

PORTUGAL

Festas in Minho



These 1998 on-site recordings of two pilgrimages in northwestern Portugal capture the rich and varied music of the streets, squares, and pilgrimage sites of the Minho region at the end of the 20th century. Percussion ensembles, brass bands, the intricate poetry and performance of sung poetic competitions, concertina and stringed instrument-based ensembles playing different dances, and the strong sound of women's voices sounding over large choruses are all characteristic of this part of Portugal. Recorded and annotated by Portuguese scholars whose album notes provide background information and translations for many of the songs. *58 minutes, 30-page notes.*

This is a previously-unpublished volume of the UNESCO Collection of Traditional Music, which was transferred to the Smithsonian to keep the series publicly available.





Grupo de Bombos d'Amarante performing at the *Romaria de Nossa Senhora d'Agonia*. Viana do Castelo. 1998.

Photo: Salwa El-Shawan Castelo-Branco

1. **Vira** (Dance) 3:28
2. **Gota de Meadela** (Dance of Meadela, excerpt) 1:36
3. **Zés-Pereiras** (Snare and Bass Drum Ensemble, excerpt) 3:44
4. **Gota de Covas** (Dance of Covas) 1:53
5. **Gota de Gondarém** (Dance of Gondarém) 3:37
6. **Cantares ao Desafio** (Sung Poetic Competition, excerpt) 3:50
7. **Rosinha** (Dance) 1:30
8. **Luisinha** (Song) 7:48
9. **Vira** (Dance) 1:42
10. **Cantares ao Desafio** (Sung Poetic Competition, excerpt) 3:36
11. **Marcha: Saudação a Mateus** (March, excerpt) 0:57
12. **Marcha** (March, excerpt) 2:40
13. **Rosalinda** (Song) 2:50
14. **Cana Verde** (Dance) 1:35
15. **Cantares ao Desafio** (Sung Poetic Competition, excerpt) 2:43
16. **Vira** (Dance) 4:56
17. **Vira** (Dance, excerpt) 5:52
18. **Bombos** (Bass Drum Ensemble, excerpt) 3:56

PORTUGAL: *Festas* in Minho

Annotated by Salwa El-Shawan

Castelo-Branco and Carla Raposeira



Maps of Portugal.



INTRODUCTION

Festa is a generic term in Portuguese that designates a wide range of religious and secular festivities. Hundreds of *festas* take place annually in Portugal celebrating the agricultural cycle, events in the official religious calendar, Catholic religious figures (Christ, the Virgin Mary, the Apostles, Catholic martyrs, and saints), as well as municipal and national holidays. A *romaria*, a particular kind of *festa*, is a pilgrimage that takes place in and around a Catholic sanctuary where the icons of the venerated saint or the Virgin Mary are kept, attracting pilgrims and other visitors. During the Christmas season, Carnival, Lent, and Easter, but especially in the summer, *festas* and *romarias* abound in villages, towns, and cities throughout Portugal.

This album presents field recordings made in August 1998 during two *romarias* in the region of Minho in northwestern Portugal (district of Viana do Castelo): the Pilgrimage of Our Lady of Agony (*Romaria de Nossa Senhora d'Agonia*) celebrated in Viana do Castelo, a coastal city in northwestern Portugal, and the Pilgrimage of São João d'Arga (*Romaria de São João d'Arga*) celebrated in and around a small Roman chapel located in Serra d'Arga, a mountain range approximately 45 kilometers northeast of Viana do Castelo.

Festas

Festas are complex ritual events where religious devotion, social interaction, economic transaction, and political authority intersect. Some are dynamic arenas for constructing place, shaping, reinforcing, and negotiating local, regional, and

national identities, and enacting power relations. Lasting from one up to several days, some *festas* are primarily local events drawing participants from their communities and nearby parishes, as well as Portuguese emigrants who return to visit their families, especially during the summer months. Other *festas* attract pilgrims, visitors, and tourists from many parts of Portugal, neighboring Spain, and other countries.

Music, dance, and other modes of expressive behavior structure *festas* ritually, sonically, spatially, and temporally. As ethnomusicologist Bernard Lortat-Jacob points out, music provides a temporal reference to action in the *festa*,

signalling its different phases. Constituting a system of regulation, it imposes specific behavior, distributes roles, and mobilizes the community. Music also creates a space for communication where identities are enacted, and where social conflict can be played out or resolved (1994, 14–15).

In most *festas* in Portugal, performances by amateur wind bands (*bandas filarmónicas*) are indispensable. Other central components include folklore groups and popular artists performing, music broadcasting through loudspeakers, and participants singing and dancing—often

featuring repertoires specific to the *festa* or region.

Since the 1950s, *festas* have undergone changes caused by the intervention of *festa* organizers, visiting emigrants, local municipalities and tourist offices. Some *festas* were rescheduled to the month of August in order to accommodate emigrants. They were transformed from rituals intended for local communities into organized performances targeted for tourists and television broadcast, emphasizing virtuosity and the spectacular components of local traditions. Like other modes of expressive culture, selected *festas* were turned into “cultural patrimony” and local governments invested in their preservation.



