

## 3.4. Rock in Portugal: effects of the rock music in the Portuguese youth (1960 vs. 2014)

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### Abstract

According to Ricciotto Canudo's manifest *The Birth of the Sixth Art*, Music ranks the fourth place in the short list suggested by Ricciotto Canudo, in 1911. Nevertheless, like any other form of artistic expression, the music also was born to change the world. Not only the world of who create music, but the one from all of us who listen it and laugh, cry, beg, have fun, grow, mature and get old, always with her around us, in every circumstance.

The music is all made by different cultures, different rhythms and sounds, crossing and touching each other at some point. And it is in this inequality that lives the beauty of the musical harmony. Rock touches me. I use the term "touch", because my heart beats faster, my ears expand and my skin shivers up.

Like any other forms of artistic expression, Rock came also to leave a very strong mark in the world that we live. And, as we live in Portugal, why not explore this phenomenon of the national Rock? Why not address myself to the arrival, the development and the consolidation of this culture in our country? Why not study his impact, marks, innovations and transformations left in this small country planted by the sea?

So I'd like to explore the emergence of this subculture in Portugal, as well his place in contemporary society. In other words, I will try to realize what impacts this music type brought to the Portuguese youth.

**Keywords:** Rock music, Portuguese youth, Music, Portugal

### Metamorphoses: rock and Portuguese society

As we can see, rock music didn't go rushing in our country, winning everything and everyone, but what is certain is that it came in and changed all that it touched. In this way, I tried to synthesize some transformations given by this subculture at six levels: Rock: first contacts, Rock: socialization booster, Rock: transformation of Myslef, Rock: social consolidation and birth of new habits, Rock: participation and, finally, Rock: transformations into the 21st century. Note, that there are some characteristics associated with the rock culture, that live in the memories of the profiles of the respondents, such as: energy, rebelliousness, longing, pride, profession, past, present, friendship, fun, timelessness, modernity, adrenaline, pulse, transgression, contestation, radicalism, irreverence, curiosity, as positive aspects and death, madness, drugs, risk, failure, denial, consumerism, failure, as the negative aspects associated with this issue. Thus, as almost all social phenomena, also the rock culture presents positive and negative feelings, with the protagonists in study. "(...) the pop-rock is the first artistic product in history that has become mass phenomenon. It is also the first artistic product

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produced by young and the great designer, since the sixties, a youth culture – an autonomous social space, which itself also represents a new social phenomenon: how youth sector with self-awareness of their individuality "(Fernandes, 2002: 26).

On the first level, Rock: first contacts, you can see that rock entered in Portugal by baby steps. "When I got seven or eight years, we had the rock music well defined, but we lived in a very isolated place" (Castro, Sérgio, Trabalhadores do Comércio - Interviewee). In this sense, the rock culture first came out, through especially Anglo-Saxonic rock music, which came to compete with the French and Italian music, which seemed to flood public radio at the time. "The Radio was light music, charming singers, orchestras of the national broadcaster, tradition and fado-musical brand of a country that was gray and who taught to believe in fate and the tradition" (Duarte, António, A Arte Elétrica de Ser Português - Interviewee). However, to realize these new sonorities, youth seemed to have connected the «antennas» and fixed their attention for what was coming. "It awakens my whole generation, in 1963 I had 15 years old, when the Beatles were born, then the Stones and, therefore, the entire movement Anglo-American pop/rock" (Brito, Tozé, Quarteto 1111 - Interviewee). These first inductees to the rock culture was mediated mostly by friends or older siblings, who had a crucial role in the dissemination of this new musical genre. "That's exactly when I was 10 years old, so in 1970, through my older brother, who had the Beatles rock albums, the Stones, Pink Floyd" (Rua, Vítor, ex GNR - Interviewee). Regardless of age, one of the first names that these mediators show was called Beatles. "Therefore, in the year 1963, I realized the existence of the Beatles and I thought it was a song that appealed to me greatly, much more than was common in Portugal" (Castro, Sérgio, Trabalhadores do Comércio - Interviewee). Many wanted to be like them, others developed hates and sang glory to the rebels Rolling Stones, however, no one seems to deny Beatles enormous influence on initiation into rock culture. Of course, that in the Decade of 60, the Beatles, the Stones or any other band had to be heard a little hide-and-seek from the ears of the relatives. This, because, as has already been mentioned, we were living tension periods and dictatorial threats were a constant.

