events, boosting the leisure and cultural spaces of the place (Mendonça, 2008, translation from Portuguese). As a result of the whole movement noticed by Mendonça (2008, translation from Portuguese)

“When it comes to reorganization and about giving a new meaning to identities, it's possible to verify the existence of a pluralism of processes associated with the setting of “aesthetic communities” and “ethical communities”, which, in the second case, have also impact in the citizenship and social solidarity plan. The valuing of these traditional “communities” by projection of their culture enhances, as it was mentioned before, the self-esteem feeling and the internal bounds of these collectivises, on top of promoting the proximity of the social individuals, like some sectors of young university people and/or middle and higher class youth, which create this solidarity bonds with these groups. These bonds, motivated, in a first stage by the enjoyment and engagement with a production of popular culture, on one side, alternative identifications to the life styles

based in “market solidarity” [ref to aesthetic communities] and, on the other side, ways of social solidarity in relation with popular groups.”

As it was mentioned previously music has the capacity to regenerate social identity, construct social bonds. That was also the noticed result in the Brazilian case study. Moreover, it is mentioned that the area was under a deep process of transformation, during which the value was towards the diversity and liveliness

of the place (Mendonça, 2008, own translation from Portuguese).

Music appears to be related with the construction of identity but also a key to bring people together. At the same time, it gives the canvas for public interaction and creation of common identities. Music is a sensitive tool that can stimulate feelings and images. As a cultural part music, as language, has the capacity to be the tool that creates the same “vocabulary” for different people.



ill.18 - Old road view, near Ramalhais

MOBILITIES

Music can create strong identity bonds between individuals. As stated above, people need to interact, exchange and share same experiences to create bonds, in that way they can construct shared identities. For sharing experiences, to interact and to create a same code of communication it's important to be with others. As an outcome, movement starts to be a key in this discussion, since movement is integral piece of socializing.

Mobilities in rural areas have their own characteristics. Articles about rural areas in the middle of XX century, firstly seem to be connected with tradition and stagnation but on a second approach importance of mobility in changing the shape of place is visible (Milbourne and Kitchen, 2014). Described by Jensen and Morelli (2011) “critical points of contact” are sites “... where different systems meet and either traffic, friction, communication, or exchanges between systems occur” . CPC (critical points of contact) are described as both an analytical and a design system. In this approach the local context is in high importance since services in many cases are connected with locals and the context is needed for the activation and the understanding of the place (Jensen and Morelli, 2011). Continuing with the approach of the specific site and the understanding of the context, rural mobilities, approached by Carm and Santos (2012)

“This difference between densities makes us look at rural areas from another perspective, in which the mobility phenomenon is increasingly important and necessarily interferes with other social dimensions. It is interesting to address the impact of more intense mobility on the way in which social relationships are structured. It is common knowledge that rural communities have always been characterized by very close and intense forms of relationship that are expressed in regular forms of social control. In many cases, individual identity has fused with the village's own collective identity, especially in communities in remote,

inaccessible areas.”

Here it's visible the connection between mobilities and the structure of identity, mobilities in rural areas are an important part of the social dimension of residents. As so, mobilities constitute a complex system which cannot be characterized only as a result of flows or as result of stability. The rural is characterized as a tangled combination between mobility and stability (Milbourne and Kitchen, 2014), additionally mobility and stability are described as “roots” and “routes” (Gustafson, 2001). In more detail

“The first perspective values place attachment while often regarding mobility as a threat to a person's affective bonds with place, whereas the second perspective favours mobility and, sometimes, explicitly or implicitly, devalues place attachment. Both perspectives tend to regard place attachment and mobility as opposite, and sometimes even mutually exclusive, phenomena; individuals who are highly mobile are supposed to experience little or no place attachment and vice versa. In addition, each perspective is often based on empirical studies of groups and settings that conform to the ideal held by that perspective.” (Gustafson, 2001)

For this project mobilities are not approached in the one or in the other way but more like a blend between movement and no movement. Also, stated by Urry (2002), travels, movements have their importance as embodied actions, during them a person is in relation with other people, surroundings and etc. Approaching mobilities only with one narrative, lack the connection with politics, power and ideology (Cresswell, 2006). He justifies that world is seen with the lens of mobility, flow and change while place is seen as redundant and connected with past and not as a combination of flow and velocity (Cresswell, 2006). He argues that these two different perspectives of routes, nomadic one, and roots, sedentary one, is the result of stereotypic ideas that mobility is connected with a progressive force, freedom and less with space and time

(Cresswell, 2006). This approach of mobilities is a way of looking to rural mobilities as a mixture of stagnation and mobile.

For Carmo and Santos (2012) mobility isn't a characteristic only of big metropolis, actually they noticed that in places with depopulation there is an increase in spatial mobility and in the capacity of mobilities, which is essential for people who still live there in their everyday life. Mobilities in rural areas under those terms can be understood as a network of flows and movements. In these terms, rural mobilities seem to have a rich context connected with some different aspects. Be a resident in a rural community is linked with a great amount of everyday mobilities, in this reality moving to work, or other daily activities, take more time and are longer in distance, that consist them as complex in nature (Milbourne and Kitchen, 2014). On one hand big distance mobilities are part of the rural context. On other hand, rural on its own provides stability, feeling of community and home, concepts connected with immobility (Milbourne and Kitchen, 2014).

How is this approach of rural mobilities connected with the context of Portugal? And since it seems that rural mobilities are not only high in density but also connected with big distances, how can it, at the same time, be considered problematic? The answer seems to be coming from Milbourne and Kitchen (2014), who after their research some of the points that were highlighted were connected with the way people in rural areas tend to organize and arrange their travels/mobilities. For example, some individuals point out that they tend to arrange all the important mobilities in one route since they know that the distances they will have to do are big. Similar context is also visible in the interviews that were contacted for the purpose of this thesis. In the interviews with locals (attachments p.130, interview to a lady in a pharmacy of Pombal) people said that they arrange their travels in a way that they will manage to do more than one of their duties at the same day. For example, visit the doctor, go to the pharmacy, pay some

bills and buy groceries at the same day. As it is pretty clear all those movements are totally connected with necessities and duties and not with social life. As it is stated clear from Milbourne and Kitchen (2014), movement in rural areas is connected with necessity

“Moreover, we want to suggest that not only is being on the move more difficult in rural spaces, it is associated more with necessity than choice. Rural mobility is something that has to be endured and carefully planned when a bottle of milk, loaf of bread or a hospital appointment can take the best part of a day to secure for those without cars.”

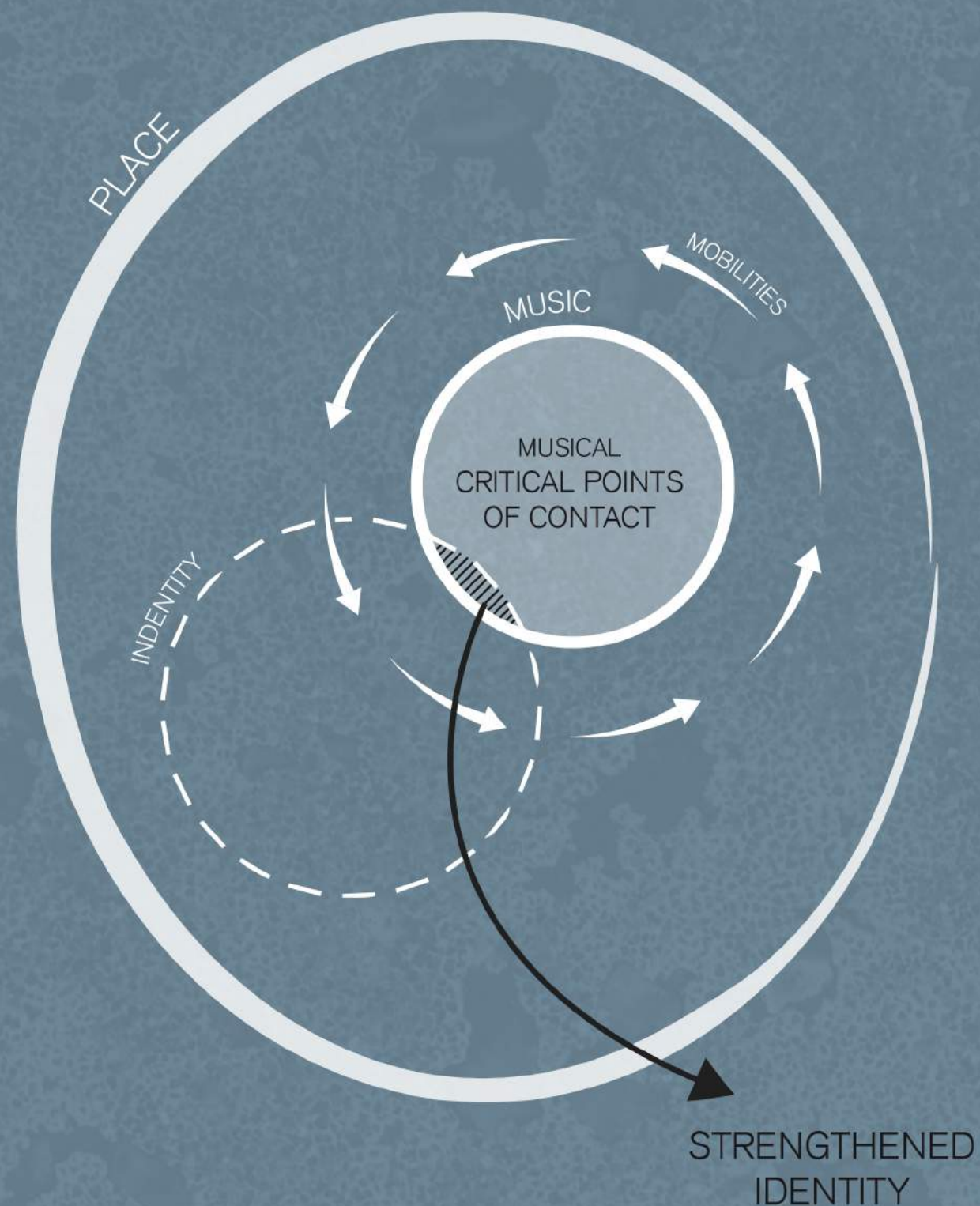
That have as result a high context of mobilities some days, a high stability in other days, on the same time it shows that movements are considered a luxury, and so it is chosen from residents to move in connection with necessary actions, like going to the doctor, and not that much when about “fun”, like meeting friends. Trying to understand the reason that this happens it is important to mention the way of moving, since we talk about big distance mobilities the auto-mobility starts to have central role in movement and everyday life, combine both private and public transportation, the need of mechanical means of transport is uncontested due to the big distances. As a result of that a different range of vulnerabilities and social exclusions start to be the case (Oliva, 2010), due to the lack of public transportation or the fact that not all the individuals own a private car. In a similar way it is stated by Jensen and Morelli (2011) that the Critical Points of Contact might not only be about a nice design but they also need to discuss and to be in contact with matters considered issues of social justice, accessibility, social exclusion and power. Also appeared in the interviews that (attachments p. 119), old residents of the rural area of Pombal and Ansião in Portugal, have difficulties to travel the distances they need to, due to the fact that they don't have their own car and also due to the lack of public transportation.



ill.19 - Abiúl churchyard



ill.20 - Private car, Seródio, Pombal



THEORIES CONCLUSION

As it is understood from the theories presentation music has a central role in our discussion of identity. Music has the capacity to create common experiences, gives the opportunity of a same language in the understanding of the world. Additionally as it was described in the Brazilian example music can even start regenerate a community. Managing to re-establish the role of music in the everyday life will have an effect in the way they identify themselves in social level and as communities. The importance is not in the type of music, traditional or modern but in the music itself. The music scenes, correspond to local sensibilities even through global networks, both ways the music scenes are connected to their locality, which is connected with the place that the participants are (Tironi, 2004).

As it was already stated to create strong social identities you need the people to share knowledge and experiences, that connects them and create from them a way to understand and read the world around them. This exchange of knowledge and experiences is linked with the need of being at the same place with other individuals. Although in Rural Portugal context where mobilities seem to be under threat, that reflects in the everyday connections and social interactions. Mentioned by Jensen (2009) the urban mobility is a factor connected with everyday practices and the production of context and culture. That comes to structure more the reasoning by imply that mobilities are part of the everyday life and the production of

culture, where culture is considered (Massey and Jess, 1995)

"By culture we mean the systems of shared meanings which people who belong to the same community, group, or nation use to help them interpret and make sense of the world."

It is important to discuss about solutions for the mobilities in rural areas before start to discuss about strengthen the identity. Strengthen local mobilities, by identify the problems and propose solutions could be the first step for strengthen identity. Identify the problematic parts of mobilities and propose solution, gives the opportunity of coexistence and as a result individuals have the opportunity to share experiences and strength their social identity by share a common "vocabulary". What it is more valued here are the places that will work as CPC points in this mobilities system. The Critical Points of Contact when shaped by music, can create the background/environment to share common experiences. To create a place with flows, coexistence of different functions and systems seems to give the capacity for social interaction. As it was approached, social interaction bonded with a tool that creates the common vocabulary can reflect and strength social identity, in this case the tool is the music, which comes to bond together all the different ingredients and create "Musical Critical Points of Contact".

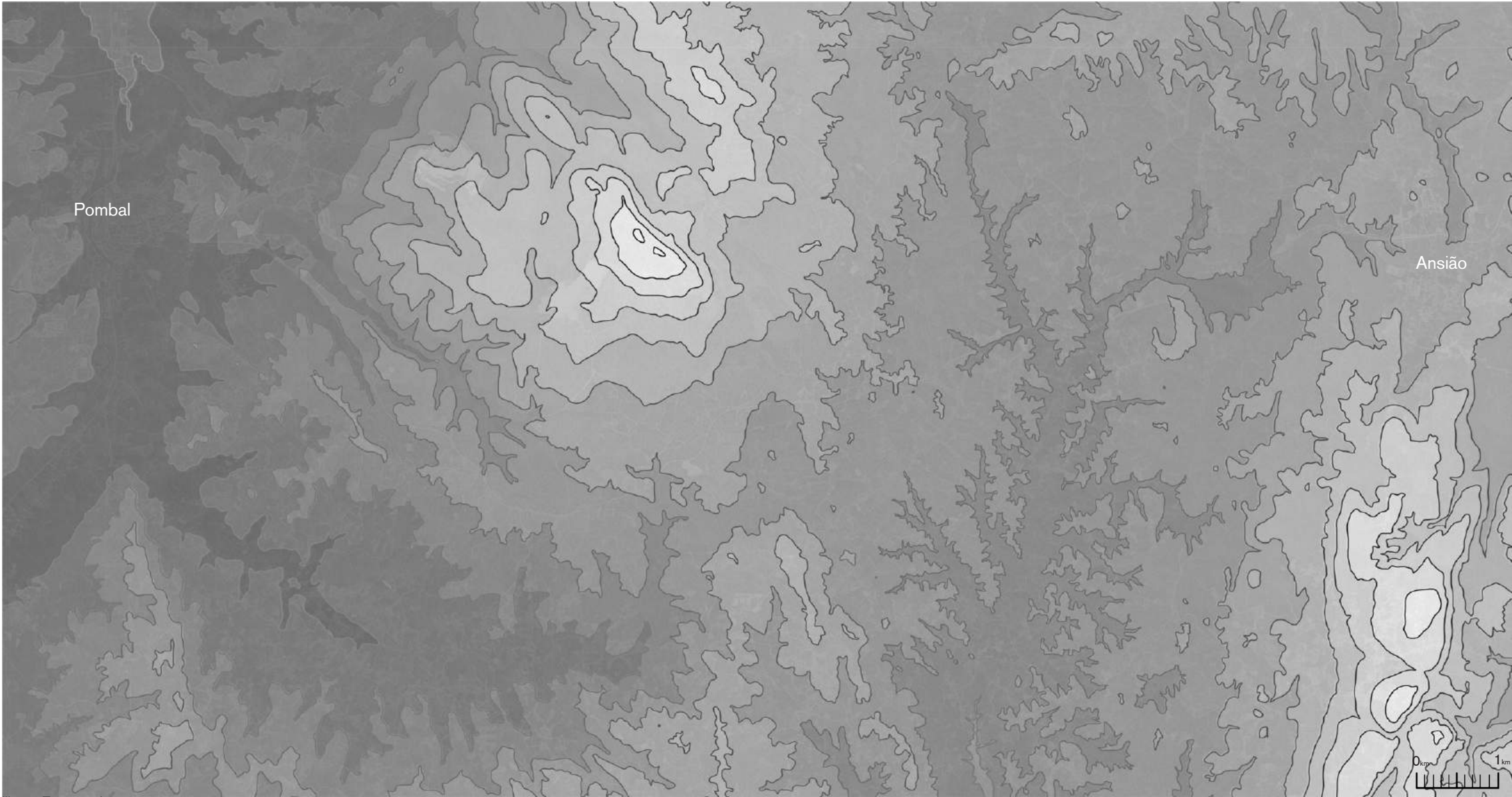


WHAT IS GOING ON THERE?

-ANALYSIS-

This chapter contains the outcome of field and online data. The analysis of this data was made through a combination of mapping as a way of understanding the territorial planning of the place, with interviews and questionnaires visioning the understanding of how the place is experienced in the daily life. Our personal experience of the place is the glasses with which conclusions are taken from the collected data. The information will be presented in maps and with resuming texts. The field trip was made from the 7th of February of 2018 until the 27th of February of 2018.

TOPOGRAPHY



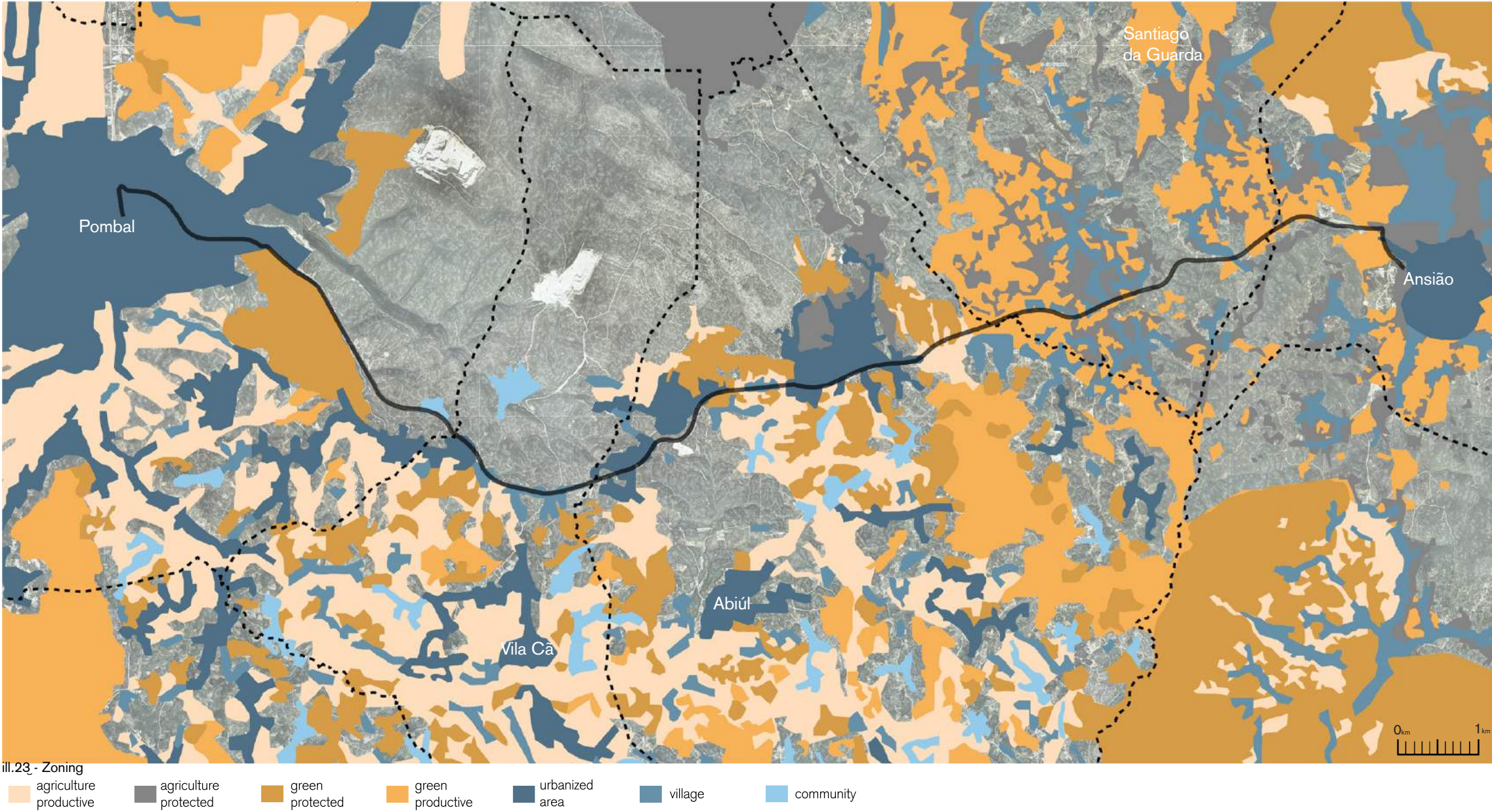
ill.22 - Topography

The site landscape is very roughbeing marked by hills and valleys, as it is visible in the map. The two higher hills are Sicó (559 m) on the northwest side and the mountain chain on the south east side, with the hills (from north to south), Casal do Soeiro (454 m), Portela (527 m) and Serra dos Ariques (466 m).

These hills create, between them, two valleys connected with each other by a tight passage. The left valley, where Pombal is located, is the deepest and wider one. The right valley is where Ansião is located.

As it will be visible in the next mapping, the rough landscape defines the basic site features, namely urbanization, land use and mobilities infrastructure.

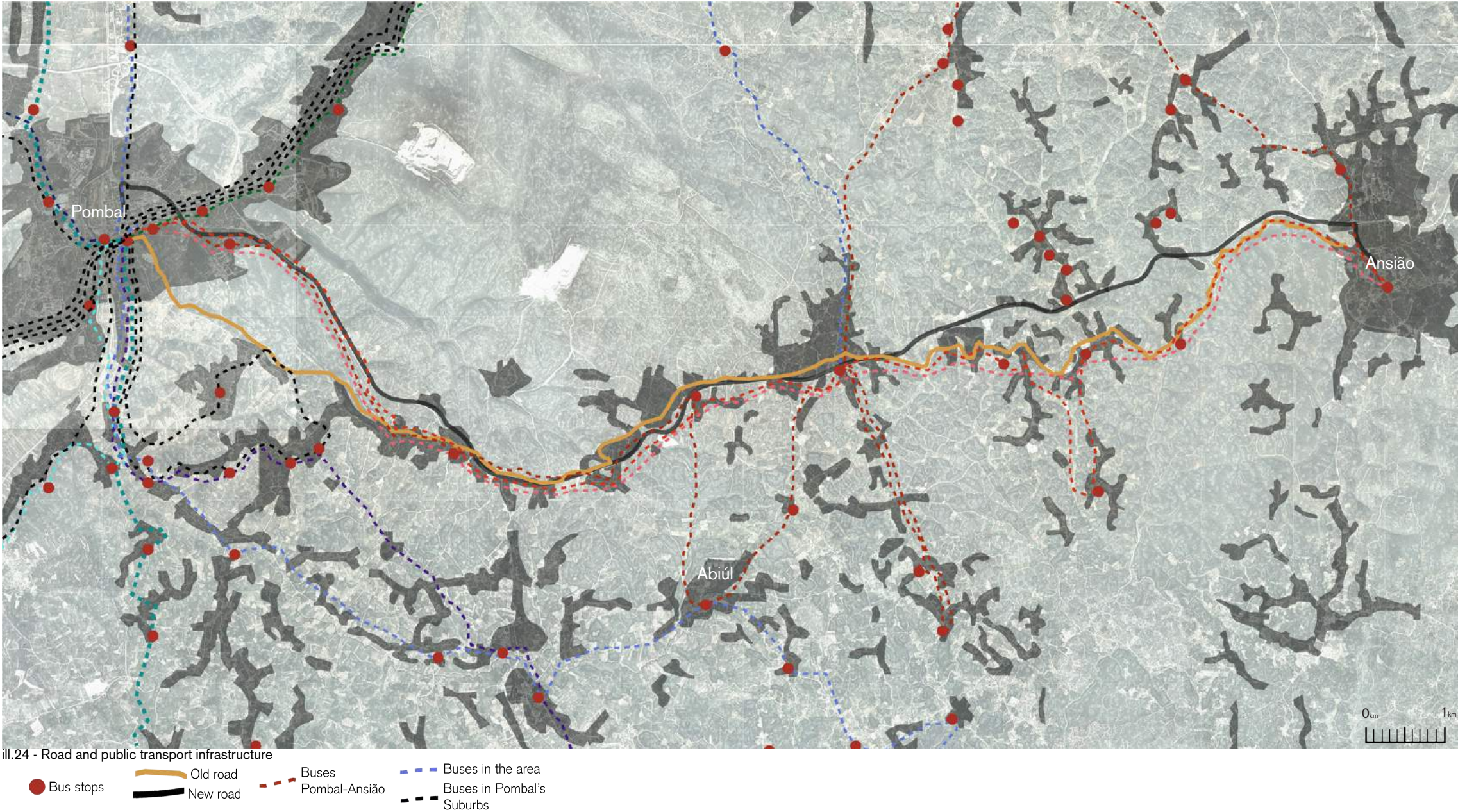
MUNICIPALITY ZONING



The zoning map is a part of the municipals (Pombal and Ansião) master plan for this area. From this map it was selected the data related with land production (forest and agricultural) and with human settlements. Before conclusions, it's important to understand that this map is a combination of two municipality master plans from the two municipalities, which creates a incoherence when classifying the urban settlements, once on the part of Ansião's master plan, most of the settlements (except from Ansião) were considered "villages" and there are no "communities"; while in Pombal's side, there are almost no "villages", being almost only used the classifications of "urbanized area" and "communities". Combining this information with the field analysis, one can organize the territory in two bigger urbanized areas Pombal (on the left) and Ansião (on the right); village settlements mostly along the main road and in the "suburbs" of Pombal; and communities disperse in the territory. Looking to the map is clear that these settlements (except from the bigger ones) are designed by infrastructure, in other words, settlements develop along a road, showing no signs of an evident "centre" but instead, a line or a connection of lines.

Finally, is notorious the influence of the landscape once it's possible to see that in the region of Sicó Mountain there is neither human settlements nor any land production. On the other hand, land production seems disperse and non-organized, which can be also associated with the landscape and with the water flows. This generates a parcelled not that efficient land production.

INFASTRUCTURE



When analysing the infrastructure, the focus was in car and bus connections inside this region connecting communities and towns. Although it's important to keep in mind that, as it was mentioned in the Introduction to the site, Pombal is integrated in the main north-south highway of Portugal and in the main railway line. When comparing this map with the topography map is clear that landscape has influence in the organization of mobilities infrastructure: the main road connection between towns is located in the stretch that connects the two valleys and the sinuosity of the roads is a clear adaptation to the landscape. This connection between towns is made by two roads. In black, the “new road” (IC8), which is the main and fastest connection between these two towns; in yellow, the “old road”, a connection that was used before the new road was constructed, and which, as it is visible in the map, serves more communities than the new road, but it is also a longer way for the same trajectory.

There are two buses going from Pombal to Ansião and vice-versa (in red). One of the buses (7467) goes in the new road, having as destination a village further West than Ansião and it only has one schedule a day, each direction. And another one (7417), which also goes by the new road (IC8) but it makes a turn to pass by the two parishes of Pombal in this trajectory (Vila Cã and Abiúl) and by Santiago da Guarda' parish, part of Ansião's municipality. This bus has 2 schedules a day, each direction. Besides these routes, there are buses around Pombal, connecting Pombal with its suburbs, (dashed black line). Here there is a bigger concentration of bus routes and also the schedules are more frequent (up to 30 minutes). So, even though it might seem, in a first look to the map, that every community has a bus stop, it is possible to conclude that the bus system is not efficient, once it does not allow people to travel anywhere at any time of the day. People are only able to move in one direction in the morning, and in the opposite direction in the afternoon and in the same route, because connections between routes are inexistent.

SERVICES



ill.25 - Services

● schools	● hospitals	● sport facilities	● museums	● folklore music groups
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The mapping of services is a fast graphical way to understand the dependency on towns of all the settlements in this area. Almost all available services are located in the municipality centres: Pombal and Ansião. Although it is also interesting to see three examples of “in-development” settlements, namely Abiúl (middle right), Vila Cã (middle left) and Santiago da Guarda (top right). These three points are, in geopolitical terms, parishes. Combining the map information with the geopolitical organization of the land, it’s possible to question how wide the planning of the territory made by municipalities and parishes is. The only service that goes a bit out of this analysis are schools. Although these are only located next to the main axis connecting the two towns and present a very incoherent distribution, once there is a concentration of schools in the right side of the map, leaving the south east and south right with no direct access to schools. It’s also important to refer that these are mostly primary or nursery schools.

DAILY MOBILITIES



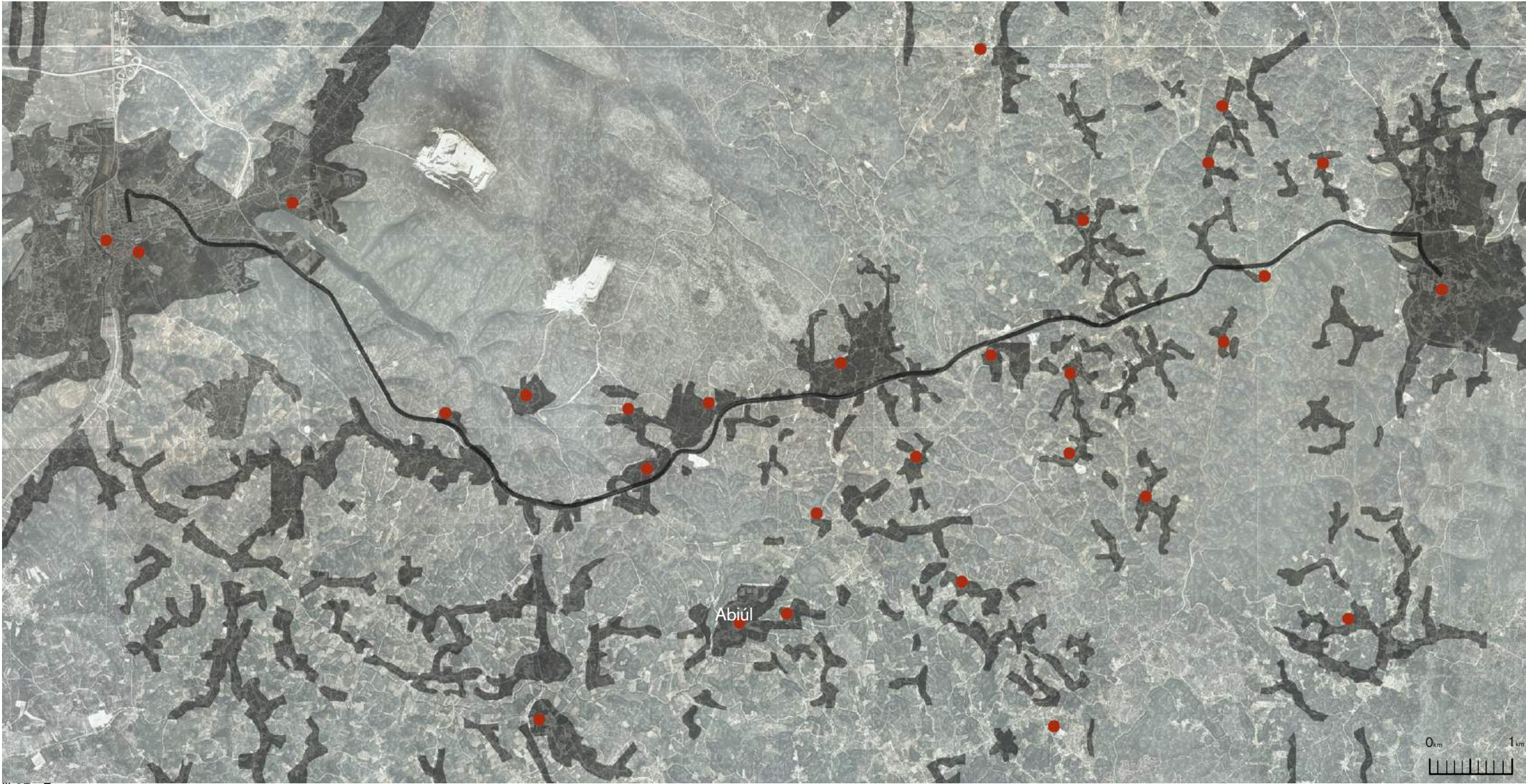
ill.26 - Daily mobilities

walking distance to visit hospital to meet family/friends to work groceries/pharmacy monthly daily

Daily mobilities are clearly related with the two previous maps. If on one side, since services are all concentrated in the two towns, there is a confluency of all the routes to Pombal and to Ansião. On the other side, the “main road”, by being the fastest route to access to these two destinations, is the main route used to get there.

One interesting fact is that all the represented daily mobilities, which are an outcome of interviews, were all made by car. The community in the centre is used as an example of the other communities' daily mobilities. Even though, in the situation of communities these are “weekly” mobilities and not “daily” ones. Abiúl was also used as an example of a parish in the study area. One can see how in both cases, communities and villages, people move, weekly or daily, in direction to towns.

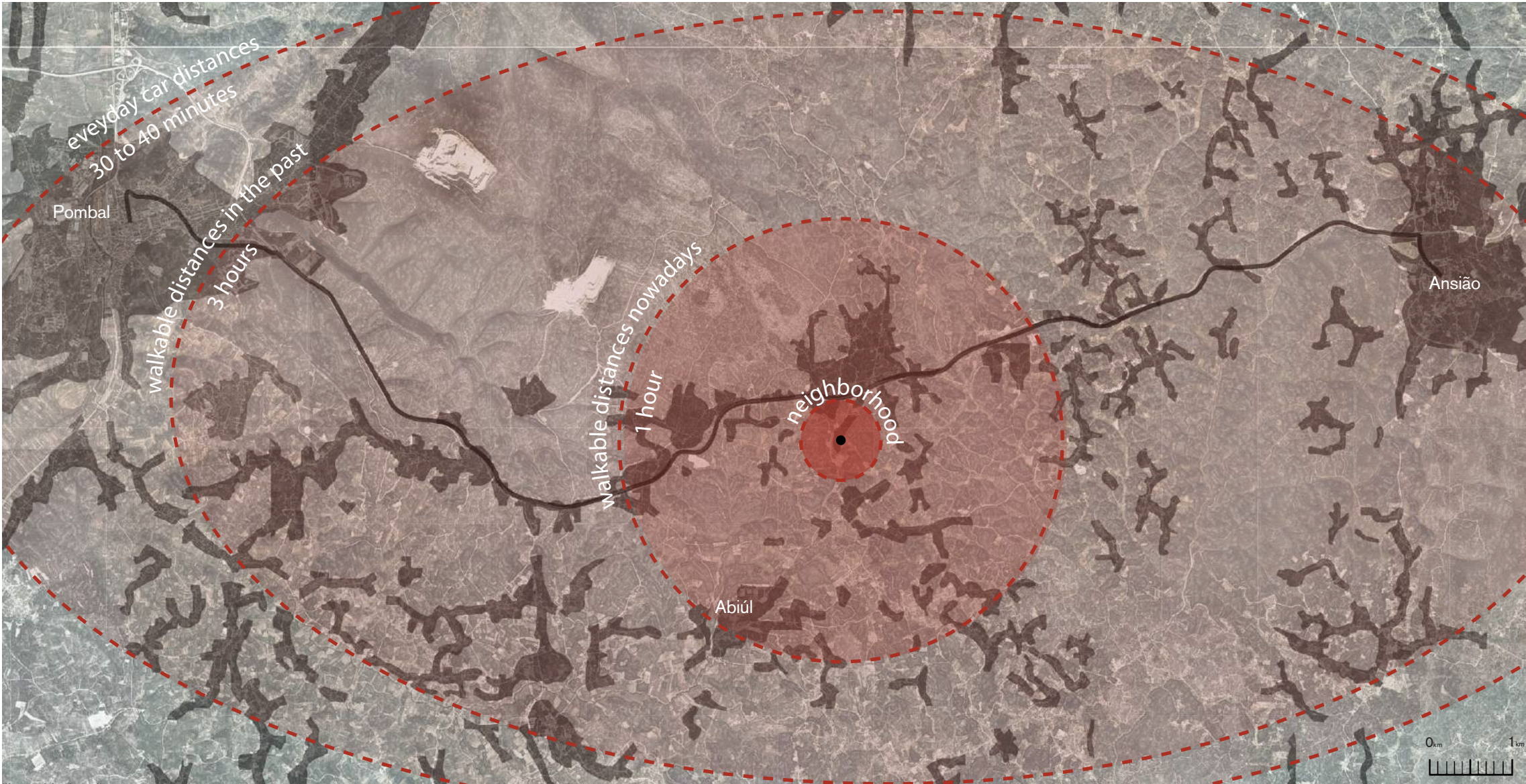
FESTS



ill.27 - Fests
● fests

In comparison with the information of the two previous maps (services and daily mobilities), which gave the idea of a polar mobility in the territory in two specific directions, this map gives the opposite vision of how people move in the place. We can see the dispersion of the fests in the territory. This shows how these socio-cultural events are spread around in every community. Even though it wasn't possible to create a mapping of the flows generated by these events, from interviews (see appendix p.119) it was possible to understand that there are people coming "from everywhere". And, even though all fests occur in the summer period between June and September, fests do not coincide temporarily. Fests are, more than a competition for people, a cooperation to create an interested audience which can attend to different fests in different dates.

MOVING DISTANCES



ill.28 - Moving distances

As it was mentioned in theories, mobilities in rural areas tend to be a mix between big distance mobilities and the idea of immobility. In this map is mainly analysed the idea of “big distance movements”. While “neighbourhood” in an urban context can mean a building, a street or maximum a block, in this context it means neighbourhood communities. This can be used to refer to areas up to 1 km - 1,5 km.

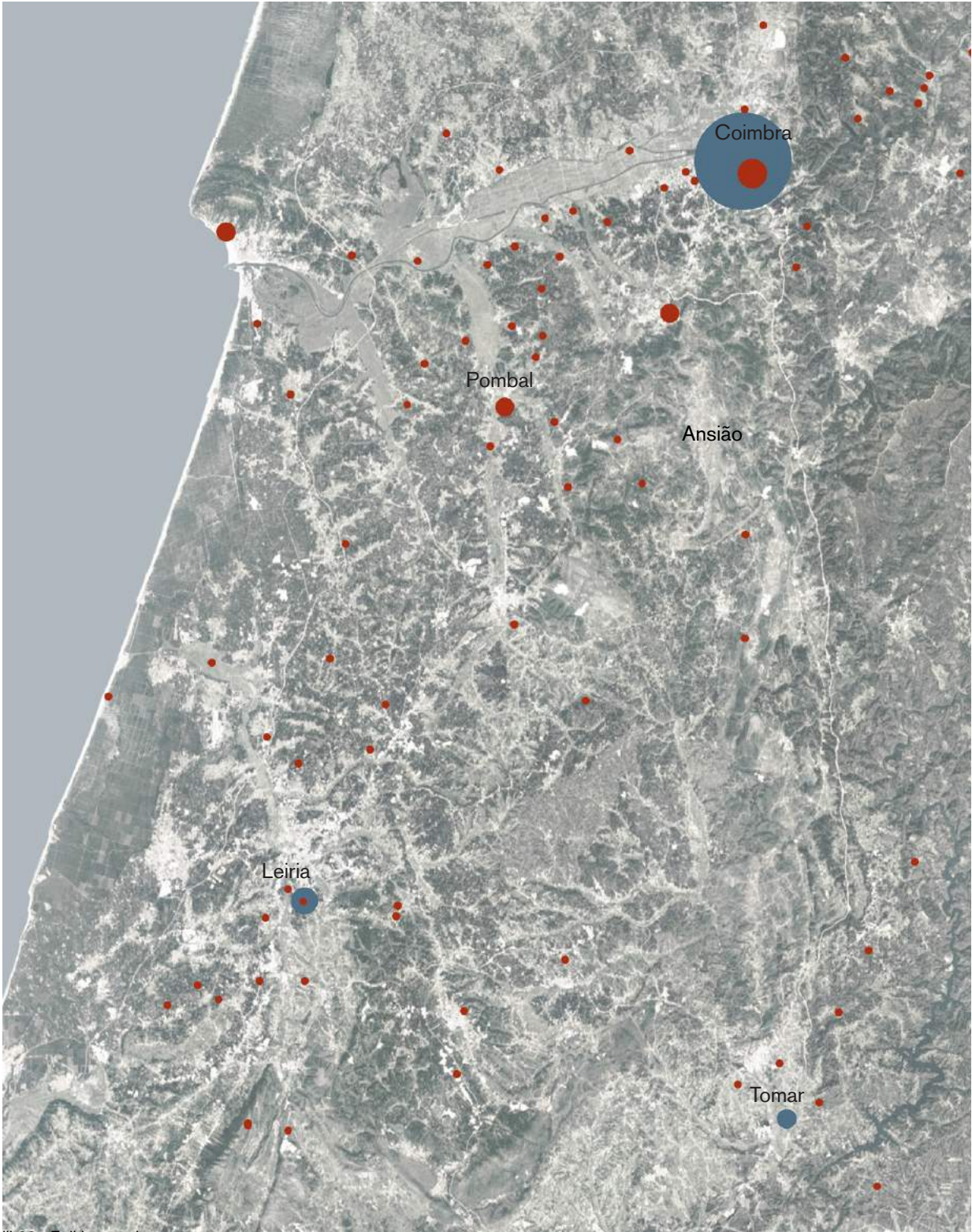
The radius considered in “walkable distances nowadays” was mentioned by one of the locals as “this big umbrella around us”, and even though most of people said they'd rather use car to cover these distances, here it is considered “walkable” once most people said they could walk, but they'd rather use the car. This distance corresponds to distances up to 3 km.