Banda filarmónica. Romaria de São João d'Arga. August 1998.
Photo: Carla Raposeira

Two Pilgrimages from Minho

This album features recordings from two of the most important pilgrimages of Minho, a region that abounds with *festas* throughout the summer. The Pilgrimage of Our Lady of Agony (*Romaria de Nossa Senhora d'Agonia*) was recorded from August 20 to 23, 1998, in Viana do Castelo. This *feira* is the most exuberant in the region, attracting thousands of pilgrims, visitors, emigrants, and tourists. Religious devotion, especially of local fishermen and their families who seek protection at sea, is a central component. In addition, the pilgrimage's promoters developed the event into a celebration of the city (*Festa da Cidade*) and the district, publicizing it throughout Portugal in order to attract visitors and tourists.

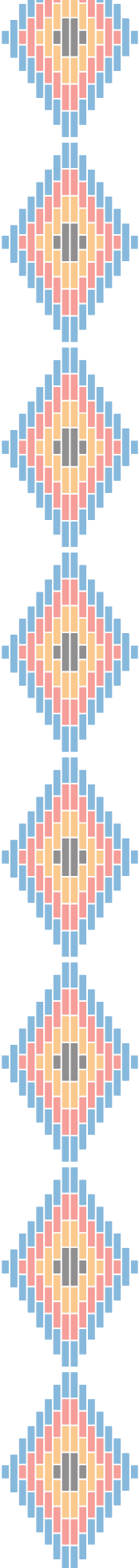
A printed program announcing the pilgrimage's organized events is distributed through the tourist office. City streets and squares are decorated with colored lights, and a large open-air marketplace, where a variety of goods are sold, is set up in a central area. The organized program takes place from morning to evening throughout the four days of the pilgrimage in city squares, streets, and gardens. It includes Catholic mass, several religious processions, an "ethnographic parade" (where local costumes and jewelry used in the late 19th and early 20th century and other cultural artifacts from the region are exhibited), performances by folklore groups from Minho, amateur wind bands, drum ensembles, a dance for young people, a bull fight, and fireworks. In addition, informal music making takes place in city streets and taverns where concertina (diatonic accordion) players gather to perform solo and to accompany singing or sung improvised poetic competition (*cantares ao desafio*)—a vocal genre in which two or more contenders improvise rhymed verses on a given theme to the accompaniment of a basic melodic pattern. The concertina was revitalized in the early 1990s and is central in *festas* throughout the region.

The Pilgrimage of São João d'Arga was recorded on August 28 and 29, 1998, and takes place in and around a small Roman chapel located in Serra d'Arga in which the patron saint's icon (St. John the Baptist) is kept. This pilgrimage differs from that of *Nossa Senhora d'Agonia* and most *festas* in Portugal in

a number of ways. Mass, a procession, and performances by two competing wind bands are the only programmed events. The remaining music and dance is made informally throughout the night by participants of all generations who bring their instruments along, as well as sing and dance. Many concertina players come to this pilgrimage to exhibit their repertoire and to accompany *cantares ao desafio* that are ubiquitous in this event.

This pilgrimage attracts a large number of pilgrims and visitors. The chapel is decorated with colored light bulbs. It is surrounded on the north and south sides by two lines of granite barracks (*quarteis*) that are used by the pilgrims to rest briefly during the night-long celebration on August 28. In recent years, young people have been flocking to this pilgrimage, where they enjoy the informal singing, dancing, poetic competition, drinking, and festive atmosphere. Many camp in the nearby woods or just rest in the open air close to the churchyard. On a mountain road outside the churchyard, an open-air marketplace is temporarily set up with stands selling food, beverages, and other goods. Inside the chapel yard on one side of the chapel, there are two fixed bandstands (*coretos*). On the first day of festivities, two amateur wind bands perform in the procession and during the first few hours of the celebration, where they alternate performances, competing to attract audiences—a practice known as *despique de bandas* (competition between wind bands).

In these and other *festas* in northwestern Portugal, selected vocal and instrumental genres predominate. These include the *cantares ao desafio* (tracks 6, 10, 15) as well as several dances such as the *vira* (tracks 1, 9, 16, 17), the *gota* (tracks 2, 4, 5), the *rosinha* (track 7), and the *cana verde* (track 14).



TRACK NOTES

1. Vira (Dance)

Arga de São João, Caminha. Pilgrimage of São João d'Arga. Aug. 28, 1998
Festa participants, three *cavaquinhos*, one concertina

One of the oldest and most widespread dance genres in Portugal, the *vira* has dozens of variants in Minho as well as in other regions, some known under different names.

It is a couple dance or dance-song in compound duple or quadruple meter that is performed in a fast tempo. In strophic form, it consists of short melodic phrases based on a harmonic structure alternating between the tonic and dominant, with or without a refrain. The melodic phrases are repeated as many times as the dance requires. In 6/8 time, this *vira* is attributed by local musicians to Benigno Pereira (d. 2010), locally addressed as Tio Benigno (*tio*, literally uncle, is also used by non-relatives as a respectful and endearing way of addressing an older person), who is a concertina player from the town of



Mafalda Rêgo and José Reigada of the Rancho Foclórico de Viana do Castelo dancing the *vira* at the *Romaria de Nossa Senhora d'Agonia*. Viana do Castelo. August 1998.

Photo: Salwa El-Shawan Castelo-Branco

Gondarém in northern Minho. Júlio Pereira (b. 1953), an urban musician who contributed to revitalizing traditional string instruments such as the *cavaquinho* (a small guitar approximately 50 cm long with four courses of metal strings), the *bandolim* (mandolin), and the *viola braguesa* (a traditional guitar strung with five pairs of metal strings that is widespread in the regions of Minho and Douro Litoral), popularized this *vira* among urban audiences. Portuguese explorers and emigrants introduced the *cavaquinho* to Hawai'i (*ukelele*), Indonesia (*kroncong*), Cape Verde, and Brazil, where the instrument is still used. In this track, an informal group from Alvelho in southern Minho, including a concertina and three *cavaquinhos*, performs the *vira*.