Thus, foreign rock music began to enter gradually in the jukeboxes of the national clubs, as well as on the radio stations of the national broadcast, passing unnoticed by the national censorship. And why that happened? Because the music herself was a scream speech against political pressures and cruelties, that lived throughout the world. However, it seems that the national censorship didn't understand Portuguese very well and even less English. "And, even for us, at the beginning, the Beatles, the "love you" we understood, the rest we didn't understand a word" (Castro, José, Petrus Castrus - Interviewee). This tolerance eventually gives wings to rock, to go through media outlets. "The apparent tolerance with which the regime left rock 'n' roll vibrate in Portugal, and the undeniable novelty of the phenomenon, its progressive disclosure provided in the media, especially in magazines of spectacles" (Duarte, António, A Arte Elétrica de Ser Português - Interviewee). Most of the young people started gradually getting excited about this new phenomenon, which was different from the kind of music to which they were used to.

"Is the time when I stopped listening what they gave me to hear, which was what my mother and my aunt heard and in which I spent listening to music I already own and when I start saying "I like this" or "I like that". And what happens? I was at the age of nine when I had my first classic guitar (...)" (Rua, Vítor, ex GNR - Interviewee).

Generally speaking, these first contacts with the rock were made, essentially, by radio or by vinyl. "The radio and the television didn't have nothing about rock" (Brito, Tozé, Quarteto

1111 - Interviewee). On television haven't even thought of such a thing, as for radio, initially, to hear rock they used to use radio stations with international satellite equipment or to the mythical national nightly programs. "And I remember had ten years old and listen to the popular music themes like the Stones and the Kinks, in the evening radio shows of Rádio Renascença, which at the time was the radio, maybe more open to this kind of music and had to heard that, when my parents thought I was asleep, but I was listening to under my pillow "(Castro, Sérgio, Trabalhadores do Comércio - Interviewee). Though, the scene was changing gradually, either on the radio or on television. "On the radio (the national broadcaster) would begin to be transmitted live, and recorded for posterity, talented musicians that views expressed in the new language of rock 'n' roll. This was followed by RTP (national television), which would become the vehicle of excellence to cement the stardom of Portuguese pop musicians in the Decade of 60 "(Duarte, António, A Arte Elétrica de Ser Português - Interviewee). When it comes to vinyl records, these existed around the few stores of the time, but were scarce and arrive with plenty of time delay, in relation to the international release date. A large portion of the vinyls was subject to import shops, another was purchased in individual post name by CTT, but, also, for some, there were other alternatives. "(...) That was my friend who was a pilot of the TAP, which brought me. Went to New York and to England and brought (...)" (Santos, João, Rock Rendez Vous - Interviewee). However, not everyone had this privilege.

"A poor, illiterate and isolated Portugal, ruled by a dictator narrow-minded but popular, listening to rock 'n' roll was supposed to be a great adventure for a young man, and even more rock 'n' roll! But this adventure was only allowed to those who could afford to buy records and musical instruments imported and expensive, or travel to New York or London to learn about the news. That is, the teenagers of wealthy families of the upper middle class (at a time when the middle class was scarce)" (Duarte, António, A Arte Elétrica de Ser Português - Interviewee).

However, I wonder why the rock took them to listen hiding, to import records, or buying instruments? "Basically, the energy of that music and the rebellion, in relation to current music, the traditional music (...)" (Brito, Tozé, Quarteto 1111 - Interviewee). The rock appeared as an oasis in the desert for the youth, who lived hidden by family pressure and of regime pressure. The rock gave them what they needed at the right time. And what they needed was freedom of expression, to live their dreams, to shoot down prejudices and taboos, to criticize, to challenge, to live their youth, as they, in their visions, it should be. The theme of the lyrics was also a very important aspect of this success, as were much more open and drove to various taboos of society, without any constraints. It was also important to the aesthetics of rock subculture. "(...) But, more than anything, it was the clothes and the hair and the visual "(Costa, Álvaro, Antena 3 - Interviewee). As we see, the rock music was something completely new in the eyes of our young people, was the music transformed into intensity, pulse and transgression. "More than modern music was modernity (...)" (Macedo, Adolfo, Mão Morta - Interviewee). In other words was, above all, the cut with the past, with what was going on the radio and what was imposed on them.