“Walkable distances in the past” are based in reports from interviews, which mentioned distances people used to walk to markets or fests during the old times. This distance can be up to 10 km. it's important to highlight that these distances were not made in a daily basis but in special occasions.

“Everyday car distances” are representative of the previous map (daily mobilities), showing travels of 15 km or even more as part of daily routine to go to school or work.

This shows a very different notion of time-space in daily life from what is usually experienced in cities. If in cities distance is usually converted in time, in this rural context one can add the importance of accessibility once mobilities are mainly made by walking or by car, and walking has a very limited distance (especially in low desified areas like these) and car is a very “exclusive” mode of transport.

FOLKLORE AND TUNAS GROUPS



ill.29 - Folklore and tuna groups
● tunas
● folklore group

The goal of this map is mainly the comparison of two different musical groups which are connected with traditional music. The first group, “tunas” are bands of university students who perform an academic Portuguese tradition: students dressed with black capes and suits sing and play in a traditional way Pop songs, more or less traditional. The second group, “ranchos”, are folklore groups of people who are usually from villages or towns, who sing and

dance traditional songs like people did before and dressed like “the old times”.

This map shows that while “tunas” are related to this specific environment of universities, “ranchos” are disperse in the territory, and even though they are associated with towns and villages, they are also present in cities, like Coimbra or Leiria.



ill.30 - Tuna playing in the street, Lisbon



ill.31 - Tuna group, Lisbon



ill.32 - Ranchos group (Alvorge, Abiúl)

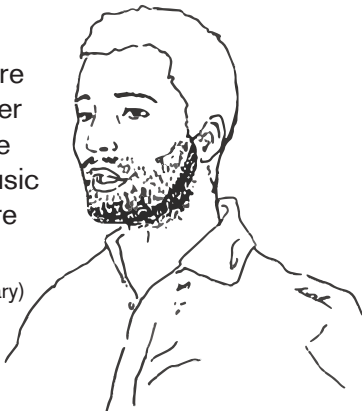
INTERVIEWS & QUESTIONNAIRES



“We are always in an unfair competition with shopping malls”
(Municipality of Ansião)

“Pombal, even more Abiúl, was a frontier area (...), we have different folklore music and the clothes are different”

(historician, Pombal Library)



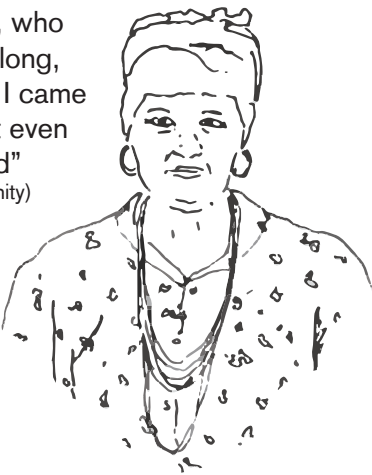
“The musician, who plays all night long, until...well once I came at 6am, I didn't even went to bed”

(local in community)



“It's a familiar environment. We go here and there and we know each other”

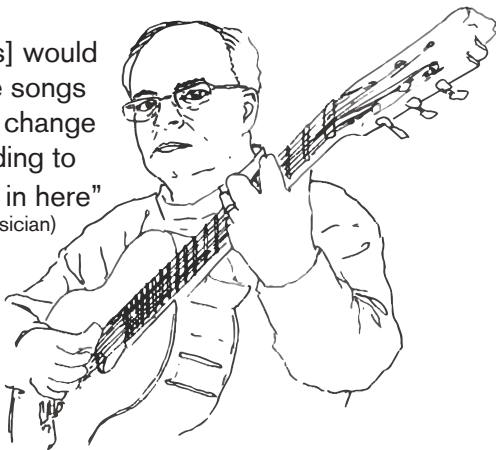
(locals in Abiúl)



“The less shy ones would start to sing and I recorded it and I brought it here and started to rehearse”

(folklore musician)

“[Migrants] would catch the songs there and change it according to their roots in here”
(local musician)



ill.33 - Interviewees

In order to complete the mapping analysis with a more “experience based” information, a series of questionnaires and semi-structured interviews were developed. This collection of data targeted the main actors and stakeholders of the project, which can be divided in three groups: locals, municipalities and musicians. From the locals there was the goal of getting information about cultural traditions and their presence in nowadays as well as understanding how people experience the place, how and why they move and how social life is built in this scenario. From municipalities the goal was to understand which the “staged” cultural programme was and furthermore how the space is planned and managed. Finally, musicians were interviewed in a way to get to know the musical scene of the place, in the past, in the present and the plans for the future. In these three categories it's included data from the questionnaires showing the external view of the rural cultural life and about the folklore music as a representation of tradition.

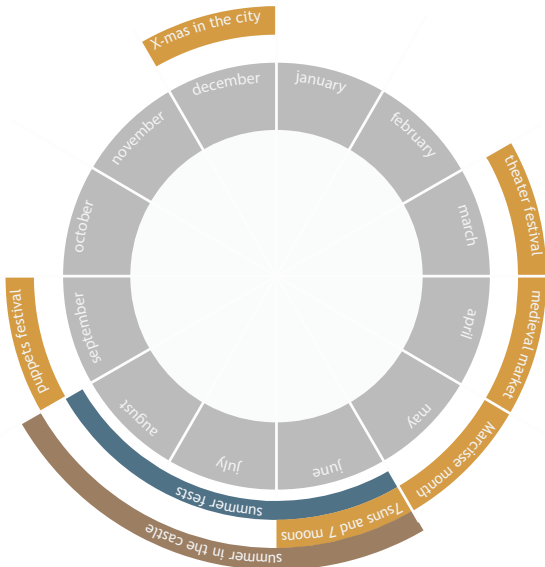
The interviews were made in the towns of Pombal and Ansião, in the village of Abiúl and in the communities of Fontainhas and Serôdio. The questionnaires were made to people living in the city and students who participate

in students' musical groups associated with university and its tradition. The whole interviews and questionnaire results can be read in attachments (p.119).

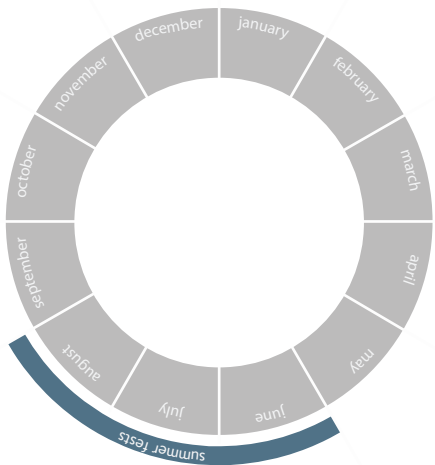
LOCALS

From towns to communities, these areas were described as quiet and peaceful places to live, in which freedom is a valued aspect, where there is the experience of a familiar environment. Here, neighbours are family and friends, who gather in each others' places or, in villages and towns, in cafés. Although there is the feeling that, due to the lack of resident people, “no one gathers anymore” and people become more isolated. This, associated with the fact that most of the young people leave “in search of better opportunities”, results in the loss of traditions, in the sense that they are not performed neither transmitted.

Not only young people migrate but also working age people immigrate, returning to their villages, usually, for summer vacations (both) and when retired (the second ones). When asking people in cities, almost 50% said they usually spend vacations in rural areas, and more than 30% said they'd do it every year.



ill.34 - Pombal's culture activities



ill.35 - Communities' culture activities

Not only (im)migration, but also daily mobilities are a crucial point in describing the life in this scenario. The need of goods and services, which are only located in villages, towns or even cities, put people constantly on the move. Daily travels, of 30 to 40 minutes to work or to school, are usual. Once the service of public buses is poor (by having a bad accessibility and non-adaptability of schedules to people's daily life), people are almost totally dependent of car, and since not everyone has a car, dependent of each other to have a car. Even taking the train, when traveling to other cities, people need the car to go from their place to the closest train station (Pombal).

The connection with a globalized world has a direct implication in people's perception of culture: if, by one side some people mentioned shopping malls and television as a way to access to culture, on the other side no one was able to define what is "typical" or distinctive from this region. Even though people feel that in general there is a valuing of traditions there is also the idea that these are being forgotten. On one side, as a reflexion of the departure of young people from rural areas, there is no one to pass traditions to. On the other side, people point out the fact that now people use machinery to work in agriculture as a way to explain the loss of traditions associated with communal agriculture activities to give place to a hobby-agriculture.

Most of people mentioned cultural aspects as the first characteristics to be addressed about the place. This expresses the importance of cultural sphere in the construction of this place in people's minds. In towns (Pombal and Ansião) people tend to mention "staged" (Jensen, 2009) by the municipality events, while in villages (Abiúl) people mention more "staging" (Jensen, 2009) events, made by people who were somehow connected with the village. In communities all people answer the same: "there is nothing to do here". Cafés were in general the "meeting point". In communities, which have no cafés, people tend to meet in

local associations, or, in the existence of these, in each others' homes (when they meet).

Transversal to all of the interviewees was the reference of fests, as a "meeting point" as well as part of cultural offer. If there is a common need of meeting, it is solved in the summer, by the people themselves. Fest tradition continues until today and "people still attend" these events. The favourite part of everyone was the dancing, the so called "ball", in which people dance to the sound of pop, "pimba" (Portuguese popular music) or kizomba (Angolan music) songs. While the folklore show, common in the fests, is seen as something secondary "If I go to a fest and there is a rancho, yes I might watch a bit", and also something that "it's always the same", losing the interest of population in general. Finally we can say that people from cities are familiarized with these type of fests and are part of the "loads of people" that local people mention that come to these fests. Not only they attend, more than 50% people answered they "usually go to fests", and more than 25% go "every year", (attachments p.165) but they also enjoy it, around 70% of people said they "liked", "liked a lot" or "loved it", and from these, more than 40% said they really like it or love it (attachments p.165).

MUNICIPALITIES

In terms of territory administration in rural areas, municipalities are divided in parishes, which englobe villages and communities. In these last two there are no representatives, and parishes are subordinated by municipalities. Municipalities' centres are the biggest town/city of the area. In this case, it means they are located in Pombal and Ansião.

If on one side, for these towns and its immediate surroundings there is a current planning and future visions, in communities there is not any kind of intervention, neither knowledge about what is going on. In parishes, (for example Abiúl) there is, more than a planning, an investment in

infrastructure "on demand", according to wants of people and of representatives, parishes ask founding from municipalities to invest in, mainly publicinfrastructuressuchassportsfields,elderly places and so on.

In more regional terms, these two municipalities allied themselves with other 5 municipalities which share a common natural patrimony: Sicó's mountain (ill. 22). Together, these municipalities are creating strategies to explore the natural touristic potentials of it.

The main economic income is pointed out as being from industry, which is usually placed in the surroundings (3km) of the towns or villages. Although municipalities recognize this is not attractive to young people anymore, once people search for better paid and more specialized job. With this in mind, there is an idea of implementing policies to attract new residents and other companies/industries to settle here.

In cultural level, there was also a bigger investment in the centres of the municipalities, by the promotion of an all year long cultural programme (ill. 34). When asked about events in communities or villages, municipalities answer that there are some activities that are extended to these areas and sometimes they can even have more attendance than in towns "because there usually there is nothing, so when there is something, people go". Cultural events were frequently related with tourism, even though the area doesn't have so much tourism. Cultural infrastructures were enumerated with no particular interest: museums, cultural centres, cinema, cine-theatre,... While most of the events were made in landmarks like old medieval castles or bullfight areas. If in Pombal there was no worry about the number of attendants, in Ansião there was the worry about people not attending to the programmed events, especially due to the "concurrence of shopping malls", in big cities like Coimbra (30km from Ansião). If on one side there was a concern in "keeping traditions alive", by promoting folklore groups

and traditional events, fairs and markets, there is also a will to innovate, "bring new bands", promote events through social networks, and do events outside the religious or agricultural setting.

MUSICIANS

According to historians this region is marked by being a border in musical terms, in the sense that it joins the north Portugal type of singing with the south of Portugal type of singing. This is associated not only to its geographic position and easy accessibility (road and railway) but also to the migration of people in the old times to southern and northern of Portugal to work in agriculture, bringing back costumes of other regions. So one can say that there is no particular music of this area but rather what makes it especial is that it is a point where different types of music gather and mix with each other.

Nowadays this "tradition" is represented by folklore groups, which, based on field research and interviews to people who lived before the dictatorship, define tradition and perform it as a show. These groups sing, dance and dress like "people did in the old times". This is a way of preserving tradition and keeping it "safe" from external influences. If on one side, professional musicians consider these groups "non-professionalized", "non-innovative" and that their basis is not empirical but rather based in paradigms created by dictatorship, everyone considers this as the "closest representation of tradition nowadays". People in the city in general had contact with these groups and have seen a show of them (more than 80%). Although opinion were very different when it came to enjoying it, having 25% of people "liking it" and 20% of people "don't liking it that much". On top of this, there is no interest in participating (70% of people).

The need of music and the apparent "emotional disconnection" with this traditional music, can be in the background of the new music scene

that starts to emerge in this region. Bands playing a mix of 80's, rock, bossa nova, jazz and traditional music emerge from local music schools and philharmonics which give free formation in music, and they take advantage of the openness to a globalized world of available influences. However this musical scene still does not have a representation in the audience, to which these musical genres are difficult to relate to. This results that local bands are more invited to play in other cities and metropolises than in local villages and communities.

Parallel to this, it was made a study about traditional music in cities and its importance to young people, by analysing "tunas": bands of university students which, no matter the musical background, get together to sing and play, and as well as folklore groups in villages, make competitions between each other, and are invited to play in other universities, villages or special events. Even though the songs played

by these groups are not always traditional music, their instruments are related with Portuguese traditional music, specially "Fado", (traditional Portuguese music, originally from Lisbon and Coimbra, played in "pubs" by women singer and two men with guitars) and their costumes with the academic tradition (see p.52), and almost all interviewed students, 99,6%, (attachments p. 169)thinks there is a relation with tradition in the music played by "tunas". When asked about why they are part of these groups, people mentioned music itself, the idea of being part of the "academic tradition" and the gathering.

When comparing both groups, folklore groups in rural areas, and "tunas" in urban areas, it's clear that, no matter the age range, or the context, people see in music a way of feeling integrated in a tradition and as meaningful reason to get together.

ANALYSIS CONCLUSION

With site analysis, the place can be understood in more depth, by the deconstruction of all its different layers. This understanding is crucial for the development of a site specific design, as it is proposed by Jensen, Wind and Lang (2012). The exploration of the different networks, services, functions, movements that are layered in a place gives a better understanding about the way that is proper to design when we consider public space as a summary of networks.

For this project, the site analysis focused in the centre coast area of Portugal, between Lisbon and Oporto, in a stretch of 20 km between two urbanized areas (towns), populated by small communities and villages, which adapt their morphology to the topography of the landscape. These disperse communities are organized along roads, which is visible by its "octopus shape". Between communities the land, in its irregular shape, is used for agriculture and forest production, except from the mountain area.

This concentration of population in two poles, generates a concentration of services and therefore a confluency of routes in these towns. There are two main roads: one, the "new road" (IC8), which crosses the landscape, creating a fast access between the two edges; and a second one, the "old road", which is accessible by some of the communities. Through these two roads people travel by car (own car or from neighbours/family) or by bus. However, the public transport service is not efficient and neither accessible in terms of distance as well as time. This generates daily or weekly travels of 30 to 40 minutes to towns, to work, go to school or simply do groceries.

One other characteristic of these communities is the lack of people. A lot of people, especially youngsters, leave this region in search for better opportunities in bigger cities or other countries. The answer of the administration organs is a plan of implementing attractive real estate policies and attractive policies to companies

to settle in this area. Yet, when asked about communities, municipalities answer that there isn't any kind of intervention in these areas, or concrete research about their needs.

These municipality centred policies have a direct reflection in the way people live their daily life in these communities. If, on one side people feel in a quiet, familiar and "free" environment, where they can do whatever they want, there was also the complain about the lack of offer of (collective) activities. The meeting place is the café and each other's houses. If in cities the events were mainly staged, in villages, and especially communities, people are "staging" their own events. These are mainly in summer and take place in the form of fests, even though they only occur in the summer period. As it was already mentioned in the Context chapter, fests are, nowadays, a continuity of past traditions mixed with globalized influence. Even though municipalities mention the importance of folklore groups in these fests, as a maintenance of tradition, people in general mention these events as a gathering moment in which "music is just the background". On top of that, there is a common feeling that traditions are "getting lost", because the only ones performing it are the folklore groups, which, even though everyone agrees that are the closest representation of tradition, do not use traditional music and dance as a "language" but more as an entertainment.

Finally, it's interesting to observe how people in this area (even in the towns) are used to "appropriate" and participate in the cultural panorama: if in communities people prefer the dancing part of the fest (the part they can participate and dance together), in towns, even though there are official cultural infrastructure (theatres, cinemas, cultural centres...) most of the events appropriate common urban icons like castles, bullfight arenas or churches. This fact combined with the lack of accessibility in mobilities terms, will be the main issues addressed in this project.



HOW WILL IT BE DESIGNED?

-STRATEGY & DESIGN-

In this chapter it will be a presentation of the project intervention. The intervention is made using two complementary tools of working in the urban space: strategy and design. Firstly it will be presented the concept that structures both actions of the intervention and which is based on theories and analysis. Then the strategy, followed by design. In strategy there will be a general approach to the intervention organizing it in actions and temporal stages. Design will be a zoom-in explanation, starting from a big scale approach (in the whole stretch of 20km), going to the scale between communities (radius of 3km) and then finishing in the scale 1:200 with some close-up interventions inside communities.



CONCEPT

Facing a scenario of marginalization, in which the place's identity is challenged by new external values and ideas, accessible nowadays in a globalized world, the focus becomes the identity itself.

With this in mind, and based on the previously stated theories, we use music as our lens of looking to the place. Mobilities come into discussion as a way of generating the coexistence needed for the impact of music in social identity.

This is the thinking line that leads to the concept of Songathering. This can be described as an intervention based in musical gathering places and its associated mobilities. These centralities are places of significant importance to the specific context, where music is the gravity, which attracts people there. Mobilities are all the physical, mental or even digital connections needed to bring people to these centralities.

In this context of rural Portugal, there is an especial concern about mobilities once, if on

one side, connections are not compliant with the existing needs, on the other side the fact that this is a low density area results in a bigger challenge when trying to bring people together.

Then on top of this "mobilities background", there is a focus on local music. In this field, more than planning for the existing outline, there is a look to the past, when music was strengthening local identity. This enables us to understand the historical processes which led to the present situation, opening space for the building of a new perspective over the same subject.

This project can be seen as an example of how the concept of Songathering can be applied in a concrete context. However we see this concept as a strategy that can be applied in other contexts in which music arises as an important identity-builder of a place. Yet, it will always be crucial an adaptation of the concept to the context, by analysing and interpreting local identity, music and mobilities.



GENERATE
accessible
connections



CREATE
network of
communities



INTRODUCE
digital network



BRING
music to
everyday life



INVOLVE
local actors



REVIVE
critical points
of contact

DESIGN PARAMETERS

Local identity is strongly rooted with the rural setting and its characteristics: low density and disperse urbanization, lack of accessibility, loss of gathering spaces and a culture tied to the past as a way of facing globalization. When looking to the study area, these are characteristics which define the communities that populate the landscape between the two towns. As so, and targeting the enhancement of local social identity through Songathering, the project will focus on these communities. The implementation of this concept is based in six guiding parameters: the generation of accessible connections; the creation of a network of communities; the introduction of a digital network; the presence of music everyday life; the involvement of local actors and the revival of gathering places.

The three first parameters generate the right mobilities setting to enable the development of musical gathering places, which are structured in the three last parameters.

The creation of a network of communities is an answer to the low density and spread urbanization. This aims to set a polycentric territory where it's possible to build a common

regional identity that integrates all the individual identities of local communities.

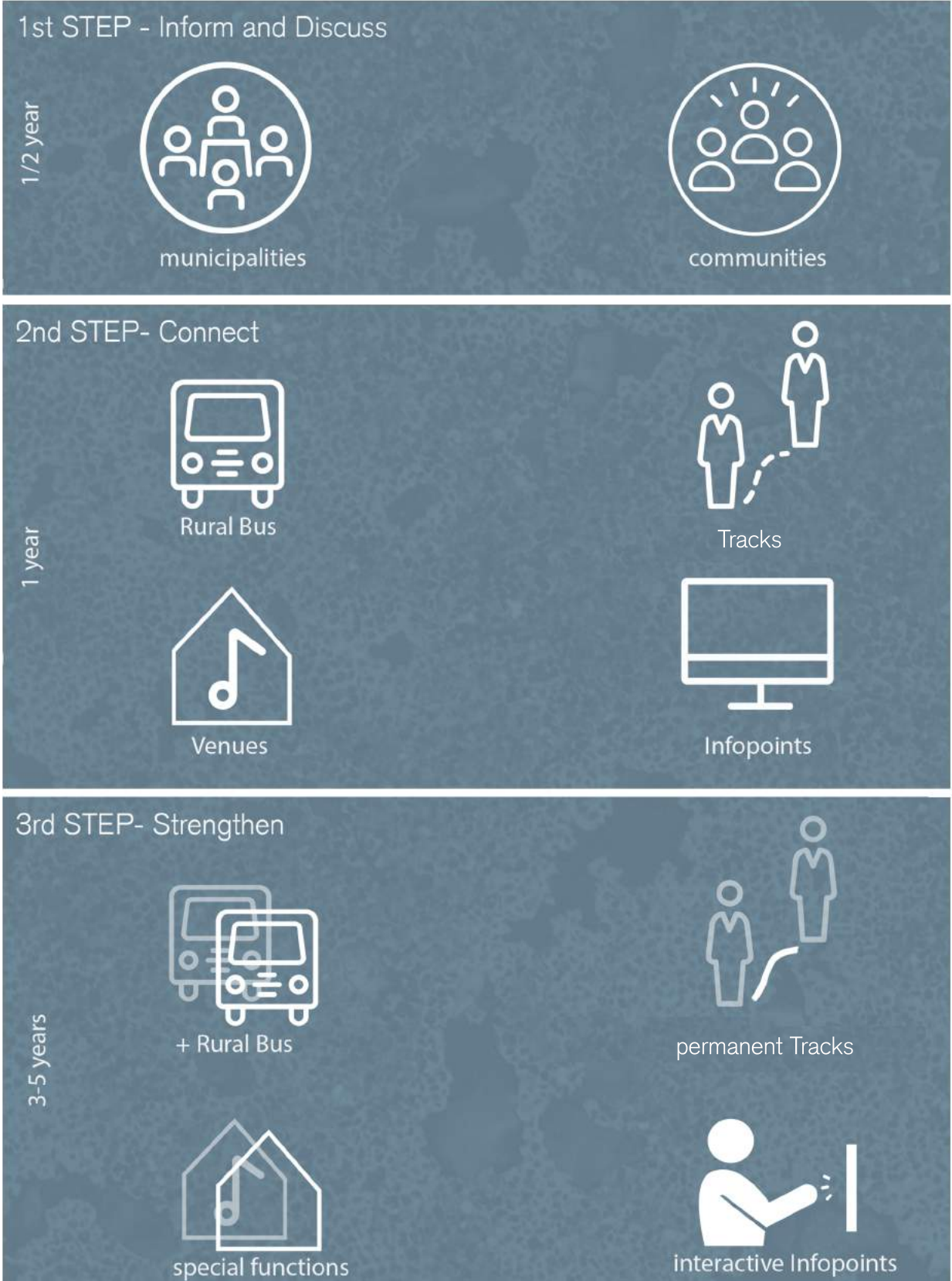
The generation of accessible connections for everyone is a way of creating the sense of proximity and belonging, enabling the participation in the construction of a common social identity. These are not only physical but also mental connections.

The third parameter referring to mobilities is the introduction of a digital network. This seeks for an inclusion of these communities in the digital connections web as an answer to the isolation that is associated with these rural areas.

Supported by this structure, the project will revive gathering places by bringing (again) music to these places and make them part of the everyday life.

Finally there is a need of involving local actors in the plan, once these will be the ones appropriating spaces and giving continuity to the project. This will be made by the creation of physical and digital platforms for sharing information, debating, negotiating and taking decisions collectively.

STRATEGY



ill.38 - Strategy

The project strategy is the gathering of all the actions taken and organized in time. It is structured in four core actions organized in three time based steps. Each of the four actions is related with a scale of intervention and it's the combination of all of them that generates the right scenario for this musical gathering to grow.

Firstly, and before any physical intervention, there is a need of involving local actors in order to assure the continuity of the taken actions. Actors, in this context are the local municipalities and communities. Then, in the second and third steps there will be implemented the four actions: Infopoints – a digital and physical information which will optimise and enhance the participation of locals and their communication with the municipalities; Rural Bus – an improvement of the main existing bus lines, in order to create a network between the communities located in this stretch and connect these with the two towns; Tracks – a design of walkable routes which will provide accessible connection to the "musical gathering places"; Venues – a design of the new "musical gathering places" where music will be constantly present in the everyday life, and the place where all the previously mentioned routes will converge.

The first step is crucial for the active intervention of local government institutions and for seeking for the participation of local communities. In this

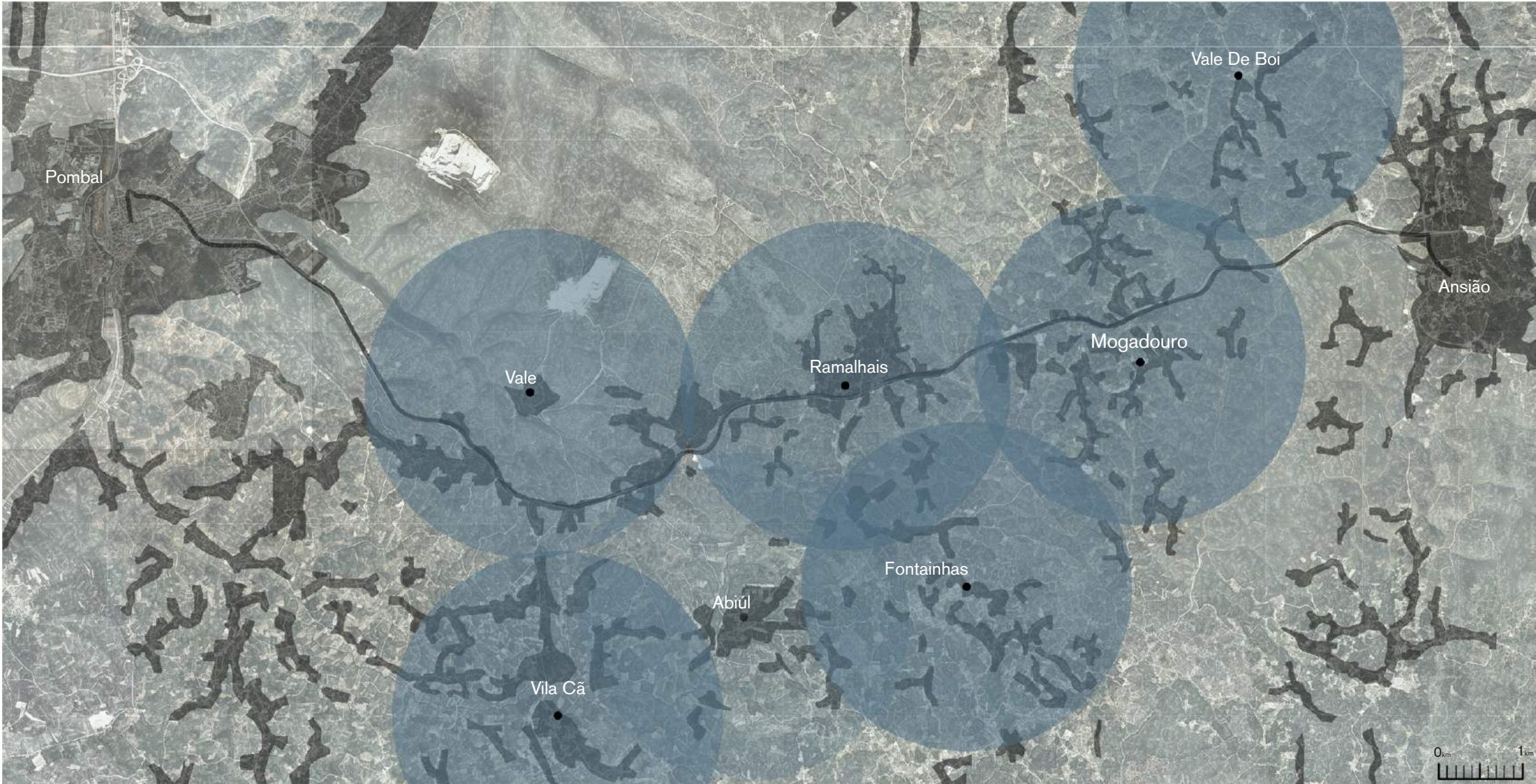
stage there will be a discussion with the two municipalities (Pombal and Ansião) and with some organized communities (p.67) which will have as a goal the collective evaluation of the project according to the available financial, material and human resources as well as it will be an opportunity to invite to the appropriation of the venues as infrastructures to cultural activities.

The second step is an initial answer to the need of connection between people, communities and places. In this step, fast and easy interventions with big impact are implemented in order to "test" the strategy and make adaptations to the following step.

The third step is the strengthening of the previous actions. In this stage an improvement is made in each of the four types of intervention, by adding extra features that enable the intervention to last longer and have a bigger impact in the place.

The temporality of each step can vary according to the available resources and to the acceptance of people. Yet, there is a vision of six months for the first negotiations with local actors; followed by a year in which the first interventions are made and ending with a three to five-year period intervention which will establish the continuity of the project.

PROJECT COMMUNITIES



ill.39 - Chosen communities

As Fernandes de Sá (1986) mentioned, it's urgent to coordinate the involvement of different actors not only for planning the urban space but especially for urban development (cited in Samagaio, 2007). Although, this means, more than an inclusion of individuals, the promotion of communities "social energy" (Amalric, 1998, cited by Cristovão, 1999). Using associativity as a tool for social cohesion, these communities generate the proper environment for people to participate in building the collective daily life (Samagaio, 2007). In order to assure the continuity of the project and appropriation by local people we looked for "proactive" communities, which had some kind of bonding associativity. In this context, the best demonstration of

associativity are the fests organization. Once the fests are bottom up events, organized by local communities, managing everything from logistics, cultural program to finances. Therefore, the choice of which communities to work with was based on the previous analysis of the fests locations (see map p.47). Since there were a lot of communities with this type of organization and, it was unrealistic (considering the available resources) and unnecessary (considering the existing needs) to work with all of them, a new condition was added: distance. The idea was that Songathering centres should be reachable in a walking distance, since this would make it accessible to everyone and since walking has been, through history, the way to gather. As so, the communities were chosen by their location and proximity with neighbourhood communities (maximum 3 km distance – 30 minute walk). The goal was, as it's presented in illustration 31, to make centres accessible to all communities in the stretch of Pombal to Ansião (in the map it was used circles of 2km radius instead of 3 km, since the paths are not straight and neither the landscape is flat). In this way it were chosen six communities (from left to right): Vale, Vila Cã, Ramalhais, Fontainhas, Mogadouro and Vale de Boi. Visible in the map, there is a seventh point: Abiúl. This village is, as it was mentioned in the interviews resume, a community which developed more than the other ones and that already has a significant amount of cultural activities (attachments p.119). Taking this in consideration, the intervention in this centre is only addressing the creation of better connections and not a creation of a Songathering centre. Even though these communities have a group of proactive people, there is no official organization nor representative. As so, first meetings with communities will focus in giving structure to these organizations, in order to make it possible to work with them in an efficient way. In the next two steps, it will be implemented the four previously mention actions (Infopoints, Rural Bus, Tracks and Venues) as it will be explained in more detail in the next pages.

MASTER PLAN



ill.40 - Master plan

● Info network-bus stops ○ Info network-screens ● Venues ● Venues extension — Tracks — Rural bus

INFOPOINTS



ill. 41 - The Screen - infopoint



ill.42 - Bus stop - infopoint

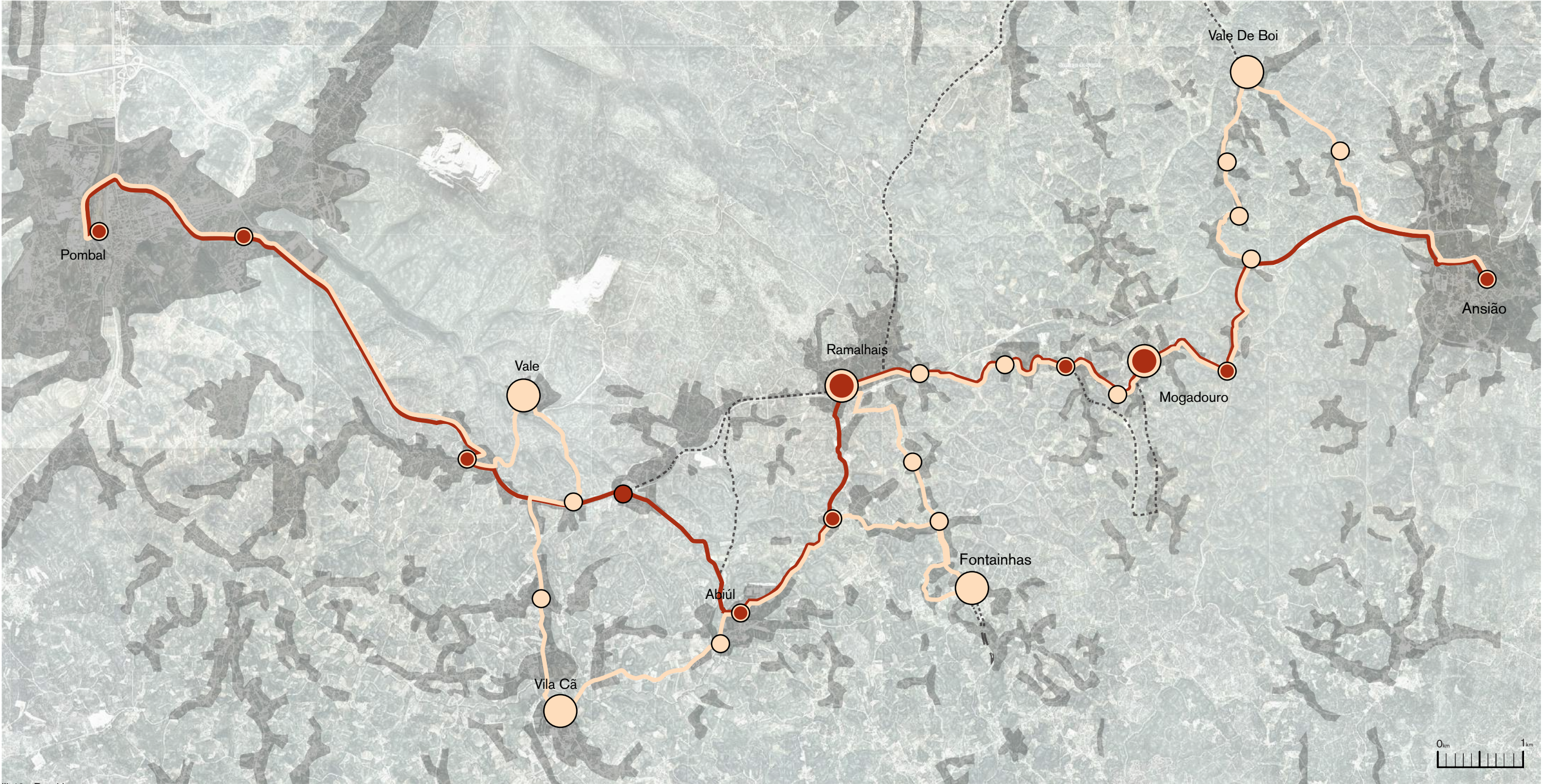
In a globalized world, in which technologies perform a central role in communication systems, there is a need of creating an information layer in which what moves are not people, but information. In a context in which digital systems are neglected and the contact with new technologies is most of the cases only made through mobile phones and televisions, a slow adaptation to technologies (especially the interactive ones) is required. In this sense, even though this layer does not demand any physical representation and it could have been individualized, in this case it is physically represented by three elements: bus stops, infoboards, screens placed in the outdoor space next to Venues and an electronic card system. The idea of these strategies is to firstly create a platform to share information, inviting people to actively be part of the cultural and political local and regional scene, and in a second step, to set a participation platform which will enable people to be part of the setting of the local and regional cultural and political agenda.

This intervention will be part of the second and third steps. In the second step the bus stops (ill. 42), which are part of the Rural Bus intervention (see map p.73) will have physical boards available for people to pin posters promoting events of their own or others, as well as a MUPI reserved for the monthly program of all the venues. Simultaneously, there will be a screen outside in each of the Venues (ill. 41). This screen will also only be informational, and here it will be visible the events going on in all the venues as well as in the closest towns

and villages. Besides these information points it's suggested a regular community meeting in order to collect common problems and needs, so the community's nominee will be able to pass it to the municipality, or to create common goals, in case the problems can be solved inside the community. These interventions have as a goal to start getting people used to the system and the used technology, by integrating the system in the already existing activities.

In the third step, the interactive function is added. In this step screens, from being a passive information platform, become an interactive platform for participation. Through this system people are able to have a direct influence in the cultural agenda by voting and suggesting events and activities or promote their own, as well as having an active political role by setting points to the community meetings, reporting problems or needs or just by leaving suggestions. This will be a direct platform to facilitate the communication among communities and between communities and municipalities, as a complementary action to the community meetings (which are also encouraged in this step). Finally, in this step, it will be implemented the last element of this intervention: an electronic card system. This will give access to personalized features in the screen platform, such as voting in political or cultural issues or reserving rooms for activities or events. The idea of this step is to integrate technologies in the everyday life of local people, empowering local development through the use of tools that can cross big distances in an instant.

RURAL BUS



ill.43 - Rural bus system

- Communities bus stops
- Fast bus stops
- Fast bus
- Communities bus
- Existing bus line

The Rural Bus is a service of public transport based in two existing bus lines. These two lines connect Pombal to Ansião (see analysis map p.41). By adapting the routes and schedules of these two bus lines there is the aim of improving this service. This action has two main parallel goals which are physically represented by the two bus lines: to create a fast connection of communities with the two towns (fast bus - 7467) and connect communities between each other (community bus – 7417)¹.

