

5.7. Music as a way of living: the case of Sonoscopia

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Abstract

Sonoscopia is an association mainly devoted to the practice, creation and promotion of experimental music and sound art. Strongly tied to a DIY ethics (Peterson and Bennett, 2004), *Sonoscopia's* members, with highly diverse musical and academic backgrounds, have been sharing and exchanging their knowledge, in a joint effort to accomplish new ways of living and thinking Porto's underground musical scene. This study examines in which way the individual and collective musical practices at *Sonoscopia* may provide resources for new modes of agency and forms of living (Frith, 1978, 2002; DeNora, 2004). The data used in this study was generated from interviews to members, audio and video recordings and artefacts produced within *Sonoscopia's* work. It was found that the deep engagement of members in the activities and projects of *Sonoscopia* seems to arise from a strong sense of belonging, a feeling of collective ownership and active participation in all decisions and chosen pathways. It was also found that the DIY logic lived at the association seems to have its roots in the strong commitment of its members not only to a specific musical scene but also to the relationships that have been established among them. Findings suggest that contexts devoted to a particular musical scene may foster personal and social transformations that have a major impact in the life of its participants. In such contexts, musical practice seems to provide a space for self-worth and self-achievement and to give new meaning to individual, social and musical identities.

Keywords: musical scene, creativity, participation, transformation, DIY ethics

Introduction

Sonoscopia is an association devoted mainly to the practice, creation and promotion of experimental music and sound art. It was officially created in 2012 and one year later it had its own facilities equipped with a studio, an atelier, a rehearsal room and a larger room for concerts and presentations. *Sonoscopia's* facilities also include a large apartment with kitchen, and a loft which is ideal for artistic residences and for housing musicians during long term events.

More importantly, *Sonoscopia* is a group of people that have been making music together for more than a decade and that:

- a) Share a common interest - Experimental music;
- b) Have diverse musical and academic backgrounds;
- c) Has developed joint efforts to accomplish new ways of living and thinking Porto's Underground Musical Scene;

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d) Have similar understandings of the world and of the individuals.

This text describes the main purposes of this association and the work they have been developing in Porto's social and cultural life and explores the ways in which the individual and collective musical practices of *Sonoscopia* may provide resources for new modes of agency and forms of living.

It is our belief that this research will bring a fresh insight to further understand Porto's underground musical scene, from the musicians' and music lovers' perspective.

Theoretical background

Music, identity and meaning

Music has an active role in the construction of our personal and social life, which is often organized around musical practices and values (Frith, 2002; DeNora, 1999, 2003, 2004). Here we draw our attention to the aesthetic dimension of personal and social organization, focusing not only on "how music comes to be implicated in the construction of the self as an aesthetic object" (DeNora, 1999, p.31), but also on "how aesthetic materials are appropriated and used to produce social life" (DeNora, 2004, p.6). In this respect, there are two major lines of analysis we can address. On one hand, following Frith (2002), we can ask ourselves what is that "much more mysterious power of music in itself" (p.46) that we can feel but seem to fail to categorize. On the other hand, we can think of all our daily activities that are deeply connected to music, things like turning off the alarm clock in the morning and the music we listen to in our car.

The first line of analysis addresses the issue of music and emotions. Music affects us through our body and our emotions. This phenomenon is deeply related to the concept of embodiment and the way emotions and the subsequent feelings that emerge from them influence our thinking, being and acting (Bowman, 2000, 2004). The second line of analysis focuses on music as an aesthetic and active resource in the organization and definition of social life. Music materials are related to particular celebrations, particular conducts, or personal associations. Most importantly, music is part of who we are. Using the words of DeNora (2004), music is "an active ingredient" (p.5) of our self, of our identity. It is not something that we add to ourselves and to our lives. It is an active constituent of our being and of our being with others. It is a medium that provides an aesthetic way to understand and respond to the world and to others. Our interest lies in understanding "what the appropriation of cultural materials achieves *in action*, what culture does for its consumers within the contexts of their lives" (DeNora, 2004, p.6).