And this cut began with the first singles or albums that young people started listening. In these initial contacts, was again important the music of the Beatles. "(...) The first album that I remember having bought and stored in a special way was the Rubber soul, of the Beatles. However, we highlight, also, Brazilian music, which in turn also had some influence. (...) There was a moment of madness by Brazilian music, especially here, because we were talking [the language]" (Castro, José, Petrus Castrus - Interviewee). But other names stand out, such as

the Rolling Stones, the Doors, The Who, Pink Floyd, among others. But, as important as the music itself was the whole ritual of selection, purchase and preparation of the turntables, for by playing vinyl. "Buy an album was an adventure and an album was a valuable thing" (Brito, Tozé, Quarteto 1111 - Interviewee). Even if it was in a store, where they could touch them and hear them in the mythical cabins, or even if it was via postcard, buy an album was an almost religious ritual. "The difference is that if you listened to music with a more liturgical... due to the process. Was the stereo, the needle, the unwrapping of the disc, flip it." (Costa, Álvaro, Antena 3 - Interviewee). And, of course, not to mention the money that came together for the power to buy. "(...) was the staff who wouldn't eat, threw money parents for lunch and don't eat, because after four or five days, that money all along you could buy an album" (Calado, Nuno, Antena 3 - Interviewee). Interestingly, the copy was still unusual, not everyone had access to tape recorders and not everyone wanted to borrow their 'treasure' to someone. "Met, listen to music, swap disks, I lent a record and lend me another and we took home and stayed. We then piracy, what then was considered piracy at the time was the most normal and simple act in the world" (Castro, Sérgio, Trabalhadores do Comércio - Interviewee). The music stores began to appear, little by little, to spread all over the country. It should be noted, that subsequently, until the shops of home appliances had a music section, which sold vinyl records, in addition to the sale of turntables.

"At the time, we are interested in music was, clearly, we are interested in rock" (Calado, Nuno, Antena 3 - Interviewee). Despite the heated discussions between the Beatles and the Rolling Stones, the music seemed to dictate the circle of friends, in which young people were part. "One of the things that happens is that the music (...) creates bonds of friendship strong" (Castro, Sérgio, Trabalhadores do Comércio - Interviewee). They started creating informal social groups with a common denominator: the rock music. These groups, which evolved, largely, to the creation of bands and to the professionalization, at a later stage. "Numerous and popular contests Yeh-Yeh, at the Teatro Monumental, sponsored by businessman Vasco Morgado and theatrical with wide media coverage, would become, for its part, the great pole of socialization and ritualized fashion urban youth of Lisbon and of Porto" (Duarte, António, A Arte Elétrica de Ser Português - Interviewee). Hence, that much of the conviviality of the groups were conducted randomly in the homes of members, with the aim of listening to music or try playing something. "(...) We on Friday, at the end of the class, one of the hobbies on Friday, because there was nothing to study, till on Sunday, we get together at my house or on the Rui Reininho's house (...)" (Castro, Sérgio, Trabalhadores do Comércio - Interviewee). It should be noted that the record labels such as Valentim de Carvalho and Orpheus were not, according to Duarte (2014) indifferent to the growing popularity of these new musical scene. However, the wave had little Sun lasts, when in the sixties young people began to fulfill military service.

And we're now at the second level of analysis: Rock: socialization booster. In addition to being in each other's houses, also began to congregate in cafes or subsequently in musical rehearsal locations. "(...) We had to find a rehearsal room and our homes, none of them had conditions, nor our parents were to put up with noise (...) and we decided to go talk to the firemen of Leça da Palmeira (...)" (Brito, Tozé, Quarteto 1111 - Interviewee). And the trials were at the Firehouse, the exchange of concerts at balls on Sunday. This, because not everyone had garage or not everybody had permission to play there, due to the noise that inevitably made.

As regards the visual aspect, started to check some transformations. "Changed everything. The hair started to grow all, everybody wore long hair at the time, was very few those who weren't wearing" (Brito, Tozé, Quarteto 1111 - Interviewee). The appearance created by these young people was like a mirror of their desire to be different and to cut off with the webs of the oppressive past. Therefore, scrambled to appear, increasingly, with the ideal that they created. "To buy more different they went to Caritas to buy cheap clothes, because it came from the United States and was where we bought different clothes" (Macedo, Adolfo, Mão Morta - Interviewee) Away were behind the times when they dressed like the parents and grew into the habit of calling ' Sunday clothes». However, at the beginning, the parents didn't found great grace to these new outfits. "One of the things that they controlled, for example, was the outfit, especially my mother. For them it was scandalous, I don't cut my hair, was crucial for me" (Castro, Sérgio, Trabalhadores do Comércio - Interviewee). In conservative society it was the Portugal of the time, there were still those who criticized this new lifestyle, however, those views had a very short life. "So there is a revolution in terms of customs, and clothing, which also passes the rock aesthetic and by those changes that accompany the music, too" (Brito, Tozé, Quarteto 1111 - Interviewee). And, in fact, was not only the appearance that changed, but also the attitude towards life and towards society. "(...) They were very energetic people, they needed, somehow, was to vent the anger of the youth, the blood in the gills" (Castro, José, Petrus Castrus - Interviewee). It was like a form of extortion.