In the fast bus line there is a change in the route in order to make it pass by Abiúl (see map p.73). This change even though it makes the journey a bit longer, it's seen as crucial to boost the already existing development of this village as well as to create a new important point in the 20km stretch. The remaining part of the route was maintained based on two arguments: either because it was the fastest route or because there was a concern of not taking accessibility from places which had access to this bus before. This route passes by two of the project Venues (Ramalhais and Mogadouro).

The community bus line creates a route that passes by all the intervened communities, stopping not only in these but also in all the in-between communities. In both routes it was used the existing stops, in order to adapt the project to people's habits and orientation in the public space.

These changes make both journeys longer, taking more 15 minutes in both routes. However, it's important to reinforce that mobilities in this

project are seen as a way of creating relations between people and their physical environment and not only as a rational activity with the concern of been technically optimised, (Jensen, 2009). Also, in this context of rural areas, which biggest problem, as it was mentioned in the Context and in Theories chapters, is accessible mobilities rather than fast mobilities.

This intervention will be developed in the second and third steps. The main difference between both steps is the schedule of buses. In the second step it's planned a schedule of public transport from 7:00 am to 7:00 pm. This service must have buses every 2h in both directions, during the referred period of the day, with an alternated schedule of community buses and fast buses. With this first intervention, the idea is to offer a minimum access to public transport during the active hours of the day.

In the third step it's planned an extension of the bus schedule from 6:00 am to 8:00 pm, having buses each hour during the rush hours: from 7:00 am to 9:00 am and from 4:30 pm to 7:30 pm². In this intervention the buses should continue to be in an alternated schedule, in order to promote the highest accessibility to the widest area possible.

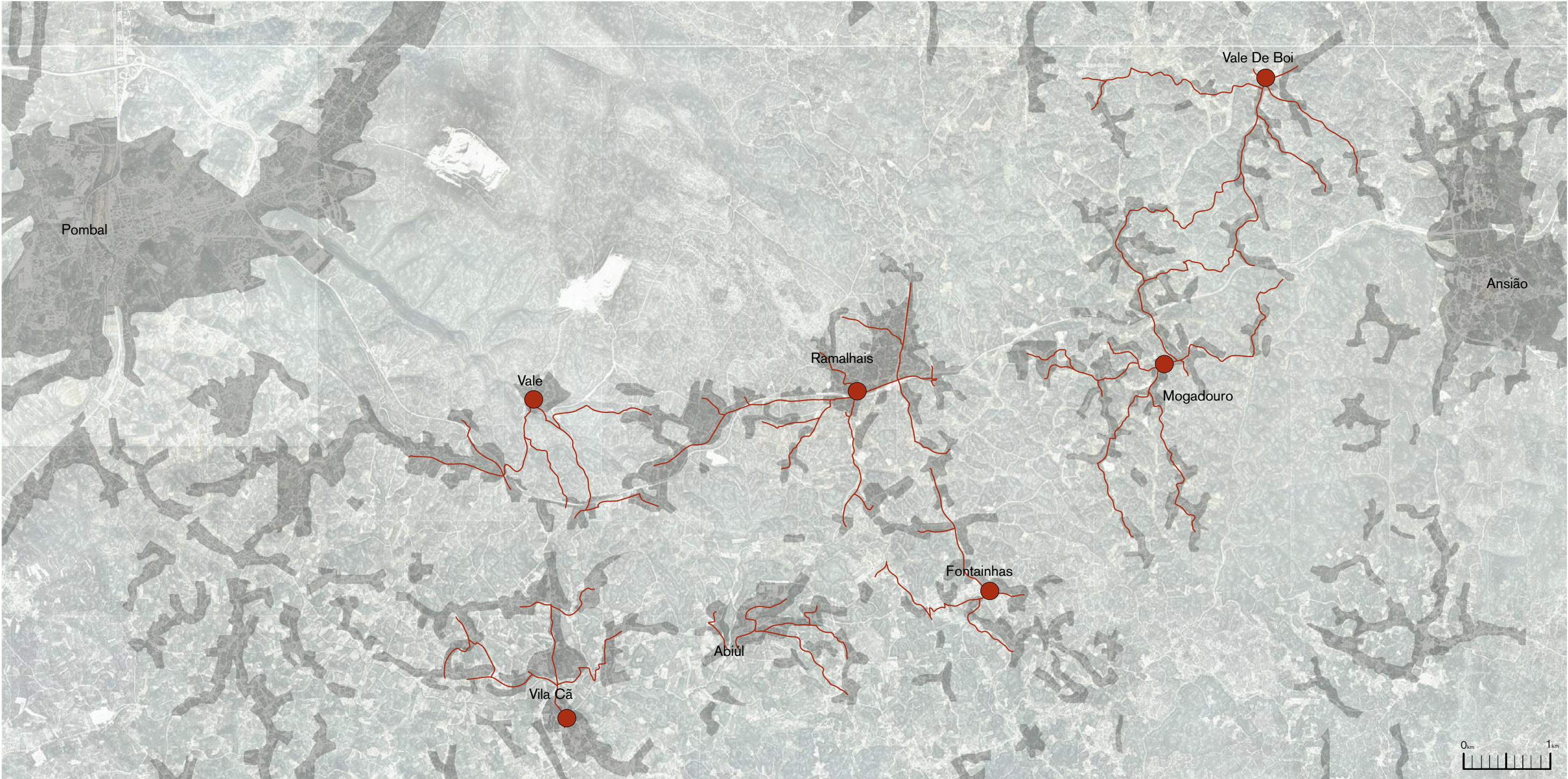
¹ Even though in this document the two bus lines will be referred as "fast bus" and "community bus", it's planned the maintenance of the existing names (7467 Pombal-Avelar and 7417 Pombal-Santiago da Guarda) in order to ease the adaptation to the changes made by the project.

² Due to the inexistence of data concerning "rush hours" in rural areas, these periods were defined based on interviews to people about the daily schedule and the schedules of usual daily activities such as school (8:00 am – 4:00 pm) or work (9:00 – 18:30 pm).



ill.44 - Existing bus stops, Fontainhas

TRACKS



ill.45 - Tracks and connection to Venues

● venues
— tracks



ill.46 - Tracks intervention in a one lane road

With Rural Bus, it's provided an accessible, based on fast transportation, from community to community in a wider extension. Although to create networks between them, as it was stated in the theories, there is more needed than just accessible transport. There is also the need of creating movements that promote encounters and coexistence, something that is not so present in the use of public transport. It is not only in different theories that is stated that the importance of the street as a sociability space of encounter and gathering (Teixeira Fernandes, cited in Samagaio, 2007, p.129; Samagaio, 2007, p.122), but also the history of the place describes these places as the most common social "meeting" point, in the old times. The

importance of speed becomes crucial. The low speed of "passing by" walking instead of the fast car speed can enable this socialization.

It's with this vision that walkable Tracks are designed. These are marked paths which connect mentally and physically the Songathering centres with the surrounding communities. By enabling people to move by walking, by generating these "spaces" for encounters, the goal is, on one side, to make these centres accessible to everyone, and on the other side to generate a sense of belonging and proximity between communities. According to information about previous and nowadays walked distances, it's establish a



ill.47 - Tracks intervention in a one lane road with road widening

"reasonable" walkable distance: 3 km, which represents a 30 minute walk. The strategic choice of the location of these centres, enables all the communities affected in this stretch to have routes to one of the centres.

This intervention is designed with only five elements: a coloured line, road widening, protection barriers, lightning and traffic control lights. The coloured line in the road creates a mental connection with the end point of the route and defines the walking area. The other four elements are used in order to promote a safe walkability, once most of the roads do not have sidewalks, generating dangerous situations for pedestrians.

There is data showing that the implementation of these strategies (road narrowing by taking road space for pedestrians and traffic control lights) can result in reducing the average practiced speed, improve drivers' visibility of pedestrians, reducing the pedestrian crossing distances, increase drivers' attention and consequently promote a more careful behaviour.

Roads in Portugal are divided in: roads inside communities, which have a 50km/h speed limit, roads outside communities, with a 90km/h speed limit, fast speed roads, with a 100km/h speed limit and highways with 120km/h speed limit. In this project we'll only work with the first two categories. Even if there is this differentiation of speed limits most of the



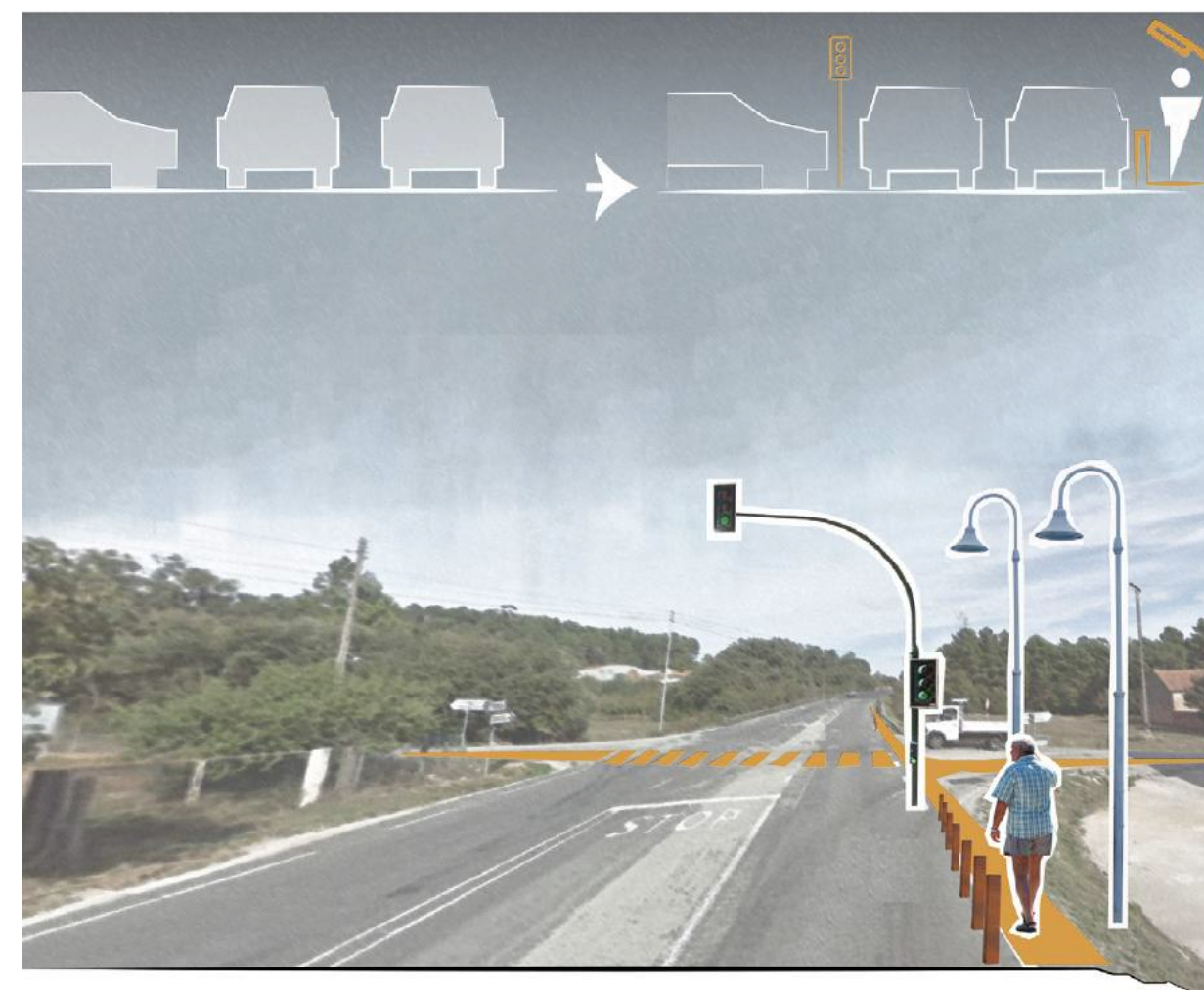
ill.48 - Track intervention in a two lane road

times people drive in the same speed in both inside and outside community roads, since the transition from an “inside community road” to an “outside community road” is fuzzy. For example, the “new road” (IC8) connecting Pombal with Ansião is a 90km/h speed limit road in some parts, and in others it’s a 50km/h speed limit road. This results that drives have an average speed between 64 and 71 km/h when driving by both of these roads. This makes irrelevant the differentiation of inside-outside communities road for this project. As so, instead of dividing the types of intervention by the official classification of roads, those are divided by the number of traffic lanes. Since, due to the low traffic, more lanes reflect in higher speed, and consequently,

bigger danger for pedestrians.

ONE LANE ROADS

In these roads usually the traffic is made in both ways, even though the roads have 3m to 4m width. This happens in situations in which the traffic is really low. In these cases the intervention is made by a design of a coloured 1m wide line in the road, defining an area reserved for pedestrians. Lightning is also added along the Tracks in order make pedestrians visible to passing cars and to make the route visible for people to walk. In some cases in which the road does not enable to have a minimum of 3,5m width – 2,5m for cars plus 1m for pedestrian



ill.49 - Track intervention in a intersection of a two lane road

(ill. 47), a widening of the road is made, and coloured the same way as previously explained. This dimension of 2,5m is defined base in the Municipal Director Plan which defines the width of the local road infrastructure as between 2,25m to 3m wide. The width of 2,5m is chosen as a way of controlling the car speed.

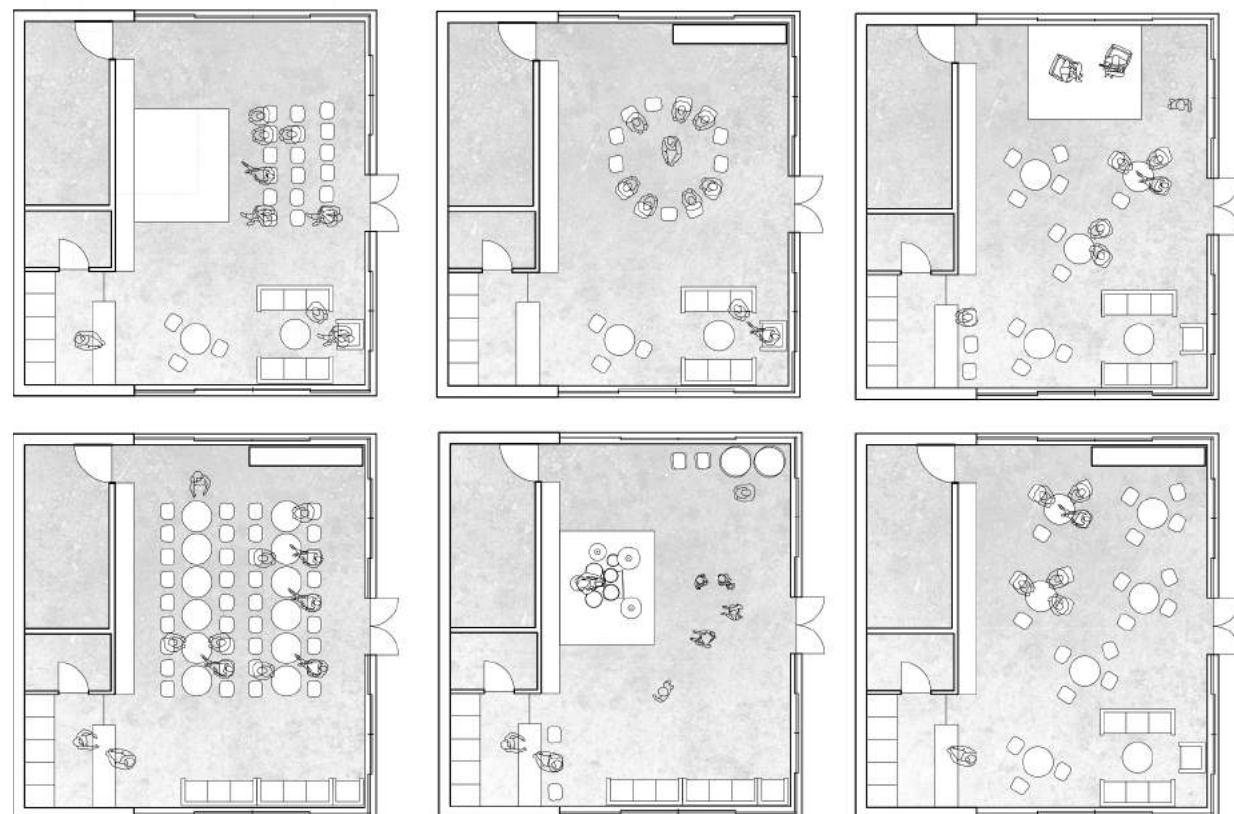
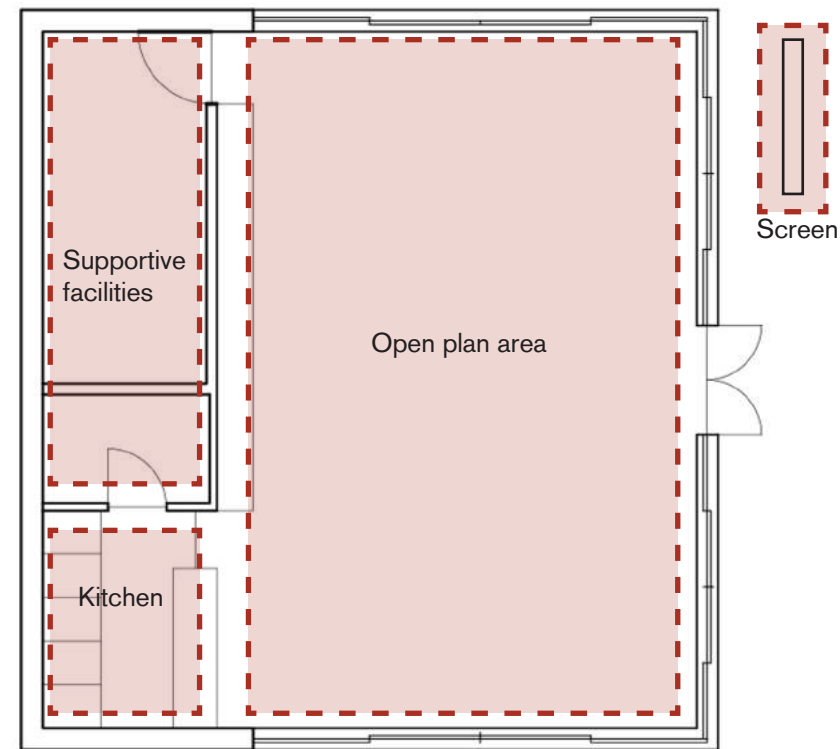
TWO LANE ROADS

In these cases, the path is, as in the previous case, defined by a coloured 1m width area in one of the sides of the road and the path is lightened in all its extension. In two lane roads, since cars usually ride in a higher speed, there is a need of creating a barrier between

pedestrians and cars. As so, metal poles are added with 1m of distance between poles. In the “new road” (IC8), the poles should have 0,50m distance between each other. This is, more than due to the official speed limit, due to the average practiced speed and to the higher flux of vehicles in this road.

In cases in which there is a crossing of one of these roads with any type of road, traffic lights should be implemented (ill. 49), in order to, not only slow down the average car speed, but even stop cars to enable pedestrians to cross.

VENUES



ill.50 - Venues flexibility

With the three previous actions, physical, mental and digital connections are created, generating the Songathering mobilities system adequate to this context. On top of these, a new layer is created. In the crucial intersection points, strategically chosen, are introduced gathering places which have music as the binding element: Venues. These structures are public buildings which will be managed by the community. The space will provide the basic infrastructure for bottom-up activities and events to happen. The central activity will be music, and the goal is that local choirs, bands, folklore groups or even individual singers use the space to “jam”, rehearse or give concerts. On top of this, there is the suggestion of weekly music workshops to take place, in order to have a constant cultural program activating the space. For these activities to happen, the space provides a movable stage, chairs and locked storage room for instruments.

These are also seen as a gathering place, as it are cafés right now. As so, a bar infrastructure is designed, as something that can be managed by a person from the community or assigned to a private owner. Additionally, there is the Infopoints layer which is physical represented by the Screen. This Screen will be located outside of the venue, in a visible place for people passing by, and it will function as previously explained.

The idea is that these spaces can be open to the exterior, in order to allow activities that will happen inside, to be extended to the

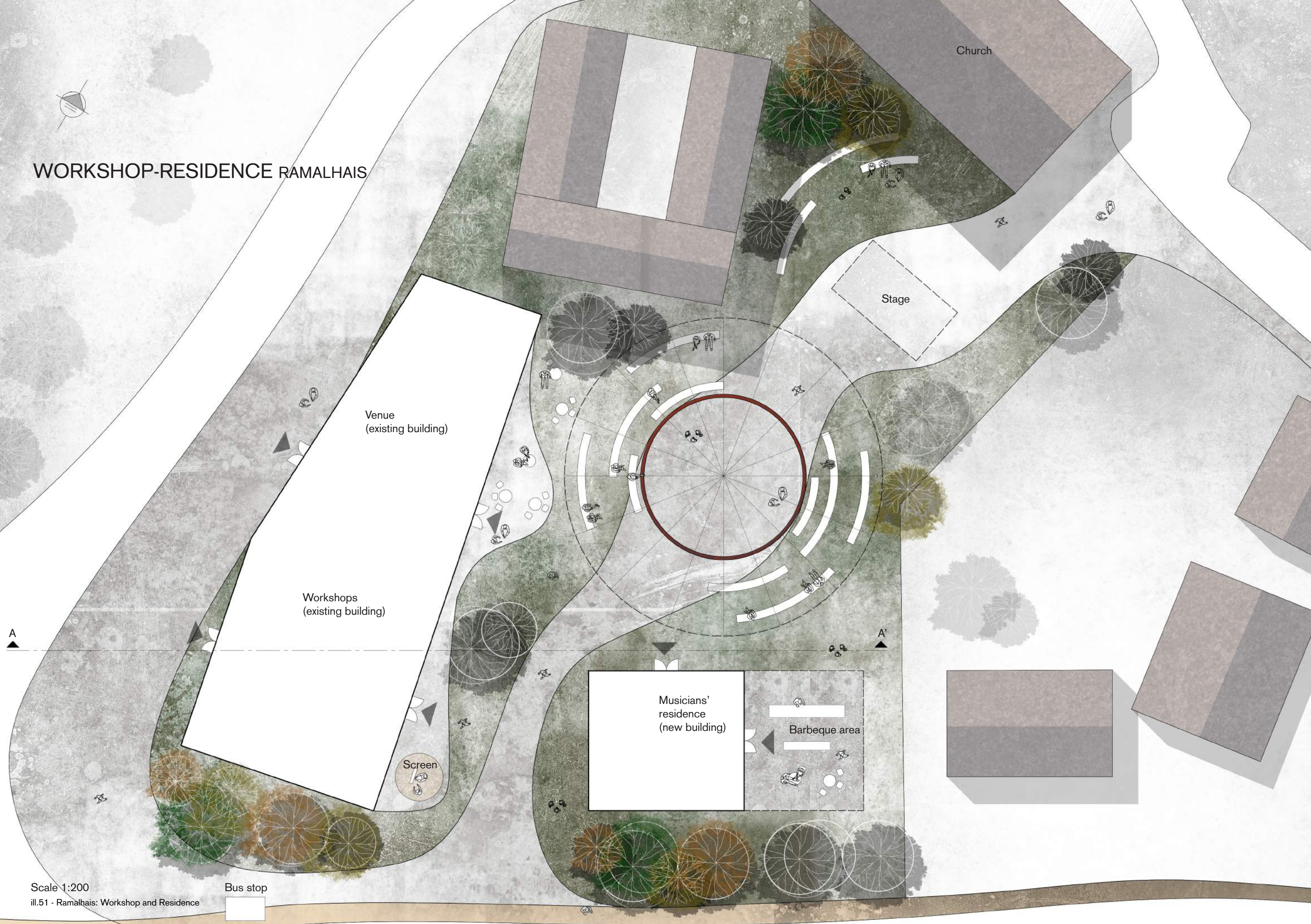
public space. Also, these should be designed thinking about a possible extension in case the community finds new needs in the future.

In the diagrammatic plans on the left there is a suggestion of how these spaces can work and for what kind of activities can be used. However this should not be interpreted as a final plan but more as guidelines to develop a venue adapted to each situation.

This intervention will happen in the second and in the third steps. In the second step these spaces will be implemented in the six chosen communities: Vale, Vila Cã, Ramalhais, Fontainhas, Mogadouro and Vale de Boi. In cases that there is already some kind of “community house”, there can be an adaptation of the existing building to the set typology.

In the third step, three of the venues will have an extension of their program. This extension visions an inclusion of daily local activities in these spaces, the promotion of a wider cultural program to the community and, at the same time to involve musicians, by generating more adequate and professional-directed spaces that can establish the constant presence of music in these centres. These “special” points aim to create regional gathering points, which, more than belonging to one community, are services to all communities. This way, and based on local needs, three programs are defined: a Workshop-Residence, a Technologies Rooms and a Market-Stage.

WORKSHOP-RESIDENCE RAMALHAIS



WORKSHOP-RESIDENCE



This is a complex which gathers a workshop space dedicated to traditional art crafts practices with a musicians' residence. This extension is added to Ramalhais venue. The choice of this community was based in the density of it. Once both the workshop space and the musicians' residence demand a more densified community: the workshops area in order assure the daily use of the space, and the musicians' residence once the idea is to involve musicians in the daily life of the community, which is more vibrant in more densified spaces.

The venue and the workshop area take over the existing community building while the musicians' residence is placed in a new projected building. This has an exterior covered area with an exterior kitchen and grilling area, planned to be used by the whole community and resident musicians. Both of these spaces open to a common exterior public space which has a gathering space resembling "eiras" (see appendix p.173) to which is added a movable tent structure (ill. 52) as a protection from the sun. Fests, which already happen in this place, can now take advantage of these infrastructures to its improvement. Here is suggested the programming of frequent workshop activities where traditional art craft knowledge can be taught and transmitted.

In this case Tracks pass in the main road, and the bus stops are also located in this road. The screen is located in the common exterior public space, near by the entrance for the venue and workshop building.

WORKSHOP-RESIDENCE



ill.53 - Section A-A' - Indoor and outdoor activities



TECHNOLOGIES ROOMS FONTAINHAS

B

(existing pavillion)

Computer Workshops
Rehearse/record rooms
(existing building)

Screen

Venue
(existing building)

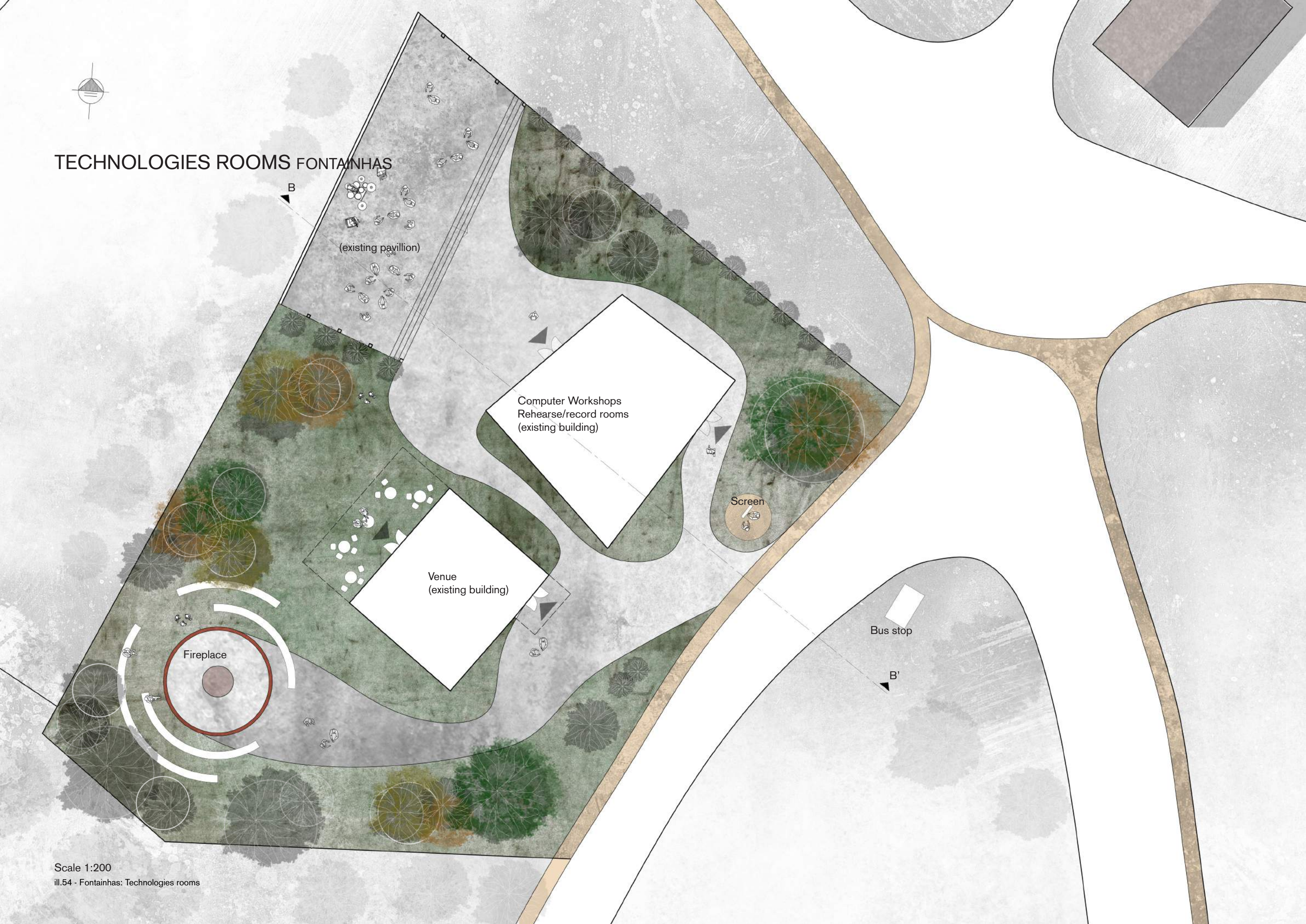
Fireplace

Bus stop

B'

Scale 1:200

ill.54 - Fontainhas: Technologies rooms



TECHNOLOGIES ROOMS



This extension is focused in offering the needed technologies to local communities and musicians to develop their projects. Two spaces are programmed: a technologies room, with computers accessible to the community and a recording/rehearsing room for musicians. Here, as in the previous venue extension, there is the suggestion of implementing a program of workshops to familiarize local people with simple informatics tools. This type of workshops are already being done in Pombal or in Ansião, as so, this could be an extension of this program to this new space.

This intervention is set in Fontainhas. This community is selected by the fact that this was one of the most active communities we visited, which could use these infrastructures to boost their “cultural production”. The existing “common house” is planned as the space that will receive these two rooms, while the next building is converted into the local venue. The exterior space creates a framework to the existing exterior pavilion and a new gathering space is created enabling of a common fire place, which is an element that makes part of some of the traditional fests. This outdoor gathering area is protected from the sun by the adding of natural vegetation. Next to the venue there will also be an area covered by a shading structure, inviting indoor activities to extend to the outdoor space.

In this case the Tracks come from north and continue to south. For the bus stop it is used the location of the existing one, in the opposite side of the road of the venue. The Screen is in a visible spot in the front entrance of the venue, facing the roads intersection.

TECHNOLOGIES ROOMS



ill.56 - Section B-B' - Indoor and outdoor activities

MARKET-STAGE MOGADOURO



MARKET-STAGE



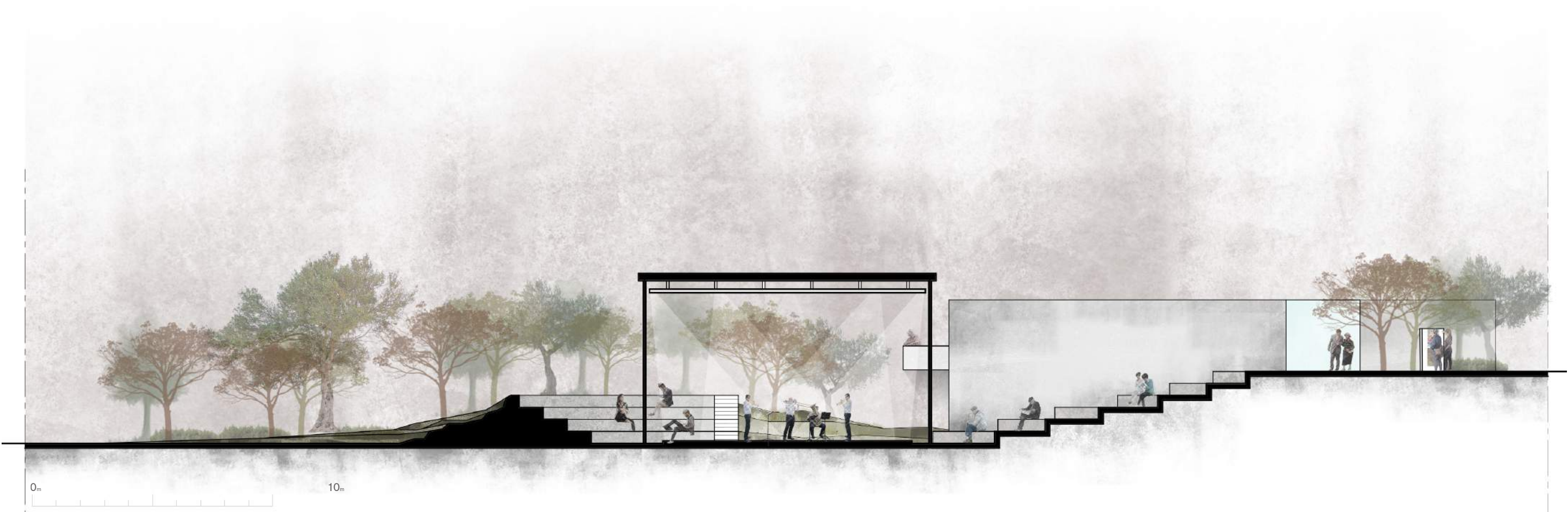
ill.58 - View of the market area

This is a complex where a space for temporary local market and a performance stage are designed. It is placed in Mogadouro. This choice was based in the easy accessibility of this community (both lines from Rural Bus have a stop here) which is crucial to bring people for the market and for concerts.

It is placed in a space where the local fests usually take place. The existing “common house” is converted into a venue, and the public space is arranged to receive the new public structures and to give space for people to inhabit it. The open-air market is placed in the opposite side of the road from the venue, and, in order to enable social life to happen in this space in a daily basis (even when there is no market), movable structures are set and only a permanent sun protection is designed, as well as a grilling area, which can be used during fests. The open-air amphitheatre uses the existing slope of the land to generate steps integrated in the landscape. In the lower level of the amphitheatre, a stage is designed as a circular 78,5 sqm covered area with an outdoor stage roof for live music events (see appendix p.174).

In this case the Tracks come from the main road which passes by the place, and where the bus stops (one in each direction) are located. The screen is positioned in a visible place, in the main plaza created by the project, and next to the venue.

MARKET-STAGE



ill.59 - Section C-C' - Stage and Venue

STRATEGY & DESIGN CONCLUSION

The solution presented is a concrete example of how to implement the concept of Songathering. This idea can be resumed as a system made of musical gathering centres and a web of networks and connection infrastructures that support these centres. However there is a need of taking in account the analysis and context of the place to apply it.

Due to the field of studies to have as focus urban design, it is given more importance to the type of setting in which people get together to celebrate and listen to music, than to the type of music itself. As so, in this case of Pombal – Ansião, in Portugal, this setting is usually seen in fests organized by communities. In this sense, and taking advantage of associativity already present in communities, the project settles in this kind of places, generating Songathering centres in churchyards, “community houses” or any other scenario which hosts fests in summer. This is how venues are created in strategic chosen communities. Also, the design of each of these interventions takes in consideration the local culture and habits. The everyday usable space creates a similar environment to a café, the prime meeting place, as well as it gives the opportunity to “garage bands”, which are popping up in these region, or local folklore groups to have space for performing or rehearsing. On top of this, the added functions take in consideration the daily life activities and needs of locals, this way, a place where traditional knowledge can be shared, performed and transmitted is created: the workshop, in Ramalhais. Due to the self-production directed agriculture, which production is more than one needs, but not enough to get a big profit, a space for local market is designed, a place where local people would be able to sell and exchange their products. Then, the projection of a technologies room is a support of the


digital layer created as well as it is a follow-up of some of the activities already developed by municipalities which aim to introduce the local society to the global digital network.

If all the previously mentioned functions vision to bring everyday local life to these centres, the functions directed to musicians and more professionalized music production, vision to assure that music is an element that is constantly present in these centres.

The other part of Songathering, the network of mobilities, is here decomposed in three different networks, which aim to establish physical, mental and digital connections to and from these centres. The information network, Infopoints, is made of three strategies: bus stops, which are information points everywhere in the stretch and also in all the venues; the Screen, which is a digital network, physically represented by an exterior screen, located close to the venue, but that is planned to be accessible in any digital device; and a system of participating in social life based on personal electronic cards. Then a Rural Bus is planned, with two different bus lines: a fast one, for a faster movement between communities and towns; and a communities one, which will give accessibility to a bigger range of communities and it will connect all centres. Finally, on a more detailed scale, Tracks are designed, as a way to create mental connections to the centres as well as safe walkable paths.

In this specific context, and based on site analysis, these were the networks that were needed, due to the existing conditions of marginalization in terms of digital connections, lack of adequate public transport and dangerous sidewalks in roads.





WHAT IS THE
ANSWER
AFTER ALL?

-CONCLUSION-

FINAL CONCLUSION

In this master thesis there was the will of taking Urban Design from its “safe” urban context, and ask ourselves, what happens when these visions and tools are applied in a rural setting.

The chosen rural setting is in Portugal, midway between the two metropolises (Lisbon and Oporto). This area presents the usual characteristics of rural areas: a low densified territory, migration to bigger cities, aging of population and an identity strongly related with locality, which, in the Portuguese panorama, is often called “rurality”. This depreciative term is used to describe local culture, traditions and values, mainly due to a marginalization of these when contrasting with global “urban” values and influences.

This problem has been approached from very different fields, with very different perspectives. In this case we chose the framework of Music as a way of looking to the problem. This choice is based by taking in consideration the importance of music in the local historical context and its role in building social identity, in general. If on one side, the situations in which, in this region, people got together were situations in which people would sing and dance, on the other side, there is the knowledge that music has the capacity of being a common language of understanding the world.

This way we came up with the questioning of the role of music in building local identity in these areas. Since the use of music as a common language demands a coexistence, mobilities come into discussion. And when the main question is deconstructed, some questioning about the role of mobilities in this type of setting start to pop up, as a crucial factor for empowering music as a common language.

In a context characterized by low densified areas, in which mobilities are mainly represented by 30-40 min car travels, in which people are “forced to move”, ending up by associating travels only with functional needs in the daily life, there is the need of looking for exceptions.

When do people move still to get together? And how is music part of this connectivity between people and between people and place? This is when the role of fests in this particular contexts comes upon. Situations in which people take over public spaces and get together to celebrate, sing, dance and play music. These are informal, bottom-up events, organized by local communities in which everyone is invited. Even though these only happen during the summer due to its religious background (saint days are mostly between June and September), nowadays that fests are “profaned” there is the possibility of extending these happenings to an all-year long continuous fest.

The aim of this thesis is to generate this spaces which have a similar role to fests when it comes to build social identity. Spaces where people can exchange knowledge, culture, habits and experiences, having music as the main “excuse” to get together. However, the act of “getting together” is challenged by the process of moving to a common place. This way, the project proposes a strategy and a design based in the theory of Songathering, which, applied to this place, generates a network of music gathering places between communities.

Rural areas in Portugal are often approached with an urban vision of the territory, making a direct translation of cosmopolitan values, ideals and policies to a rural setting. If on one side, rural culture is considered “outdated” and strongly held on the past, on the other side it is seen as a culture to preserve, a direct experience of past settings. This generates a vision of the rural as a consumable place: governors, institutions and even locals search for solutions to rural problems in the idea of “patrimony”, by crystallizing nature and culture, building a touristic setting around it. At the same time, roads are constructed in order to make it easier the travel from these areas to big cities. Even though this does not affect in any sense the local mobilities, only facilitating sporadic travels which constitute exceptions to the everyday life.