Together, these two lines of thought stress the dynamic relation between music and individuals, the flowing movements that occur in the diverse interactions that happen among them when human beings are listening, performing or creating music. Meanings emerge from these interactions. In this context, it is important to understand that the process of meaning making does not occur in a vacuum, but in the web of interactions that take place in the personal and social trajectories of enacting musical worlds. In this respect, Wenger (1998) clarifies that:

By living in the world we do not just make meanings up independently of the world, but neither does the world simply impose meanings on us. The negotiation of meaning is a productive process, but negotiating meaning is not constructing it from scratch. Meaning is

not pre-existing, but neither is it simply made up. Negotiated meaning is at once both historical and dynamic, contextual and unique. (pp. 53-54)

It is, therefore, a process that transforms our identity, that changes who we are, creating new ways of becoming in the contexts where we live our lives. Accordingly, identity and participation are two concepts that live in mutuality, changing and transforming each other. In fact, identity, in the context of this theoretical approach, evolves through the ways each individual participates in the practices of a community. Through their multiple journeys of participation, individuals reconfigure their lives and their selves in collaborative musical activities that involve action and connection (DeNora, 2004; Wenger, 1998, 2006). By communicating their thoughts, feelings, ideas, and by playing together, helping each other and dialoguing, participants grow both as musicians and as individuals and social actors, transforming not only their own identity, but also the relations they establish among them and the roles they undertake outside their group or community.

Music scenes and DIY cultures

The concept of “music scene” is strongly related to concepts like “music community” and “music subculture”, and is used to designate musical contexts that exist somehow apart from the mainstream music industry. Borrowed from the journalistic discourse, the concept of “scene” works as a cultural tool that allows fans of particular musical genres to create alternative identity pathways to the mainstream (Peterson & Bennett, 2004).

More recently, in the academic field, the term “music scene” has been used to refer to situations where music scenes have embraced situations where “performers, support facilities and fans come together to collectively create music together for their own enjoyment” (Peterson & Bennett, 2004, p.3). But, above all, what is more important to stress here is that the term “scene” acts as a cultural recourse, a metaphorical baggage that contains the core values and ways of expressions of an identity that distinguishes itself and moves away from the mainstream (Peterson & Bennett, 2004; Bennett, 2004).

Living alternative pathways in music means living, somehow, and using the words of Peter Abbs (2003), “Against the Flow”. It means to live music for the music itself, rejecting its commercial, and sometimes very appealing, calls, doing the music one loves and believes to better express the thoughts and feelings of inhabiting this world in the present moment. This means looking for authenticity in art, to be honest through music. This means being a musician in a quest for meaning in life, through music (Frith, 1978; Guerra, 2013). This means having music as a way of living through a specific scene that one feels connected to. But musicians living inside these scenes do not isolate themselves from the world. In a recent study, Guerra (2013) found that most musicians belonging to Portuguese alternative rock bands have high cultural and scientific competences. And, in fact, they use these competences to promote their music: they create and write in blogs, magazines, fanzines; they use complex software and audio recording devices to record CDs; they use internet and e-mail to establish several networks with other musicians from similar scenes around the world, and also to promote among fans their concerts, performances, CD or DVD releases. They create, as Peterson and Bennett (2004) suggest, a kind of “industry that works in a Do-It-Yourself (DIY)” (p.5) ethic.

Strongly related to punk musical scenes, DIY can be characterized as an attitude that involves a desire for maintaining the authenticity of bands and musicians, rejecting large-scale marketing. It requires hard work, high levels of participation and a deep commitment toward

values such as sharing and collaborating with each other (Gosling, 2004). And, although originally related to the punk musical scene, it has been extended to:

“(...) other cultural creations and to everyday politics, wherein participants avoid the ethico-political compromise of participation in institutions and practices they consider exploitative, doing as much as possible themselves, according to an autonomous anarchist ethos.” (Nicholas, 2007, p.1)

Ryan Moore (2004) explains this ethical commitment as a reaction to the postmodern alienation of societies living under the forces of global capitalism, a reaction directed to self-sufficiency and independence from the large industrial markets. The motivations of DIY artists rely on putting forward their own ideas and projects. This involves experimentation, improvisation. They do whatever is needed in order to have the conditions to work on their ideas. They do not have aspiration for fame and fortune. They want to put in action whatever they are thinking about and they will collaborate and work hard in order to get it. It is the passion for their music that makes them try, experiment, try again, search for new means, tools, places. It is this passion that makes them move ahead.

Methodology and methods

In the specific case of this study, the researchers' social and cultural context is similar to the one of *Sonoscopia's* members. This means that this paper is the result of a research with artists in a context where music is understood like something we share with others in different ways and as something more important than anything else. When we started this study case with *Sonoscopia's* members, we knew that we were in a very inspiring context, guided by the intuition and creative power of its authors, and so we considered this possibility as a new challenge to analyse and understand this music world. As DeNora (2004) mentions "there are very few close studies of how music is used and works as an ordering material in social life" (p.11).

We decided to use a comprehensive methodology that allowed us to pay attention to the speech of our interviewees and to extract from it a sense that was adjusted to them. In fact:

“(...) the comprehensive approach aims to apprehend and to set out the sense of the individual and collective social activity while realization of an intention. It is justified as the human action, essentially the expression of a conscience, the product of values, the result of motivations” (Bruyne *et al.*, 1991, p.139).