2. Gota de Meadela (Dance of Meadela, excerpt)

Arga de São João, Caminha. Pilgrimage of São João d'Arga. Aug. 28, 1998
Festa participants, concertinas, *cantares ao desafio*, *cavaquinhos*, whistle

The *gota*, a line dance in compound duple meter (6/8) that probably originated in the Spanish *jota*, belongs to the *vira*

dance genre and is found throughout the Minho region. In this track, it is performed by an informal instrumental group known as a *rusga*, consisting of several concertinas, castanets, *cavaquinhos*, and a whistle. In the Pilgrimage of São João d'Arga, this *rusga*, followed by dozens of pilgrims, circled the chapel while playing their instruments and dancing.

3. Zés-Pereiras (Snare and Bass Drum Ensemble, excerpt)

Viana do Castelo. Pilgrimage of Our Lady of Agony. Aug. 22, 1998

Festa participants, snare and bass drums



Rusga. Romaria de São João

d'Arga. August 1998.

Photo: Salwa El-Shawan Castelo-Branco

Zés-pereiras, ensembles consisting of between 3 and 20 snare and bass drums, bagpipes, or other instruments such as concertinas, play an important role in *festas* throughout northwestern Portugal. They announce the beginning of the *festa* in the early morning by performing throughout the streets of the village, town, or city in which the *festa* takes place. In recent years, the programs of several *festas* in Alto Minho include virtuosic performances by up to 30 groups of *zés-pereiras*, also called *grupos de bombos*. The

origin of the name of this kind of ensemble is not known. It is composed of two of the most common names in Portugal: Zé is the diminutive of José and Pereira is a common family name. In this track—which was recorded at the Praça da República, the main city square of Viana do Castelo—two groups made up of snare and bass drums perform successively the basic rhythmic pattern performed by all groups. They were preceded and followed by more than two dozen groups that exhibited their technical virtuosity and physical strength through increased speed and volume.

4. Gota de Covas (Dance of Covas)

Covas, Vila Nova de Cerveira. Sept. 1, 1998

Nelson Pereira, also known as Nelson Vilarinho (b. 1929), concertina, vocals



Grupo de Bombos d'Amarante performing at the *Romaria de Nossa Senhora d'Agonia*. Viana do Castelo. 1998.

Photo: Salwa El-Shawan Castelo-Branco

This *gota* in strophic form is from Covas, the native village of Nelson Pereira. Featured on this track, he is one of the most prominent composers, singers, concertina players in Alto Minho, and a custodian of a large repertoire of dance-songs from this region. Several collectors and researchers have referred to his art in their publications, including Mello (1968 and 1971) and Raposeira (2010).

Gota de Covas

*O pauliteiro canta a gota
Ai dai-me uma pinga de vinho
O pauliteiro canta a gota
Ai dai-me uma pinga de vinho*

*E o vinho é coisa santa
Ai faz o cantar roladinho
Faz o cantar roladinho
Aiala, la-la-la, io la laa la
O ala, la-la, la laa la
Aiala, la-la-la, io lo lé la*

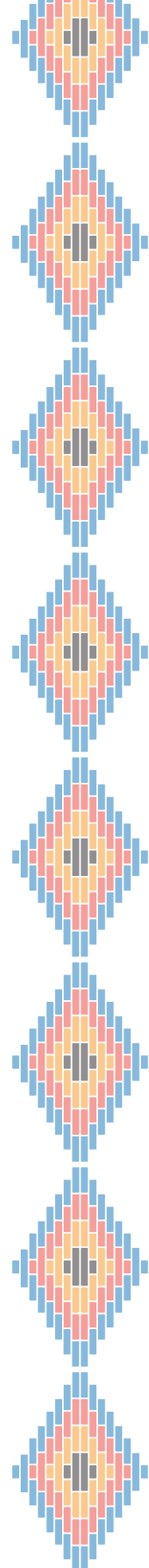
*Se fores a Vilarinho
Ai levai água no chapéu
Se fores a Vilarinho
Ai levai água no chapéu*

*Vilarinho não tem água
Ai, se não a que cai do céu
Se não a que cai do céu
Aia la la-la-la, io la laa la*

*Aia lá lá lá lá lá lá . . .
Ai Aia ai ai ai ai ai aia ai . . .*

Dance of Covas

The stick dancer sings the *gota*
Oh, give me a drop of wine
The stick dancer sings the *gota*
Oh, give me a drop of wine



Wine is something sacred
It makes singing round
It makes singing round
Aiala, la-la-la, io la laa la
O ala, la-la, la laa la
Aiala, la-la-la, io lo lé la

If you go to Vilarinho
Oh, take water in your hat
If you go to Vilarinho
Oh, take water in your hat

Vilarinho has no water
Oh, only [the water] that falls from the sky
Only [the water] that falls from the sky
Aia la la-la-la, io la laa la

Aia lá lá lá lá lá lá . . .
Ai Aia ai ai ai ai aia ai . . .