As so, a new vision, in which the daily rural life is envisaged is required. Marginalization is here addressed not only as an infrastructural disconnection, but also has a reflection of a vulnerable social identity which when confronted with a globalized worshipped cosmopolitan culture loses its direction and becomes an incoherent mix of past traditions with an attempt of having cosmopolitan behaviours in a rural environment. There is the goal of establishing connections, not only in a physical way, but also in a mental and relational way, by empowering existing “social energies” and using a common language of understanding the world. In this context, these “social energies” are present in the associativity of communities when it comes to organized local fests. At the same time, fests are the events which move more people for no functional reasons besides being together, singing and dancing.

By bringing together these elements of associativity, music as an excuse to get together and as a common language and mobilities as a way of getting together, it's presented the concept of Songathering, a tool for building social and place identity. This theory defends that the act of bringing people together to sing, play music or dance can strengthen a common identity, and associate this with the place where this gathering is performed. The idea is that social identity has a crucial role to play in the development of other “matrices” of a place, from economic to culture or life quality, and as so, by investing in strengthen it, we are tracing the direction for other challenges the place faces. In a more concrete analysis, Songathering is the strategy that combines the projection of “musical critical points of view” with the design of connections needed to gather in these centres. This vision brings together the idea that mobilities are part of everyday life and consequently part of the production of culture, creating the setting for social interaction, with the idea that music is a common language which, when performed, can affect the way people identify themselves in a social context.

This concept needs a specific context to be meaningful. Places of encounter must be in significant locations and related with already existing habits, uses and flows of the urban space. At the same time, associated mobilities must be coherent to the needs of the place, not only in the present but also future upcoming needs, once the concept of mobilities is constantly changing and adapting to new ways of connecting.

In this case of rural Portugal, this concept is decomposed in six parameters which drive the proposed solution. Three of them define what type of connections are needed in this place. It is pointed out the importance of accessibility in a region of disperse urbanization; the significance of building networks between low densified areas, in order to build a critical mass able to build a common social identity and finally, the relevance of introducing a digital network as a way of predicting future marginalization (which is already emerging). The other three parameters refer to the creation of the music centralities; the revival of existing/previously gathering places is a way of integrating these places in the everyday life of the place; by bringing music to this everyday life setting, a common platform for a daily communication and interaction is created, lastly, there is the goal of using these places as tools to involve local actors in social life, by boosting the existing associativity and “social energy” with the created infrastructures. Based on this, a strategy based in four types of interventions is designed: Infopoints, Rural Bus lines, Tracks and Venues. These are applied in two different steps which follow a primary step in which the only taken action is the communication with local stakeholders and locals. Every of this interventions faces specific characteristics of the place. Infopoints are an action that tackles the existing disconnection with new technologies by offering the opportunity to locals to get into a process of slow adaptation to this way of connecting. Rural Bus, tackles the physical disconnection between communities, and the

lack of accessibility previously mentioned. Tracks, generate a walkable layer, which resembles historical ways of moving and connecting with the territory. Finally, Venues are only the guidelines for the design of these meeting places, which should adapt its shape and functions with the existing setting of each community.

We believe that the implementation of these strategies will create a sense of proximity and belonging in local people, enabling their participation in the construction of a common social identity. Simultaneously, we see these strategies as a way of empowering local development, firstly in a cultural level and then impacting in a social development of the place. The idea, rather than creating local value, is to reveal and boost the existing one. Music, as a common platform of interaction and exchange of experiences and knowledge, becomes a vehicle for strengthen local identity, when performed and shared in a physical coexistence setting. For this to happen in rural areas in Portugal there is a crucial influence of mobilities in order to bring people to physically inhabit the same place. This way we can conclude that the answer to the initial question can be answered the generated concept of Songathering. Yet, this concept is only meaningful when applied to a specific context, and as so, this thesis does not only present the concept as theoretical

solution, but also its concrete implementation in a specific case.

It's important to refer that space-time limitations of the project can leave some open questions about the clarity and usefulness of the concept as well as about the concrete case presented. However we like to look at these questions more as "open doors" for future research and development than project limitations. This way one can ask, what can be the real impact of this strategy in local culture? Would it create bonds and connections between local and global cultures or would it only be another place of confront between these two? Can this strategy be applied in more "closed" communities? To which extend would it be possible to organize informal associativity and how does this impact in this associativity? And, most of all, can really the urban setting promote "musical connectivity" by designing for it?

More than a universal timeless solution to similar problems in similar contexts, we see this project as a first step in the process of searching for inspiration in other fields to find solutions to rural areas' challenges. A way of promoting a holistic approach to the idea of place which is becoming more and more complex than just static physical infrastructure.



ill.61 - Fest in the 60's



WITH A LITTLE
HELP FROM...

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APPENDIX

INTERVIEWS TUNAS

INTERVIEW 1

Interview to two girls, Sofia and Ana Rita, members of a tuna (Academic groups of students who play together and do performances like a hobby, even though they don't study music) group in Lisbon. Interview took place the 8th of February of 2018, in Lisbon. (The interview was made in English)

[When questioned about relation of ranchos (Folklore groups) and tunas]

Girl 1 People don't know music at all. They come here, their background is not professional. 90% of the people don't know how to read music ... it [tunas] is made for everyone to learn and I think probably the ranchos is a bit the same, cause it's from a small town, it's a way to integrate everyone and not to become a pro in something.

Girl 2 I think in this way of integration, is very similar to what we do here. I am from a different town, I came to study here in Lisbon and actually I stayed here, but when I came I didn't know anyone. It was like I came from a place that there were ranchos and I came here and I joined tunas. I was never part of ranchos but I know people who were. Is very similar because we go from one reality to another but this is a connection line that is music just different interpretations of it.

Chrysavgi K. So you don't feel that the two different groups, let's say they are kind of in contrast?

G2 No.

CK But actually the opposite?

G2 Yes.

G1 Yes.

G2 I think somehow they match, like yin yang.

Catarina M. But anyways they are different, and what are those differences?

G2 Visually is very different, we dress black, we have a traditional uniform that is black and they are full of colour and big skirts and everything. They dance and we do some kind of dancing but is not dancing.

G1 The focus group age, we are very young people, students and we tend to categorize ranchos with a bit of older people, is like an age gap.

CM Why do you think is that [happening]?

G1 Probably because small towns are actually getting smaller in the way they are not ... young people leave of the small towns and probably don't continue to...

G2 ... to belong to those groups.

CK So there are no ranchos groups in the cities? They are only in the villages?

G2 I think they are some in the big cities but they are, some [ranchos] in parishes.

CM How to say that in English? Is like the small divisions of the city, like communes but smaller.

G2 I know they are some here in Lisbon but I don't think that are many, it is more common to see it ... Because in villages I think people see it as a way of getting together, as being together and spending time together. And in here there is so much to do that you don't need that.

CK But you are here? [In the tuna's rehearsal]

G1 Yes we are here. [laughing]

G2 I think is a bit different we are not in a village, we are not people live in the same place, or that have the same routes or living in the same street as sometimes happens in villages. We are just people that met here and just wanted to do something in our free time, I think, that is what brought me here, I had free time and I thought that seems fun.

G1 A lot of free time... [makes fun about it]

G2 A lot of free time... [makes fun also]

CM So basically it seems that the place it has a lot to do with the differences between them, for example you said the age group because they live in villages...

G2 Yes because people leave villages, that's actually one of the main problems in Portugal, the interior zones, the rural zones are complete deserted.

G1 Forgotten.

G2 People came from small cities and small villages to big cities, which are all in the coast zone and then the interior was complete abandoned, and that actually one of the main problems in Portugal right now. It is all related itself, it is a snowball.

CM I know we asked that in the questioner but I am curious, did you ever play in a village?

G1 I think we did.

G2 Arca!

CK It's not that often?

G1 No, we usually have it here in Lisbon, we often go to other cities. But big cities too, like Algarve, Coimbra, Leiria, it is like the centre of the cities and not the villages.

CK How was it in the village? Was it different to perform there?

G1 Very different, I think.

G2 I am trying to get the word in English...Pimba. (Popular Portuguese pop singers/bands, who sing songs with lyrics which have a lot of metaphors with sexual meaning. People usually dance this type of music in the village fests)

CM Was it Pimba?

G1 It's an environment more...I don't want to use more words...

CM But did you have to adapt to the environment?

G1 In our... let's call it concerts, it's not concerts but let's call it like that, we usually have some transitions between the songs that have a thematic feature, normally is theatre, like sketch. And we have to change that to the style of the place we go. In that case we had to use very simple things

to express because it is a very simple crowd, it is not a sophisticated crowd. We had to go there and make silly jocks that people can understand, it's very down to earth type of concert.

CM When you say silly jokes is that related to Pimba, like you said before, like kind of Pimba jokes

G1 It's that style, more like dirty jokes and that is a lot of times also associated with tunas, even though in this tuna we are not like that.

CM Are tunas that use these dirty jokes even inside their groups?

G2 Yes, tunas don't have the greatest connotation around Portugal. Because people see tunas as people who just get together to drink and there is no the best image of it. People don't have the best image of us, and when we do that we just reproduce that idea that they have. And we as tuna as a group we don't like to feed that image that the people have. Because we take that kind of seriously, we want people to have a good image of us and to like being with us and not have this wrong idea of tunas because some are not that correct with people.

INTERVIEW 2

Interview to João Roque do Vale members of two different tuna groups in Lisbon. Interview took place the 9th of February of 2018 (Friday), in Lisbon. (The interview was made in English)

João Roque do Vale As I was saying, there are three types of tunas, the feminine ones which usually are shit. They are shit and even if you ask girls from feminine tuna they will say this because as an organization is very difficult to have only women do stuff.

Catarina M. What exactly do you mean with that?

JRV You will have always conflicts between the tuna [feminine tuna group], inside because is not working. Always in musical terms we just have the higher part, sometimes like too many chickens together. Then you have the mixed ones, which I will say is the normal group and then you have the male ones, and those usually are better, don't ask me why. That's the thing. They are usually better but also bigger. I would say usually when you are in a mixed tuna, you finished your studies, you go there sometimes but you continue with your life and in the male tuna you just keep going until you die. It is like this and if you go to Spain ..., I was in Poland, I was studying there, and I went to North and I found a tuna from Spain, Corunna I guess, they were like ... I would say the average [age] was 40 years old, because the younger ones were studying, and they were still there with their suits and everything. A male

tuna just keeps going and going and maybe because of this they are better, and they get more support when they want to do bigger things like this thing [big concert for tunas] is in a big place, in centre of Lisbon. So do you want to start asking me questions?

CM To begin with what do you think about combine tunas with ranchos?

JRV I just think the general idea is really really nice, because as I told you in both tunas that I am we have projects like this or at list with this idea behind it. I told her [to Catarina] probably you don't know [to Chrysavgi], we have this idea of making these festivals, the concerts we do, but instead of having them here [in Lisbon], what we are doing, ok we are from here but we take what we do here in those small villages that they don't even know what a tuna is. And we have done that two years ago in Portalegre [City in the interior of Portugal with around 15 000 people], in a smaller place that Marvão [Village in the municipality of Portalegre, with less than 500 people].

CM Marvão is already small.

JRV Yes is already small, so ... everybody loved it because from the beginning and actually this is very interesting because if you try to do a festival here in Lisbon you will have much more support because you have a lot of options a lot of places to go you have a lot of places to do the party after but it is much complicated to do it here than to do it in a small place, because when we went there to this small place everybody wanted to help and we almost didn't do anything because the youth groups, the municipality, everybody was trying to help and trying to do things. Because of that it was really easy to organize and to do the festival. Now we are trying to do this here, maybe it will not happen but the next year we are doing it in Azeitão which is a little bit bigger than the other place but still in term of faculties of academic tradition is lacking a little bit at least compare to Lisbon and other big cities and is really easy because again people want to help and people want to see this happening and that's it. In the other tuna we are doing a similar process but inversed, with this one we are trying to take what we have in Lisbon to and show it around and with the other one we are gathering information about what is happening around, like the musical heritage that we have from our country, you have typical music of the south, typical music from the north, and we put it all together and we come to Lisbon and we show to people to Lisbon what is happening actually what happened because what happened is different, what is interest is what happened so we are trying to show it to people in Lisbon so I guess is ... I forgot what the question was

CM How was the process? Why you choose Marvão? Like the small village there, how was the process

JRV It was very simply, we chose that because we had a guy from there and we pick the other village because we also had a girl from there, which makes it easier because we knew somebody who knew somebody. We didn't

research if you can go there.

Chrysavgi K. So you are in a mix tuna?

JRV This project is from a mix tuna, the other for getting music from other places is a male tuna, I am in two tunas.

CM How do you collect the traditions?

JRV Organizing the festival in Marvão we had a lot of support. So, we just went there three times. Music, place to play and the important is to have a party after and also place to sleep and food. It is like a festival, usually takes from Friday to Saturday, we usually play Friday evening and Saturday evening we went to play to Spain, because is really close by, so we try ... even that we were in a small place to get a bigger range of action, we try always to speed. So that was one thing. One Friday we went to Spain to play the serenades night, do you know what is the serenades night? It is nice music that usually men play to women and it is really romantic. So and in Saturday afternoon we have to do something, because you don't just do nothing, so we went to an elderly housing. So we went to play there and we went to two other places like that, small places nothing big, because people just sit there so when the tunas went there is was nice for them, since they cannot go out and they have a little bit of happiness that we take them. Again the question.

CM Did you had to adapt the music that you play there?

JRV There was a similar event made by a Coimbra tuna, I don't remember which one, it was something similar, we went to Alvaiázere (Village in the municipality of Leiria, central region, with around 5 000 people), do you know where it is? I think it burn down during summer. It was similar we were there for one weekend and we stayed in a pavilion and in Saturday afternoon. It was the same we went to some hospital to play we went there we had to play two or three songs and this was a contest, you have the best instrumental, the best vocals and then you have the best tuna, which is ... I don't know, this musical acting that you have on the afternoon there is like a party. So you will also have this motivation apart from the music that you have to put a smile on people, when we were there we had two or three songs prepared we played them and in the end we just Because it is very difficult to play with people in wheelchairs and with the things, they are just there they don't smile you think we are going to play and they will cheer us, they don't, they just sit there because they don't understand nothing and what we did. We asked them what they want to hear and they said something like popular Portuguese music and we started to play. Even without knowing how to play, me and another guy started the chords and then the others came after us and people were making a "train" [typical way to dance in Portugal] and they were trying to dance, so yes we have to adapt, sometimes you have to adapt, that's the best.

CM Yes but outside of the hospitals when you play in the village?

JRV In the street?

CM Do you play in the street?

JRV Yes, we ..., because tuna has a lot of this parts to play in the streets, we call them, how do we call them? We call it Passacalles I think it comes from the Spanish: "pasa calles" [pass on the street] and it's spelled like "calles" [streets] ... did we have to adapt? In the streets we always have to adapt, if you have a beautiful girl you have to serenate to the beautiful girl, if you feel that you have to spicy it up a little bit you start playing some music a little bit lively if you feel that you have a good audience you can play a good song instead of a lot of drams, I think it is normal it is not because you are in a different place.

CM Do you have more pleasure play in a city or in other places?

JRV No, it is definitely better to play in small places. The return that you have, not in the hospital, but the return that you have to play in elderly people, I am saying this because in rural areas not in the cities the population is elderly, so yes the return is I have to say that one of my best times was in a cruise ship, again elderly people, because who do cruises just old people, and when I was living the cruise ship ... , you know when you have two lines of people and just applause, I felt like I am the most music ... , you know because everybody was what happened here, and we didn't do something so good, we just play the same shit that we play every time and it is not so good it is ok.

CK Do you think that maybe this is because people here are more used to that?

JRV Probably yes.

CK so when you go to a village is like a special event for them or something?

JRV Of course here you have a lot more comparison. If you play in the street people is like "oh this is little bit worst that the other one that was playing", yes it is nice but but, there is always a but.... Probably if you have gone to this other places as you have done in terms of comparison probably...

CK So you said before that you have the one program that you going there and you have the other program that you are trying to bring some things here, and do you have any connection with ranchos (Folklore groups which recreate dances, songs, costumes and addresses of old times), did you work together or did you change opinions about something?

JRV With ranchos?

CK Or it was more you going there and see the traditions and try to bring it back?

JRV Ok, the direct answer to that question, I haven't ever anything to do with ranchos but, I will say two things. First with this program we did two videos, I can show you [he tries to find the videos in his phone](<https://www.youtube.com/watch?v=kskUe9hDHMA>), to do this videos we went there to do those videos and we did this. The hard part was done, the music recovered, the history part and how music was and how to do it and how to do it better and

bring it to contemporary music standards was done, so we had to go there and play with the scenery. I am saying this in response of the question because I guess somewhere around here [at the video] it was because of that guy. They were from ranchos but these was the guys that helping us and it is nice that again they were really responsive and they were trying to help. And they have this things that you see this instruments, this things that we play they were from one of those guys they were "please try please play with this", ok sure it was a 4000 euros instrument mine was 500 why not, so I played with the other one. But that's not the really answer what I have to say maybe a little bit better, is when this tuna last year we have the show in Coliseu because we celebrate our 25th anniversary, and because of this project we had some special guests we had Simone de Oliveira [Portuguese singer and actress] and some other big names and one of the guests was Ranchos Cantadores da Aldeia Nova de São Bento, which is...you know Cante, from Alentejo [type of singing from Alentejo (interior south region of Portugal), in which man sing very strong tones, in a slow compass. It was considered World Patrimony by UNESCO in 2014]? these guys are a totally different think they were like thirty and they had only two demands to have a room on their own, no three, a room to themselves where they will have bread and wine, they didn't want anything else, and we were in the backstage and I was going somewhere and I heard people singing from this group and I thought it was the whole group sing and when I get there three kids were singing, like kids, like ten years old, and I was like fuck what happened here? If I will try to sing something I will not even sing three times what they were singing they singing in very low tone, I thought it was twenty from those guys, those guys are good already and it is not one they are three. They are three and they are kids. So they have this really huge thing around them, it is really culture, and in this tuna it is usual to sing their stuff and we do it because of this project but even if we didn't when we are doing other stuff we sing other part of Portuguese tradition everywhere and every tuna does this, it is really becoming a big thing it was big already you know considering patrimony, I don't know if it is because of this.

CM You said that there was also a group of ranchos in that meeting? Or was these guys? So these guys were from ranchos? I thought that they were something else.

JRV They call themselves ranchos. Actually I don't know what ranchos mean.

CM Because for me ranchos are when they sing, similar to that song but with instruments and they have dance too. And the Cantes [Alentejanos] don't have it.

JRV I don't have any contact with ranchos.

CM About the traditions you get, how is the contact how do you contact the people in that place? How do you get the traditions? How is everything about the processes?

JRV I am not the perfect guy to talk you about that, I can arrange a meeting with the perfect guy for this, maybe a

good one not the perfect. Because this project musically speaking was done, lets say the headmaster of this project was a professional musician, but he is from our tuna. You know we have lawyers, we have architects we have musicians, and this guy and some other people did the research. You know even before this project from tuna you get a lot of tradition, when you go to a tuna you have a lot of tradition, musical heritage, before I went to tuna I didn't know it, I didn't know that there is like Cante Alentejano stuff I knew what it was but I didn't know the lyrics, I didn't know how to sing it, I didn't know anything. But the thing is if you don't how to sing then how you can keep this thing alive?

CM Ok.

JRV If you go to a tuna in country you will see for sure people singing Cante Alentejano and this is because it is easy you just ... , it is like Fado [traditional Portuguese music, originally from Lisbon and Coimbra, mainly. Played in pubs by women singer and two man guitars], again about Fado I knew about Fado but when I got in a tuna I really understood what Fado is, no how to play but the whole thing about it, behind this stuff. Because Cante Alentejano stuff, you have... the first is one guy says something and then is everyone behind him say it again, it is like question-answer, and you know this because it is tradition behind this, for instance our tuna has 25 years of existence, even itself have some kind of heritage, by itself, and if you think a little bit, maybe 25 years ago the tradition was not so old, it was no so far apart from now, going to sing "Laurindinha" or "Vira do Minho" [name of popular Portuguese songs] or something, those popular things that now are dying, were closer ...

CM Did you know how tunas started?

JRV I think it was in Spain but years ago. Here they started in Coimbra, Coimbra was ... I don't know which the first tuna was.

CM So you don't know how was the process with the tradition?

JRV No we just, we ..., they are three other guys, professionals, historians. Do you know "Acordai", Fernando Lopes Graça is the guy who wrote it, and you also have There are two big historians doing this for us, not for us, they did it before us we just took it and we use it as an advantage, it was a little bit easier because of these guys. Because of these guys, because of our tradition as a tuna and because a little bit of research ... , also there is a group that does this repurposing musing and it is Brigada Victor Jara...Do you know it? Vitorino? Well, Vitorino is in Brigada Victor Jara. Brigada Victor Jara is like the mess up of a lot of, it was created in Coimbra. If you listen to it, they have a lot of guests usually. This three things are the main places of investigation, these guys that I can tell you the names, our history and this other group that do this.

CM But how do you connect with the village that you have to get the tradition?

JRV We just did one video of this, you speak about the video?

CM I am speaking about you take the music, you take the lyrics? How do you take it? You go there you research about it? You get contact with people there?

JRV We get the music. It is not, we ... of course it would be perfect if we did the perfect job, but we can't we are some students trying to do something nice ...

CM Yes yes.

JRV I am just trying to say something, it is like, we just did this thing, it is a huge project. Because it is one hour of music, which is quite something to write and to do for like thirty musicians to write thirty lines of music is something, and for one hour, as a side job, without getting payed, I was saying ...

CM How you get the tradition and what to do, you were saying that you just get the music ...

JRV And you know it is written, the lyric was written, the music was written and we had to play the music and to make sound a little bit better, you know from north we have those groups full of women singing, if you go to listen I can give an example of a sound , [tries to remember a specific sound that he likes] it is a song, if you try to listen to the original song you can't, it is so awful, it is [makes a noise of a really high tone], because they are old people without teeth or something, you know without hair, and you know it is not nice, but when you have , I cannot say real musicians but when you have a musical sensitivity it sounds a little bit better and also more contemporary. But yes, again I got lost.

CK Do you think in general that tunas as group they ... [he interrupts]

JRV Sorry sorry, I remembered, you will ask me this later, because this is important. What I was going to say, not that important maybe, we have the songs we have everything and we have the lyrics but then you have the way to say the lyrics, because if you go to the north you get the dialects, we have a song from Miranda do Douro, you have the... Mirandês [Portuguese dialect from a region of the North East of Portugal, in the border with Spain]!

CM It is like a dialect.

JRV It is Spanish with Portuguese, is a mix up, it is a village really close ..., you have the river you have Spain, Portugal and it is here [draws a map with the hands]. So when we went to do this, and because we wanted to do this as better as possible, before this we were playing it in places without ... , just one thing ... , and when we had to do this we had to confirm that it was set correctly, and it wasn't, because you have a lot of different stuff, "Indo ió la sierra arriba" – "Indo eu a serra acima" it is not Spanish it is not Portuguese and:

Indo ió la sierra arriba

Delantre de mia piara

Indo ió la sierra arriba

Delantre de minha piara

Repicand mia Samarra

I was trying because it is Portuguese ..., it is like reading Spanish in Portuguese, you cannot do the Spanish accent, so it is more or lees this, so we had to confirm how to say it and also there is, from Viseu [city between Coimbra and Oporto with around 99 000 inhabitants], some specific words. Do you know what is an anágua?

CM No.

JRV It is like a skirt. So we have a song which have this word, which is a tradition.

CM How you get the songs from them?

JRV There is ... it is written, you have people doing this.

CM So you don't do research but people who do research wrote this?

JRV Yes.

CM And you just get them, and you go to this places and play?

JRV It is much more complicated than that but if you want to resume it lets say yes.

CK But my question was, do you think if there are things that you can take when you are going to those rural areas, to those villages?

JRV I didn't understand the question.

CK When you go to a village, while you were making that video and there are those guys playing there, do you think you have to win something from that? Are you taking something back?

JRV For sure I have, what it is sometimes is just nice and you take as an experience and sometimes is bigger you get to know your country. Just that is something you win because of a bigger project you are doing. And it is nice.

CK Based only in music, I suppose you are more professional than those people living in the village or you are also learning how to play those instruments?

JRV When we went there to north, I saw three people, three days, three people, the two are those that are in the video, because there is nobody there. It is like six hours driving from here, we went via a village and we drove a little bit around but we were looking for natural places so we didn't have so much contact. But if you speak about the other places, sure, I didn't speak to anyone of them, but I learned something, musically speaking just from hearing them, because of course first we need to have some rehearsals, even with other groups, we had a group with the guy who wrote the song for ..., Sebastião Antunes. Do you know who Sebastião Antunes is ...? Ok, if I will say who h is, you will think bad of him but is the guy who wrote for that boys band, you know...DAMA! Do you know "Desajeitado"? It was written by Sebastião Antunes. It's not good, but if you listen to him you will see it is Portuguese it is traditional Portuguese, and yes ..., so ..., I learned a lot from ..., I cannot tell you what, but every

time you are with someone, you learn something...

CM But for example do you think you can learn something from ranchos?

JRV You cannot ask me that because I have never been there.

CM You have never saw ranchos?

JRV No, but you can ask me that about tunas.

CM If you learn from other tunas?

JRV Yes.

CM It is a bit different I think.

JRV Yes?

CM Yes.

JRV Why you are saying that?

CM Because you probably admire some of the work that others tunas do and I don't know what you think about ranchos, I mean the only opinion that you gave me closer to it was about the women singing in high tone. So for example with those kind of singing and those women, do you think you could learn something?

CK Also teach them something, if they can contribute somehow to tunas those groups in villages, if they can teach tunas something about music.

JRV I think, I was playing three weeks ago in a dance, as a guest, they needed a guy to play piano and this village band, why I am telling this is because I think for village purposes this kind of groups are more than musical groups they are social meetings, much more than the music even tunas have this social part, I guess when you go to this smaller places smaller villages you tend to have this ranchos just because of that, people don't even know how to play, that's why they are not professionals, that's why they are not good and they don't sing...

CM Actually yesterday in the other tuna they told us that they also don't know how to play [in the beginning, because then they get teach how to] and that they go there to get together and because of the gathering.

JRV That is what I am saying, they are not professionals, they don't need to be, the main focus is ... music is what joins people and that's complete out of question here, and the thing is they need this time to be this something else to their lives because they get bored if they don't have anything and ranchos I think is like answer to this problem. As an example, my friend's mother, she goes to a choir now, because she gets near to the retirement, and she thought "oh, maybe I will get some new friends there", and in these places I totally felt this. You had this mix of young and elderly people, totally mixed and it is a culture that you have in the place, so when it start in a city it is much easier to get it on. I think it is much more about the idea of doing something, of having somewhere to play, much more that oh yes these notes are perfect, it is yes we do something we got this group we got the music, and it is good about the musicians for peoples in the village, for the public, it is good dynamic.

CM You said that you really like to play in small places and that when you play in small places it was mainly in the street, or where was it?

JRV Yes, in smaller places you don't have that big places to play. We always have a place and we always have both, even it is a small place we will have for sure somewhere to play, but I would say that outside party is much more important, because playing here is nothing, in the street, if you are going to play in the street as it gets smaller [the place he means] is much more interesting to play in the street at the same time not always because if there is nobody in the street you cannot do anything, I think there is a compromise between not so small... yes villages is nice... for instance I will say something like Viseu. It is still a big place you still have academic...

CM What about Marvão?

JRV There, we didn't play in the streets for instance.

CM No?

JRV No, we went to play to specific places, because Marvão is cold as shit in winter.

CM When did you play in those places?

JRV What?

CM You play all around the year in this places right?

JRV Yes.

CM And when you were in Marvão ... [he interrupts her]

JRV Marvão was winter time Alvaiázere was cold I don't remember, but ... there we also played in the street in front of a church or ... I don't even know if it was a church, it was in front of a big door, people went there it is like the plaza or something, yes but sometimes if you have a bigger place it is good to go to the streets and get people's attention but you need to have shops you need to have movement you need to have something get people out of there, you need something so people will be out in the street if you don't have that reason, there is nobody there, you know, so if you go to this village and you want to go to places like streets you will not start playing if you don't have some, someone almost there, so you need to have people and in Lisbon is really easy you just go to the downtown, you just go to Rua Augusta [main walking street in Lisbon Downtown], and ok nice, people just passing by maybe 30 will stop, if you get to this small village not, so you go to the places...

CM How do you go to the places?

JRV Sometimes we do bus things, we order, we book a bus an entire bus sometimes.

CM Who pays for all those of stuff?

JRV Depends, sometimes it's faculties president, it is new this ...you just have to ask for it. This new guy is better than the other one [he refers in the people who are responsible in the university about the founding], it is just started last year or something. Sometimes we pay for ourselves, sometimes tuna like the money we get like playing in the streets pays it. Estudantina [tuna of the

University of Lisbon, where he plays] is totally different thing, Estudantina is complete founded by Lisbon.

CM Estudantina is the one that is the whole university and the other one that you were saying that was founded by the president is just the faculty.

JRV Yes, because Estudantina is the main tuna for Lisbon is like the representative of university, something like that, so it gets a lot of money, like a lot. We have this space, I don't if I should say this, please don't use it...

CM How old are you?

JRV 23.

CM Where do you live?

JRV Lisbon.

CM Do you have family in rural areas?

JRV No.

CM How long are you in tuna?

JRV Six years.

CM What is your role in tuna?

JRV Now I don't have any role.

CM When did you join the tuna?

JRV The one three years ago and the other one six years ago.

CM Why did you decide to join tunas?

JRV I like music, that was an opportunity to do something, to also have friends there.

INTERVIEW 3

Interview to Andreia Ventura, tunante in a Tuna Académica in Coimbra. Interview made in the 10th of February of 2018, in Coimbra. (The interview was translated from Portuguese)

Catarina M. For how long are you part of a Tuna Académica?

Andreia Ventura It will be 4 years, this year... I'm in the 5th year [2nd year of Msc], and I started when I was in the 2nd.

CM Do you have any directive role?

AV Yes.

CM What do you do?

AV I'm a cashier. I was already from last year and this is my second.

CM Do you have any founding from the University?

AV Our main supports are the IPJ [Portuguese Institute for Youth] and the Municipality, which give us an annual

support. And sometimes we ask [support] from the University, but is not something that is usual. For example, this year we made 10 years and we wanted to make a different celebration and we ask for a support to our Faculty. But well year we didn't ask [for that support] because they already gave us. But on contrary of the other two supports we always ask, this is not [usual]., it's the university who give us the money. They gave us 1000€. But usually they give us 200€ for our festival that we organize. The next one will be in a week. This

CM And what kind of instrument do you play in the Tuna?

AV Tambourine!

Chrysavgi K. From what I understood, there are a lot of different tunas from different Faculties.

AV Yes, in our festival, that we organize annually, there comes other tunas from other places of the country. But yes, here in Coimbra, there is really a lot of tunas.

CM In which tuna are you?

AV In Desconcertuna, the tuna of Psychology, Sciences of Education [Faculty]. It's a mixed [that have women and men being part of it. Feminine and masculine are the ones that only have women or men, respectively] tuna. But as you might know there is other tunas, masculine, feminine and then there are the mixed ones. In the university itself, there are three, and then you have the polytechnic Universities.

CM How many tunas are there only here in Coimbra?

AV Humm...Let me try to count. [Silence] I think that only in the University there are at least 12. And then you have the ones from the polytechnic ones, which are around one by polytechnic University, which are three.

CM How old are you?

AV 22.

CM I'm not sure if we follow the questions we have...I think I sent you before...

AV Oh, yes yes. Actually, I found it very interesting because I come from a village and I already took my tuna there and the times I took them there was in fests that the rancho which my mother is part of, organized.

CM And how was it?

AV It was pretty cool! The people from the village liked it a lot! Because it's a different thing, something that they are not used to. Ranchos is their everyday thing. So...they liked it a lot. And the second time we played there, they started to give us money, and we were not even asking for money [laughs].

CM But how was it? Was it ranchos that invited you?

AV Yes. It was rancho that... the first time it was a ranchos' festival in which there came other ranchos from other parts of the country, and we were something like guests, who'd open the show. Then the second time it was a gastronomical fest that they organized that had different groups. Like the Fado's, Pimba music ([popular Portuguese pop singers/bands, who sing songs with

lyrics which have a lot of metaphors with sexual meaning. People usually dance this type of music in the village fests] and well, they also invited us...It was really really cool! Everyone joint/embraced it a lot.

CM Even more than here [in Coimbra's city]?

AV Maaaaybe yes. Like in terms of clapping [more] when we ask for clapping. Well that is also one of my tasks. There [in the village] they clap and they never stop. Here it's like, the everyday thing like it is ranchos in the village.

CM Do you present exactly the same thing that you present here, or do you have to adapt it somehow?

AV No, it's the same thing. In terms of music it's the same thing.

CM We talked with a tuna in Lisbon that they told us that "we went to a village and we had to adapt"...

AV No, no...

CM Where is it [the village]?

AV São Silvestre. It's between Coimbra and Figueira [da Foz]. But it's closer to Coimbra. I don't know if you know where is Tentúgal...the pastry [of Tentúgal], well it's before Tentúgal. (...) we also went to a village. There was an event that they were organizing, and we were one of the performers.

CM And in summer fest you never preform?

AV No, because we never have people. People always leave in the summer. But we do have invitations. We also have a lot of açorianos [people from Azores, a Portuguese archipelago in the Atlantic]] in the band and in summer...

CM Of course, they go home...

AV That's why can do shows in the weekend. Because we have around 3 or 4 people from Azores in our group, and on the weekend they are always available. Last summer we also went to Azores, we were in São Jorge and in São Miguel [Islands of Azores] because we have a lot of people [in the band] who are from there. We were there 5 days, it was very nice! We only payed the travel, and they hosted us. It was amazing!

CM How was their reaction to tunas? There they are not used to it, right?

AV Especially in that island, in São Miguel there is some, but in São Jorge...I think it was one of the outside shows that we had more people. And we made a show of one hour, usually we make shows of half an hour. Because it wouldn't make sense to go there just with... And we also played a local music, we made an adaptation. It was amazing!

CM Do you do that a lot, picking traditional or local songs and adapt it? What do you play?

AV We usually play original songs. But there is a feminine tuna here in Coimbra that their thing is really playing traditional songs. They just play traditional songs. We don't do modifications to songs. We used to play Menina estás à janela [Portuguese popular song] and then we play a

songs, that is not a song, it's an adaptation we made from a poem to El Rei D. Dinis. Some people consider that an adaptation some people don't. When we made it [playing traditional song from Azores] it was a very specific case.

CK So if you are not studying you cannot be part of the tuna?

AV No. we have some... ex-students. But they were already in the tuna while they were students. Even though here in Coimbra is not very common. For example in Lisbon or even Portalegre one can see older people in tunas.

CM Do you think that this might happen because most of the students leave after their studies?

AV Students here finish their studies and they leave.

CM To where? Do they go back to their hometowns?

AV Most of them yes. Or even if they cannot find a job, staying here means spend more money.

CM Did you ever had any relation to ranchos, or did you mother ever encouraged you to be part of it?

AV Yes, she did. But it's not exactly my thing.

CM Why not?

AV I don't know...I was in marchas [parade in which all the parishes of one municipality compete for the best dance, costume and lyrics song. And each of them perfume and goes in the parade showing their work. Usually made in Lisbon and Oporto] which is kind of similar.

CM Here or in your village?

AV In my village. It was when I was younger. But ranchos is not my thing. Also because in a musical level that's a bit... excessive. For example, we, in tuna we are very careful to see who we are going to put in front of the microphones. And they don't. The one who screams more and with the most strained voice is the one they put in front of the micro. And usually one can only listen to one person – which is that one – but my mother's rancho has some interesting dynamics. For example, sometimes it's the women who sing, sometimes it's men...

CM And there is no one taking part of it and saying, no let's make new songs with those songs?

AV No, no.

CM Why do you think this doesn't happen?

AV I don't know. That is something more from the village. I think young people have no interest in that, especially now that they have other worries. In the old times people – at least from that area – didn't come to the university, they started to work. So they could care about those things, now people have more things to think about than that. Even if someone takes part of one of this groups, it's not with the goal of changing something. [Because] it can give a lot of worries. We ..., just to do a new song it's a stress. Now we are having essays 3 times a week and it is super tiring. We always inaugurate a new song in our festival, which is in two weeks. Because there was the idea of inaugurating

2 songs. And I thought “these people are crazy”. Because our festival, since it is in February... In January we almost don’t have anyone in rehearsals because it’s exams period. So all the songs we are going to learn, people are learning it in February. That’s why now we have 3 rehearsals now, besides shows. Last week we had a show in Santarém, for a wedding proposal.

CM Was it for someone that had any connection with tunas?

AV Yes. The girl to whom the guy was going to do the proposal was a big friend of other girl that she was in our tuna. And he really wanted it to be us. He wanted to make it in November, but since we didn’t have enough people he waited until now. And then we have rehearsals Monday, Tuesday and Wednesday. It’s exhausting.

CM Are you on vacations right now?

AV No. Classes started last week, that’s why now we have more people. And then, when we have this kind of events. I had a lunch with people from tunas and we were talking exactly that: that we have so much to do that we cannot invest in the new people. There are people that are part of the tuna since September and they don’t go to the stage yet. Because to go on the stage they need to know at least how to sing our songs. But there was so much people starting to be part of our tuna, and we didn’t have time to work with them, because we were concerned about our anniversary [show], which was in November, now we are concerned about the festivals, and after that we’ll be concerned with other important fests like Queima [festival related with the graduation of students and a specific tradition that involves a big party to which there come students from all over the country]. And those people are being a bit forgotten. And since there was a lot of people to start playing with us, it’s not fair to say “50% will make tests to go on stage, while the other 50% will not”. When they go on the stage, they must go all at the same time. That’s why they didn’t perform in our anniversary, in November.

CM Even now, they’ll not perform?

AV Now, yes they will. I think so. But for example when it was me, I started in October and in December I was on the stage. It’s a motivation. Being in a tuna and not being able to perform... for real, I admire them a lot. I mean, being in a tuna for so long and not being able to perform... (...) I feel that we invest more in the people that come and they can already play an instrument. We have a lot of people that start without knowing how to play an instrument. When people came they also want to get something out of it – like learning how to play an instrument.

CM Usually you play in this type of fest, like Queima... What else?

AV In other tunas festival. For example, to our festival we invite a lot of other tunas from other parts of the country. The Arquitetuna [tuna of Architecture Faculty in Lisbon] is coming, do you know them?

CM Yes. I actually talked with a friend of mine from there to interview him.

AV What is his name?

CM João Roque do Vale.

AV I know him. He’s the one who’s playing the accordion. Usually we don’t invite the same tunas but we created a very nice relationship with that tuna, because they came to our fest two years ago. And we were with them in a festival in Alvaiázere, which was organized by a girl who was in our tuna, and now she’s working in there in the elderly house, and she organized a festival of tunas there. This is something that started now. Usually when we play in fests it’s organized by other tunas. But this year we got invitations of people that are organizing festivals of tunas, but it’s not a tuna that is organizing it. We got an invitation from a children’s association, in Castelo de Vide; we also have an invitation from Ericeira which also wasn’t a tuna. And this is rare because until this year, this never happened to us. We went to a lot of places, we went to Castelo Branco, Lisboa, Estoril, Braga. But it was always organized by tunas.

CM Usually in what kind of spaces do you perform?

AV We are not picky. Lately our “speciality” has been solidary shows. We had a show in Acreditar which is an association for Family and Friends of people with cancer. There was also an invitation from the group Integrar, which are from here, from Coimbra; we also had a show in the conservatory, which was a solidary show; there is a place here called Cultural Centre of D. Dinis, and when they give us a percentage of the tickets for the lunch, we own them shows, so a lot of shows that we have are there; we play in lunches that people have their, even for tourists; this year we also performed for a dinner of the teachers of our university; also when there are conferences and events in the university they call us. In January we also do the Janeiras, and we go door to door singing in order to get some money, and we earn a lot of money with that; we also do arruadas [free shows done in the street, in which the students ask a contribution from the passing by people] in the downtown, to earn some money, especially by this time of the year. For us, if people invite us, and we have people, we accept it.

CM How do you go to these villages, for example, when your tuna went to your village, how did they arrive there?

AV By bus. We organized it. People from there, from ranchos got the bus for us.

CM Who finance it?