"Rock music, like classical music and other songs we can call of evocation — as opposed to revolutionary message, as the Folk or Reggae, which are more than extortion – has a strong power of stimulation of aesthetic landscapes. This includes a set of transcendences: the journey of thought go out of ourselves, out of the warm gray and real life. The star-system is a production machine of this type of circumvention, being the rock-star your vehicle. Participate fantastically of his life, his art, is to achieve a temporary overshoot actual conditions existence-after all as drugs" (Fernandes, 2002: 26).

However, it is undeniable that the rock has conquered everything and everyone, but won the overwhelming majority of youth. "The rock was across all age groups, at that time, and to all social positions" (Castro, José, Petrus Castrus - Interviewee). Thus, it was normal that the rock delineate the circuit of friendships and form groups, where all the members hear the same kind of music. Who had not been infected by the magic of rock, when he began to be popular, eventually moving away and integrate other social colony that had other hobbies. A hobby which seemed to ' compete ' directly with the Rock was the sport. "There it is, the sport, there were people very connected to the sport, in a very active way (...)" (Brito, Tozé, Quarteto 1111 - Interviewee).

At the beginning, as we have seen, this subculture hadn't great acceptance in society. "People started to use hair by the middle of the back and listen critics and insults in the street" (Brito, Tozé, Quarteto 1111 - Interviewee). This happened because people were not yet used to this new lifestyle of young people, to their new attitudes, to their new beliefs, for their new appearances. Came to be criticized even by his own family, who did not know what was the rock subculture. "The Rock Culture, at that time, but today is something that is everywhere, (...) no height, was liturgical "(Santos, João, Roxk Rendez Vous - Interviewee). However, it wasn't so much the music itself that bothered them. "People were much more criticized by appearance and by their attitude on life, than the fact that putting an album and be listening to rock music" (Castro, José, Petrus Castrus - Interviewee). Others, in turn, were criticized by the families, due to the volume of this kind of music. "I know other parents had other types of complications. But, in my case, sometimes it was more by noise" (Calado, Nuno, Atena 3 -

Interviewee). However, it also happens in some cases, the reverse situation. "We were reviewing the other, for not listening to our music (...)" (Pedro, Miguel, Mão Morta - Interviewee).

It should be noted, also, that when began to appear the first rock concerts in Portugal, young people would soon go watch. In Portugal, among the first names mentioned include Psico, Arte e Ofício, Pop 5, Taxi and the Sheiks... "The first concert thus international band that I saw in Portugal were the Genesis, at Pavilhão de Cascais" (Brito, Tozé, Quarteto 1111 - Interviewee). After this concert, the habit started to grow gradually, until you reach the holding of festivals of music, But before we go in in the early festivals, you might want to take a small jump on the third level of analysis brief: Rock: transformation of the self. All we know about the situation in that country was, when the rock here appeared. Thus, the rock seems to have functioned as a tool of expression, dictatorial demands escape and social challenge. "Me in 1111 had multiple albums prohibited by censorship (...)" (Brito, Tozé, Quarteto 1111 - Interviewee). The action of censorship had the tendency to rebel, even more, the artists against the reluctance of the citizens. And this revolt, sometimes not even to contest by the ideal that they wished, but more by the assertion that they didn't want. "(...) the pop-rock goes to emotionality, beside expressive more than rational – is more than reason evocation" (Fernandes, 2002: 27). They wanted to end the regime, but they could not know what they wanted to come next. It is also assumed, as an affirmation of identity for each. "The answer to the question is thus: absolutely. The culture of the time, music, whatever you want, it was like a beacon, where would seek solutions, answers to things (...)" (Costa, Álvaro Costa, Antena 3 - Interviewee). However, awareness of the mindsets of young people don't just come with the rock, even before we had, here in Portugal, very good musicians, young people have grown up listening to. "So, that music can help a certain distance or alienation in relation to political phenomena and, especially, more than political phenomena, which are fundamental to social life, in relation to social phenomena" (Castro, Sérgio, Trabalhadores do Comércio - Interviewee). So, this whole revolt against the regime and against its impositions, such as the obligation to provide military service for example, has led many young people to follow in the paths of rebellion. "(...) I think one of the reasons being rock was that transgression, which at the time was real and felt (...)" (Rua, Vítor, ex GNR - Interviewee). And be a rebel is not go around doing ' nonsense ', but is to be aware of the situations and challenge them. "I think the rock and pop rock music were a rallying cry, I do not follow exactly to revolt, but mostly it was a cry of emancipation of younger layers, compared to pressure and hegemony of layers of adults who exercised the power" (Castro, Sérgio, Trabalhadores do Comércio - Interviewee). Be a rebel was also different. "Some had hair longer, I would like to have, or have a different outfit, you hear different things, or you feel different, there is defiance" (Costa, Álvaro, Antena 3 - Interviewee).