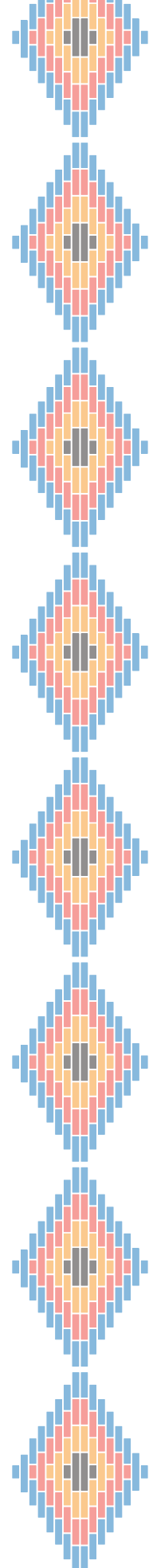
5. Gota de Gondarém (Dance of Gondarém)

Outeiro, Viana do Castelo. April 4, 1998
Lopes de Areosa, *harmónio*, vocals

This *gota* of Gondarém, a village located about four kilometers north of Viana do Castelo, is performed by a local enthusiast of the musical traditions of northern Minho. He accompanies himself on the *harmónio*—an early version of the diatonic accordion with one row of buttons. This instrument was documented in northwestern Portugal during the first decade of the 20th century. Quickly gaining popularity, it gradually replaced traditional guitars for accompanying singing and dancing.

Gota de Gondarém

Igreja de Gondarém
Feita de pedra morena
Igreja de Gondarém
Feita de pedra morena



*Dentro dela vão à missa
Dois olhos que fazem pena
Dois olhos que fazem pena
O lailarai alalela*

*Domingo se fores à missa
Põe-te em sítio que eu te veja
Domingo se fores à missa
Põe-te em sítio que eu te veja*

*Não faças andar meus olhos
Perdedinhos pela igreja
Perdedinhos pela igreja
O lai larai alalela*

*O acipreste do adro
Que faz sombra à igreja
O acipreste do adro
Que faz sombra à igreja*

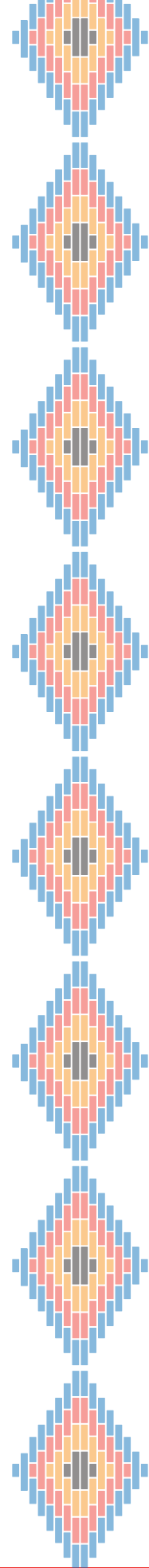
*Também ensombrado anda
Quem não logra o que deseja
Quem não logra o que deseja
O lai larai alalela*

*Se eu canto dizem que eu canto
Se eu choro dizem que eu choro
Se eu canto dizem que eu canto
Se eu choro dizem que eu choro*

*Se me rio para ti
Dizem que eu que te namoro
Dizem que eu que te namoro*

*Nem só de alegre se canta
Nem só de triste se chora
Nem só de alegre se canta
Nem só de triste se chora*

De alegre tenho chorado



*De triste canto agora
De triste canto agora
O lai larai alalela*

Dance of Gondarém

Church of Gondarém
Made of dark stone
Church of Gondarém
Made of dark stone

In it they go to mass
Two eyes that arouse one's pity
Two eyes that arouse one's pity
O lailarai alalela

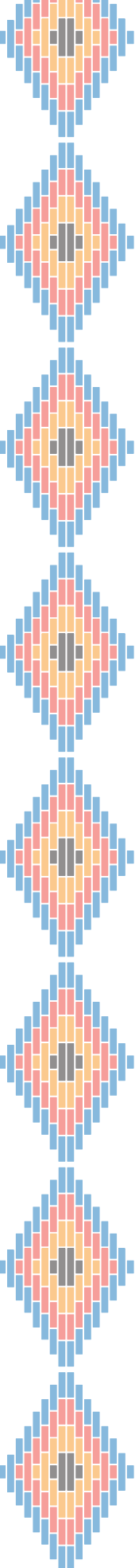
If you go to mass on Sunday
Sit somewhere where I can see you
If you go to mass on Sunday
Sit somewhere where I can see you

Don't let my eyes
Wander throughout the church
Wander throughout the church
O lai larai alalela

Oh the cypress tree of the churchyard
That shades the church
Oh the cypress tree of the churchyard
That shades the church

Also feels dark
The one that does not achieve what he desires
The one that does not achieve what he desires
O lai larai alalela

If I sing they say that I sing
If I cry they say that I cry
If I sing they say that I sing
If I cry they say that I cry



If I laugh to you
They say I am courting you
They say I am courting you

It is not only out of happiness that one sings
It is not only out of happiness that one sings
It is not out of sadness that one cries
It is not out of sadness that one cries

I cried out of happiness
I sing now out of sadness
I sing now out of sadness
O lai larai alalela

6. **Cantares ao Desafio** (Sung Poetic Competition, excerpt)

Arga de São João, Caminha. Pilgrimage of São João d'Arga. Aug. 28, 1998
Augusto Gonçalves and Manuel, concertinas, vocals



Sung poetic competition accompanied by Nelson Covas and Lopes de Areosa (left to right) on the concertinas. Romaria de São João d'Arga, August 1998.
Photo: Salwa El-Shawan Castelo-Branco