AV It’s them, ranchos. We try all our performances to be paid. But for example, those in my village they are not. They just payed us the food and the transport. Well, went it is for family or other tuna elements... Also in those solidary shows we don’t ask for money, it does not make that much sense.

CM I’m going a bit back to talk about the relation between tunas and ranchos. Do you think there is any relation

between the work you do in tunas and the work ranchos do?

AV I think that the only thing that they have in common is that they are both a Portuguese tradition...but each of them own thing. But the idea that I have from ranchos is that they really like tunas. But maybe it’s also because they are not used to it.

CM It seems that you’re saying that there are some stuff that they could learn from you, am I wrong?

AV Is just about the vocal part. Because we are more professional, we have people that are responsible for that artistic part. And they don’t have anything like that. They sing no matter how, everyone at the same time, it doesn’t matter if the instruments are tuned, and we are a bit obsessed with it – if we feel like we need it we have breaks of 5 minutes between songs for people to tune their instruments – and they are not exactly like that.

CM Why do you think that would be a good thing for them?

AV I don’t know, it is more professional. I don’t know how to explain it. But, do you understand what do I mean?

CM Yes, but my wonder is, if ranchos are just somewhere that people go to have fun, and then make some shows, until which extend does it matter that they are tuned?

AV Yes, exactly. Maybe for them it does not have the same meaning as it has for us. But I’m more talking about... we are also quite similar in terms of the way we are associated. We are an association, they are an association – at least my mother’s rancho. They also organize events. I also think that in ranchos they are more concerned about the dancing part, more than the vocal part. Even though in terms of instruments, I see that is a concern in my mother’s rancho. Like people playing accordion, guitars ... and not only those instruments so typical of tunas. It’s just that in terms of vocals, it’s the chaos!

CM I understand. Do you usually watch ranchos shows?

AV Sometimes, my mother’s rancho and so. Or also in my grandparents’ village, there is also a rancho. I don’t know, it is something to which I’m used too since I was a little. One thing that I think is that in terms of choreography, they rarely get it wrong. Which is very interesting, because I play the tambourine and it is very hard not to make mistakes! (The tambourine player in tunas makes an acrobatic dance while he/she plays, and these are the only people in tuna that “dance” during the show) While that for us, jumping with the tambourine is an add-on to the music and the most important part are the vocals; for them I think it’s a bit like the opposite, the most important is the dance in itself, and vocals are just doing the soundtrack. Also because people dancing also have the concern of singing, in ranchos.

CM What about the inverse, do you think you could learn something from them?

AV [silence] I don’t know...I think... they are more concerned about keeping the tradition than us. We like to innovate, I think that is a good thing. For example, in this thing that we were talking about of creating a new song,

about me and other people thinking that no [we shouldn’t do it] it was because...I mean, I think, yes it makes sense for us to have a new song, I just don’t think it makes sense to do it to present in this event, which is our most important show, which is in two weeks from now. And also, when it was the 10th anniversary we talked about creating a song, me and other people, we weren’t agreeing. Since it’s the 10th anniversary, it would make [more] sense to play songs that we have and we don’t even play it, which were created 9/10 years ago, than creating another song? People that will be there watching us – old people from our tuna, will prefer that we recover those songs better than listen to a new song. Then there are people that say, “But when you go to watch a band, do you want to see the classics of the band or all the songs of the new album?”, of course people don’t want just to listen to the new album, but also the classics. While in ranchos, at least my mother’s rancho, they are not concerned about producing new songs. Also because most of the people there wouldn’t have the ability to do it – not even me. I don’t play any instrument, I’m also not amazingly good in vocal terms. Do you understand? And I think that people who play there are not even...don’t have the formation that some people from tunas have. And that maybe it is important to create new songs. They focus way more in the things they already have. And other thing that I think it is interesting is that they are able of making a show and play 10 songs. We can’t. It always has to be less. I mean, we have more than 10 songs, but our rehearsals are always of 5/6 songs. And for example, these are the songs we now play more constantly. If we wanted to play other songs which we had from before, we’ll have to have a lot of rehearsals with those songs, and they don’t. They rehearse way less than us! They rehearse around twice a month! Maybe a bit more if they have an upcoming show. But we, even if we don’t have an upcoming show, rehearse twice a week it’s almost guaranteed! But I understand. The dancing part, at some point, it gets more automatic and starts to be easier. But that thing about tradition and keep the old songs...

CM I just don’t understand very well the dichotomy between tradition and innovation, why do they have to be a contradiction? Because it’s possible to see a lot of projects...for example on the other day someone told us about a guy who went around the country documenting traditional songs, and then he made a mixtape of that, and he also has a video, which is mixed at the same rhythm as the sound...it sounded very cool, he took advantage of the tradition... Other question, was there any collaboration ever between tunas and ranchos?

AV Only in that sense that they invited us to play...

CM what was their reaction?

AV Good. People from tuna also have a lot of fun usually. In those shows of course it’s not only you play and you leave. There is a biiiig party: food, you can play in a very chill way, you can be there drinking, dancing... Now we also use to play a song called Chama Rita [Call Rita],

which is something traditional from Azores. So every time there is music somewhere, we start dancing that... It's like the local rancho! But in rancho they have a person who is the mandador [chief] and that person says sings or gives signs. For example, he claps once and you...well you need to know the rules to be able to play. And also when we go to other festivals people join with a lot of enthusiasm, which gets a bit tricky because then there are a lot of people that don't know. And it's different because usually in ranchos you have a specific dancing partner, while here is not like that. Basically your partner is the person to your left, and there are steps in which you change your place, which means you never have the same person. Ranchos there are like that. At least the ones I know. The feedback I have from Rancho is that they like it a lot. I don't know if it's me who is in the tuna, or if they like all the tunas...

CM Are you thinking about going back to your village when you finish your studies?

AV I still live there.

CM And you come here [to Coimbra] everyday? How long do you take?

AV Yes. By car, 15/20 minutes. By bus it's 30 minutes. I already did that in the high school, because in my village there is no high school, we had to come to Coimbra.

CM So you came by bus on that time?

AV Yes, and now sometimes I also come by bus, because it's much cheaper.

CM So you are thinking about staying there?

AVYes. Well, lately I've been even thinking about leaving it. Because it's too much stress every day and I lose a lot of time in travels. For example, now I'm doing an internship. So, leave at midnight, I end the rehearsal in the tuna, and next morning I have to be in the internship at 10h. It's not very early but if I come by bus I need to wake up at 7:50am. I'm so tired of doing that trip.

CM So what would be the solution, coming to live here?

AV Yes, but not it not the time anymore. I'm in the last year [of the course]. I just don't know what to do when I finish my course. I know I want to do the professional internship, but I just don't know if I want to stay here or go anywhere else. I think I'm a bit beyond my friends who came and live here alone. They have other kind of autonomy.

INTERVIEWS LOCALS

INTERVIEW 4 - NOTES

Interview to a lady in a pharmacy of Pombal. Interview made in the 12th of February of 2018, in Pombal. (Once the interviewed didn't accepted to be recorded, we can only present the notes taken during the interview)

-People come to the pharmacy from other parts of the municipality, Abiúl, Santiago da Guarda..., people go to the pharmacy and to do groceries or other things

-Lack of transportation [she's from Abiúl and she knows how public transports are only a few]

-Always goes to Pombal by car, there are no alternatives.

-Only 2 buses per day, only students take buses because the buses are adapted to the school schedule

-In Pombal, she walks

-She does not like Abiúl because it's "a desert" and there is nothing to do there. She has friends in Pombal, and her daily habits are more connected with Pombal than with Abiúl.

-Her kids went to school and high school in Pombal, her daughter is studying in the university in Lisbon, her son lives with her still but he does all his life in Pombal. But he also wants to go to Lisbon to study

-No motivation to stay here

-In Pombal she goes to the café at night with friends

-Desertification of the villages because young people want to leave, to Lisbon or Oporto because here there are no jobs. All companies are in Lisbon, Oporto and Coimbra.

-People can't make anything out of agriculture because lands are not large enough

-(old) people just do agriculture for themselves and as an entertainment

-"We are a municipality of emigration: people leave because there are no jobs, and then they come back when retired"

-She likes people and the environment of Pombal [the social life]

-Maybe one day she also goes to Lisbon

INTERVIEW 5

Interview to two ladies, one working in a shoes shop and one in a consultancy in the centre of Pombal. Interview made in the 12th of February of 2018, in Pombal. (The interview was translated from Portuguese)

Catarina M. What are your mainly movements in your daily life?

Lady Shoes I work in Leiria. So I have to come every day, like most of the people. People here in Pombal are like that. There is the industrial area and a lot of people are not from here. They are from...Leiria, Soure, around this area. In the old times this was a village: everyone knew each other, everyone...

Lady Consultancy It's the development. Basically the industrial development, because that's what moves a lot the city. And also the infrastructures. We have a good train line, right now we have the highway and we have the national road. And this makes Pombal a good centre to gather people and to make the city to move.

CM Which industry is it there?

LC There is a lot of stuff. It's everything.

LS We have two big industrial areas: the Formiga and the Manuel Mota, up there. Now it's not Cuétara [cookies and other cereal based products company] nor Sumol [juice company] ,it's not because they changed names but it's the same, there is Deroovo [eggs products company] ,very well known, Nemoto [chemical products industry], Iber Oleff [plastic technical componentes industry],production of car pieces, a very big one, it employs a lot of people,. There is a lot of different fields. One of the good things was the industrial area..

LC And services. We also have services, talking about me. A lot of lawyers, consultancy...And we also have... Tax office, we had two tax offices in all the municipality, and Pombal is a very big municipality. I think it has, I'm not sure, 14 parishes. And this thing about the services is also very important. Also the city council, because we only have registry offices in Soure, Ansião or Leiria. There was also the dematerialization of the court. Because, for example, Ansião's court was completely dead. And now all the executive part was moved there, and they moved also other processes to Leiria and Pombal. So there can also be a redistribution of the judicial system also helps.

CM So they also want to give some independence to parishes, because it was everything very dependent of the municipality... And are you from Pombal? Do you live here?

LS As I said, I live in Leiria. My parents are from here. Nearby. I was born and with 3 weeks I went to Leiria. And now I came to work.

CM But you moved here to Pombal, right?

LS No, I live in Leiria and I come and go every day. You can make it in half an hour. And just, as myself, a lot of people come to work from Leiria to Pombal.

CM But Leiria is a bigger city...

LS Yes, Leiria is a bigger city. But people, sometimes... there are jobs.

LC I'm from Pombal, yes, somehow. No. I was born in Africa, when I came to Portugal in '74, with the war in Africa [reference to the Civil War in Africa in 1974 that conducted to the independency of the Portuguese

colonies in Africa]. And I came with my parents here because my stepfather was from here. My father didn't, because my father died and stayed in Africa. And I came to live here and here I got married. And here I made my live and everything. But my daughter, who is a lawyer, went to Lisbon. She left Pombal, she doesn't want to stay here.

CM But why did she wanted to go to Lisbon?

LC It's other world. And Pombal is also overloaded with lawyers and consultants. So she went to Lisbon, to live there.

CM Did she move there only to work or also to study?

LC No no, she went to Coimbra to study. And then she made Erasmus in Italy. Once she studied Italian and Spanish there, when she arrived to Portugal she was invited to work in a lawyers' society in Lisbon that works a lot with Italy. So there she stayed and there she is, since 10 years.

CM And do you have any idea about that, I mean of people leaving this area? What is your vision about it?

LS Going away and also going to foreign countries. A lot of people are leaving.

CM But can you notice in the city that the population is older?

LC It's really old our population. Me as a consultant I can tell you that most of my clients are old people. I have a few, almost none, young clients. And nowadays young people are leaving more and more. They go to search of more opportunities. Once Pombal is a bit overloaded...I think. And also, even if we have the good part that we have industries, there is also a lot of unemployment because now, more than ever, there is an exigence about the level of formation of people. And it's important that we understand something. Until...the 90's we had a lot of people that are not able to read or write. Now even if it's a "weak" job, there is the need of formation from time to time and in the old times everyone – even without knowing how to read and write – would be able to work in an industry. Now it's not exactly like that. Now they even ask for the minimum education, which are the 9th grade [Basic Education] or even the 12th grade [High School]. And formation is expensive, the bosses don't want to spend money... And there were also the "new rich" [popular expression to refer to the entrepreneurs who started businesses/companies/industries with monetary help of EU, in the years Portugal become part of it], those that created the new companies, who also took advantage of founding from European Union, which destroyed a lot of people, a lot of families and a lot of patrimony. Because those people got used to a "laid-back" posture about money. And now it's the "boom" because there is no money, and now the population...

CM And what about how you move in the city? You said you lived...

LC I live a 1km away from Pombal. I go and come back by car, but it's also possible to come with a motorcycle.

CM How is it called the place you live?

LC Fonte Nova, I come by car but I must say that I come by car because I'm a privileged one. But we also have Pombus, there is this service already; and the bus that passes from time to time. Actually it passes right in front of my home.

CM What is the schedule of the bus?

LC Like 30 to 30 minutes. Yes, Pombus was something that really creates a benefice for the city's population and the population of the smaller places around the city, 1,5km, 2km, 3km distance. In that sense I think we should be thankful to the municipality.

CM When did it started the Pombus?

LC Since 2008. Now kids already have how to go to school... for example, I remember that I had to give my daughter a scooter when she was 13 so she could go to school. Because at that point there was no other way to move, and my daughter was going to school in a scooter, without any insurance or any of those things. And my husband, because I live where he was born and raised, he says that since he was 5 years old, he came by walking.

CM And bike could never be an option?

LC Yes, it could be. And nowadays even more. Even if it is just for fun and sport. In my school time we used to bike a lot.

CM Why could it be that you don't use bike more often?

LC It's the car. The car is the luxury. I have other options. But the car is already a commodity. But young people yes, they come [by bike]. Now [in winter] we don't see that much, but when the spring comes we start to see young people with scooters, bikes...we see a lot of movement.

CM So once you bring your car to the city, I suppose every time you need to move in the city you use the car...

LC No, no. I arrive here, I park the car and I do everything by walking. I go to buy groceries, tax office... because everything is very close by. It's not like everything is very far away and we can't move. And the court, the tax office and so are very close by. But people do it a lot... only bigger travels... well, I don't know, there are people that use the car a lot. I don't I only park it in the morning and drive again at night to go home.

CM A last question. A thing that you like and a thing that you don't like in the city.

LC Well, a thing that I like is that we see more and more events. It's something that the municipality and the parish have been promoting more. Things like, music in the weekends; the carnival parade – for the kids – that is bigger and bigger from year to year, and they promote it in the schools so more kids come; they make nice fests like the Medieval Fest, the Bodo fest, which everyone already knows. They've been promoting a lot of fests that I think is notable.

CM And when you say music, is it all times of music?

LC Oh, it's really nice... they made this fest – it was when they painted this picture [graffiti picture in a big wall] it

was Festas do Sol [Fest of the Sun]. It was very nice because every weekend they had different bands: African bands...., I know I went to one of the concerts and I loved it, also because I have that African-root thing, and it was here in this plaza [Plaza Marquês de Pombal, plaza in front of the original church of the city]. I really liked it and I think we should thank for those fests and shows that they make in the street. So people feel happy and alive. About the negative part... [thinks a lot and takes a lot of time] Paula, what is a negative part here in the city? [Waits that she stops to talk with the clients] A positive thing made by our municipality and our parish is the promotion of fests. They even made Festas dos Carrinhos [Fest of the small cars], races with rolling cars [traditional Portuguese toy, used by kids until around 60's].

LS And they decorate the streets, now they are decorating the streets, also in Christmas.

LC Yes yes. It's the promotion of fests and shows that I think it's very positive. But now what about the negative part?

LS I don't know. One gets used to this, to this city [silence] I don't know, something negative... Well, we don't have where to park, but I think it's the same in all cities.

LC For me, especially because I have a gas driven car. There are no parking lot in Pombal that has the symbol for gas driven cars. And every time more, we need to think about this. Because the gas is cheaper and more environmental-friendly.

LS And park is well, where sometimes we can.

LC But the fact is that it continues to be a city with known people. We help a lot each other, we cooperate, we are kind of organized. There is still that root to the village way of behaving. Sometimes we don't say "I'm going to Pombal", we say "I'm going to the town".

LS In the old times it was all about "good morning, good morning, good morning", in the street. But now well... there is a lot of people from other places...That's what I was saying, Leiria, Ansião and those areas, a lot of people come to work here. But before everyone used to know each other. 26 years here, I think it was already a city. I think people here are friendly and nice. There is still the "good morning" for everyone, even from the cleaning lady. I think Pombal is completely different from Leiria, in which no one knows no one. And what it is good for me is the train, because this line connects with all the places. So the students – because this is connected with Lisbon, something that Leiria isn't [Leiria doesn't have a train] - so students' parents chose this place to leave them and pick them, because this train connects to the big areas. [Another client comes in]

LC And what are you studying?

CM Urban Design. It's like Architecture, but more for the city. But I have family here... [Explanation about the project, when ranchos are mentioned, she makes a strange face] ...why that expression when I said Ranchos?

LC No, I mean, it's nice...maybe it's something that it's not all the young people that will look to work with ranchos. But well, ok...

CM But why you say young people...

LC Because I think they don't like it.

CM And why do you think they don't like it?

LC I don't know, maybe the promotion of it...When I was a kid I loved it. I was also in a rancho. I also had that experience.

CM Why did you left? What did you think about it?

LC I didn't left it. I had bad grades and my stepfather punished me. I just don't know if... I just don't understand how you'll relate urban design with ranchos.

CM Well, we also don't understand it yet. We wanted to take that cultural part...how can I explain you...I agree with you. I also don't like Ranchos that much, but I think it's a pity that we are losing it and I really believe that there is something that I don't want that it gets lost. Because think that it has a lot to do with local tradition, since they represent all the agricultural activities and all that people used to do. And all the singing...

LC No, than you should search more for the typical singing of each of them. And not that much for the Ranchos itself. In my opinion. Because what ranchos represent are the clothes of that area, but the singing that they sing are not that representative. Have you listen to the singing of ranchos of Pombal?

CM No. Why?

LC One of them it's like "The ring that you gave me... tararara...was made of glass and it broke". I mean, what has this to do with the ring. I'm subjective. Because I was there, also because my friends and neighbours were there too. But I'm also a person of extremes, I was in rancho but I was also in the football team. But I don't know, I'd search about the singing.

CM Well, we said we'll work about traditional music, not exactly ranchos. But we thought in these groups because they are the ones that I know that are doing something with those singing. And we need people that exhibit those singings and perform it.

LC [Starts talking about the patrimony, houses and traditional architecture and how that is more related with the urban design]

CM That is not exactly our thing. So, for example, in very idealistic terms: our goal is that traditional music makes people move more between these areas and big cities. How we are going to do this, we don't know yet. For example, this thing about the events that you talked about is related to that.

LC [Starts to talk about the Festas do Sol again and says that we should talk with the director from the Museum of Popular Arte, because she was the one organizing it] But about traditional music, well Ranchos of Pombal sing the music from here, from Pombal... I think it's a hard subject.

But Dr. Cidália [Director of the Museum] might be able to help you.

INTERVIEW 6

Interview to two local girls in the street in Pombal. Interview made in the 12th of February of 2018, in Pombal. (The interview was translated from Portuguese)

Catarina M. Are you from here, from Pombal?

Girl 1 Yes.

CM Originally from here?

G1 Humm... close by.

CM But do you live here since you were born or did you come here to study? are you studying here, are you working here?

G1 We work here. And we live here. I live here since 10 years ago. But I'm from Ansião, it's 20km from here.

CM Yes, we are working in the stretch between Pombal and Ansião, and all the small villages that are in this stretch. So we might work Abiúl, Vila Cã and so. And we are trying to understand how people move and why people come here. That's also why I was asking if you are really from here or not, to understand if you came here to study or so. So, here in the city, how do you move? Is it always by foot, by car, public transports...

Girl 2 I move by car and by foot.

G1 I move by Pombus which are the public transports, and by foot.

CM And to go to Ansião, how do you go there?

G1 I go with my boyfriend, we go by car.

CM We want to know a thing that you like and a thing that you don't like, here in the city.

G1 A thing that I like...It is calm, everything is very close... and I think is basically that. It's calm, we have a healthy life style, let's say. Even if we have traffic, we don't have that mess of the traffic congestion, that pollution like there is in big cities and we have everything very close. A thing that I don't like...

G2 A thing that I don't like, that people park [their car] like they are parking there, in second row, on top of the sidewalks. We want to pass with a baby stroller. Here in Pombal people are very used to, they want to go to a shop and they park their cars right in front of the shop. So for us to walk is horrible.

G1 Yes, there is a bit lack of civility in that sense.

G2 Then, a thing that I like. We have a lot of restaurants, coffees, places to go out at night...

G1 And there is a lot of entertainment. Even in cultural terms. Like in the cultural agenda, they always organize different things, it's nice. And usually is always free to people, they are able to go, that is also good. And I think the city have been developed a lot in the last years.

CM Do you also see that cultural part in Ansião?

G1 Not that much. I think Ansião...Well, I was saying, but here we also had some time that we didn't had a cinema. But, I don't know...Ansião do not even have a cinema. In industry level it developed a lot, but in the cultural level I think it is a bit stopped in time. Even if we have Feira dos Pinhões [Fair of pine nuts], Festas da Vila [Town fest]... but I don't know, I think people stopped a bit in time. They don't develop, they don't move. It's not like here. Well we are also comparing a city and a village, it's different. But I think that in Ansião in the cultural level no...Even if we want to go to a restaurant there it's more complicated. It's different.

CM How old are you?

G1 28.

G2 26.

G1 In which faculty are you studying?

CM So, I used to study in Lisbon – because I've family here but my mother went to Lisbon, only my grandparents are from here – and I went to study in Denmark, that's why I'm with her, who is from Greece. We wanted to work with rural areas and with tradition. So, we were between Greece or Portugal, because they are cultures that we know better. We ended up choosing Portugal. And that's it. We want to work with traditional music and urbanism. We don't know yet how, but the idea basically is: how can we with traditional music revive the local identity and rural areas' identity, and bring more people. Because I also think there is this thing that young people – that's also why I wanted to know your age – that they leave and go to Lisbon and so. And we related that with the lack of identity because otherwise it would be like “This is where I'm from, I want to stay here, this is who I am”. So why does this happen, and we started thinking that music can help with this.

G1 Yes, yes. That's true. I think music is universal. It's a good way of getting close to everyone in different ways, but at the same time, in the same way.

CM Let's see how it goes. Now we are just doing analysis.

G1 But is she going to stay here and live in Portugal?

CM No, we'll stay here for 3 weeks. But we have everything there, like our supervisor and so. So we are only here to do analysis, to talk with people, and then we need to go back and do all the work there. So we're only here for 3 weeks.

G1 Very interesting.

CM But it's also good for her to get to know the village.

G1 Yes yes. It's cool. And I think that thing with the music is wonderful. Very interesting.

CM And what if I tell you that we're relating this with Ranchos? What is your opinion about it?

G1 It's interesting. It's different. But I think yes.

CM Do you like ranchos?

G2 Me, personally, I don't like it that much. But it's obvious that nowadays young people they are more and more disconnected from that. Even people, to start now [to be part of a rancho] it's very hard. It's something that is going a lot down.

CM And do you think it's a bad thing?

G2 Maybe there is a lack of someone that starts to trigger to push young people to that. But it [ranchos] is dying.

G1 Me too. I like it. But in the end it is always the same thing, they sing and dance always the same thing.

G2 Well that is kind of normal.

G1 Yes, but maybe if it was...if they had other types of music in ranchos...maybe I'd think more like “oh this is different”. I mean me, and maybe other people, other young people.

G2 Yes, when we see the people in those fests they are mainly old people. And when they stop, then it's the end of this [ranchos]. It's something that is dying a lot.

CM I mean, we are thinking about working with ranchos – and I also showed her what ranchos is – but for me it's a bit the same thing. I don't have that much patience to it. The voices are very strident, the music is not that beautiful. But I get a bit annoyed that this tradition gets lost, even though it's a tradition that stopped in time since 50 years ago.

G1 Yes, it stopped, it didn't developed. Ranchos stayed. Ok the clothes are very beautiful, but it stopped there, people always sing in a strident way. The vision about it didn't change. Well, not only ranchos. There is a lot of thing that stopped in time. Technology does a lot, but there are other things like Portuguese tradition like ranchos, philharmonics...I think it's nice that philharmonics play, but they always play the same, the clothes are always the same. Everything stopped there.

G2 But maybe there [in the philharmonics] you can see more young people.

G1 That is true. But I don't know, why don't they play Fado instead of Marchas? I don't know if it would sound nice but at least it would be different.

G2 Well be dancing in a parade with Fado must be a bit hard.

G1 It's just an idea. I don't know, why don't they play Rock n' Roll? It would be cool, and orchestra, a band playing Rock n' Roll...

G2 But for example, now there is the Jazz project, there, where my mother lives. In Veromil. There they have a Music Cultural Centre. And now they are starting with concerts. I think it's one per month. There goes the Marquês de Pombal Orchestra. Then there is other Saturday which is

the Jazz Project. You can search it in the internet, they are in Facebook.

INTERVIEW 7 -NOTES

Interview to inhabitants of Freixianda, a community part of Abiúl, Pombal. Interview made in the 13th of February of 2018, in Freixianda. (Once the interviewed didn't accepted to be recorded, we can only present the notes taken during the interview)

-Not that much entertainment

-People get together at each other's houses, outside

-Old traditions are dying

-Young people leave to other countries

-Here there is no way of getting money

-In the old times everyone had more fun because people were funnier

-Young people live in Pombal and don't like to go to the village

-There are not that much fests anymore (no money to organize them)

-They see ranchos on the TV

-People don't get together to do agriculture because now they use machinery

-To do groceries and go to the hospital they ask for a taxi or by car, in Pombal

-One of them had a bar/grocery shop in the community but it was not giving enough money

-They can't go by public transports because they can't reach the steps to go inside

-The mother of one of them lives in other hill and he goes there by foot and he made a pipe from this house to there to get water there

INTERVIEW 8 - NOTES

Interview inhabitant of Freixianda, a community part of Abiúl, Pombal. Interview made in the 13th of February of 2018, in Freixianda. (Once the interviewed didn't accepted to be recorded, we can only present the notes taken during the interview)

- Sons all went to France
- Lives with wife
- Family and friends not very far away, in close by communities
- They see each other on Sunday or to help with agriculture things
- He sees more people who are closer
- He moves by car to see his family and friends
- He does like to walk
- He works in agriculture for himself
- Goes to Pombal to do groceries and see doctor, by car
- His wife works in Abiúl in the elderly home
- Young people have a lot of freedom
- All children in France with family
- In the community there is a recreational association, they do events sporadically (not every month): gatherings, carnival, fairs ...
- No connection with ranchos
- Agriculture is entertainment, hobby, to fulfil the free time
- Most of the people around have a job
- In the old times people got together and did agriculture, danced, sang...
- Now people don't get together anymore
- Agriculture does not give money
- Culture is TV
- Not that much public transports: only 2 buses per day

INTERVIEW 9 - NOTES

Interview to the café owner (34 years old) in Ansião, a community part of Abiúl, Pombal. Interview made in the 13th of February of 2018, in Freixianda. (Once the interviewed didn't accepted to be recorded, we can only present the notes taken during the interview)

- He's from Lisbon and he doesn't understand people from here
- He lives in Pombal since a year ago
- He wanted peace and quiet and he gets bored he goes back to Lisbon
- He lived in Lisbon and worked there
- Here people have other way of seeing things
- Music school is open on Saturday morning and during week the classes and it's more for young people.
- There is a group from the Music School, but they just give

- animation to fests
- He organized Bodo in Abiúl, but it's always the same: the bull fight and a musician playing at night (Kizomba, African type of music/dance, and Pimba, popular Portuguese pop singers/bands, who sing songs with lyrics which have a lot of metaphors with sexual meaning. People usually dance this type of music in the village fests)
- Next year he'll try to make something different: bring new bands, between two weeks of the fest.
- His wife wants to put their daughters in ranchos
- He and his wife came to change things
- Here everyone knows everyone. In Lisbon, you don't even know your neighbour
- If you do something everyone knows you did it
- It's good but it's also bad
- He does not watch ranchos for a long time
- The thing that connects himself here is that his parents are from here and he likes the place
- In Pombal the only thing he does is sleeping
- Sometimes he goes to the café in Pombal with a friend
- He spends time with their kids and he makes shifts with his wife
- Here there are no shopping malls and in Lisbon he'd "go out" in shopping malls after dinner and here is not possible
- The most different thing is the way of thinking about people, but young people think in a different way
- There are a lot of people coming back, emigrants, around his age but there are even more people going with 20-25 years old
- Here there is a lot of work, construction
- People, from construction, go to the café every day, people who work in other things just come to the café during the weekend
- Last year when he came, he rejected a lot of job offers, but this year there is not much
- The guy who was running the café before him went to France

INTERVIEW 10

Interview to a lady in a supermarket café of Ansião. Interview made in the 15th of February of 2018, in Ansião. (The interview was translated from Portuguese)

Catarina M. How old are you?

Lady You shouldn't ask that to a lady. I'm 46, my birthday it's in March, so now I still have 46.

- CM** We'd like to know where you live?
- L** In Freixianda.
- CM** Do you live with your family?
- L** Yes. My husband and my two daughters.
- CM** Are your daughters already studying in the university or not?
- L** One is already working as a hairdresser and the other one is in Leiria studying Marketing [in the University].
- CM** So she goes and comes back every day?
- L** No. She stays there. She stays there in her room and comes back here in the weekends.
- CM** How is your daily life? Do you have family or friends living close by?
- L** My life is a bit odd because I come to work all days. I have no day off. And I have family more or less 2km away [from my house]. And friends are the ones that are close to me: my neighbours and people from here from work.
- CM** And to see your family how to you move?
- L** By car.
- CM** When you need to buy something, like groceries...
- L** It's Intermarché(The mentioned supermarket is the one in which the interview was made and where she works every day), my working place.
- CM** What about [when you need to go to a] hospital?
- L** Hospital is Leiria. Leiria or Coimbra. We're also close Tomar but we usually go to Leiria.
- CM** Do you still do any agriculture?
- L** In my garden, I have some cabbage, tomatoes, and lettuces. Just for self-consuming.
- CM** Do you think the distance you have to do to go to the hospital is reasonable?
- L** No, it is too far away. It's around 40km from here. I mean the hospital, because the health centre is closer.
- CM** Do you go more frequently to the hospital or to the health centre?
- L** To the hospital.
- CM** What do people do here to have fun?
- L** They go to cafés. They make boles and fests...of the parish.
- CM** Of the parish?
- L** Yes, of the church.
- CM** Do they make these parties all year long?
- L** There, is more in the Summer. And there is the fest of the church in Freixianda in February. Boles we have all year long.
- CM** How is that fest, the fest of the parish? Is it the same as the fests in the Summer?
- L** Yes. In February it is [like that].
- CM** That means there is the procession, then...

- L** There is the procession. On Saturday night there is the bole and also food and drinks. On Sunday there is the mass with the procession. There is Rancho in the afternoon and some other activities. And finally there is bole again at night with food and drinks.
- CM** What is your favourite part of those fests?
- L** It's the ball!
- CM** What are the cultural things more traditional from here, from this region?
- L** Here in Ansião it's the pine nuts (the main fest of the town is the "Fest of the Pine nuts"). In Freixianda we don't have anything very particular.
- CM** Do you think young people give value to local traditions from this region?
- L** Yes, most of them yes.
- CM** Is there a lot of young people here in Ansião?
- L** Yes, here there are. Ok, we are talking about the municipality(She is making reference to the fact that this town is the centre of the municipality), but there are a lot of young people participating in a lot of activities, like the philharmonic, [church] choir,... they do all of these things.
- CM** What kind of activities are here besides the philharmonic?
- L** There is the philharmonic, the [church] choir, football, firemen, and... There is "Coral", the philharmonic...
- Second Lady** There is Ranchos.
- L** The children's rancho, football... There is also the group you are in, how is it called?
- SL** Oh the "tea group".
- L** No, but how is it called? LCS
- CM** What is it?
- L** It an association dedicated to help people with lower income and old people.
- SL** There is also the elderly house. Schools. Primary school, high school and pre-school too.
- CM** What kind of activities are in the elderly house for the people there? Do they do any activities there?
- SL** Yes, they do. How is it called that thing about the music...? Therapy... Musical-therapy.
- CM** What is it?
- SL** It's a dance, which they do. They put music on and tell the people to do movements, so they are not inactive. They make them dance.
- L** And in the carnival, they celebrate it. And in Christmas... and they take them to the beach.
- CM** To Osso da Baleia(Beach of Pombal)?
- L** No. Usually it's more to Figueira [da Foz].
- CM** What do you know about traditional local music?
- SL** Oh and we also have cinema!
- L** Traditional music...from here, I don't know. Which one

it is?

SL I don't know. Only if it is the ones from Ranchos...and the philharmonic too...

L Yes, but that one does not play traditional music. So it's only ranchos.

CM Do you like to see ranchos?

SL Yes, I like it a lot.

L Yes, people from here really enjoy it. They like it so much that now we also have the senior's ranchos.

SL We also have the business centre. Where there is the job centre, where people that are unemployed take courses there(the system offers to unemployed people free courses which they have to attend and which aim to give them more tools to find a job), where they do the fests. Where there is made Tasquinhas...

CM Tasquinhas is like the ones in Pombal with art crafts?

L Exactly, but with food and drinks.

CM One thing that you like and one thing you don't like here in Ansião.

SL What do we don't like... Now I can't remember anything... [long pause] Ah! The market. The market of Ansião it's a crap. The structure, I mean. And what we like...

CM What is the problem with the market? It is not good?

SL No. It has a poor quality.

CM Are we talking about products quality or about the structure?

SL The [overall] conditions [of the space].

L And there are not that much people selling, they end the market early...It does not last long. I don't know where fish is or...

SL And it doesn't have good conditions. The outside is horrible. It has no aesthetics at all.

CM Are the people who sell there locals?

SL Some of them yes, some no. Most of them no. Most of them are gypsies.

CM A thing that you like? You didn't answer...

SL The Intermarché! [tone of joke]

L Also because we are here every day.

SL The environment/atmosphere here. It's quiet. No troubles, no "wars". That's what we want: peace.

L And it has everything. It has pharmacy, health centre, it has everything. Taxis, supermarkets...

CM When do you listen to music in your everyday life?

L I listen to music all day here in Intermarché. I always have the radio on. Also in the car, I like to listen to music when I drive. At home I don't, I have no time.

CM What about party music, when do you listen to it?

SL In the fire station or in the business centre.

CM Do they organize parties?

SL Yes.

CM How frequent do they make it?

L Sometimes its once a month.

CM And in the fire station too?

SL No. In the fire station is more on Christmas, Carnival in the Fair of pain nuts...

CM Are these the main cultural events in the town or are there more?

SL There are no more.

INTERVIEW 11

Interview to Carminda, an old lady from the community of Serôdio. Interview made in the 17th of February of 2018, in Serôdio, Abiúl. (The interview was translated from Portuguese)

Catarina M. How old are you?

Carminda I am 73 years old.

CM Do you live alone?

C Thanks to god, I don't leave alone yet. I live with my husband.

CM Do you have children? Where do they live?

C Yes, one. She lives in Lisbon.

CM Do you have family close by?

C Yes, I have my sister-in-law, Rosa.

CM How frequent do you meet her?

C Every day.

CM Do you have more friend or family close by?

C Yes. They live in other close by communities. The ones from Portela [400m distance], I rarely see them. I have family in Lagoa [1km distance]...I have the neighbours around, which I see from time to time.

CM What so you mean "from time to time"?

C For example, there are some that I pass in front of their lands and I see them. Because usually people pass by car...Before everyone walked everywhere and we talked every day when people passed by. Now it's not like that. Now everyone passes by with the car, they wave the hand and continue their way.

CM What do you do in your daily life?

C I wake up; I eat; I take care of the cattle; then I get back home and clean and tidy up the house; I make the lunch at the same time I tidy up the house; I have lunch and I take the cattle to graze...or cut grass, or dig, or seed potatoes, or cabbages or tidy up the garden. I'm never at home! And in the rainy days, I stay home and I'm sewing.

I always have things to do. And sweep the patio outside, I should do it every hour! But sometimes it's in the morning and at night.

CM Are people here all like that?

C No. Some of the people sleep all day long, they tell their husbands to eat out, and sleep all day long; others close themselves at home and don't leave – we don't even know if they are home or not, only because of the cars we know they are home; and my sister-in-law comes every day and sites there in the sofa and stays there all afternoon. This is in the winter, because in the summer we go for a walk. In the winter, here, there is nothing to do – actually I didn't talk with the woman from the parish yet, but it's a pity that there is nothing here to entertain the old people. They go to elderly places and they sat all day long doing nothing! Everyone knows how to do so many things and they don't do anything!

CM What would you like to ask the Parish?

C I'd ask to them to get a place when people could entertain themselves. With art crafts. Everyone knows how to do so many things and no one does a thing!

CM Why would you like them to do that?

C So people are entertained and don't talk so much about each other's life. And people could share a bit of their knowledge – because here everyone knows how to make things: everyone knows how to embroider, to make lacework...a lot of things! I think it's a very tranquilizing work. Also taking the cattle to graze is tranquilizing.

CM How was it in the old days?

C Before we were four: it was me and my brothers and sister, my mother and my father. My father was a bricklayer and before he was a barber. So, we didn't count that much on him. We woke up, tidy up out beds, my mother came downstairs and lighted the fire, we grilled a sardine and ate it, it was called "the petica". Then my mother stayed home making lunch and we went to cut grass, get water from the fountain... After lunch one of us would do the laundry other would take the cattle to graze, get wood...And my mother stayed home patching our clothes. Everyone had to do something. Then at night everyone would come. We would come home and also the neighbours; we'd get some wood for the fire, and we talked to our neighbours. On Sundays, since there were no fests around here, we [the girls] got together after lunch, they dress our Sunday clothes, they'd go to Chão do Ulmeiro (Close by community, 4km distance),not me because I was never going because I was too young, to buy sewing thread to do laces. [They'd go] because boys were passing by in the street, and well... Here, when I was young, we'd go to Lagoa – because Custódias (the forty days period before easter) house had a seamstress, we called her "the cripple", because she was cripple from both hands and feet – and since the door was always open, people got together there (the older and the younger ones), and people said silly things and we laugh a lot. There was so

many people that got together there! If it was raining we were inside, since she had one of these benches that are in cafés – one of those very long, it was such a fun! Old and young people... Now it's not like that. Now old people are in one side and young people...you can't see them! Or they are at home watching TV or with their phones... Nowadays no one knows how to make someone laugh anymore. They get annoyed with old people. When I was young, I was going to the mass, everyone was going to the mass! Because parents wouldn't let anyone not go to the mass, we got back home, my mother did the lunch, and I used to tell her "Mum, make the lunch early!", because we needed to cut grass for the cattle, for us and for the others because other people asked us if we could do it. Sometimes people would give us lunch, sometimes they didn't, so we'd get back home to have lunch. So, we had lunch, and after that we'd take the cattle out to craze so after that we could have some fun. In the Lent time boys and men got together to sing to the shrines. In Fontainhas (Close by community, 2,5km distance) they still do it. Sometimes there are even women going. So it was like, the boys got together around 10 boys and they divided themselves in 2 groups, mixing the ones that sing better with the ones that sing worse. It was every year, so I learned the song. It was like this:

Aqui estemos à vossa porta,

Here we are at your door,

A cantar um'oração.

Singing a pray.

(then the other group)

Que nos venham dar a esmola

That you give us alms

Ou de Deus venh'ó perdão.

Or that we get the forgiveness from god.

(They decided before who'd start)

Essa esmola que vós dais

Those alms that you give

Não julgais que a comemos.

Don't think that we eat it.

É par'á missa das almas

It is for the mass of the souls

Devoção que nós trazemos.

Devotion that we have.

Ah...I knew it all... I was only missing a few parts..., [starts again singing from the beginning]

This last one was not now. Well, I'll just say the ones I remember, and ones will help the others to come to my head.

Essa esmola que vós dais

Those alms that you give

Com bo'intenção a dais

With good intention you give them

Já lá tendes vossas mães

You already have your mothers there

Vossos filhos, vossos pais.
Your sons, your fathers.