Rock: social consolidation and birth of new habits is the fourth level of analysis. Although being a small country, the record stores have been growing gradually and getting profits up quite large. "I have more than 600 customers in whole Portugal, when I started on Polygram (...)" (Brito, Tozé, Quarteto 1111 - Interviewee). These stores had a huge advantage, already mentioned, that was the existence of sound booths. "You took on the album and heard it there and we spent afternoons like this (...)" (Costa, Álvaro, Antena 3 - Interviewee). These sound booths allowed young people to select the albums that they liked and could hear them in a small space, through headphones. And, although the music tended to be expensive, young people did their sacrifices and tried to buy whatever they could. "(...) I had to ask my

parents money, I don't remember well, but there was a time that was like a thousand escudos or a thousand or so " (Rua, Vítor, ex GNR - Interviewee) However, when the will is big...

"I remember that the top single is released in Portugal in the years 80 and quickly reached platinum record (...) But a platinum record in years 80 should have at least a hundred thousand units, at least 100,000" (Ribeiro, Artur, Jo-Jo's Music - Interviewee).

And everyone wanted to have the radio hit on vinyl. "It was cheap, there was no 50 television channels, there was no Facebook, there was nothing." (Ribeiro, Artur, Jo-Jo's - Interviewee). Thus, the youth had to entertain themselves with something and that something was, mostly, music. "But it was a different time. There was another economic power, there were jobs, there were jobs everywhere, there was... the cafes were full of people..." (Ribeiro, Artur, Jo-Jo's Music - Interviewee 2014). Today, economic power is less, there are no jobs, but the cafes remain filled. Artur Ribeiro, the owner of the old Jo-Jo's Records also says that there is still a market for specialty stores. "Today we should not go through the standard things, we should be always with an eye on different things to different audiences and I have always had this concern and I always appreciate that" (Ribeiro, Artur, Jo-Jo's Music - Interviewee). The businessman thinks he should lower the prices because compete with free music is not an easy task and you're wrong, "because the artist must feel clearly motivated" (Ribeiro, Artur, Jo-Jo's Music - Interviewee). And, thus, is more difficult. However, "music isn't going away" (Ribeiro, Artur, Jo-Jo's Music - Interviewee), however, has increasingly new formats and people will have, if you want to try to get used to them. Because, although the vinyl have been reborn, who guarantees us that he came back to stay? However, as we know, life is a cycle and we all go back to the same place in the end.