Improvised sung poetic competitions are found throughout continental and insular Portugal. A minimum of two vocalists is needed, but more contenders can participate. One or more singers provide the accompaniment on the concertina, which usually consists of an introduction, instrumental interludes between the improvised strophes, and set rhythmic and melodic patterns that correspond to one of the widespread dance-songs in duple meter, often the *cana verde*. Using a specific poetic structure and rhyme pattern, the sung poetic competition can be centered on

a specific theme (*fundamento*) that is proposed by one of the singers, or it can be free. Often singers have pre-composed strophes that they employ, but there is also much spontaneous creation that draws on current events or the specific circumstances of the performance. Recently, the *cantares ao desafio* have been revitalized throughout northwestern Portugal and are performed in *festas* and performance events (*encontros*) featuring this genre. In this example, one of the singers, Augusto Gonçalves, comments on the quality of the

microphones that were used for the recording, on the ham that was being cut, as well as on wine drinking and other aspects of the *feira*. One of the aficionados present urges the concertina player to expand the bellows in order to increase the instrument's volume. Following the singing, a closing section is played on the concertina in an increasingly fast tempo.

Cantares ao Desafio

*A concertina é barata
Ó Lopes tu toca baixo
A concertina é barata
Preparai-me os microfones
Que não são de captação fraca
Chegai-os ao pé do presunto
Para ouvir o ruído da faca*

*Que eu rezo um Padre Nosso
Chegai os microfones ao presunto
Que eu rezo um Padre Nosso
Enquanto eu toco e canto
Partir presunto eu não posso
Havia até de ter piada
Se gravassem o ruído do osso*

*Escutai o meu cantar
Ó Augusto escuta bem
Escuta o meu cantar
Que eu vou partir o presunto
Mas tendes de vos calar*

*Quem está bem deixa-se estar
Quem está bem deixa-se estar
Ouvi coisa a meu contento
Disse que ia partir o presunto
Olhai que já era tempo
Olha lá fora a aragem
É porque sopra o vento
Vou-me calar para comer*

Não canto e como ao mesmo tempo

*Digo com todo o carinho
Dá gosto ver o senhor Manuel
Ai digo com todo o carinho
Com o copo na mão
O Senhor António parte o presuntinho
Olhai que eu vou-me calar
Mas dai-me um copo de vinho*

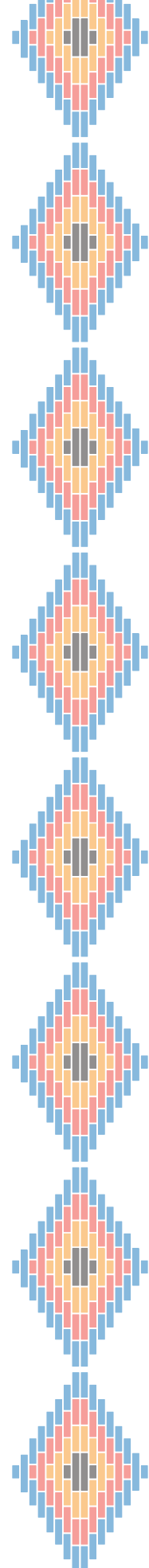
*Que hoje estou muito animado
Já bebi e cantei toda a noite
Hoje estou muito animado
Aqui dentro está muito calor
E eu estou tão transpirado
Se não bebo qualquer coisinha
Ainda fico desidratado*

Sung Poetic Competition

The concertina is cheap
Oh Lopes play softly
The concertina is cheap
Prepare the microphones for me
That do not make weak recordings
Bring them close to the ham
To hear the noise of the knife

I will pray The Lord's Prayer
Bring the microphones close to the ham
I will pray The Lord's Prayer
While I play and sing
I cannot cut the ham
It could even be funny
If you could record the bone's noise

Listen to my singing
Oh, Augusto listen carefully
Listen to my singing
I will cut the ham
But you have to keep quiet



The one who is well, keep the way you are
The one who is well, keep the way you are
I heard something that made me happy
You said that you were going to cut the ham
Look, it is high time
Look outside there is a breeze
Because the wind is blowing
I will keep silent to eat
I don't eat and sing at the same time

I say affectionately
It is a pleasure to see Mr. Manuel
Oh, I say affectionately
With the glass in hand
Oh, Mr. António cut the little ham
Look, I am going to keep quiet
But, give me a glass of wine

Today I am very animated
I drank and sang the whole night
Today I am very animated
Here inside it is very hot
And I sweat a lot
If I don't drink something
I will get dehydrated

7. Rosinha (Dance)

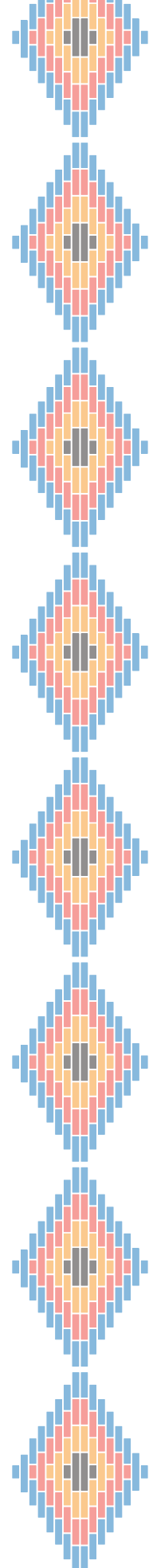
Arga de São João, Caminha. Pilgrimage of São João d'Arga. Aug. 28, 1998
Armando Santos and Manuel de Rebordela, concertinas

Rosinha (diminutive of Rosa), is a local variant of the *vira*. In 6/8 time, the melody consists of two phrases, alternating between the tonic and dominant that repeat as many times as are necessary for the dancing.