Nós havemos d'ir ao céu
One day I'll go to heaven

Pôr umas continhas brancas
To put some white beads

And the other ones say

Dai a esmola de puderes
Give alms if you can

Em louvor das almas santas.
Praising the saint souls.

Nós havemos d'ir ao céu
One day we'll go to heaven

Pôr umas contas de vidro
To put some glass beads

Then the others

Dai a esmola se puderes
Give alms if you can

Não ficais arrependido.

You'll not regret it.

[Excerpt of the song “Cantar às almas do purgatório”
(Song to the souls in purgatory)]

And then each area has a different way of singing. The ones from Charneca [Community near to Pombal, 13,5km distance from Serôdio] sang in a way that no one would understand. It was like “teco-teco-teco”, they sang it all, but very very fast. The ones from Matos [Community near to Pombal, 20km distance from Serôdio] weren't that good neither. In Ranha de Baixo [Community near to Pombal, 17km distance from Serôdio] they sang it very slow. But they sometimes don't even sing it all, because the song/ pray is very long.

But it was so beautiful! My grandmother used to wake up and say “Look, look the boys singing to the souls [Shrines in Portuguese are called “little souls”, so when the boys are singing to the shrines, they are actually singing for souls]”, and we got up very fast and my sister went to give them the alms through the window. We slept in my grandmother's room. I liked so much to be with her. She knew so many things! I'd like to write them down, but I always forget to do it. And when I did, no one else know it. So, they sang and everyone'd give something. Some would give money, some would give a cup of olive oil, wheat, potatoes...it was dependent on what people could give – but everyone'd give something. In the Lent time, since we couldn't dance, it wasn't like nowadays! After we took the cattle to eat, we'd get together near to our gate, in that small square, some would take chairs, others took a mantle to sit on the floor. And we start singing a prayer [the difference between prayer and song is sometimes blurry,

once some songs were about religious subjects], or playing O lenço, or Anel, oh anel...We stayed there playing until it was night, if there was moon, we'd stay until it was dark. And then, on the Easter day, there were fests everywhere! Everywhere there was a shrine, there was a fest. They arranged it with the priest, they sold they products: wheat, corn, olive oil... They did the fest according to the money they had. And they decided between communities which day it was for each, in order to not have two fests in the same day. So after Easter, we had a month in which every day we had a fest. But this was during the day! After lunch, they'd set the fireworks, the musician started to play and we'd dance all afternoon. That was where people flirted. Even when we were going to the mass in Abiúl, in our way back, the boys would start to tease the girls...we had good laughs. They untied our apron, they stole our handkerchiefs, that's why everyone had an embroidered handkerchief! More than one. Then girls had a bag with lupines, and they stole it from us – when they wanted to flirt with the girl. If she didn't want, she would let him do it. Boys were very funny. And we liked that they teased us.

It was like this. Then I got married, everyone got married and had to leave. Because we were all very poor, and everyone had to leave to have money to survive. And everything was changing and changing. And now, there are a lot of fests, where there is a shrine, there is a fest. The fest is: there comes a man who studied to be a priest but he didn't got to be a priest, he comes to pray the rosary; then there are raffles, ... a lot of things. There are games, like the game of the nail – I really like that one! – Well, there are a lot of traditional games to entertain people. Around 5/6pm there are free sardines and steaks for those who want to eat it. No one pays a thing, only the wine is payed. Then there is the musician, who plays all night long, until...well once in Portela I came at 6am, I didn't even go to bed.

CM When was that?

C After I got married. My daughter also liked it a lot but, well now...

CM When did you got back [She and her husband migrated to Lisbon to work and live after they got married]?

C No, I was always coming. To help in the seeding seasons. Only my husband didn't come because he didn't have free days, it was not like now. When he got married he got 7 days off because he changed [shifts] with a colleague. Otherwise it would only be 3 days. But he always let me come to help my mother seed the potatoes, because it's a work that needs a lot of people. So I was coming a lot. In the Easter and Christmas, I always came...So, things changed a lot. A lot of people emigrated, and now they only come in summer. So there is no people to go to sing to the shrines. Last year in Fontainhas, there was still a group singing! And then they made a fest. They talked hired a musician, well a group of musicians, and they gave sardines, steaks and soup to everyone.

CM Where there young boys singing to the shrines?

C Yes, young and old people. Young people like the

traditions and join it. But well, so, in summer it's when there are all the activities, since S. João...Ah! In S. João, we went uphill, we made a big fire and we sang and dance around it. We only had a man who had an accordion – which made a bad sound – but we sang and we enjoy all night. And since we were in the top of the hill we were able to see the fires all over the place. This [tradition] also died. Here, Fadigas [Local neighbours of the same community] got married and left the place, since they had nowhere to build their house; Marques got married, and left too. When my daughter was young we made a fire, the fire of São João... [Santo António é a 13/ deste mês que agora corre/ São João a 24/ São Pedro a 29 “Saint Anthony is on the 13th/ of this month/ Saint John on the 24th/ Saint Peter on the 29th” (little rime to remember the dates of each of the saints)] and Santa Isabel is on the 2nd or 3rd of the following month. We did the fires there, but this year I didn't even made anything. I didn't burn anything, but it's good to do it, because it protects the houses from the snakes. Then, the fests start in this month, in the month of S. João, which is the month of June. There are fests everywhere. If it doesn't rain. If it rains, there are no fests. In Zambujais [Close by community (2,5km distance)] there was a big fest! And some fests have more people than others.

CM Why is it like that?

C Because, for example, the fest of Zambujais it's already in the end of all the other ones. Because for example, by the time of the fest of Ramalhais, sometimes there are 3 fests in the same day! Communities are small, people going to the fest are all the same...for example, there is one fest in Ramalhais, and there is another one in Lagoa Parada, which is very close from here. Other fests that are very good are the ones in Arroiteia, in our way to Pombal. The best of all were the ones in Vale do Milho, in that area near to the oak trees; the ones in Zambujais; the ones in Fontainhas...the ones in Gesteira were also good. So that's it. From this month [June] on it's when there are most of the entertainment around here. Until October.

CM Before, were there the same fests has there is nowadays?

C No. Now there are more and they are different. Before, it was only a mass...with procession, which is a mass of fest, than it was the fest. And now it's not like that. Now all the fests have musicians or groups of musicians to entertain people. The mass usually is at 3pm and it finishes around 4:30pm. Then at 5pm there is a show of Ranchos, or...a magician. One year Luis de Matos [known Portuguese illusionist (born and raised in Ansião)], the magician from Ansião came.

CM Did people like it?

C Yes, they liked it a lot! Then around 6:30pm people start lighting the grills, to grill sardines and meat. Because at 7/7:30pm people start to eat. Until 8:30/9h... At 9/9:30pm, it depends on how long people take to eat, the musician group starts and then there is dancing all night long. Some

end at 2am, some end at 5am, others at 3am, others at 6am...It depends on the amount of people in the fest. The musician will play even if there are only 2 or 3 couples dancing. Usually it's like this in all the fests.

CM What are other differences that you can notice nowadays comparing with how it was before?

C Now everyone passes by car, no one speaks to no one. Only when they pass in front of us we just have time to say “Oh look that was that guy”, and he's already gone. And there is not that much people, so we are all more isolated. And there are no incentives to young people to stay here. Pombal gives job to a lot of people, because there are a lot of people from Ansião working there. Even people from Tomar come to Pombal to work! But well, it's like that “Saints next to the door don't do any miracles”. Pombal gives job to a lot of people, but the ones from here they prefer to go away.

CM What does that mean “Saints next to the door don't do any miracles”?

C What I meant is that, Pombal gives job to a lot of people. But people from here, prefer to go to work somewhere else, because for the job that gives them any dignity has to be in Lisbon or Coimbra, Oporto or Algarve...If people would only take advantage of the work there is available there. Ti'Nita daughters found job there and there are very well settled.

CM Before were there fests which had more people than others?

C Yes! When is the fest of Senhora das Neves and the bull fight, because one thing is connected with the other. The fest of our patroness [Senhora das Neves] is on the 5th, only the bull fight [date] changes. Some years it is 6th and 7th, others are 5th and 6th or even 4th and 5th. It's always on the first weekend of August. The fest and the bull fight are connected, because they are part of [the payment of] a promise which was made because of a plague that there was in the parish [Abiúl]. Everyone was dying. There were no doctors like there are nowadays. There was a barber-doctor, who was the one who came to heal people. People called him for [healing] people, donkeys, mules... So, since there were no doctors, people had a lot of faith. So, someone who had a lot of assets talked with Our Lady and said that if that plague was gone, he/she would give everything of his/her assets so there could be a fest in honour of Senhora das Neves as well as a bull fight for people. By father used to have reserved seats.

CM Reserved seats?

C Yes. Not it is all in concrete, but before it was made of wood [the seats galleries]. That arena started like a threshing floor. Then the governor told the priest to tell people that those who'd give a pine tree, oud have free seats for their family. So everyone gave a pine tree and helped to build the galleries. So everything was made of pine wood and everything was made without any money. So I had a free seat until I was 9 years old. My father

always took me and my sister to see the bull fights. Then years later, the wood started to go bad, so people start to mend where there were broken pieces. Until the point a new governor got everyone together and rebuilt the arena, and made a bigger one with concrete, like it is right now . The parish ended up owning a lot of money but now it's payed since a long time ago. Now they make a lot of money out of it [the bullfight arena].

CM You were talking about festivals with a lot of people...

C Right! Where there is this fest, if on Saturday there are a lot of people, on Sunday there is even more. Then, when the bull fight ends, sometimes it starts later because it can be very hot, and they cannot start earlier because the bulls can die with the sun. Usually it starts around 6/6:30pm. So when it ends, people go to have dinner: there, or they go home, since nowadays everyone has a car, and the group of musicians is already playing and it never stops to play. There are so much people! So much young people! There is no fest with more young people than this one, it even has more people than Bodo de Pombal!

CM Apart from that fest was there any other fest that had a lot of people?

C Yes, the one of Sagrado Coração de Jesus, which is later. I think it is on the last Sunday...I'm not sure if it is on the last Sunday of August or the first Sunday of September. But we rarely went to that fest because we needed to go to the harvest of the grapes, and he had to leave the day before, because of the van that would take us. And there is the fest of Senhora do Pranto. This one is earlier and since it is in a weekday, and people go to work in big cities [it does not have that much people, but] before this fest also had a lot of people. Why do festivals in August have so much people? Because all the students are back to their hometowns. While this fest of Senhora do Pranto if it is in the weekend, it has a lot of people. People is what makes a good fest! What does it matter if they have 2 or 3 saints in the procession if there are no people? But if the fest is in a weekday maybe people don't even do fest. Because since people need to work in the next day, they cannot stay dancing for long and also the musicians are too expensive.

CM What is it there besides these festivals?

C There is also the Feira dos Seis [Fair of the Six]. Which does not exist anymore. There are a lot of cattle: sheep, goats, chicken, rabbits,...selling of wool, selling stands of food and clothes... but before we used to go there with the sheep and we went walking from here to there [8km]. It was the Feira dos Seis to sell cattle. Now it's different, now everyone takes the tractor, vans and so...But I don't know if they still take cattle there. I haven't been there for a long time. But they ended with that fest when they renovated the space. Because it wasn't like that. There was the road but everything else was just dirt floor. So when they changed it they stop doing the fair. Now with the last president of the parish, they started doing it again. But usually this only the market itself. People go there in

the morning to sell their things and come back home to have lunch.

CM Was the market the same before?

C Yes, but it was all day long. And then people after selling their cattle they'd go to small shops buy other things like petrol, rice and so.

CM What are more differences in the festivals?

C Festivals like this, with food and drinks, only started a few time ago, like 15 to 20 years ago. Because the amount of people is so little and people want to have fun... for example, the last fest made in Portela...Adelina had a big accident with her car, but no one got hurt, then she had other accident, and again no one was hurt. So she promised that if she was lucky with the new car and if no one in her family had more accidents, she'd make the fest every year in front of her door in honour of Senhora da Bos Viagem [Our Lady of the good travel], while she was able to do it. There were people from all this area, around here, under this "umbrella" we call it.

CM Which umbrella?

C This places which are in a small distance from here. For example, from here to Fontainhas [4 km], from here to Aroeiras [3,6km], from here to Brinços [3km] ...even to Lagoa Parada [6km]. So all these people would come to her fest. From Zambujais [2,5km], from Lapa [2,5km]... even from Ansião [9km] there was people coming!

CM What is there after those summer festivals?

C There is nothing else! Until Christmas there is nothing else happening. What can there be...? Well, if it's someone's birthday people will invite, but it's only their friends. But well, this month and the next there is a lot of work to do! To seed everything!

CM What about the music, how was the music before?

C In the old days, music was the concertina or accordion! Even in marriages. In my marriage I had an accordionist during all the event of the marriage. Then we got married and people threw us confetti. People used to get married in winter. Getting married on Christmas give bad luck, it's a dead month. Nor [one should] prepare the linen for the loom. In Lent people also didn't got married. Because people cannot eat meat during the Lent. So during winter, after Christmas, in January, there were 3 or 4 marriage festivals in the same Sunday. And it proceed during February until the Carnival. There were also people that got married on Easter, because the Lent had already ended. In the winter marriages were our entertainment.

CM But did people used to sing?

C Yes, but it was more the boys who sang Fado. They sang Desgarrada . Even I know a girl to whom I teach a song and she sang with other guy in a marriage. People found it very nice and funny! She dress like the character of the song. The song was, people can sing it in other way, I just sing it like this because it's my grandmothers' way: Menina que vai passando,

Girl who's passing by,
com a sua canastrinha
with your little basket fruit
Deixe ver a sua fruta,
Let me see your fruit,
se ela é boa e madurinha
it is good and ripe.

Laranja para ser boa
Oranges to be good

deve ter a casca fina
should have a thin peel.

(this was a boy saying to her. And then she answers:)

A minha fruta é boa,
My fruit is good,

todos a podem comprar.
anyone can buy it.

A laranja é escolhida
Oranges are chosen

pr'a gente particular
for special people.

S'o senhor quiser alguma
If you sir wants one

até lhe dou a provar.
I can give it to you to taste.

Pouse aí a canastrinha
Put down your basket fruit

qu'eu só lha quero mirar,
I only want to look at it

Se ela não for muito cara
If it is not that expensive

alguma lhe hei-de comprar
I'll buy you some.

Cada uma são dez réis
Each of them is ten "réis"[Very old Portuguese currency (from the monarchy times)].

cada quatro é um pataco
Each four are one "pataco"

Tenh'a fruta muito cara,

I put the prices very high,

não posso vender barato

I can't sell it cheap

Pr'a ganhar alguma coisa,
So I can earn something

pr'a não perder no contrato.
So I don't lose in the "contract".

Pouse aí a canastrinha
Put down your basket fruit

qu'eu só lha quero mirar

I only want to look at it

Se ela não for muito cara
If it is not that expensive

alguma lhe hei-de comprar
I'll buy you some.

...

CM That was what you sang before.

C I know, I lost myself, but they will all fit in the song.

Here there is something missing but I'll skip it so I don't go back

Dê-me cá três vinténs dela
Give me 3 "vinténs"

escolhidas por sua mão
chosen by your hand

Em desconto da laranja,
As a discount for the oranges,

dê-me também um limão
give me also a lemon.

Para tirar uma nódoa
To take away a stain

qu'eu trago no coração.
I've got in my heart.

(Now he's already flirting with her. And she answers, very annoyed)

Eu não tenho limoeiro,
I haven't got a lemon tree

nem macieira nem pereira
Nor na apple tree nor a pear tree

Ando vendendo laranjas
I'm selling oranges

sou uma fraca regateira
I'm a small merchant.

Se o senhor quiser limões
If you sir wants lemons

vá-os lá comprar à feira !
go to the market to buy them!

Por causa de uns limões
Just because of some lemons

não se esteja a escamar.
don't get angry.

Isto é um pé de conversa
This is a chit-chat

qu'eu tinha pra lhe falar.

I wanted to have with you.

Dig'm'onde é sua morada
Tell me where you live

qu'eu a quero ir visitor.
because I want to visit you.

([pause] I'm already messing things up! We lack this! So we can...)
 I'm stuck...
 Se tarde se me fizer
 If it gets late
 até lá poderei ficar.
 I can even stay there.
 (Everything has to fit together!)

Ficar em minha casa
 Stay at my place
 é força de confiança
 that is too much trustworthy
 Isso não lhe digo eu
 That I'll not tell you
 por causa da vizinhança
 because of the neighbours.

Deixe falar os vizinhos
 Let the neighbours talk
 nem qu'eles tenham razão.
 even if it is true.
 No dia do casamento
 In the wedding day
 há-de ser uma função!
 It's going to be a party!
 Há-de ser fogo no ar
 It's going to be fire in the air
 e também algum no chão.
 and some more on the ground.

Then they arranged the wedding and they get married. But here I'm not sure I didn't mixed it with other one. Well, it was like this. We didn't had TV... I was always with my grandmother, she was always crying because she didn't like that we were going to work for months in someone's house. So I was always asking her to sing for me. She knew a lot of songs and prays. There was one that was so nice...but now I only remember a part of it. And Zé Maria knew it all, but he died before he could tell it to me and I didn't find anyone else who knows it. Because before, evenings were the time to talk with each other. Old people would tell stories, songs and prays. I learned a lot of them, I only forgot that one. It goes like:

Deus te salve mulher ingrata
 God save you ungrateful woman
 'tás aí...
 you're there...
 (He had just came from hang out, because that was all he would do, and when he got home she [his wife] was laying down and she hadn't made the food. He didn't made a thing so she did the same!)

Deus te salve mulher ingrata

God save you ungrateful woman
 estás aí tão bem deitada
 you're there laying down
 Nem o jantar me tens feito
 even made me dinner
 'tás uma tão grande empada!
 you're like a big pie!
 Deitas-te a dormir a sesta
 down sleeping the siesta
 não te importas com mais nada.
 you don't care about anything else.
 (and she says)
 Já tu me chamas ingrata
 You call me ungrateful
 não sei que mal te fiz eu
 I have no idea what have I done wrong
 Por não ter o jantar feito
 If I didn't make you any dinner
 tu podes comer do meu
 you can eat from mine
 Seja bom ou seja mau,
 It does not matter if it's good or bad
 pode ser igual ao meu.
 It can be the same as mine

As mulheres são umas santinhas,
 are saints [irony],
 umas servas criaturas
 they are servant creaures
 Tratam muito bem dos homens
 They treat men very well
 com as falsas formusuras,
 beauty,
 Ainda aquelas que são boas
 Even those who are good
 é um covil de imposturas.
 It's a cave of lies.

[Pause] I didn't knew that I forgot so much! It's because I never sing it. I just pray when I'm mad...

Ah! Before the last one, it's like:

És muito mal empregada
 very useless
 se não tens um bom jantar
 don't have a nice dinner
 Deitas-te a dormir a sesta
 down sleeping
 e eu farto de trabalhar
 and I'm tired of working
 Ainda me estás a dizer

You didn't

L a y i n g

W o m e n

with false

It's a cave

Y o u ' r e

if you

You lie

And you even say that
 qu'eu hei de te sustentar.
 I should maintain you.

Isto quem atura homens
 People who have to endure men
 deve-se vestir de graça
 must dress themselves with grace
 Ter paciência de Jó
 Have patience like Jo
 sofrer tudo com'eles fazem.
 from everything they do.
 Antes que algum seja bom
 one of them is good
 todos são da mesma massa.
 They're all the same thing.

As mulheres são umas santinhas,
 are saints [irony],
 umas servas criaturas
 they are servant creaures
 Tratam muito bem dos homens
 They treat men very well
 com as falsas formusuras,
 beauty,
 It's now! I'm always mixing it. One day I should write it down
 Ainda aquelas que são boas
 Even those who are good
 é um covil de imposturas.
 of lies.

Isto é mulher do nabo
 This is a "turnip" women
 já me foge a paciência
 I've got no more patience
 Por muito qu'eu a castigue
 matter how much I punish her
 não a faço ter prudência.
 She gets no wisdom.
 (Then I can't remember how was it, but he said he'd beat her up, so she says:)
 Olha o nabo s'eu levava
 Look to this silly man,
 pancadas da tua mão
 like I'd be beaten by your hands
 Levanta os olhos para me dares
 Look up to beat me
 que eu agarro ali num bordão

s u f f e r

Even if

W o m e n

with false

It's a cave

It does not

and I'll get a stick
 Também não ficas sem quinhão!
 You'll also have your part!

[Laughs] And further on I don't know more. And Zé Maria knew it all. It was all like this, fighting with each other, but she never stayed quiet, she always beat him back.

CM Did you sing that to each other in the evenings?

C We sang when we were harvesting the olives. And in the evening...in the evening we used to sing more than one for the shrines/souls. But nowadays all of this gets lost.

[pause]

In the time on the Lent, after we take the cattle to eat, we'd get together next to our get, with Fadigas [old neighbours from the same community] and we played cards all afternoon. We were a lot of girls. To play O Lenço , they'd let me play, but cards they wouldn't because I was too young. Other house a bit upper, the two girls that lived there also came to the street and their mother too. Their father wouldn't come because their mother screamed at him all the time, even in public. Carminda da Eira, who lived uphill, she'd also come. During the winter, we got together near to the stable of my mule. There were those big stones, which we use as sits and it was protected from north side. During winter it was there, in the summer it was in the shadow, next to the stable of Esquina in those big plain stones. And Zé Maria always had fresh grass, so we'd just take a mantel and we'd sat on that, some girls would make stripes [to use in the loom to do rag rugs], this was during the siesta time, some'd make stripes, some'd make lace, others embroider...everyone would work! While on Sundays we'd only play, on Sundays no one would work. Well we did, but in the evening we'd get together to play. And then the boys would come to be with us. And old people would also come. Now it's not like that. The young ones do not mix with the old ones, no one learns a thing and no one is funny anymore. Because before young people would learn a lot from the old people. And by that time boys flirted a lot with the girls, and we liked it.

CM Why is it like that? Why do young people don't mix with older people?

C I don't know why. It's how it is. Here there is no young people.

CM Is there a lot of people from here who goes to the elderly place spend the day?

C Guilhermina used to go, but she died. Esquina used to go, but she died. Albertina is in the elderly place but...

CM What do they do in there?

C They eat, sleep and stay sited looking at the TV. That's why I said before that there should be one hour or two per day to give a will to people to do things.

INTERVIEW 12

Interview to Rosa, an old lady from the community of Serôdio. Interview made in the 17th of February of 2018, in Serôdio, Abiúl. (The interview was translated from Portuguese)

Catarina M. How do you do to do your groceries?

Rosa I go to Pombal.

CM How do you go there?

R I go by bus. When I have no one who can take me. If I have someone who can take me, I'll go [with them], otherwise I need to take the bus.

CM How frequent do you go?

R Once a week, or even less.

CM When you go to do your groceries, do you do something else?

R Yes, sometimes I do.

CM Like what?

R For example, on Monday I'll do a CT scan exam, and then I'll do my groceries. Sometimes I go to a doctor's appointment, and then I do the groceries, and sometimes I just do groceries. My sister in law goes to do her things and I do mine.

CM To go to the hospital, is it only in Pombal?

R It depends. Sometimes I go to Coimbra, sometimes I go to Leiria, and sometimes I go to Pombal. I went, on the past 8th to Pombal, and now I have two more appointments, one for Pombal and other one for Leiria.

CM What makes you go to Coimbra or to Leiria?

R Coimbra is still about [the issue of] this leg. And now they sent me a letter from Leiria – I'm there since 2016 waiting to have an appointment, to see if I need to be operated to this leg or not. And now they sent me a letter from Leiria, saying that they have a long waiting list, [asking] if I wanted to go there or to Coimbra. I said I want to go to Coimbra.

CM How do you go to Leiria?

R My brother in law takes me. And also to Coimbra.

CM How are the buses to go to Pombal? Are there enough buses?

R No. For example, for this appointment, they told me to be there at 9:00am. I took a bus that was at 7:30am. Then I had to wait, the doors where not even open. Then, there is another one at 9:40am...Now to go to do the CT scan exam I'll go in that one of 9:40am. If I arrive at 10:15am, that's my problem because it's me who has to be fasting.

CM And to come back, do you have a bus?

R There is one at 12:00pm, other around 2:00pm then other around past 4:00pm.

CM Do you usually go to Lisbon or Oporto?

R No.

CM Do you think the distances you have to make to do

your groceries, hospital and so are adequate?

R To me it is not very adequate because I can't walk. But for those who can walk it is not very hard, because it's not that far away.

CM How has the age of the general population here changed?

R Now almost no one dies before they are more than 80 years old. And before, around 60, 70 a lot of people were dying.

CM How is it different now from before?

R Before we didn't lived so well. Because now, even if they say there is no money, everyone has money to buy whatever they want.

CM Even here?

R Yes. They say the pension is not enough. For me it's enough for me to eat and I still have some left. I also don't spend too much. But those that spend all their pension...

CM What do you do in your daily life? Do you still do any agriculture activity?

R No. I plant a few cabbages for me to eat, a bit of turnips for me to eat, and nothing else because I can't dig. A couple of days ago I seeded some peas and [after that] I couldn't move...I can't work. Even if I want, I can't. I'd really like to, but I can't. I didn't even seed any broad beans...

CM What about the loom?

R I haven't been working on it. And then my sister in law got mad at me, because I made a piece of the carpet that she didn't like. Now she have been making stripes and she wants me to do it again.

CM How was agriculture made in the old days?

R What we were able to do by our hands, we'd do it. What we were not able to do we'd "ask" a tractor to do it

CM But did you got together or no?

R Yes, yes! Even nowadays to seed potatoes, it's a "ranch" [of people]. The tractor goes, and it seeds in the morning for someone, in the afternoon to other one; it's Diamantino and his wife [neighbours living in the same community], it's his sister [women living in a close by community], it's us in here, all of those. It's a ranch.

CM Why do people get together? Is it because they need people or because they need the machine?

R Both. The machine with no people, is useless, and people without the machine don't do much, but before we used to do it.

CM Do you still get together to do Escamisadas ?

R Yes.

CM I know that before you used to sing a lot of songs. Do you still do it?

R That is true, we did [smiles]. No, no one sings.

CM Why?

R No one cares anymore. My sister in law likes to sing but...I never sang because I don't know how to sing. But this people here are...different. Different from the people from the place I was raised. The people from where I was raised were different, they got together a lot, and they helped each other. But here no. It's also true that here there not that much people, there is only a few people.

CM Were there more people before?

R Yes, there were. Only in the house where the neighbour is [living now], there was more people than the amount of people there is here [in the community] right now. They had 9 or 10 children...

CM What happened?

R They got married and they went far away! Everyone. No one stayed.

CM Why do people leave?

R Because here it was something that does not give [a good] income. One day out, other [working] for other [people], then there was the resin [industry], but then we got a lot of fires and it finished with resin [industry]. And there, there is always work for everyone. Arminda and her daughter went to Santarém; others went to Torres Novas. Only one of them stayed there in Ramalhais near to the chapel.

CM Where the festivals different from what they are right now?

R No, they still continue.

CM Like it was before?

R Yes, and I think now they even do more [festivals]. Where there is a shrine people make a fest there. A fest only of people. Before the priest came to pray the rosary, but now it's not like that. Then they have the fest all night long and sometimes they invite ranchos and so.

CM And in the old times it was also like that?

R Since I'm here it is like that.

CM Is there more, less or the same people as before?

R There is still a lot of people because they come from everywhere. Not only from here. They come from far way, young people to dance and to have fun... and since there are free sardines, steaks and bread – people only pay the wine – old people come to eat and drink for free.

CM Who pays those things?

R Those who organize the fest.

CM Where do they get the money to pay all that food?

R They organize raffles, they sell the wine in higher prices, which also helps, and people help a lot. Adelina, the first year she organized a part there, she didn't spent any money for that. Everyone contributed with 20€, and she organized everything and there was still money left! Also everyone went there to help her [organizing everything], and in the end she made a lunch for those who've been helping in decorating the space, prepare the chickens to grill, and people did it. Her brother, who was jealous, started to say

she was keeping money for herself, she got mad, she took 200 contos [currency in Portugal before the Euro] gave to him and said "now you make the fest!". She shouldn't have done that. She could have told him "now you make the fest" but she didn't need to give him the money. He spent the money, organized the fest one or two years and end of the fest! Everyone knew about that fest, there was people coming from everywhere! Even in Ansião, when was around that time, everyone asked when is the fest of Portela. They had people helping grilling sardines, they gave as many steaks as people wanted, and then, end of the story. She made a promise of while she was alive she'd make that fest and now she didn't payed the promise.

CM What about other festivals that people make here like weddings, "the slaughter of the pig" (People who had pigs, usually made a party to slaughter the pig, get some help to slaughter it and also the meat was distributed to the people that helped) ...?

R Now no one makes a slaughter of the pig festivals, at least here in our area they don't. They slaughter them, but there is no "fest" for everyone, only their families. Before, Diamantino used to do a fest and he invited us all, and it was a party! There was even someone playing concertina, his niece, brother...and everyone danced. But even in the grape harvest they also did it.

CM Did they take concertinas for the grape harvest?

R No! When we got back home, we ate something and let's play and dance!...and sing! [smiles] But now... now there are less people. And for example, the festivals of the churches are different from those of the shrines. Because those [churches ones] have mass, procession, litters and are different. While in these festivals of the shrines people only pray the rosary, and then... in the fest of Portela they even invited Rancho of Abiúl! And to Lagoa come Rancho of Ranha de Baixo, in which my nephews used to sing. But now no one invites Ranchos because they also ask for a lot of money and they have to pay them.

CM Now there is not that much money...?

R No, there isn't. They do it how they can, they call a musician, and that's it.

CM Is the musician usually from the place or not?

R No, no. it's a musician from other place.

CM What about the weddings?

R I didn't go to any weddings lately. But before they also had a musician "to do" the fest of the wedding. And sometimes people even took the musician to the church, they got married, they danced there some songs, then they came back and they danced at home again.

CM What else did people did in weddings?

R In the weddings? So people ate during 2 days and visited the grooms and that's it. And there were arches and tables. In my son's marriage..., he had 20 arches! And the tables...some places people still do it like that, with a lot of tables, some other places, people don't do it

anymore. But even if it's not that much, people still do it. They still put on a few arches and tables. I like to see it.

CM What are the arches and the tables?

R So, arches are decorated with paper, and those who want, they put codfish [hanging] there, or olive oil, rice, pasta, meat... they put everything. My son had an arch that had a prosciutto, two morcelas(Type of chorizo made with blood and rice), two chorizos, two farinheiras(Type of chorizo made with flour) it had it all. Maria Barbada(Local neighbour who lives in the same community, seasonally) made one with chorizo, prosciutto and so. Other people only put paper decorating it and a tablecloth, kitchen cloths and so. But those who really like to offer a good arch, hang a lot of things on it. Then the tables are decorated with beans, vegetables, corn, rice, pasta... people put everything they can think about. Because for each dish, people receive a cake. From grooms' mothers. So people put as many dishes as they can so they receive more cakes. And for the arches people also receive a cake for each of the legs of the arch. In the end, everything people hang there is for the grooms or their parents.

CM Is there any other festivity?

R No, I don't think so.

CM What do people do here to have fun?

R Oh! Now there is no place for people to have fun!

CM How was it before to have fun?

R It seems like before people used to get together, and talk and talk...people played cards. And that's how young and old people had fun. Now there are only old people, and a few! And young people there is none. So this does not happen anymore.

CM Where are there fests in the summer, nearby?

R Now they've been stopping [doing it]. In Ranha de Baixo and in Vale do Milho – but too young boys died...

CM In the fest?!

R No. They died from a bad disease. And also another young man who had small kids died, so they stop organizing the fests. Now I'm not sure if they are doing it or not. It was there in Vale do Milho, in Fontainhas, Portela... Lameirinha, Cancelinha... in all those communities there were fests. And in Ramalhais...

CM But they still exist, right?

R Those fests in Ramalhais yes, I think they still exist.

CM Does your son likes to go to these fests?

R When he's here he goes.

CM Does he like it?

R Yes he likes it. If he's here, he goes to all of them with us. And he takes his wife.

CM What about Ranchos, do you like to see it?

R Yes. I mean, sometimes we see it in one fest, and then they do the same [performance] in other fest, and that is boring. But when they do different things, I like to see it.

CM Does your son also likes to see Ranchos?

R Oh! He goes there, so he needs to see it.

CM What is traditional from the local culture in this region?

R It's the seeding of potatoes, seeding corn, beans... [The Portuguese word for "culture" is the same word as for "crop"]

CM But I mean, like art crafts, music, dance...

R Ah! So the songs that Ranchos sing are traditional from here.

CM What are those songs about?

R Oh, I have no idea.

CM Do you think young people like this type of folklore?

R Yes, they are also part of the groups. Well, there is also old people... In Rancho from Vale do Milho there was the wife and the daughter of Delfim.

CM Which fests and festivities do you know that happen in Pombal?

R In Pombal? The Bodo. That one is the most important one. There are Ranchos coming from all over the place... In Santo António usually there is also a fest, but I was never there.

CM When is Santo António?

R It's in the 13th of June.

CM Isn't that the saint of Lisbon?

R Yes, but he can be the saint of Lisbon and Pombal at the same time. There are a lot of fests around here dedicated to Santo António. When my Lala [her niece] was a kid, there was a fest with marchas for Santo António, I've never forgot it. There were some small little girls, all with the same clothes. People from Pombal were saying "this Rancho is the one that should win, look to these beautiful clothes!" – It was a pink shirt and a beautiful blue skirt with a frill of the same colour has the shirt. And the little kids, dancing, and the skirt going round and round...It was very nice. And then they sang "Sant' Antoninho somos crianças/abençoai as nossas danças" ["Little Saint António we are kids/bless our dances"] and when they said "Abençoai as nossas danças" the kids did like this [pretends she puts the skirt up]. They had nice songs. It was: "Santo António de Pombal escreveu a de Lisboa..." ["Saint António of Pombal wrote it of Lisbon"] ...How was it?...Now I can't remember. [The rime] was about saying that the saint is from Lisbon and then say his day [Each patron saint has a city/town/village (or more) and a date, which is the date dedicated to the saint and usually the date of the fest of the place], but now I don't remember the lyrics but they were very nice. There were a lot of Ranchos, but it had to be the one from Pombal who own – because it would seem bad if it was in Pombal and their Ranchos didn't win. But everyone said the same: that Rancho [with the small girls] should had win. ...But there are more fests there. There is the fest of Santo Amaro. They make the fest, in a small chapel there is somewhere uphill, very far away. And about more fests I don't know more fests. I don't go to fests

there, I only go to Bodo.

CM Did people also sang to flirt?

R No, I don't remember. In my young days we didn't sing.

CM Did no one sing?

R No. We only sang in the time of escamisadas. People got together in escamisadas, and then people who knew songs about romance sang them. And sometimes it wasn't even the young people, it was the old ones! Old people knew those songs from their youth and they sang it. It was very nice. I like that time of escamisadas. Boys were coming all covered with a mantle and a walking stick and most of the people did not recognized them. But I had such a good eye to recognize the boys...Once, there was one who was a baker, so he had light trousers. And one of the girls said "Look this guy he's a miler", and I said "Hum maybe not, maybe he's the baker". When I said this, he just tossed his mantle to the floor: "Damn you! I don't know what to do for you not to recognize me! You always recognize me!". There was also a neighbour – they were two brothers – one I could recognize him, but the other one I couldn't. Only after a long time I was able to recognize him. I don't know what did he do, but he hide himself with the mantle and the walking stick in such a way that I was not able to recognize him.

CM Why did they do that?

R Because in that way they could talk to us and the girls didn't know who they were! And then they made fun of us. And when they liked to talk...for example, me, I was always next to a friend when we were in escamisadas, and they [the boys] liked to talk with us, so they sat next to us and start talking, but always with a different voice! They talked and talked, and sometimes I said "Why are you doing that? I know exactly who you are!", "But shhhh! Don't say anything". And other boys go to other girls, and we liked that. A escamisada without mantulheiros, we called it like that, it wasn't a escamisada! Because we wanted to laugh.

CM Did you have any other "games" like that?

R In my young times boys stole handkerchiefs from girls. From our apron. There was only one guy that stole mine. And I told him "You can be proud because no one was able to steal mine handkerchief before". We were almost lovers, and I liked him and he liked me; but he was afraid of me and I was afraid of him!

CM Afraid of what?

R Me and Adelina Branca we were known for laughing a lot with them [the boys], but it wasn't like that, we laugh about no matter what, even if it was of ourselves! And once, he was with me and he told me he would come the next Sunday to talk with me. He was from Bajouca, it's very far away! So, that Sunday he didn't came. In the end he wrote me a letter saying that he had a flat tire in his bike and he wasn't able to come. And I thought "You didn't come because you didn't wanted to! You got to see other girl, so just go". I didn't write him back; he told me to write

him back, but I didn't, actually I never liked to write letters. Then after that, he came all Sundays, he passed in front of the door of the place I was working, he looked like a plane [he was very fast]! For a long time he didn't talk to me but after some time he started talking to me again. Later, when I was already in my sister-in-law's house, he went to Ultramar [reference to Guerra do Ultramar, also known as "Colonial war": the war between Portuguese army and freedom movements in African Portuguese colonies (Mozambique, Angola and Guinea-Bissau), between 1961 and 1974] and he came back and came to my sister-in-law's house. He was talking with me and he told my sister-in-law "Oh Ti'Maria [people in villages usually call older people by aunt/uncle ("tia/tio", shorted to "ti")] one day I have to come to Ranha de Baixo [here I live]", but then he went to Germany, there he met a woman and got married. But he was the only boy I liked by that time. But he was teasing everyone all the time! So I was afraid of him, because in those times, if a girl had sexual relations with a boy [the Portuguese word for teased can have the same connotation as if the person who is teased had sexual relations with the person that is teasing], she would be not well seen. It wasn't like nowadays. Nowadays people can do everything even have kids, that no one cares. But in those times...! [Pause] But it was very amusing times. At least in my place. In the old times a few girls got together, and the boys joined us – because they were moving, some of them by foot others by bike, it wasn't by moto neither by car – and they stopped next to us, and it was a nice afternoon, talking and laughing all the time. And at Lent! Boys and girls played O lenço, A minha Maria [Traditional games]...they were playing there until late at night, running after each other.

CM How is the game A minha Maria?

R A minha Maria, I don't remember how it was. I think we were in a circle and there was one girl in the middle. Then she goes out of the circle, grabs other person and that person goes to the middle. And we run after one another. It was such a playful game...One of them went to France, in that time that people went to France, around 30 years ago...more than 30 years! He went and I was still single and I only saw him [again] now, in Pombal. I was there and a woman that was there said to him, pointing to me "Do you know that woman there?", "No", "It's Rosa Saita", "No, it's not possible!", "Yes, it's her!". When I came back in their direction she called me, "Do you know this man here?", "No! I've never seen him before". He started to laugh and said "Damn you! Don't you recognize me? We played so much together and now you say you don't know me!", "No, I don't know you", "I'm Guilhermino Esperto", "What?! Are you Guilhermno Esperto?!" I found him taller, and he was nothing like himself. His wife I could recognize her, but him, I couldn't. There is one man, a bother-in-law of my nice, in August, when there are a lot of immigrants here, he comes with one of those immigrants and says to me "Rosa, do you know who he is?", "No, I don't. Does he know me?". There was one who was almost my neighbour

and he asked me if I knew him “No, I don't”, “And you, do you know her?”, “No, I don't”. It's better like that, I can't recognize him and he can't recognize me. Then he says “So, who is her?”, “She's Rosa Saita”, “What? Rosa Saita?! But she was my neighbour! I'm the son of Ti'Mariazita, I'm Jorge”. I couldn't recognize him. When he was young he seemed hunchback. He took his hat, he looked at me, he laughed, he did everything, and I could say it was him.

CM Did you ever saw the other boy who went to Germany?

R No, I've never see him again. He was working in the fields, in the house of the brother of my boss, and I was in Ranha de Baixo. So all Sundays wherever he went, I was there too. To fests we always went there. Sometimes he was there for a long time talking with us and mocking. I liked him...but I was afraid.

CM Did you have fests every Sunday?