I couldn't speak of new habits and not talking about the slogan ' sex, drugs and rock 'n' roll. "Changed everything and everyone " (Brito, Tozé, Quarteto 1111 - Interviewee). Despite initially being unpopular, musicians and artists were given access to them. "Following the revolution and the arrival of returnees from the former colonies is that drugs began to be popularized" (Garcez, António, Roxigénio - Interviewee). Of course, the drugs have always existed and didn't come here at the hands of rock, as well as always existed the State of happiness or delirium. However, "everything goes back to appear in years 60/70, but in the form of smoke, marijuana, hashish" (Brito, Tozé, Quarteto 1111 - Interviewee). Then came the heavier drugs like LSD and hallucinogens in General and the tendency to experience became irresistible to young people. "A person is listening to an album of Beatles, you hear the Sgt. Peppers and know that they wrote a few songs under LSD (...)" (Brito, Tozé, Quarteto 1111 - Interviewee) and the temptation is great. However, the experience proved unsatisfactory. "Either we told stories or, then, we didn't have this ability" (Brito, Tozé, Quarteto 1111 - Interviewee). But, the most important was realizing that when a person is having these experiences, it was not the ideal time to write or compose. However, we cannot deny the interest that the drug created by youth. "(...) the issue of drug was ubiquitous" (Serra, José, Aqui D'el Rock - Interviewee). That happened, because it is a facilitator and turns them on an altered state and in the case of musicians, can even become a facilitator when you're on the stage. "In fact, the rock is linked to any drug culture" (Pedro, Miguel, Mão Morta - Interviewee). Both phenomena appeared to be always connected, because drugs tends to be associated with alternative postures and marginal postures. "And was also part of this posture the drugs, alcohol, sex, everything more or less practice, depending on the society position" (Macedo, Adolfo, Mão Morta - Interviewee). In this sense, the drugs seemed to be

part of this kind of marginal, where the rock was happening. "Basically, these are all catalysts and accelerators of emotions and are catalysts of lack of individual (...)" (Castro, Sérgio, Trabalhadores do Comércio - Interviewee).

However, as for sex, things worked differently. "Portugal was traditional and women now not so much, but were more traditionalists" (Pedro, Miguel, Mão Morta - Interviewee). In other words, women didn't come out at night, pure and simple. There was not this habit in Portuguese society. "It is clear that sex was the least practiced, because at the time it wasn't easy, for example, in Braga, follow to the letter the maxim 'sex, drugs and rock 'n' roll', because there was no sex, there was virtually no women in Braga, wouldn't come out. There were beatings when rose a woman "(Macedo, Adolfo, Mão Morta - Interviewee). In a Catholic country and guided by the idea «God, homeland and Family» the own sex without being in order, necessarily of procreation, was almost condemned by political and religious power. Then there were the conflicting relations between these two organs with rock and subculture with their excesses. "(...) There was a very large surveillance on women, especially on the younger girls "(Serra, José, Aqui D'el Rock - Interviewee). However, it should be noted that, little by little, women began to have their more open-minded, especially after the April 25 and began trying to prove a point in society. Started, too, at that time, to emerge the first musical groups composed of young girls and when the sexual revolution took place was a Madhouse.

"Is a complete liberation, in this sense, the mindset of those generations. And ready, start practicing until because at the time there was no danger, which then came to appear much later, danger to health, with the sex that was completely unprotected. It was absolutely crazy, you know?" (Brito, Tozé, Quarteto 1111 - Interviewee).

In short, what has changed is not the action itself, but the way you looked at them. "(...) What has changed is the freedom to talk about these things, with openness, because hypocrisy aside, before rock and these generations all, sex has always existed and has always done and what else bastards in this country "(Brito, Tozé, Quarteto 1111 - Interviewee). And the same idea applies to the drug because it has always existed and was not born with the rock. Nor did bring the utopian revolutions in the field of musical creativity. "(...) Honestly, I don't see that what has been produced at this time, under these catalysts of creativity has made, in General, something absolutely extraordinary "(Castro, José, Petrus Castrus - Interviewee).

However, talk about the rock music is also talking about touching it. "I don't think there was a lot of people play instruments before, but traditional music, fado and cançonetismo national, who used orchestras to the effect" (Garcez, António, Roxigénio - Interviewee). However, as is evident when listening to rock bands playing, young people also showed a tendency to want to imitate what they hear. "With the rise of rock things have changed substantially and the houses of instruments began to appear everywhere" (Garcez, António, Roxigénio - Interviewee). So, young people started getting curious, wanting to hear more and want to recreate what they saw and heard.

"Finally, when in late 1970, begin to emerge the first shops of instruments at the Oporto, the Castanheira and others, we almost stopped being in cafes, to be there. We went to the stores so I can be and play and it was there that we knew and saw other older musicians" (Rua, Vítor, ex GNR - Interviewee).