8. Luisinha (Song)

Arga de São João, Caminha. Pilgrimage of São João d'Arga. Aug. 28, 1998
Informally structured group of men and women, solo vocals, concertinas, *cavaquinhos*, castanets, whistles, handclapping

This strophic song is divided into two sections, each with





Cavaquinho, collection of Sérgio Fonseca.
Photo: Sérgio Fonseca

a different refrain. Dedicated to a woman named Luisinha (diminutive of Luísa), it is sung by a large, informally structured group of *feira* participants who alternate soloists and a chorus singing in unison and sometimes in thirds. Concertinas, *cavaquinhos*, castanets, a whistle, and handclapping accompany the singing. The strident voice sung in the upper register is characteristic of women's vocal style in Alto Minho.

Refrão (1)

*Anda agora agora
Luisinha agora
Meu peito suspira
Meu coração chora*

Refrão (2)

*Ó quem me dera meu amor
Ó quem me dera
Ó quem me dera
Ir ao céu e vir à terra*

Refrain (1)

Come now, now
Little Luisa now
My breast is sighing
My heart is crying

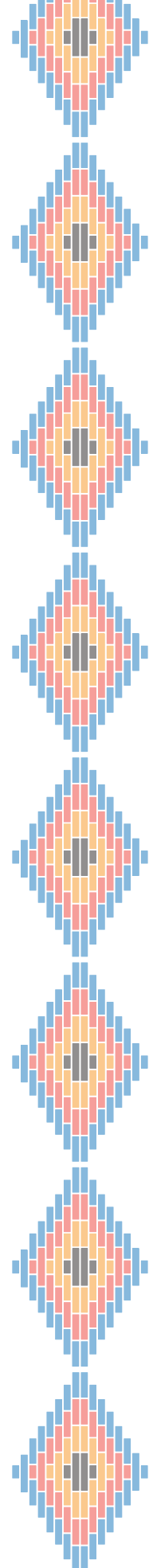
Refrain (2)

Oh I wish my love
Oh I wish
Oh I wish
To go to Heaven and come back to Earth

9. Vira (Dance)

Arga de São João, Caminha. Pilgrimage of São João d'Arga. Aug. 28, 1998
Armando Santos and Manuel de Rebordela, two concertinas, two castanets

This *vira* in 6/8 time consists of two phrases that are repeated



in a fast tempo, based on a harmonic structure alternating the tonic and dominant.

10. Cantares ao Desafio (Sung Poetic Competition, excerpt)

Vila do Conde. *Encontro de concertinas e cantares ao desafio*. Aug. 22, 1998

Augusto Gonçalves and José Loureiro, concertina; other *feira* participants, *reco-reco* (scraper), hand clapping, vocals

In this sung poetic competition, each contender describes the characteristics of his opponent in a provocative tone. The fast responses of the opposing contender leave almost no time for the usual instrumental interludes performed on the concertina.

Cantares ao Desafio

Tu queres guerra, eu quero paz (x2)
Ou agora ou depois
Olha qu' a festa na tua terra
Não chegava para nós os dois
Olha que eu vou-te dizer
Ó cantador afamado
Cabeçudo já tu és
Só se eu fosse para o teu lado

Olha lá o que eu te digo
Sou cantador de raça
Sou um homem português
Eu não sei se já te disse
Mas repito outra vez
Como este cantador
Comemos sete de uma vez

Foi coisa que nunca fez (x2)
O que ele tem é pronome
Que eu pareço um cabeçudo
Mas tu és um gigantone

Diz que foram sete de uma vez
Que foram sete de uma vez
Olha tu gosta de roscas
Olha ó Loureiro eu te digo

Só serves é para matar moscas

Vamos lá medir as forças (x2)
Espera tu mais um bocado
O Loureiro canta sempre
É raro ficar calado
Mas agora vai matar
Este bicho do meu lado

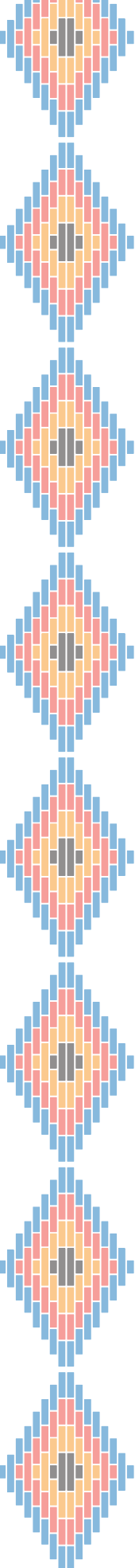
Vens de Vila Nova de Anha (x2)
Anda com jeito e cautela
Que o Loureiro é de Barcelos
Tem grande pena amarela
Hoje em cima deste palco
Vou te dar a galadela

É a segunda vez que falas dela (x2)
Já estas a sair da toca
Ó pobre Loureiro
Já estas a sair da toca
Estas a dizer sempre o mesmo
Isso toda a gente nota
Olha que tu não ganhas nada
Pareces uma galinha choca