R Well, when we didn't have any fests we organized some plays in front of our doors. But there were a lot of fests. And me and Adelina Branca, I didn't dance, but Adelina Branca loved to dance, once there was a fest in Ranha de Cima , I was even worse than her!, I said to her “Adelina, your mother does not let you go to the fest in Ranha de Cima, but if we go, in the sunset, because it's when the fests start, up up running very fast, we get there, you dance two songs and we come back!”. There were some boys from Canada – and Adelina Branca was very beautiful! and rich!, and when they saw her coming in... they invited her to dance and she went, dances two songs and let's go! We left the fest. They came outside calling us “Don't leave! We'll take you home by car! Stay a bit more...”. But we run downhill! And her mother didn't got to know where we were. “Where were you Adelina?”, “I was at home with aunt and Rosa” and that was it.

CM Did you have to walk a lot to get to the fests?

R Well this one was a bit far away, because we were in Ranha de Baixo and the fest was in Ranha de Cima. We had to pass by the brushes, but we were always running. But when it was in Ranha de Baixo, it was close. Most of the times the fests were in Ranha de Baixo, because fests in Ranha de Baixo were very good because there was a lot of girls there. And a good fest is one that has a lot of girls. In Ranha de Cima there was [also] a lot of girls, but their mothers didn't let them go to fests, and if they let them, they'd go with them. And boys don't ask girls to dance if they are with their mothers. And there were a lot of boys there too. Well in Ranha de Baixo there were also a lot of boys, but not that many. There were more girls. Then boys came from veeeery far away. And old women said “Boys are like dogs! Where there are girls they all go there”. Even in the fests, we always had good fests! In Ranha de Cima, once, they made the fest of S. Jorge in the same day as the fest of Ranha de Baixo and they wanted the fest from Ranha de Baixo to be changed. But people didn't want to change it, because their fest was older than theirs, so you are the ones who have to change

it. So once they did the fest in the same day – it was very bad, they didn't have any girls! There was a musician that went there, in the fest of S. Pedro, in the 29th of June, he was from a place near to Lisbon...from Torres Vedras. He was Augusto Roldão. People said he also played in the radio, I don't know if it was true or not, but he played very well. Once in a fest he said “One day I'll be playing until there is no girl dancing; because if I play until midnight, there are girls dancing; if I play until 2am there are girls dancing; I've to try to see if they will not leave after I stop playing!”. So, one day he was there playing until 6am, and there was always girls dancing. Then he said “Well, since you don't give up, I have to do it”. There were two girls that stayed there dancing all night, that, when they got home and were changing clothes to go to sleep, their mother came and said “Come on girls! Change your clothes and go the stream”. They wanted to die! Yes...girls really liked to dance. And since he said he'd play until there were girls dancing, she didn't wanted to stop.

CM From which age girls started to go to fests?

R Oh! They went even when they were very young. With 12/13 years old they already went and they knew how to dance. Some had older sisters others had their mothers... If they didn't have older sisters or they'd come with a girl that lived close by or their mothers had to bring them home. But when they were 15/16 years old they were already going by themselves. That's when my mother died. That's why I never learned how to dance.

CM Because of that?

R Yes, because before, if a girl's mother or father died, the girl even if she went to the fests she wasn't allowed to dance for a year. And in my case it was when I started to learn how to dance, so I didn't learn it at all.

CM With 15/16 years old?

R Yes, I was 16 when my mother died. Then I had a sister-in-law, who was also my age, and she was very bad dancer and people made fun of her. So I thought, “I don't know how to dance, if I start learning it now, I'll never dance well...”, but there were a lot of boys that said to me “Come on Rosa, we'll teach you how to dance”. I was ashamed so I didn't go.

INTERVIEW 13 - NOTES

Interview to a young couple in a café of Abiúl (parish of Pombal). Interview made in the 13th of February of 2018, in Abiúl. (Once the interviewed didn't accepted to be recorded, we can only present the notes taken during the interview)

-They live in a nearby community

-He goes to Leiria to work

-She lives with his parents

-He takes 40min to go to work

-She goes to Coimbra to study and she goes by train (and the car until the train station)

-All services in Pombal

-Big hospitals in Leiria or Coimbra

-They get together with family and friends who live 4km away

-Meet in café and each other's houses

-Not that much fests nowadays

-Decrease of number of young people – they went to other countries

-Staying here depends on finding a job

-Not hard to find a job, but hard to find a specialized job

-They go to fests they don't care about ranchos, but they'd see it

-The best thing of fests is the get together, drink and talk

-Local ranchos ended because a lot of young people left, and those were the ones playing instruments

-Free music classes in the village: Grupo de Gaiteiros [group of musicians who play bagpipe] and Casa da Música [House of Music]

-Tertúlia Tauromática (Gather of people – usually intellectuals – to talk about a subject. In this case the subject is the bull fights, a local tradition of the village.) and a museum dedicated to bullfights

-Informatics classes (AutoCAD drawing, website programming, programming Excel sheets, accountability...)

-Elderly house (it's a foundation) does not have a lot of vacancies but it has a gym and a library

-Rui Rua – local who lives in Lisbon and organizes trekking and other touristic activities in this region

-In Lisbon, going with metro somewhere takes as much times as taking her car any place she wants. Better to take the car, take the same amount of time and take the car until the exact place she wants to go

-Only 3 buses a day. Train is better and more overarching

-Seca Pipas a local tavern – find Rui Rua there – maybe is closed because the owner went to Lisbon, since he found a job in his area of studies

-There is a multi-sport gymnasium in project for the village

-Bullfights culture is something attractive to locals

-Beach football tournament in bullfights arena (improvised football field)

-“Férias Activas” [active vacations] for kids, they use sand in bullfights arena and put some swimming pools there and take kids in trips.

-Cultural associations are not very nice

-They really like to live here, they'll only move “by financial

motives”

-They like the get together, the people who are welcoming and friendly, united group that support each other, familiar environment, everyone knows each other

-Freedom “if I want to do something I just do it

-In cities you can get to a shopping mall in 5min, in here you take 40min but they don't bother, they have other priorities

-Local commerce is dying

-For small things they don't go to Pombal to buy it, they buy in local supermarket. The same for pharmacy

-Local pharmacy has a home delivery service

-If they can they'd avoid going to Pombal

-They have “everything close by”

-They miss mobilities options for old people who don't have a car

-“Seca Pipas” the tavern has live music and bands from different parts of the country, stand-up comedy –people e came from Pombal to these events – art exhibitions, paintings, photography...

-“Cabaret” other bar (a bit strange) has exhibitions, live concerts...

-A lot of local fests in summer: church's fest, a fair and a medieval market

-In Vila Cã there is also a group called “Vila Ventura” they make trips in the mountain, trips with Jeeps, BTT – talk with Nuno in the pharmacy

-In Vila Cã there is a church, a pharmacy and two cafés

INTERVIEWS MUNICIPALITY

INTERVIEW 14 - NOTES

Interview to Head of Culture department of Ansião.
Interview made in the 15th of February of 2018, in Ansião.
(Once the interviewed didn't accepted to be recorded, we can only present the notes taken during the interview)

- Folklore is what characterizes this region: there are 7 folklore groups [ranchos]
- People really like to see folklore groups
- Folklore groups give formation to kids
- 2 philharmonics in the municipalities in the bigger parishes
- "garage" bands that don't play in garages anymore, they already give concerts
- "If there is no ranchos there is no party"
- Even if we like it or not, ranchos are needed to perform because everyone likes it
- Ranchos are very old – one of them is already 50 years old. They represent the traditions of the rural world
- Ranchos perform every year, when someone calls them. But they are more present in the summer.
- New bands play "new music": 80's, "modern music", originals and covers
- New bands do not work with tradition
- Casa Cultura Alternativa [House of Alternative Culture] in Charneca
- Her daughter plays in one of these bands
- They have the schedule full for this month
- Trail: event the municipality organizes, with walks, running and btt
- The night before the event the bands will play, to bring young people and give cultural program to people that arrive the day before for the events
- Event is a partnership with another
- They decided to bring bands because in a meeting someone had that idea
- These bands usually also play in summer in the fests
- Hard for these bands to survive in this region
- Paulo, musician from the band Mezcla, find him in Barte [bar nearby]
- José Louro, ranchos expert [we already talked with him]
- This expert makes sure the ranchos are "technically correct"
- Ranchos cannot start because people like to dress and dance like old times
- Everything they use and do, has to be according to the history
- Old people storytelling is the justification for the right costumes/dances/singing
- Leite Vasconcelos: book about folklore, less scientific
- Alberto Pimentel: book about local folklore

- Different audience for these new bands, and smaller than ranchos
- Ranchos bring all their family to see their performance – and bands don't
- Theatre is a constant cultural offer in the village
- In the special dates they organize event
- We need that people come more to events
- There is a concurrence of all the cultural program offered by the municipality with shop malls
- We are investing a lot in culture
- Most of the infrastructure was made when Portugal entered the EU, 1985
- People use the infrastructures made (he theatre is full)
- Promotion is very important, Facebook
- They made events, concerts in churches, but it didn't had that much people because it was Sunday afternoon, for October to December, and it's the time that people go to the shopping malls, made with EU funds
- No relation between Pombal and Ansião. People go more to Coimbra
- Pombal has a nice cine-theatre
- Pombal, Penela, Soure, Condeixa and Ansião are part of Terras da Sico
- This group is a group that makes common projects, to apply to common funds in EU, and develop projects in the natural patrimony level
- Between the 5 parishes they have meetings to decide where to apply the funds, and then each parish does their part in the decision taken
- Doesn't know when this project (Terras da Sico) started
- We've planned the reconstruction of the market, but it's a very expensive project
- It's a project for the local people, and local people can sell there. They put their products there and someone passes asking for the fee of the rented areas
- People already know which their space is
- There are a lot of gypsies from Pombal selling clothes
- In the cultural centre they have the theatre, the philharmonic and it's open to requests (Schools and elderly housings...)
- Philharmonic constituted by people from 20-50 years old
- There is a decrease of population
- Young people leave to go to work
- The payment here is very low
- A big industrial area
- A person with a bachelor would not have a job here, he/she would work
- We want to attract companies to invest here
- We are lowering the price of IMI, housing tax
- We have good infrastructures for mobility, a good highway, roads.... just miss train

- Local businesses are small and there are no rich local people that are able to invest
- We need to attract companies that can give job to more people
- There is a business centre
- There is a private company supporting the municipality in managing the local tourism office
- We exchange contacts

INTERVIEW 15 - NOTES

Interview to members of Tourism department of Pombal.
Interview made in the 16th of February of 2018, in Pombal.
(Once the interviewed didn't accepted to be recorded, we can only present the notes taken during the interview)

- Main events in March
- Festival of theater not professional
- It has some people, it is in the cine theater of Pombal
- It goes to different parishes of the municipality
- It is organized from the municipality and goes to small rooms in the parishes, sometimes they have more people in the small villages than in Pombal
- The program is not always the same in the village and in the city
- It is the local theater group in collaboration with other national and international group
- They have the festival every year
- Main events in April
- The medieval market, has a lot of people, especially if the weather helps
- Locals but also from other municipalities
- Main events in May
- Month of marquis, Marquês de Pombal (Marquis of Pombal, an important character in Portuguese history. He rebuilt all Lisbon downtown after the earthquake of 1755), he was born in that month
- Workshop, festivals, activities with elderly people, a fare, a market
- This one is only in the city of Pombal
- The events are in the city but they talk with associationa and schools from parises
- Meeting of youth literature
- attracts a more specific target group (people who are working with children) even people from other places of the country

- Main events In June
- Festival of Sete-Sóis, Sete-Luas, "the seven suns and seven moons"
- It is about music
- It is not organized from the municipality
- This festival take place in different countries and continents and it is old
- Connected with music from Mediterranean
- Exchange of the tradition and the music. It brings together people and traditions from different countries. The municipality is part of this
- They have the same festival in other cities in Portugal but also in Spain and Marocco
- Main events in July: the city fest, there is a website for the fests
- In the summer: "summer in the castle" (June to September). Which is events in the castle, workshops, traditional games, concerts
- There are things for all the ages. The workshops and the activities are usually in the weekends for the families
- There were some renovations to the castle, and from then and on they have every year those activities (5 years now)
- From December until the beginning of January: Natal na Cidade, Christmas in the city
- Concerts and musical shows, book fare, sanda's parade, market
- Schools come to the city to events
- Different things every year
- Festivities and fares in the villages/parishes
- There are a lot of parties especially in summer
- Some have more people because of the artists usually
- They think that what brings people are the better artists. But as tradition those fests usually have a lot of people
- In September: puppets festival. It is a project and not totally from the municipality.
- The week of youth connected with high schools. Professional schools and universities present their work
- Markets and activities (artcrafts)
- Those are the main projects and there are more smaller and some in the parishes
- Philharmonic and associations are usually ask to organize stuff
- Outside of the municipalities, schools do also stuff
- They have enough infrastructure to do these activities
- Tourism has been growing after the castle reopened
- Museums also attract a lot of people (Museum of Marquis of Pombal and Museum of Ethnography)
- Beach of Osso da Baleia and Sico mountain are natural attractions
- A lot of people visiting the woods but not registration

-From April they have a lot from tourists from other countries

INTERVIEW 16

Interview to Nélson Pedrosa, one working in a shoe-shop and one in a consultancy in the centre of Pombal. Interview took place the 12th of February of 2018, in Pombal. (The interview was made in english)

Nélson Pedrosa Our location, there are some documents and some books explain that we are a frontier area. So, there is a writer Pedro Homem de Mello that you can look for the ethnographic music, folklore. He has written about our area and tells in his book that Pombal, even more Abiúl, was a frontier area from the north to south, so we have different music, folklore music and the clothes are different, typically. So, there are some other documents interest for your work, and... , I'll speak a bit in Portuguese right now, I'm sorry. Also there was the weekly market, in which people from Ansião, Soure, Redinha, maybe we can even say Albergaria dos Doze, used to come to Pombal for the market. This made that there were a big confluence of people in here. And they brought their traditions, their way of dressing, even the gastronomic tradition. So, we can say that there was a big movement of people which would happen on Mondays and Thursdays. There is also a video. Do you have a Facebook? There is a page that is called "memories of Pombal", there you can see a lot of traditions about Pombal. I was telling that we had a market in the Monday and Thursday that people from Ansião, Abiúl, all those small towns near Pombal, come to Pombal to sell their products. They bring with their products the music, the culture, everything that is connected with the life in the farm. So we have some traditional music that is connected with the work in the farm, the folklore music, there you can see a lot information about this. About mobility most on Monday and Thursday, and long time ago in Sunday, the market that was usually in Pombal, in Cardal, in center of Pombal, and in the square of Pombal, in the place of the Folklore museum, there you have a lot of information important for your work. You can see this page on Facebook, a lot of information, and for the mobility it was Sunday, Monday and Thursday. For the mobility it was very important the railroad ok? The train, so Pombal grow up a lot with the train, and the street of IC8 that connects Pombal to Ansião was also really important to bring the, to go to the markets, it was a big connection, because Pombal have the grate capacity to be well situated in the center of Portugal, between Coimbra and Leiria, between Porto and Lisbon and between Castelo Branco and Figueira da Foz so it is very important for your work about

mobility, more questions? If you want to read some books, you can, we have ... [he brings a book about Pombal]. This is the most general work about Pombal, and you have another book [he is trying to find a book that he wrote]. Is this book (he brings a book) it is about 8th century, you can find it in library, you can see about the markets of this time, the people, the squares of this area, about economic fairies, ok? And after this book [he shows another one], you can see there, more modern information, about the urban growth, about squares and also the commerce, demographic growth [he goes through the book], here for works about the mobility you have to study the mail/post, that from a long time, with the horse. These is the books you can read about the history and have information.

Chrysavgi K. I have a question, you said that people who were coming for those markets they were bringing their music their culture and stuff, and you said their music is connected with agriculture, is it also connected with other parts of their life?

NP Yes, when they were sad, with a sadness, we have the Fado(Traditional Portuguese music, originally from Lisbon and Coimbra, mainly. Played in pubs by women singer and two man guitars), ok? We have some studies say that the Fado come from the popular music, ok? Like the folklore, ok? That the evolution to the Fado we know today, ok? Also this music is about the difficulties of the life, tells about the work in the farm, the sadness, marriage, all about this. Today you don't see that in Pombal, but in the Facebook page we have also a video from Pombal in 1958, years ok? You can see a lot of information, it is very interesting because you can see the clothes, the movement, the people from the train station to the market, I think is very important for you, and also they make some objects from wood and they singing and play guitar, ok? This video, show everything. About to the folklore, tradition you can also speak with Paulo Alexandre Silva he is from Pombal he is the owner of the Facebook page, he study a lot about tradition, flock, he came here all the day in the library, if I will see I will tell him about you. (exchange of contacts). It's Catarina and...?

Catarina M. Chrysa.

NP Chrysa. Nice. It's better like this. This way any other information I might find I can see it and send it to you. More information that you want?

CM What do you know about the ranchos groups and their tradition?

NP It is not like we think that they are very realistic to the tradition, because ranchos come from around 1950, 1940. Sometimes they create their music, and they are not very historical or typical but some music are very connected to the work of the farms, is very important to study them. Here we have the Rancho Típico of the Pombal, in the beginning it was the first ranchos in the TV, very important this information. We had other ranchos that finished, from the beginning of the last century. We have also some activity, is connected to the farm season, when

we collect the fruits. In the Easter we have "Serração da Velha" piece of theater about an old lady, is connected to this season. And there is another ... I don't remember the name, but this is some tradition that are local in this ... in central of Portugal that is connected in the work to the farms that they cannot eat meat [he means before Easter] so they have to eat other things. There are also some music that are connected with this moments. "Serração da Velha" and...I can't recall the other. But Paulo Alexandre Silva remembers it for sure. I think that in April or may they will do a recreation of a traditional farm in Marquês de Pombal square. I don't know if you will still be doing this project, but you can come and see it. It will be related with the separation of the corn. So, related with farm activities. Ranchos will also play there... when people were choosing the corn, there were some songs that – for example, corncobs sometimes have a black grain, and would require some rituals, like to give a kiss... well it was a way to start the flirts which started in this activity with the corn. So this is also very related with tradition.

CM About this thing that Abiúl is a frontier area, does it influence the music?

NP I don't remember well what Pedro Homem de Mello wrote on that book, but I think It is a wall, that from this area to the south or the north there was different in the way that you speak in the melodic of the music, the clothes, the traditions, that is connected to Abiúl [he is looking to find the book]. Because Pedro Homem de Mello studied a lot the folklores.

CM One curiosity out of the record, the formation you were giving there was formation of what? [Asks about a class next door that we listen the conversation]

NP Informatics. Basic informatics. We thought it was a lack there was. We just didn't expect so many people!

CM Is it for free?

NP Yes, yes.

CM How long is it?

NP This one is until June. It's more directed to seniors. So it's more for that target-audience that are more stopped and need to refresh a bit their minds.

CM Cool. [Explains to Chrysa this previous talk in Portuguese]

NP I can't find it. I'll search for it calmer and then I'll send it to you by mail. Because, even in a musical level – he was an ethnologist and a musicologist – and he really noticed that difference. What we knew from south to north and from north to south. And this corresponds to this frontier of Abiúl. About Abiúl, it's an old parish of Pombal...are you from Pombal?

CM Actually my family is closer to Abiúl.

NP Ok, but Abiúl, Redinha, Lourical were all of them municipalities. They were extinguished and become part of Pombal municipality. They lost their glow, but they were very important areas at economic level, historical

level... we also have to understand that before, the roads infrastructure was way more precarious than it is today. And this generated a big isolation [in these areas] and a concentration of this to Pombal. This made that these areas stagnated. This is because roads are very important for the development [of a place]. And here, this become very clear. Only when the road that connected ,with better conditions, Abiúl to Pombal, it was when there was a faster growing and a bigger connection in terms of commercial activity.

CM And Vila Cã (There are 3 parishes from Pombal municipality through which IC8 passes by: Pombal, Vila Cã and Abiúl), not that much? Because I was checking...

NP No. Vila Cã was already a parish of Pombal. But it's only a parish, which is São Martinho, Santiago de Lintém, Plariga and Vila Cã: which belonged to the parish of São Martinho de Pombal. Then they were divided and stayed has different parishes of Pombal.

CM Is there any group nowadays... because for me ranchos is the only group that takes traditional music and presents it to the public?

NP You have to look for it because there is this man, Paulo Alexandre Silva, he studies this music and tries to recreate the music so when you spoke with him you can... because he has a group, called AIK'SEDE, and try to recreate this music.

CK As it was?

NP Yes yes.

CK So ranchos, for me was the traditional thing but from I understood from you know is that they are not that traditional, they have a part of tradition, but they add a lot they changed a lot...

NP Yes.

CK Is anything that is closer to the tradition?

NP The really more traditional music you can see it more inside of Portugal, like Abiúl is more inside. Because we are ... the problem that you have with Pombal is that in the year of 1960 a lot of people went to France, Brazil, Germany and they bring to Portugal new cultures and they mixed it. So we have lost a lot of our typical traditional music and other things. It is a problem of Pombal that it grows up with the immigrants that have changed our future. Now we are a city of "routes". And also what you eat in Pombal we have nothing that we can see that is ours, now we don't have, for example in the beginning of the century we have a lot of rice in Pombal, now we don't have rice in Pombal. Ok? So this is a great difference that we have now, our traditional culture... but this is not only the Pombal is the whole country we have some little village that they still have the traditional music and now we have some nostalgic groups that try to recover and the recreate that traditional and music. Ok? Because we have a lot of newspaper in Pombal, there you can see some information, and Pombal have newspaper from 1860 so from along time, we are this lucky, and this is an information very important to study a

city like Pombal.

CM You said that the people were leaving a lot in the past, what about now? Does the city keep the young people?

NP We try to keep the young people, to come back to Pombal but, now they actually leave to go to the university. Then they stay there to work because Pombal don't have so much work. We want but, we are growing up, we were one of the most important industrial area of Portugal because in the beginning of the century because we are the production of resin.

CM Is the thing you make glue from and it comes from the trees.

NP Pombal was the most producer in the world. Last century, we had a factory that was making a lot of it. Now we also have some very important factories, that make people came back, we don't have great capacity like Coimbra(City in the north of Pombal, with direct connection with train. Biggest city in the center of Portugal with around 106 000 people. Known by being a city of students) and Leiria(City in the south of Pombal. Capital of the region to which Pombal and Ansião are part of. It has around 63 000 people).

CM And for example when you said that they bring their culture to the market when they were coming to the market, how was it?

NP I think it was the way to sell the products, singing, playing the music was to have peoples attention, when you have the people, from the village, they sing, they speak loud because it was a way to call the people. Also, when we go to markets you see the people scream "5 euros" and stuff it is the way to call the attention of the people. And this market was about to call the attention, singing about the problems telling the price of the product. You also have another page in Facebook, you have a lot of pictures of folk [he shows us the page on his pc and some pictures]. You have ..., this is a song it is about an accident in Pombal, something not that any importance, it was a strange accident, a funny accident. Here you can see a lot, about the streets, the people that were connected with this. This is the guy, Paulo Alexandre Silva. And this is the group: concertina, harmonica and guitar. This is the group AIK'SEDE. You have a lot of information in this page, and for your work I think it's very important. Is there something else I can help you with?

CM I don't think so. Maybe just your e-mail.

NP [Gives his contact] Also, about Abiúl, there is a very interesting guy, Esmeraldo Cunha. He has a huge collection of old photos. Old photos in glass sheets, probably related with Bodo de Abiúl...and the Feira dos Sete or Feira dos Quinze, it was a market that was there which was very important which they wanted to recreate. Or you talk with Sandra Barros. She might redirect back to me, but you just say you already talked with me.

CM Thank you. And where can I find these people?

NP Sandra Barros is the president of the parish. Esmeraldo

Cunha is harder because he is in Lisbon, sometimes. His son is the one that owns that music conservatory in Abiúl(Reference to the School of Music of Abiúl.). Lúcio Cunha, I think it is this name. They are also related with the elderly home. It's the Foundation which exists there. Abiúl has a lot of ethnography. You should talk with old people and ask them how the fests were in the past; how the markets were...it's a very rich place!

CM One the other day were were talking with some young couple from Abiúl and they were talking about some people who are starting to open some places with art exhibitions, concerts...

NP Ah! That is João Ferreira for sure. I know it very well. That place is called Cabaret. It's near to the bandstand.

CM They said they just open the place from time to time...

NP Yes, that just opens when they want. It's an interesting group of people, very funny people. One of them is Joana Mendes, she is also part of the municipality in the group of EPIS(It stands for Empresários pela inclusão social, which means "Entrepreneurs for social inclusion"), and she's also part of that group, the Cabaret. It's a very interesting place. It was a garage, or a "grandma's grocery shop", and they changed it all, they put some light on, painted it... And now they do theatre plays, music... it's something very alternative. But well that's a tinny place [Abiúl] with a lot of tradition. And it was possible to conserve so much tradition because there was also not that much of a change; of course, it had a lot of emigration, but since it's located in a more isolated area, with less influences...(The underlined part was translated from Portuguese.)

[Interruption – someone knocks at the door]

NP So that's it. Whatever information you need just send me an e-mail.

CM Now that you mention it, do you have any information about Bodo de Pombal, like how it started...?

NP A lot. I have written a lot about it. I published a lot of texts about the Bodo. Bodo is connected with a plague of grasshoppers, which attacked Pombal. After this, they made a procession from the São Pedro's Church to Santa Maria do Cardal's Church. What is Cardal? Cardal is a lot of flowers which have spines [thistles]. And Nossa Senhora do Cardal [Our Lady of Cardal], is our lady from Jerusalem – just like it was Nossa Senhora das Neves [Our Lady of Neves] of Abiúl(Nossa Senhora das Neves is the patroness saint of Abiúl), but since she was in the middle of cardos [thistles], she got the name Nossa Senhora do Cardal [field of thistles]. So, they said that if Our Lady would save them from the plague, they'd make a fest. So, from that one, people start organizing a fest, the Bodo. Why "Bodo"? Because when they asked that, actually the following Sunday, the plague was gone. So that was a miracle. So, to the tradition was to offer two big cakes to the image of the saint, or the priest, as gratefulness. It's exactly like [Bodo] of Abiúl, it's a very similar story. So, when they put the two cakes in the oven, one of them

was in a wrong position. One of the servants of Dona Maria Fogaça (which is Nossa Senhora do Cardal), gets inside the oven – very hot! – To fix the cakes. Since she got inside the extremely hot oven and get out without burning himself, there is another miracle. People start to think that this cake can do miracles. In this situation, the priest did not want the cake for himself, so he cut it and offered to the population. And that is "bodo", the sharing of food with the poor people. If you check a dictionary, "bodo" means sharing with the poor ones. After this, it started to be the fest of "bodo", because the cake was shared with the population. Then, after that, the story develops, as centuries go by: the cake is put in the oven on Friday night and it only goes out on Friday morning – so it stays in the oven 2 days cooking! This makes that the cake gets very hard, and it's impossible to eat. So they called a carpenter to cut the cake, and then it was distributed by the population. And by this time, there is another miracle: it [the cake] is good for moths, people would put it next to their clothes because of the moths. Because the little animal, instead of eating the clothes, it would it the cake. It's a very interesting story. I have a text...if you go to the Facebook page "Festas do Bodo de Pombal" you have my text there too. But I'll print it to you.

CM [I asked because] it seems interesting to me how from a tradition, now the festival brings artists like David Guetta to Pombal.

NP Oh right! That was a crazy thing that happened in 2009. I was also part of that commission. We wanted to rival with Expofasic(Trade fair of agriculture, industry and commerce in Cantanhede, near to Coimbra, which apart from the fair, has usually concerts, activities, exhibitions, food and drinks and entertainment like roller coasters.), which is Cantanhede. It's a commercial fest which only started a couple of years ago. So by the time we wanted to rival that fest and we wanted to make something big! So from that one it was when we started to bring bigger artists, like it happened [in 2009]. But then we changed again for something more traditional. But we always try to bring... It went from a small village fest to... Also because we have a lot of emigrants who come back by that time, and this is a way of having some kind of [cultural] offer. But there were some years – and you'll see that also in the text – in which, the religious part always happen, which is on Sunday, but the ludic part sometimes it didn't happen. You'll see that some years Bodo was only the religious part. But I have information saying that Bodo was so important that CP(Main trains company in Portugal) offered discounts in the train tickets. I also found some information in some documents of XVI century, saying that people who'd come to Bodo couldn't be arrested – only if they made a crime against the king – but if someone stole something during Bodo, and that person would prove that he/she just came or were there, he/she wouldn't be arrested.

CM Is it noticeable that after the investment in 2009 that there are more people?

NP Yes, but Bodo always had a lot of people. People know that it is on the last Sunday of July. And everyone is waiting for it, everyone is waiting for it. It's the fest of the city. When we have concerts, singers, roller-coasters and other activities. Before it used to be just Friday, Saturday and Sunday; and now it's Thursday, Friday, Saturday, Sunday, Monday and Tuesday! (The underlined part was translated from Portuguese)

[Gives us the text he wrote about Bodo and we say thank you and goodbye]

INTERVIEWS MUSICIANS

INTERVIEW 17 - NOTES

Interview to participant in Ranchos of Alvorge (parish of Ansião). Interview made in the 15th of February of 2018 (Thursday), in Alvorge, Ansião. (Once the interviewed didn't accepted to be recorded, we can only present the notes taken during the interview)

-Ranchos in Alvorge are 34 years ago

-Ranchos part of the association

-Association also connected with recreational and sportive parts

-Ranchos besides singing and dancing, it recreates old habits

-Folklore is not only directed to singing and dancing, because folklore involves much more things

-Part of CTR – Conselho Técnico Regional [Regional technical advisors]

-8 technicians for 58 Ranchos groups

-They are federated Rancho and non-federated ones, the difference is that a federated Rancho is under a periodic evaluation from time to time, and the other ones are not.

-The costumes: 80% of the groups, in a national level, represent costumes from the end of XIX century, the beginning of XX century. Because it's until this time that memories are more alive, through our grandparents and grand grandparents and photos

-Technical advisors go to the field. And [Ranchos] groups call us when they want advises or help with anything.

-He did research, by going in old people and ask them to dance and to sing and record

-The research and the register, of music and dancing, is very important

-Folklore should go to schools. Not only to sing and dance – of course if we sing and dance it would be nice to have some fun and happiness – but also to explain why the woman dresses like this and that

-Folklore different from ethnography

-Apart from Ranchos, in Alvorge, there is a school of folklore for young people

-School that tries to captivate the young people and maybe a few of them will continue to the main ranchos group

-Good results

-People some years ago, XIX century and beginnings of XX century, created their own songs since they didn't know how to read and write. They were singing in the morning in the afternoon in the work...

-Today people don't sit all together to sing

-Good that people are able to remember the past, "I think that people cannot live the present if they forget the past"

-Goal of ranchos, remind to the present generations and even to the future ones about the past about our identity.

-In folklore not possibility to create

-New things come out of research, ex. new album with 8 songs that were never recorded before.

-Before the dictator there were less than 50 ranchos.

-Now there is more than that only in the municipality of Leiria, around 80

-During the dictatorship there were a few, but very badly equipped

-Besides ranchos working with traditions some groups of concertinas [Concertina is an old instrument]

-A lot of attention in costumes

-Women donate original costumes [very important pieces]

-Concertinas don't play traditional music, it's just the instrument that is traditional.

-They only times that a rancho group will create is when they have parts of a song and the need it full, but they will do that by using the existing traditional music of the specific

-Tunas different from ranchos

-Positive opinion about tunas

-Folklore is from 1890 until 1925, because in 1925, the women's skirt goes up until the knee and before it was until the ankle.

-Only common thing between ranchos and tunas is the instruments

INTERVIEW 18

Interview to Paulo Alexandre Silva, traditional music researcher and musician. Interview made in the 12th of February of 2018 (Monday), in Pombal. (All the interview was translated from Portuguese)

Catarina M. We are trying to work with mobilities and local traditions, focusing in music. So our main question is how can we put people to move thought traditional music. Moving from the city to here, and from here to the city.

Paulo Alexandre That is also my dilemma. Actually I just had access to a master thesis which is about traditional music vs modernity. I'm just going to make you a short introduction so you're able to understand what I do. So, I am 53 years old, and since I was very young I started to dedicate myself to these curiosities of old traditions. Then I developed. There was a period during my teenage time, when it was a trend – I was born before the 25th of April [reference to the Portuguese revolution that ended with the dictatorship, which was in 25th of April of 1974]- after the 25th of April a lot of bands of traditional music, for example, Brigada Victor Jara, and so on. And this was a trend. I also had a band by that time, here in Pombal.

Later I participated in a cultural research it was made here in Pombal. It was only made in 5 parishes, then the municipality decided to end that. And this was all due to my interest in the research for traditions and to preserve them. I have been collecting some assets, and I've been selecting the themes that interests me the most. I have a group in Facebook which can contain some information interesting for you. Of course the logic of Facebook is more about pictures, so I cannot put there everything of my research. The page has thousands of visualizations per day, so you can imagine how it moves people. For example, now we'll organize a lunch with the old neighbours of Bairro São João de Deus, which was a very typical neighbourhood that existed in Pombal and it was teared down to build some concrete blocks. We had place for 90 people and in two weeks we got those 90 people and 90 stayed outside, upset by not being able to participate. Through Facebook, since 2010 or 2011, when I started it, I was also able to get other types of information, which were at people's houses. People got excited and started sharing it. The page is organized by folders, but the group is not, it's according to people's participation. In parallel, about musical traditions, since I'm a musician. I've always been, since I was a kid, I learned how to play guitar with 8 years old and at some point in my life I was in garage bands, fest bands and then I focused on traditional music and now it's what I do from a lot of years. Now I also have a [musical] project called AIK'SED. This started when I found a boy who, we are in 2018, does not have the 4th grade [of primary school]. He was a shepherd all his life. He learned how to play harmonica from his grandfather. And so he has that timbre which usually old people have. I started to play with him, and I started to take him to places where people appreciate more... besides it being a local tradition, the harmonica, in all this region. Then one day we were playing in Cine-Theatre [of Pombal], I can't recall why, and someone put us that name "AIK'SED" because we are always drinking [the name is a short version of the expression "Ai que sede" which means "What a thirst"]. So we used it. Even though the name gives the idea that we are drunks. But basically from the cultural research I've made, I'm preparing a show that we'll start to perform now in March. We'll play here in Vila Cã, in April I think it will be Santiago [da Guarda], in May Pombal... So we are trying to launch that. More specifically it is based in a research I've made in the area of Sicó. So, here we have Serra da Sicó. This pastoral region... Which is the area we are giving priority to – at least me, I'm giving it priority to in terms of musical tradition. Because there are also other interesting traditions in the municipality of Pombal, which I didn't dedicated myself to it. One of them which I want to work with but I didn't have the time yet it's the coral feminine in Ilha. So, Ilha in the XX century it was the only place – that I know – in the region of Coimbra in which women got together and sang. We have a feminine version of Cante Alentejano here[type of singing from Alentejo (interior south region of Portugal), in which man sing very

strong tones, in a slow compass. It was considered World Patrimony by UNESCO in 2014].

CM Do they still sing it?

PA No. That's what I need to do. I need to just get to it, and go there try to get to talk with some people from those times to tell me about it. And most of all, about what they sang. But the thing is, the municipality is very big, now it has a lot of parishes because they were added, but it had 17, and during all my life, my research what about this area of Serra da Sicó. This region of Sicó has a richness which I was not expecting, and that I start discovering it and got enthusiastic about it. At the same time I made a research about the traditional music here in Pombal. I have a work which I'll sent to you by mail, and then you can read it and take your own conclusions. This is already a work with a lot of information about musical traditions. Pombal was always a place – maybe because of the influence of having a philharmonic – It was always a place of musical traditions, where always existed musicians. And that is common in areas where there are philharmonics. Philharmonic ends up being the free school of formation of people. So, about Pombal, aside from always have had musicians – my information covers until the last quarter of the XIX century until middles 70's 80's. Then it stopped from 80's on because, since I lived on that time – now with the distance I start to understand that there are things that are worthy to recover, but by that time I lived it so I didn't think [it was worthy]. Also because my research ends in 1973; I have old newspapers from 1909 until 1973, like the best newspapers. And I make the research through that and through the cultural research it was made. I just know about two: it's the one in which I participated and the other one which was Mora who also made it in the 30's... 20's/30's somewhere around that. So I have, in this moment, a sketched idea of the information I've been collecting though out these years, from the last quarter of XIX century until the end of the 70's and in Pombal, Pombal always follow the tendencies of the musical trend. So, there was a period in which there were the private orchestras in the end of the XIX century, which were mainly made by chordophones: mandolin, rabeca chuleira – which is a smaller violin with a more strident sound, bandolas... So chordophones' orchestras. There was even an orchestra which was from Pinto, which was a private orchestra, so in the popular fests they'd go on the stage and play for the fests. Later on the private orchestras give origin to bigger orchestras called tunas. So we [in Pombal] had a various number of tunas – Pombal never had only one musical project, it always had more. It had a very strong cultural activity. Then in the 20's we start to see the "jazz band fever" and we also had it. A various number of jazz bands which then evolved to starting to be Club Jazz Victoria or Sul América Jazz. These jazz band only started due to the philharmonic, because they were basically brass instruments and drums and they were all musicians from the philharmonic. Then from a small jazz band group, there started the jazz orchestras which Glenn

Miller it's an example. And we also have it. The Orquestra Baião which was some kind of Glenn Miller's band – they copied it all! Even the clothes and the shelves in front of each music. It's so like that, that someone that looks to a picture of them and looks to a performance of Glenn Miller finds it exactly the same. Then later the accordion phenomenon happens. Accordion comes to Portugal in the end of the 40's and it's an instrument that gets popular; so Orquestra Baião gives origin to Conjunto Baião, which still have brass instruments, a drum and an accordion. So things develop for Conjuntos [bands], like the Yeah Yeah Yeahs in the 60's, The Beatles, all those influences. Then we get to the 70's already with the electronic organ... So what is my point? Here in Pombal, about musical traditions, we always followed the trends that there were. People were updated and informed about musical phenomenon. This part I have it done. Then there is another part about which I have a lot of information but I didn't synthesize it and I didn't transformed it in work yet because it will require a specific attention from me to that, during 1 month, 2 months or a year I need to be focused on that. And it has to do with the popular culture. I'm telling you things so you understand the panorama you have. The way that people have fun, and I'll talk about the information that I have, in the end of the XIX century, in the fests, like the fests of Bodo here in Pombal, the fests of Senhora dos Milagres in Santiago, or the fest of Senhora da Boa Morte in Lourical... you are not from here, are you?

CM I've got family in Abiúl.