Learning is a process, individually or in group. "My inclination to the percussion is intuitive, so I become a drummer and I am self-taught and start to learn to play on my desk (...)" (Serra, José, Aqui D'el Rock - Interviewee). Before the 25 April, the musical formation was scarce and



spent, mostly, by the Conservatory, where he learned classical music and not rock music. "(...) There were no schools, as there is now, music schools. I remember at the time, if you wanted to learn to play had to go to the Oporto "(Pedro, Miguel, Mão Morta - Interviewee). Therefore, most rock fans began by learning to play alone or with the help of friends. "We're learning alone, with headphones" (Pedro, Miguel, Mão Morta - Interviewee). In other words, many of them were truly self-learners. "We learned with each other, we began to gather, organize groups and such" (Brito, Tozé, Quarteto 1111 - Interviewee). And started to buy instruments, "and the sale of instruments increased" (Brito, Tozé, Quarteto 1111 - Interviewee). However, it should be noted that possess a musical instrument at the time was not easy, because the material was expensive and was not available to a mass form. "They were pretty expensive at the time, were not accessible to all pockets and the bands, it was customary, buy the instruments and pay the instruments for years (...)" (Brito, Tozé, Quarteto 1111 - Interviewee). So, just access weren't available to everyone. "The social origin of the first Portuguese musicians of rock 'n' roll, and in the following decade of Yeh-Yeh, I'd start by being their first window of opportunity" (Duarte, António, A Arte Elétrica de Ser Português - Interviewee). To cope with the difficulties, many improvised instruments. "So, as I didn't have any money to buy a drums set and no one was going to give me a drums set in the family, they thought it was a crazy, I thought I had to do was create a drums set" (Castro, Sérgio, Trabalhadores do Comércio - Interviewee). Many young people even began, with instruments created by them, until they can buy a real instrument. And when they couldn't, they would pay as I or bought secondhand. "(...) The song until there was also elitist, even in the area of rock "(Serra, José, Aqui D'el Rock - Interviewee). In addition to joining of money and pay benefits, there were also other methods. "The instruments were purchased in stores and payments were made with lyrics and paid with big difficulties" (Garcez, António, Roxigénio - Interviewee).

In any event, come home, then, briefly, to the question of festivals. As is well known 1971 was the year that saw the first official mythical edition of Vilar de Mouros Festival. On that date, Portugal already had faced many social transformations. If that hadn't happened, how could they create a festival of this kind and expect accession? "It was crazy. It was the first time I had twenty thousand people in front of a stage, free form (...)" (Brito, Tozé, Quarteto 1111 - Interviewee). It was a unique event in Portugal, which changed everything that came next. "The first festivals were great. People smoked dope, talking about politics and where was anti statues quo feeling (Garcez, António, Roxigénio - Interviewee). And the success of Vilar de Mouros shows that the boys on the rock was peaceful, contrary to what many thought. "But everything went very well, I don't hear any problems, people took all nude bath in the River (...) And was, in this aspect, a complete and total liberation "(Brito, Tozé, Quarteto 1111 - Interviewee).

Finally, couldn't talk about new habits without mentioning the changes brought by the mythical rock club, Rock Rendez Vous, in Lisbon. Lasted nearly ten years, but made many more rock bands than we can imagine. Was a space with live music in which just passed rock, from the first to the last minute, revolutionizing the nightlife of young lisbonenses. "(...) During nine years it was open, were bands every day "(Santos, João, Rock Rendez Vous - Interviewee). The Organization was, perhaps, the opposite of the remaining establishments.

"(...) The scheme was, as the Friday and Saturday are strong moments for the night, what did we do? Put the weak bands on weekends. Why? Because people were more likely to go into the night and on the weekends I already knew they were headed there, basically and enjoyed having a full House to show new bands. During the week was interested in putting a lot of people there and to take over a lot of people had to be famous bands. So during the week I

used to get the strongest bands, to, ready, to fill that" (Santos, João, Rock Rendez Vous - Interviewee).

So, always had a full House and created a habit in young people. When they left they knew there was always live music and rock to dance. And the Rock Rendez Vous turned out to be the jump for many bands in the Decade of 80, that why there stepped on stage and, some of them, still see them play tonight. And why? "(...) The Rock Rendez Vous was important, because the bands typically had a guy there from large publishers (...) went to see the bands, which is something that does not exist today and that would be very important" (Santos, João, Rock Rendez Vous - Interviewee). In addition the Club, also recorded music videos and created the famous crazy modern music contests. "We must firmly establish five or six and the band that won, ready, recorded a disco" (Santos, João, Rock Rendez Vous - Interviewee). And the incentive was so big, that came to receive 400 videotapes to the contest. "This contest had an advantage, too big, it was, had the media on top, so the bands, even if they don't win, they became known" (Santos, João, Rock Rendez Vous - Interviewee). However, at the end of ten years came to an end, due to some stubbornness, but left a mark too large in Portuguese rock'n'roll boom. So, because the first concert of the so-called father of rock national, was on opening night of this legendary rock club.