Espera aí um bocadinho (x2)
Enquanto eu fumo um cigarro
Vai indo à minha frente
E eu atrás de ti já te agarro
Como é tu me queres gabar
Pareces um frango de barro

Sung Poetic Competition

You want war, I want peace (x2)
Either now or later
Look, the festa in your village
Is not enough for both of us
Listen to what I am going to tell you
Oh you famous singer
A big head you already have



Only if I went on your side

Listen to what I tell you
I am a singer of a special breed
I am a Portuguese man
I don't know if I already told you
But I repeat another time
Like this singer
We eat seven at the same time

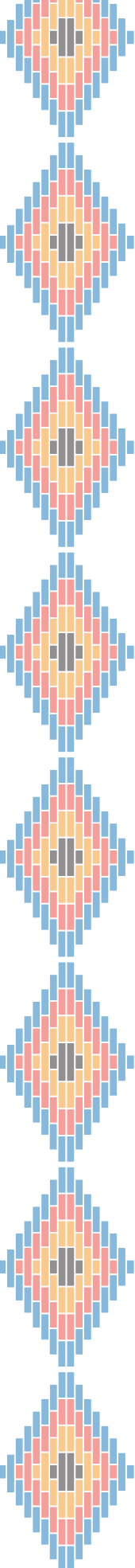
This was something you never did (x2)
He is like a pronoun [he talks a lot]
If I look like I have a big head
But you are a giant

It is said that they were seven at the same time
Seven at the same time
Look you like screws
Look Loureiro I tell you
You are only good for killing insects

Let us measure our strength (x2)
Wait a little bit
Loureiro always sings
He rarely keeps quiet
But now he will kill
This animal next to me

You come from Vila Nova de Anha (x2)
Be very skillful and careful
Loureiro is from Barcelos
He has a big yellow feather
Today on this stage
I will dominate you

This is the second time you talk about her (x2)
You are already coming out of your hiding
You poor Loureiro
You are already coming out of your hiding
You are always saying the same thing
Everyone sees this



Look you don't gain anything
You look like a broody hen

Wait for a little while (x2)
Until I smoke a cigarette
Go ahead of me
Because behind you I'll hold you
Since you want to praise me
You look like a clay chicken

11. **Marcha: Saudação a Mateus** (March, excerpt)

Composed by Ilídio Costa (b. 1937)

Viana do Castelo. Pilgrimage of Our Lady of Agony. Aug. 22, 1998

Banda Filarmónica de Barroselas

This procession march is part of a large repertoire of marches that are played by amateur wind bands (*bandas filarmónicas*) during processions and other performances in festivities throughout Portugal. Ilídio Costa is one of several dozen Portuguese composers who have produced a large repertoire of marches and rhapsodies for *banda filarmónica*. This march was performed during the parade through the streets of Viana do Castelo celebrating the band's 150th anniversary, an event that was integrated in the Pilgrimage of Our Lady of Agony.

12. **Marcha** (March, excerpt)

Viana do Castelo. Pilgrimage of Our Lady of Agony. Aug. 22, 1998

Fanfarra dos Escuteiros da Meadela

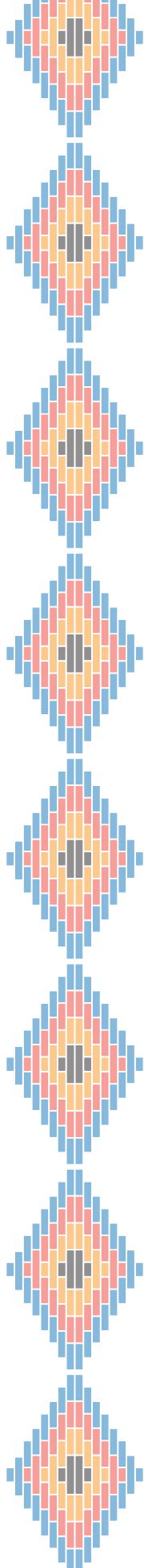
This march is performed by a fanfare consisting of trumpet and percussion players on horseback. They parade through the streets of Viana do Castelo as part of the city's 150th anniversary celebration. The percussion instruments play a rhythmic ostinato, in which the last beat is syncopated. On top of this rhythmic layer, the brass instruments superimpose melodic phrases called *toques*.

13. **Rosalinda** (Song)

Arga de São João, Caminha. Pilgrimage of São João d'Arga. Aug. 28, 1998

Festa participants, concertinas; José Ribeiro, vocals

This is a strophic song in duple meter about a woman named



Maria Antónia who immigrated to California.

*Ó lá vou eu . . . Rosalinda
É sempre a mesma Maria Antónia
És o retrato de Portugal
Nas lindas terras da Califórnia*

Oh, here I am going . . . Rosalinda
It is always the same Maria Antónia
You are the image of Portugal
In the beautiful land of California

14. Cana Verde (Dance)

Arga de São João, Caminha. Pilgrimage of São João d'Arga. Aug. 28, 1998
Festa participants, concertinas

This dance in duple meter is widespread throughout the northwestern region. The same melodic pattern, performed at a slower tempo, accompanies the sung poetic competition on the next track.



Sung poetic competition accompanied by Augusto Gonçalves, Carlos Pedrosa, and one other festa participant (left to right) on three concertinas. Romaria de São João d'Arga, August 1998.