PA Oh, do you? Actually we should talk about Abiúl. The work I'm doing has a lot to do with Abiúl. So basically one goes to the fest program and is able to find procession and all those things. But then 21 hours of Descantes it's like Dez-Cantes [ten singing songs]. What is this? It was the moment in which people got together. So, people got together and one would sing, then the other would sing – sometimes with instruments, sometimes without them. I've my grandmother recorded and she told me that most of the times the fests where only sang, so it was only with voices. There were no musicians and the ones that there were, they asked for money and people didn't have money. So they'd do all the fest just with singing. So the word Descantes comes up. Which later, since it was an improvised thing, sometimes it went well, sometimes it went badly: sometimes there was a guy or a girl who sang well and it was joyful, other times there was no one and it [the fest] was boring. It started to happen the phenomenon of the organized ranchos. People felt the need, in their fests, to organize themselves. Which was a thing that was enough organized to attract people to what it. So for example, here in Pombal the first organized rancho is in 1918, which is called Rancho Flores de Pombal, which “assayer” [maestro] was a guy from Soure. What are these ranchos? They are exactly what we call nowadays marchas [parade in which all the parishes of one municipality compete for the best dance, costume and lyrics song. And each of them perfume and goes in

the parade showing their work. Usually made in Lisbon and Oporto]. In which one of them would make the lyrics, the one would make the song, the other one would create a choreography, a dance and other one would get all the clothes. This is exactly what we see nowadays in marchas. And these organized ranchos were ephemeral, I mean, they were set only exclusively for one fest. I don't know, like Bodo fest: there was a commission, and that commission would organize a rancho some months before and would rehearse it and prepare it for the fest. When the fest ended, the project would end. Next year, they would organize it again. Except from some cases, like in 1930 the Rancho das Trincanas, which went to Crato, so it lasted a bit longer. The project was so good that lasted a bit longer. Except from these cases, they'd end after the fest to which they were projected. So we look to these ranchos, which have nothing to do with nowadays ethnographic ranchos, they use the same name so people tend to mix them. So there is children ranchos... So since the XX century until the middle 50's. And after that, this ends. Why does this end? Because there is a big wave of migration to Brazil. So, the people who organized this were – this does not start from the people [people is here used as “folk”, as an opposite to “elite”], as one might think. This was organized and thought by... let's call it cultural elite of Pombal. By a few people who had a vision, who had knowledge and capacities. These people, which is the case of Ernesto Martins, who was one of the guys who brought the cinema here to Pombal, first an open air cinema, then the Cine-Theatre... So Ernesto Martins, Dr. Mora, Ernesto Domingos Tavares, etc... maybe due to the political regime we had [reference to the Portuguese dictatorship], they migrated to Brazil. It corresponds to their migration to Brazil, the end of all this cultural dynamics. Because Portugal had a cultural event every year. For example, Portugal, in the beginning of the XX century, had something like 12 amateur theatre groups. And tunas there were a lot, the Tuna 1º de Maio, Tuna dos Operários, Tuna dos Caixeiros All these names seem to have a connection with working classes: “1st of May's tuna”, “workers' tuna”, tellers' tuna"... In Carnival there were two or three different fests. For different status quo. One for the important people, then other one for sopeiras [direct translation is “person who serves soup”, and it's used to refer to the class of cooks] like they say in the newspaper. And the work of these ranchos... All of this has a logic. This all starts with the Descantes, with the spontaneous normal and natural participation of people; then [it goes to] an organized phase; then in the 50's there was the phenomenon of the so called “Folklorism”. Which has to do with the dictatorial regime of Estado Novo [name of the dictatorial regime in Portugal]. When Estado Novo decides to take folklore as a way to give an identity [to people], because all the dictatorial regimes have to have a cultural identity. So Estado Novo appropriates it. But when it appropriates it, and applied a pattern to it. So, even if it wasn't true, now it was. So, nowadays we have things like, when someone talks about Fandando

[dance with very vivid and fast movements known in Spain and Portugal] it is from Ribatejo [region on Northeast of Lisbon], but Fandango is Spanish, and we also have it here and in other places; Saías [dance known from being of the North part of Alentejo] are from Alentejo, but oddly what one listens in Serra da Sicó are Saías. So, it was Estado Novo what created that hermetic division and obliged [it to be like that]. Here we has that phenomenon. We had Rancho Flores de Pombal, so there were three versions, from 1918, then they would change their names, then in 1940 nostalgia makes them get back to that old name. And in 1951 there was a 3rd version and then yes, it is transformed in what we know as the typical rancho, which comes from Pedro Homem de Mello, Armando Leça... If you later do a research you'll understand it better who are the big visionaries of folklore. They were the ones who'd establish the rules about how does one sing, how does one dance, how does one dress. And there is an interesting detail: folklore only pointed to round dances. Other activities of folklore of the popular culture were all putted aside and in some way forbidden of being spread. We identify a shock between Michael Giacometti and Fernando Lopes Graça in all of this. They record all these songs and also lullabies, working songs... but the state was only interested in round dance's songs because they were the happiest ones, and what they wanted to transmit it was that we are an amazing nation, with a lot of happiness and so on. So we [in Pombal] also got that. So Pedro Homem de Mello came here and they transformed that Rancho Flores de Pombal [Rancho Flowers of Pombal] in the so called Rancho Típico de Pombal [Typical Rancho of Pombal] which still exists nowadays. I have a very particular opinion about ranchos, if I could I'd extinguish them all.

CM Why?

PA Because they have nothing to do with what they say they do. I mean, ranchos say they defend traditions from people. But, for people who study these things, and you can also find it in google, there are master thesis about Portuguese dances and everyone who do those researches get to the same conclusion, which is: between what has been collected from the research, and what one sees in ranchos, it's the same as comparing night with day. First of all they arose from bad surveys. I mean, most of them started without any [previous] cultural survey. They didn't went to the fields asking “How did people sing?” “How did people dance?” “How did people dressed like?” I participated in a survey from 1995 to 1998 and I have all those documents, and it's not the opinion of A, B or C, it's the opinion of 100, 200 people who talk and it's unanimous that there is a common point between all those people. And that common point is, if people say that the grooms no matter if it was summer or winter, used to dress a fox fur jacket and they'd take an umbrella with them, even if it was in the middle of August, I don't see that in any rancho. Actually I took some years until I discover a picture of it. And when I discovered it I was like: “ok, now there is the

proof of it”. It was a marriage in the 50's which is from Pousios, parish of Pombal. And the boy is dressed exactly like that. But you never see that in a rancho. You always see those two rich people, with the standards of Estado Novo. Now there are dying because of that route that they draw of lack of rigour, of musically speaking being a total disaster – one cannot listen to a rancho with all the women screaming. And this has only to do with a tinny detail for someone who's connected with music which is: the musicians have to follow the guy who's singing. I have my tone when I sing, we can sing “happy birthday” with is something that everyone knows, but I sing in the tone I'm feeling comfortable with. And mine can be sol and yours can be re. So, me, as a musician, I've to understand which your voice tone is and I'll try to adapt to it. Well, it happens that ranchos are a musical dictatorship. Which means, they got used to play that in a certain tone, and while they do not die, everyone has to sing in those tones. What happens? People sing in a tone which is not theirs. So they scream and scream and go tuneless. And people from rancho thinks that's normal. There should be some rigour in this. So, I want to do that work, because that reveals a special socio-cultural behaviour of the time, so 70-80 years ago. And these surveys, are about traditions which were very strong, but we are losing it all and nowadays people end up doing nothing with it. But this work is the one that I have it raw and I didn't had time to work on it yet. Now, I want to say something else: traditional music... I'm thinking what it has to do with mobility. I'm having a hard time to figure it out. The traditional music nowadays, I have a master thesis there about it and then I'll send it to you, where people give value to it it's in the urban areas, in the big cities. Where local musical tradition does not exist, it's valued. Where it exists, it's unvalued. Worse than that! It's fought by people from ranchos by that folklore. Nowadays we are invaded by that phenomenon which is Minhotice, tudo o que vem do Minho é aldrabice [Minhotice, everything that comes from Minho is fake]. I'll give you an example: canário, what does it has to do with the traditional Portuguese music? Nothing! What do concertinas have to do with the tradition of the XIX century like ranchos talk about? The first concertina came [to Portugal], it will now make 100 years ago, in 1918. Portuguese soldiers when they went to the I World War, actually played it in France, so one or two of them brought it. So it started on that time. Now I'm part of a project called Folkmore which the idea is basically to get everything that is good from our traditional roots, and bring, not the projects which are already stable, but the projects that are starting to pop up. Because nowadays there is a search for the rigour of things by the new musicians. For example, the bagpipe, which was almost vanished, and this instrument, here in Pombal – if you see the book of Maestro Manuel de Oliveira “Instrumentos Populares Portugueses” [Portuguese popular instruments], you see that the only instrument that was really for this area were gaiteiros [Group of musicians who play bagpipe]. And right now

there is a phenomenon of recovering the bagpipe [practice], which is something that already happen in Galicia 20-30 years ago. But with some rigour. And those who don't any rigour...For example the area of the country which better works the chordophones is this area of Coimbra. But I say Amadeu Magalhães it does not say anything to you, right? But if I say Brigada Victor Jara it already means something to you, right? Well he played there. So basically there is only fake things coming from Minho. Sérgio Mirra says that is traditional. That's what I call traditional Pimba. So that project Folkmora it's about bringing those guys who are really good, search around this area. The fest is program for four days. And there is one day which is programmed for chordophones in which that guy, Amadeu Magalhães comes to play. So that day, we'll invite the groups of cavaquinhos [small chord instrument, similar to the ukulele] from these areas, to come to some kind of workshop, so they see that what they are doing, they think they are keeping the traditions alive, but they are killing it. Now we are still looking for financial support. But until October we have time. But this is the main idea, make a day only for gaiteiros, there is also a group coming from Coimbra which is the group of Fados of the Academic association, which is not the group of Fados, it's a group of traditional popular music with chordophones. It's the contemporaneity of the instrument: for the instrument to persist people have to play it, but people just take advantage of the potential of the instrument to play things people like to hear. They play ABBA and other things, and they mix it with traditional music. In the end it is a very well-played project. One other thing, do you know about the series O Povo que ainda canta [the people who still sing]? In one of the episodes there is an old guy who is part for ranchos for 40 years and he has a very interesting sentence. He says: "Those who killed the traditional dances in Portugal" were the ranchos. And why is it? What is the way of preserving the old dances? For example the Enleio is one of the oldest known dances. I don't know if you know that well the division of the Portuguese dances, but dances in Portugal are divided in 4 or 5 groups, there are religious dances of this and that. But I'll talk about those dances which are more popular. There are the old dances and the modern dances. Old dances are the ones we know that existed because we know that there are written registers of it, but we can't know what it was about, there were no cameras. We know that people danced it but we don't know exactly what that demonstrates. It's the case of Chocota, estalado,...Then the modern dances, the last Portuguese dances are the ones that people from rancho now dance. Because from that on there are no more Portuguese dances. From that on there was Tango, Waltz, Foxtrot and so on. So the importations. And the way of preserving the Portuguese dances is for people to dance them. What did it happen with Ranchos? People passed from participants to spectators. People are limited to watch ranchos. And that is exactly his vision of the thing. And I totally agree with

him. He also makes an interesting work, they go to a plaza, they take their instruments and they are dressed normally. Then while people pass by they invited people to dance. And people started to dance and they were enjoying it. but I find it interesting. There are so many dancing academies here in Pombal, Latinamerican music, African, Kizomba... and there is no place to dance traditional popular music. So with this group I have AIK'SED we play songs from this region which are a result of the survey. Now about mobilities... maybe you can explain me more in detail what you need.

CM Until now, it was very helpful. About your project Folkmora...

PA Folkmora is exactly... First of all, nowadays cities fight for people, do not compete for infrastructure like people think. Because Pombal I think the only thing that is missing is an airport and a navigable river, because besides that, it has everything else. And what happens is that Pombal has a systematic loss of population, which in the last 8-9 years got worse. So this means that people cannot live here. Even though we have roads, highways, and so on. We have everything. The main railway in Portugal... When there are elections, from 4 to 4 years, we spend at least tones of asphalt. But people have to leave. The vision here is: we'll only have people when we have all the infrastructure. But when does one have all the infrastructure needed? But I don't know, 20 years ago, did we talked about an infrastructure like a mobile phone? No! From what I've been studying, tourism and culture it's really the basic pillar to bring people. And we need people. So Folmora is something that has to do with material patrimony. Not from Pombal, no. There is Amadeu Magalhães coming to the fest and he can plays material patrimony of any other place. And this is not utopic. By depreciate this we, in the last years, lost a lot our identity and we weren't able to create this will of coming here, and staying here. In the end there is nothing happening here. Just you have an idea, Pombal is, when it comes to traditional music, and also in dances. But especially in the music, it's a special "micro climate". We were always an area of migration. So, your parents, your grandparents migrated. To go to work in the fields in Alentejo, Ribatejo and so on. And they catch the songs there and they could never impose them, so they always changed it according to their roots in here. So we have, if you listen to the songs which are originally from here, that people used to sing, you can't find it nowhere else in Portugal. So this is a vantage which we have and that we'll never be able to take advantage of it.

INTERVIEW 19

Interview to a band member. Interview made in the 15th of February of 2018 (Thursday), in Ansião.(Once the interviewed didn't accepted to be recorded, we can only present the notes taken during the interview)

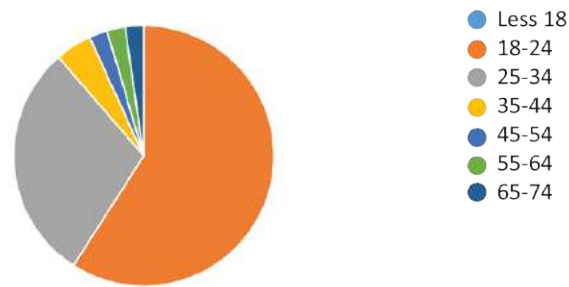
- Member of a music band
- Their band is not a young one
- They don't play traditional music
- Friend that he is maestro and he maybe can help
- He focusses on play music and he doesn't know about the people's reaction, he doesn't care anymore about the reaction
- The reaction to the music is strange, as a term
- They play rock, classic, jazz, Brazilian
- They have Instagram and Facebook account
- There are people receive well their job but not here [he means in Ansião]
- Two villages, in distance from Ansião, like their music and call them for fests
- Pombal last week was a success, a surprise [he refers to a concert]
- His friend has another job, he is a maestro, he was a teacher in the school of arts and connected with the festival "music of the world"
- They had other projects before the band, they were playing in the philharmonic
- He is self-learning [about music]
- He was listening to rock bands
- He doesn't want to say about the philharmonic that much
- Need of having philharmonics, the most you have the better
- Music schools started in Ansião some time ago
- He started to play in the folklore group
- He left it when he grow up, because he didn't identify himself in that
- The band plays in summer fests
- He like the memory of ranchos but it is just a memory for him
- He listens to traditional music as the root
- It was the only escape the ranchos to leave from the fields
- Fado is not traditional from here
- He was part in the beginning of the ranchos group, they were doing research in the beginning going to grandmothers put them to sing and record. They had person for the shoes, person for the clothes and copy and reproduce the traditional ones
- His friend also playing in Lisbon
- The reaction in Lisbon is better than in Ansião

- They are in contact with people that are interest for their music
- In Lisbon is difficult to play because of the money
- Not money help from the state
- The municipality helps with money the ranchos group but not that much
- He is working in agriculture
- He produces lettuces and sells them
- Complains about the investments in culture in Portugal

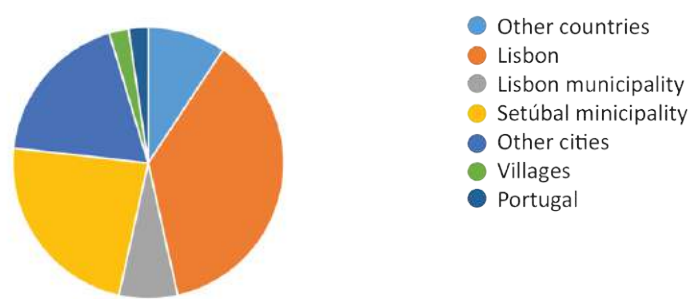
QUESTIONNAIRES FOLKLORE

QUESTIONNAIRE: Public opinion about folklore groups (ranchos)
Result of 44 answers

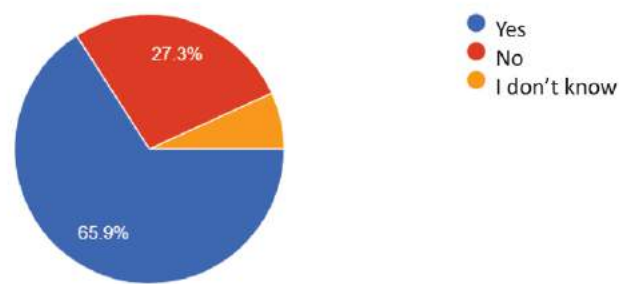
1. How old are you?



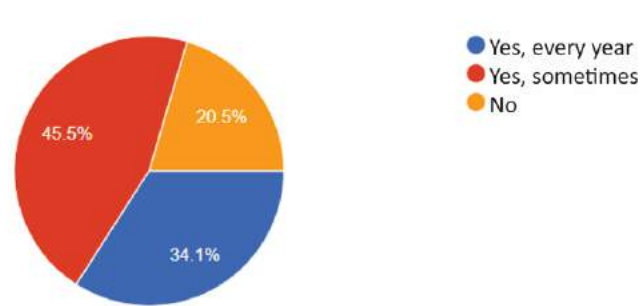
2. Where do you live?



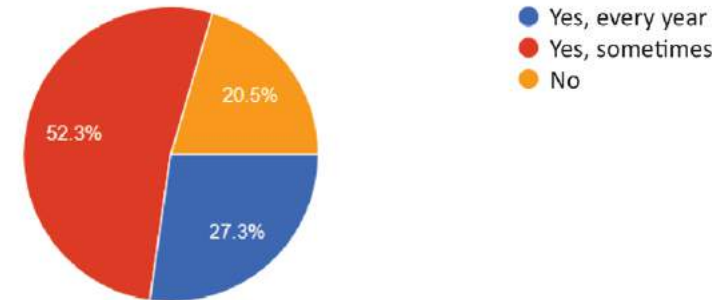
3. Do you have family in rural areas?



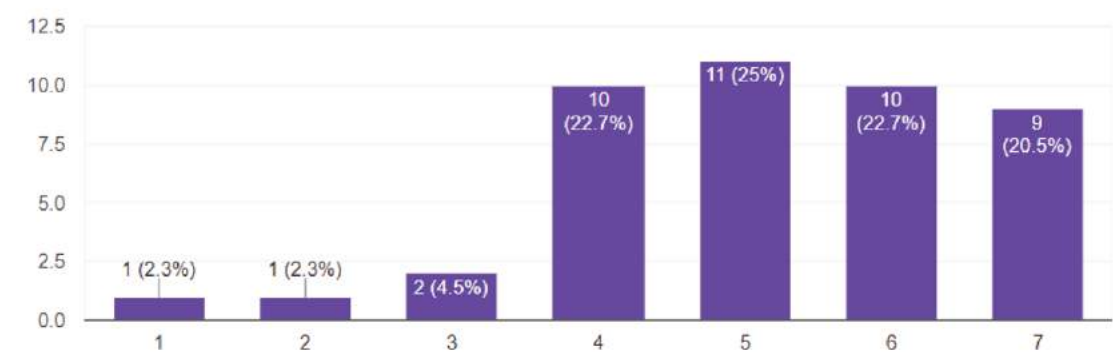
4. Do you spend your holidays in rural areas in Portugal?



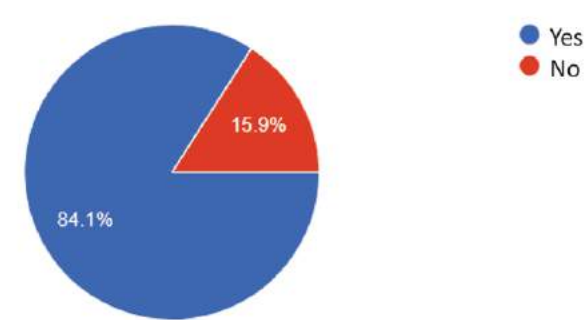
5. Do you usually go to popular fests in villages?



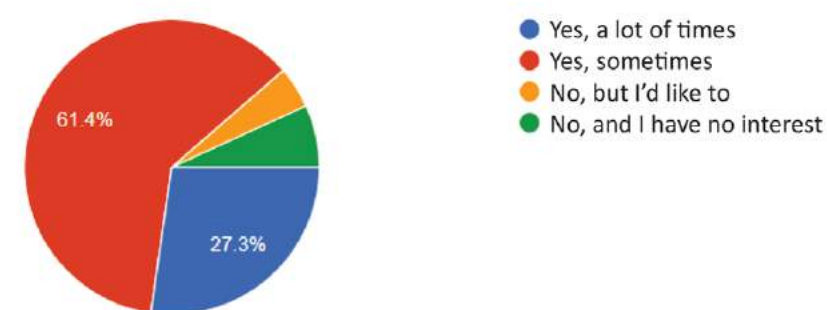
6. From 1 (don't like at all) to 7 (like very much), how much do you like those festivals?



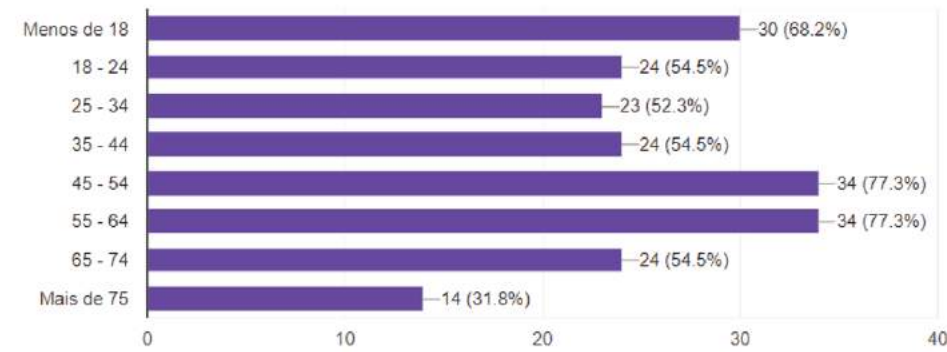
7. Do you know what activities are connected with folklore groups (ranchos)?



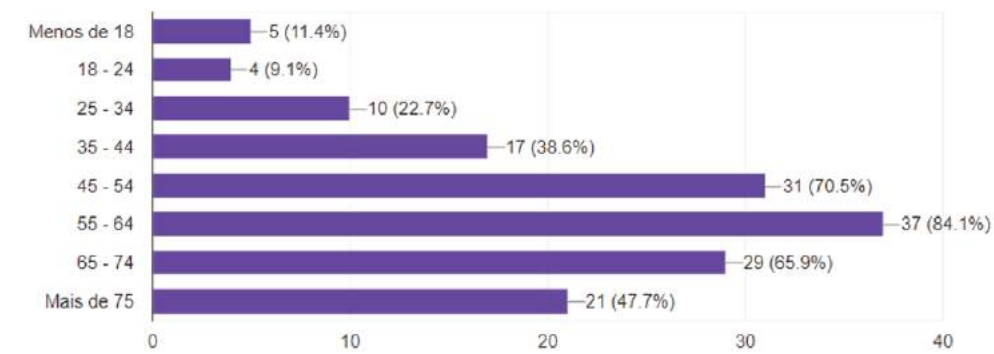
8. Have you ever seen show of a folklore group (ranchos)?



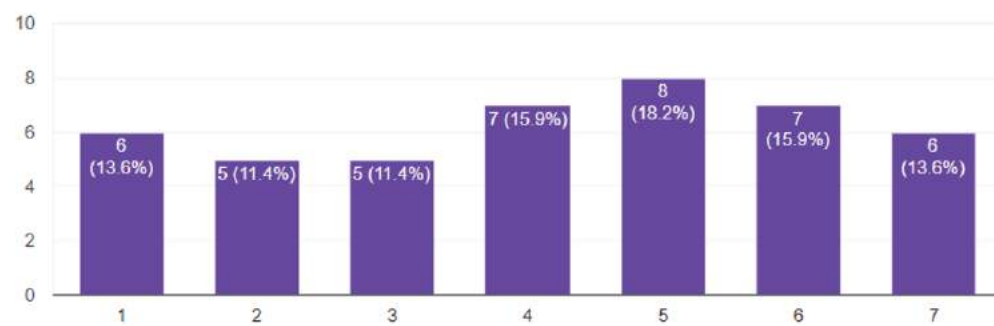
9. How old do you think are the people, who participate in the folklore groups (ranchos)?



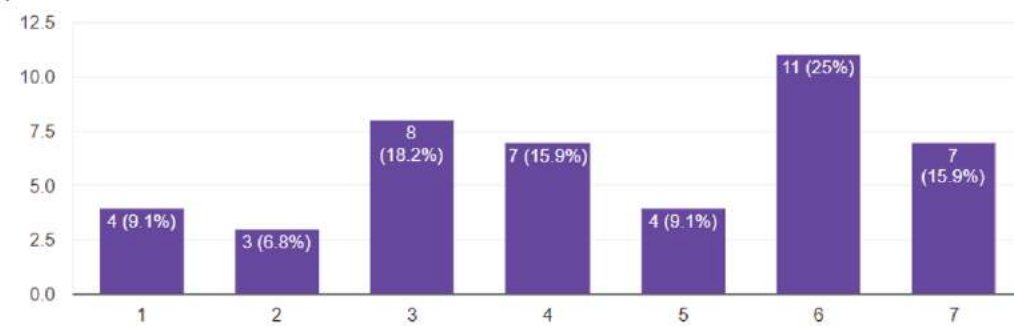
10. How old do you think are the most people, who go to see folklore groups (ranchos)?



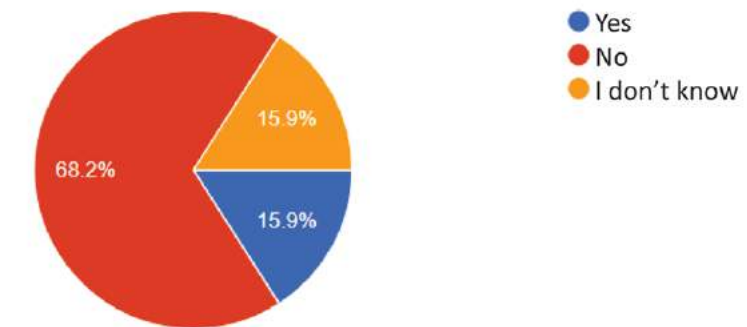
11. From 1 (I do not like) to 7 (I like it a lot), how much do you like the folk dances?



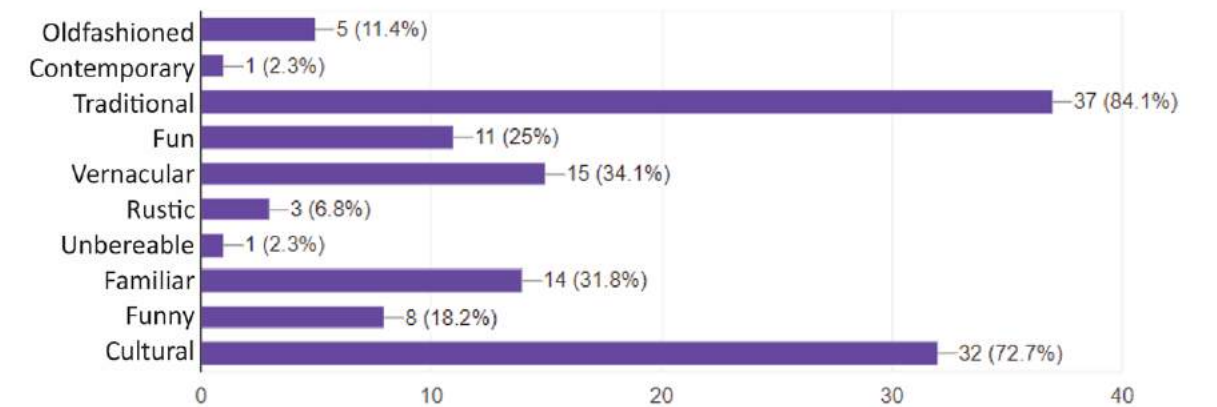
12. From 1 (I do not like) to 7 (I like it a lot), how much do you like the songs and the music of the folklore groups (ranchos)?



13. Would you be interested to participate in one of these groups?



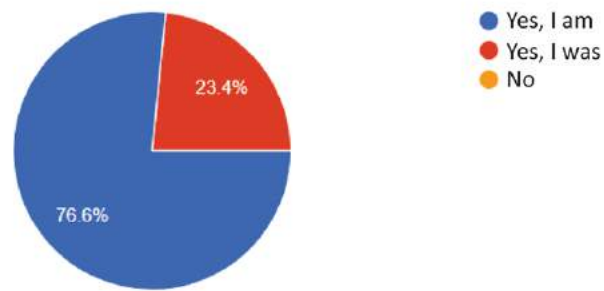
14. From the following words, which one do you think it describes best this type of music?



QUESTIONNAIRES TUNAS

QUESTIONNAIRE: Elements of tunas académicas

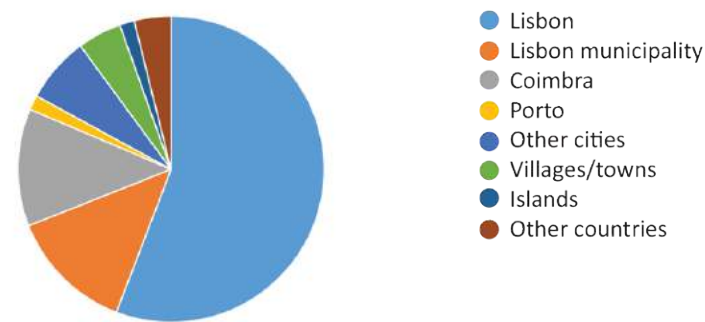
1. Have you have been/are you part of a tuna académica?



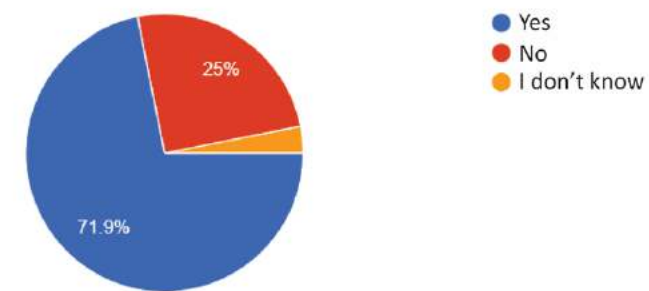
2. How old are you?



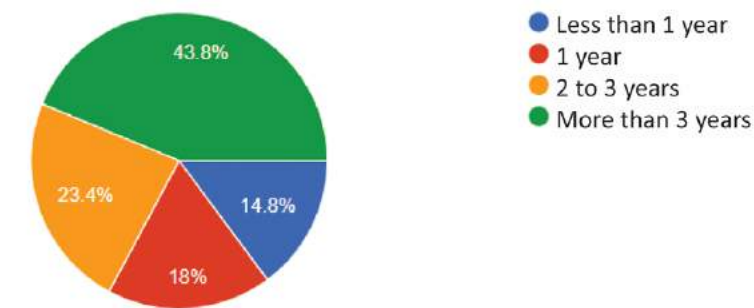
3. Where do you live?



4. Do you have family in rural areas?



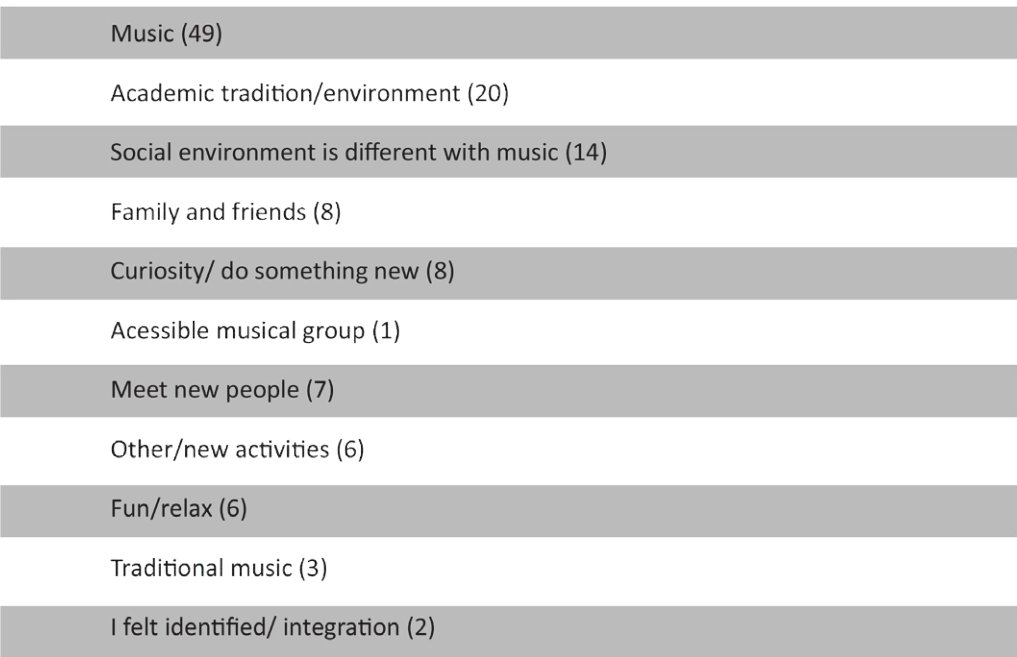
5. How long have you been a tuna member?



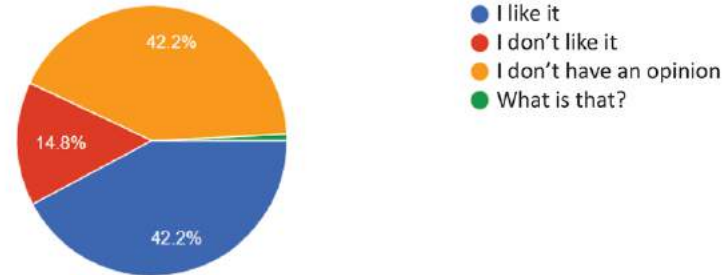
6. Which is your role in tuna?



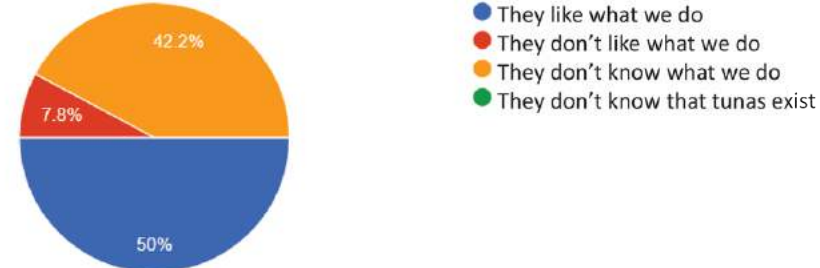
7. Why did you join the tuna?



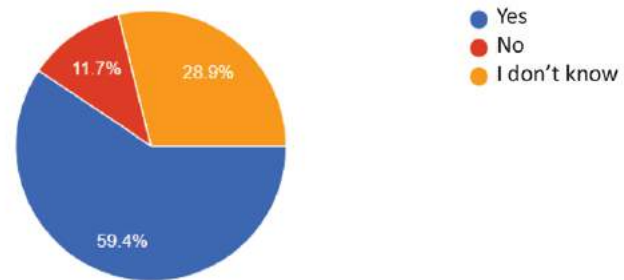
8. What is your opinion about folklore gorups (ranchos)?



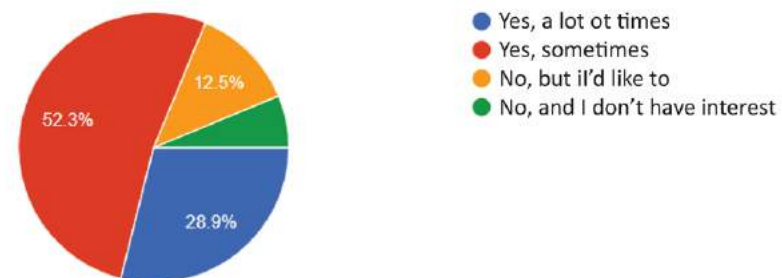
9. What do you think is the about fom tunas from people, who participate in Ranchos?



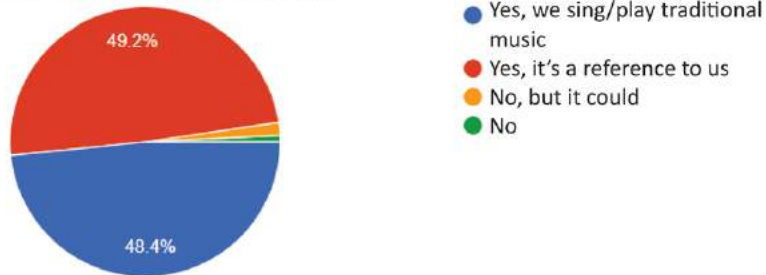
10. Do you think is there any connection between tunas and tanchos?



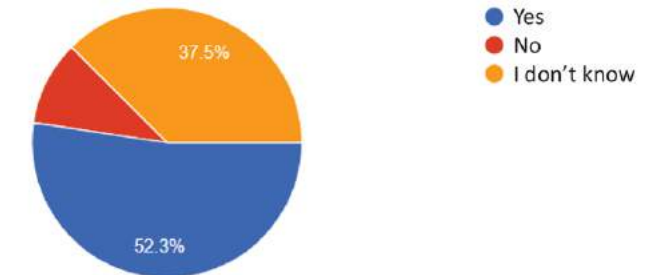
11. Have you seen a rancho's show?



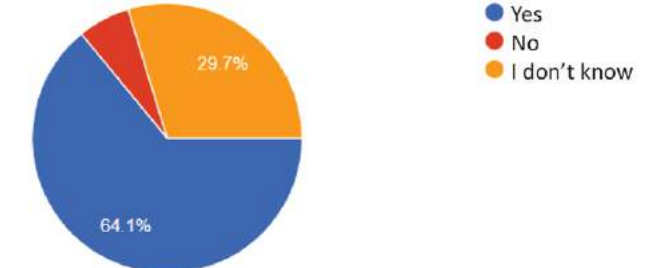
12. Do you think that tuna's work is related to tradition?



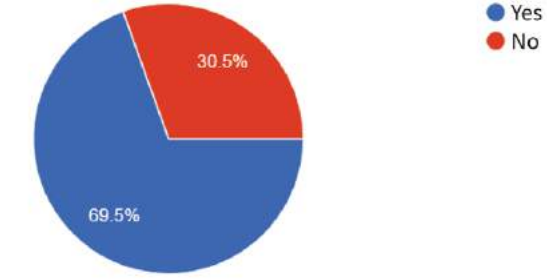
13. Do you think tunas groups have something to learn from ranchos groups?



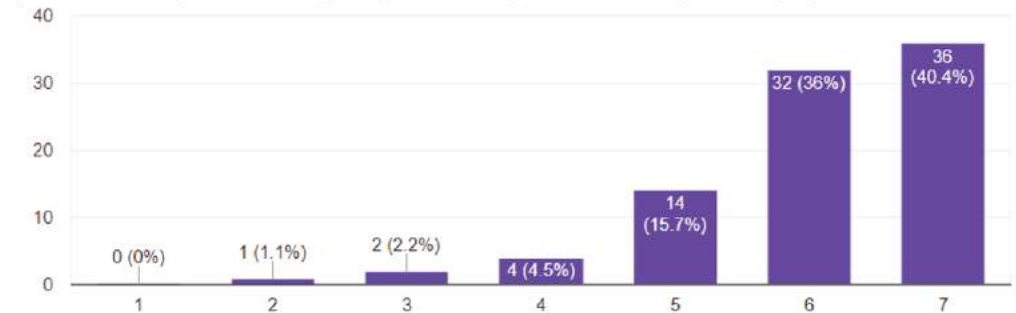
14. Do you think Ranchos groups have something to learn from tunas groups?



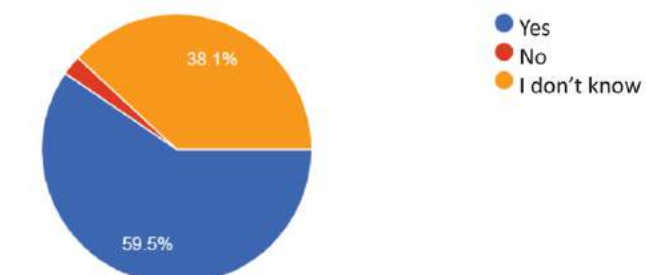
15. Did you ever have a show in a village before?



16. If you had, from 1 (I did not like it) to 7 (I liked it a lot), how much did you like to play there?



17. If no, would you like to play in a village?



EITRAS REFERENCE



Museu On-line da Vila de Pombal, 2011. Limpeza de cereais - Várzea - Vila Cã. Available at: <https://www.facebook.com/125446787528531/photos/a.141183412621535.32945.125446787528531/141184712621405/?type=3&theater> [Accessed on 17/05/2018]



Museu On-line da Vila de Pombal, 2011. Malhar e limpar o milho - Rebolo - Abiúl. Available at: <https://www.facebook.com/125446787528531/photos/a.141183412621535.32945.125446787528531/141185062621370/?type=3&theater> [Accessed on 17/05/2018]

STAGE REFERENCE



Agência Lusa, 2016. A orquestra é dirigida pelo maestro Lawrence Foster, com o violoncelista António Meneses. Available at: <https://observador.pt/2016/11/06/orquestra-gulbenkian-comeca-digressao-pelo-brasil/> [Accessed on 17/05/2018]



"Can the fest be a utopic happening? Absolutely, one that it needs to get away from the current concrete social model and virtually design an alternative model, based in reactivating numb possibilities. Inside the concept of utopia, fest has its specificity: neither it is a written utopia, neither it is an experienced utopia. Fest is the vivid dream which ghosts are gestures, and each of its elements are like oneiric fragments in motion." (Sanchis, 1983)