Rock: participation is the next level of analysis. "It was easy to start a music project, now but reaching the albums was as difficult as it is today" (Brito, Tozé, Quarteto 1111 - Interviewee). And why? Because it is very simple to get in two or three friends and form a musical group. There's no need of knowing touch, because unlike before, today there are huge schools of music. The instruments also are no longer so expensive and about the singer, since he or she didn't detune... "People didn't know, play the instruments did not exist and, in that sense, it was complicated" (Macedo, Adolfo, Mão Morta - Interviewee). However, the first rock concerts in Portugal there were thus no scandal. The country had already used to the sound and the older people felt it indifference. "We played for people our age, almost always. Therefore, there was natural empathy" (Brito, Tozé, Quarteto 1111 - Interviewee). But, as we have seen, form a group is easy but record was almost an utopia. "Do an album was almost a dream, something almost unthinkable to realize" (Macedo, Adolfo, Mão Morta - Interviewee). But, even when they could, it wasn't easy to stay at the peak of popularity. However, some succeeded and reached us until today. Nowadays, it's not so easy to get recognition. "Today, people have the puck, you know, people have instruments, people rehearse, play and have not come out of tart strain, because they don't have any visibility" (Macedo, Adolfo, Mão Morta - Interviewee). Despite the ease of recording that has reached us with the digital revolution and despite the social tools that are within our reach, it's very complicated revenge and today's music tends to be short-lived. Is not, does not remain. "Where we have is ate concertos to sell records" (Morais, Hélio, Linda Martini - Interviewee). In other words, nowadays, in Portugal, they record disks to make tours, because the disc itself has a tendency not to sell. Later, it also makes the bands grow, there is, you record a disc of an editor, makes you grow and recent growing up will bring you more recent concerts too. And if you bring more concerts, brings more money" (Morais, Hélio, Linda Martini - Interviewee).

And speaking of the changes that have occurred have reached the last level of analysis, Rock: transforms into the 21st century. Refer, then, briefly, the changes coming with the digital revolution. "Therefore, today's with the digital tools, you get a record like that at home" (Morais, Hélio, Linda Martini - Interviewee). The formats have changed and there are

new tools to appear. The idea of the DJ is increasingly internalized, the rock appears to be increasingly left out. "The notion that I have is music that today is much stronger in discos, for DJs. It is no coincidence, that the phenomenon of DJs is growing and the rock bands are disappearing" (Brito, Tozé, Quarteto 1111 - Interviewee). It is much easier to be DJ, that rock artist because they have a lot less work, because it does not require the same capabilities or execution techniques, at material level.

"(...) exists since 1990 an increase in consumption of music, but it is necessary to consider the amendment of the formats of its consumption and this is a radical change in the context of popular music: immateriality and plurality. It is also permissible to register a change concerning the amount of music heard or possessed, to the extent that what its increase was exponential: "are going to be times of Immateriality, dilution and mixture. But it is not certain that the physical format, the idea of «album» and other foundations of what has been popular music be demolished once (...)" (Guerra, 2011: S/P).

The music industry has changed. "The essentials of the music industry is not recording a disc, the music industry exists around the recording industry, are two different things" (Costa, Álvaro, Antena 3 - Interviewee). In other words, the music industry is not bad, because there are concerts and merchandising among other tools of promotion, however, what's wrong is the industry of the record, because, as we have seen, the discs don't sell like they used to. "One of the most important trend lines on fixed structures and networks for the promotion and dissemination of music. There is a nod to the increased frequency of concerts and on increasing the reception face the experimental projects situated in rock said "alternate (Guerra, 2011: S/P). And the power of the image is increasingly critical in this interactive virtual environment in which we live grasped every day. Through YouTube, Vimeo or Facebook, the music reaches an importance and increasing visibility as a product of music and musical access platform. In terms of tools and products change it should also talk on MySpace (...) " (Guerra, 2011: S/P).

In short, the rock was an adventure, a discover and today is no longer what it used to be, but did it lost its allure? I don't think so. Just look at the rock concerts that exhaust, just look at the resurgence of vinyl, just look at the tables of the best-selling albums of all time. "My My, hey hey/Rock and roll is here to stay (Young, Neil, 1979)".

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