Photo: Salwa El-Shawan Castelo-Branco

place and the contender eventually ends his singing. As in the *cantares ao desafio* recorded on track 6, following the singing, a closing section is played on the concertina in an increasingly fast tempo.

15. Cantares ao Desafio (Sung Poetic Competition, excerpt)

Arga de São João, Caminha. Pilgrimage of São João d'Arga. Aug. 28, 1998
Festa participants, concertinas, vocals

On this track, a contender starts the poetic competition, singing to the accompaniment pattern of the *cana verde*. He complains that he is waiting for his partner who never appears. The poetic competition does not take

Cantares ao Desafio

*Eu cheguei aqui agora
Mais cedo não pude vir (x2)*

*Mais cedo não pude vir
Ainda venho muito a tempo
Das tuas falas ouvir*

*Qu' a minha bela cantadeira
E ó minha bela cantadeira
Que eu estou aqui a esperar*

*Que eu te estou aqui a esperar
Vim a São João d'Arga
Boa tarde lhes vou dar*

*E eu cheguei aqui agora
Cantadeira vem para a minha beira
Que eu cheguei aqui agora*

*Que eu cheguei aqui agora
Mas eu não tenho medo
Ainda me vou daqui embora*

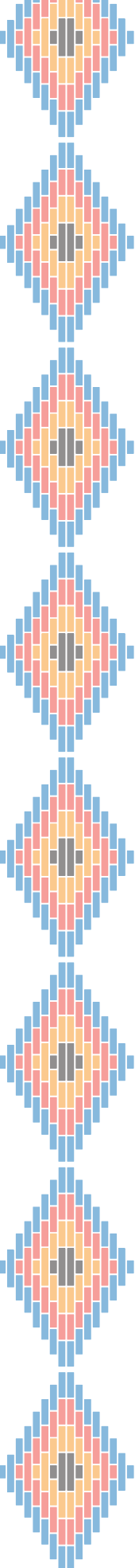
*E estou aqui para esperar
Ainda espero aqui agora
Que ainda estou aqui para esperar*

*E estou aqui para esperar
Se São João me ajudar
Eu a ti te vou cantar*

Sung Poetic Competition

*I arrived here now
I could not come earlier (x2)*

*I could not come earlier
I am still on time
To hear your voice*





Mafalda Rêgo and José Reigada of the Rancho Foclórico de Viana do Castelo dancing the *vira* at the *Romaria de Nossa Senhora d'Agonia*. Viana do Castelo. August 1998.

Photo: Salwa El-Shawan Castelo-Branco

My beautiful singer
Oh my beautiful singer
I am here waiting

I am here waiting
I came to St. John of Arga
Good evening, I'll wish you

I arrived here now
Singer, come close to me
I arrived here now

I arrived here now
But, I am not afraid
I am going away

I am here to wait
I still wait here now
I am still here to wait

I am here to wait
If St. John helps me
I will sing for you

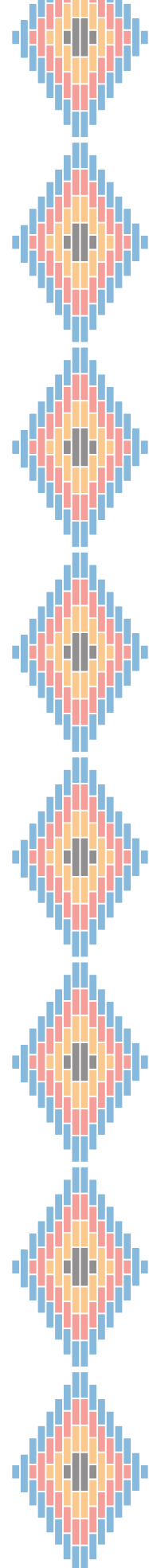
16. *Vira* (Dance)

Composed by Nelson Pereira (Nelson Vilarinho)
Covas, Vila Nova de Cerveira. Sept. 1, 1998
Nelson Pereira, concertina, vocals

In compound duple meter (6/8), this *vira* was composed by the singer and concertina player Nelson Pereira, who also performs on track 4. It consists of a musical phrase divided into two repeating segments and alternates between the tonic and dominant. Maintaining the pulse, the concertina introduces rhythmic variation in the accompaniment by anticipating or delaying beats.

17. *Vira* (Dance, excerpt)

Arga de São João, Caminha. Pilgrimage of São João d'Arga. Aug. 28, 1998
Festa participants, concertinas, castanets, handclapping, vocals



Grupo de Bombos d'Amarante performing at the *Romaria de Nossa Senhora d'Agonia*. Viana do Castelo. 1998.

Photo: Salwa El-Shawan Castelo-Branco

A strophic dance-song with a refrain in compound duple meter (6/8), this *vira* is performed by a *rugsa*—an informally structured group. The group alternates soloists and a chorus, dancing and singing in unison or thirds to the accompaniment of castanets and handclapping.

As in track 8, a woman's strident voice sung in the upper register is heard above the other voices.

18. Bombos (Bass Drum Ensemble, excerpt)

Arga de São João, Caminha. Pilgrimage of São João d'Arga. Aug. 28, 1998

An informal group of several bass drums (*bombos*) performs two rhythmic patterns (6/8 and 2/4), each constituting a section, projecting their virtuosity, masculinity, and physical strength.



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CREDITS

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Recorded, mixed, and mastered by António Tilly and Maria João Lima

Recorded in 1998 in the region of Minho, Portugal

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Annotated by Salwa El-Shawan Castelo-Branco and Carla Raposeira

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