So, to be able to explain the precise sense that the actors attribute to their deep motivations and to the way they cooperate with each others to reach this objective, it is essential to privilege their speeches as well as their actions.

Since it is not possible to obtain explanations for people's actions in a system of regularities, the comprehensive methodology allows an approach of the social processes that privileges their speech as a source of explanation. On the other hand, that speech has to be interpreted on the basis of its particular context; hence, the work of interpretation must take into consideration "the possible significations (...) within the meaning lived" (Dartigues, as quoted in Bruyne *et al.*, 1991, p.78).

The importance of the central discourse for the authors of the Chicago School (Mead, Blumer and Goffman) is clear in Blumer's reference to one of the fundamental premises of symbolic interactionism: "the human being directs his actions towards things according to the

meaning he attributes to them" (Blumer, as quoted in Fernandes, 1998, p.42). In short, the purpose of the comprehensive sociology that shapes the methodological perspective of this research can be defined as the attempt to obtain a 'greater clarification of what those who live in the social world think about it' (Schutz, 1993, p.249).

Collecting and analysing data

In order to understand the origin of *Sonoscopia* and its purposes, we used participatory observation as well as semi-structured interviews to the founders (three in total) and members (six in total) of the association. As it happens with other qualitative methods, non-standardised interviews are valuable as a strategy for discovery. They are fundamental when the topic of research is already familiar to us, and also when there is no danger of meaning being lost when standard questions are asked (Gilbert, 2008, p.247). Founders and members were asked different questions with the intention of understanding both worlds: a) the world of the artists (the musicians) and the way they organize themselves as a group, their purposes and challenges; b) the way members live and participate in this association. It is necessary to say that we questioned the persons interviewed in an open way in order to gain spontaneous information. In the visits we made them, as well as in the activities in which we participated, we were able to understand that we were in the presence of a very peculiar and interesting context. All members work together, they organize shows, workshops and other activities knowing exactly what they could expect from each other. "A useful observational tactic is the cultivation of an impression of *naïveté*, so that members feel obliged to explain things that seems obvious to them" (Fielding, 2008, p.267).

In this study, data was firstly coded in order to capture the "datum's primary content or essence" (Saldaña, 2009, p.3). During this phase, pieces of audio and text were labelled according to their evocative characteristics and meanings; these codes were then used to organize data in meaningful categories. It is important to refer that codes and categories were not endorsed as the same thing. Following the perspective of Saldaña (2009), our understanding is that "qualitative codes are essence-capturing and essential elements of the research story that, when clustered together accordingly to similarity and regularity – a pattern – they actively facilitate the development of categories and thus analysis of their connections"(p.8).

In the process of categorization, data was triangulated in order to clarify meaning by focusing on the participants' multiple perspectives on the specific issues that were analysed and interpreted. In this sense, triangulation was used as a differentiation process that led us to acknowledge the multiplicity and plurality of the participants' feelings, perspectives and meanings.

Findings

A living space...

"Whenever someone asks me what is Sonoscopia, I answer: Well... it's a group of freaks!"
Miguel laughs, directs his blue eyes towards me, trying to make himself clear:

I mean... freaks because they have the courage to challenge the world, to do things in such different ways! They keep a line of action straightly connected to what they think, to the way

they feel it should be, and that is totally outsider² to everything society knows. 'Outsider' as a way of living and making music!

With these words, Miguel is stressing some of the core values and ethical commitments of all those who actively participate in *Sonoscopia*. First, and most importantly, we would say that *Sonoscopia* is a living space without hierarchies, marked by mutual respect and informal relationships. In fact, *Sonoscopia's* members don't even like to think about their association in formal terms, as an institution with a president, a vice-president, etc. When Tiago, Manuel and Maria invited other people to create the association, they assumed, as a common ethical principle, that those they were inviting would have the same committed attitude towards *Sonoscopia* that they had. They invited new members to join them as equal partners, sharing the responsibilities of organizing concerts, cleaning, cooking, rehearsing, taking care of the materials, divulging the activities promoted by *Sonoscopia*. Moreover, as Tiago explained to me, although everyone at *Sonoscopia* is somehow related to experimental music and sound as an artistic medium, their profiles are tremendously heterogeneous. And for us, researchers, but also artists and questioning human beings living in a world that seems to have no escape from a generalized egocentric position towards the individual, this was one of the most fascinating things that we saw and heard about. At *Sonoscopia* we met punk rockers, pop rock musicians, film lovers, writers, painters, sound artists, performers, educators, musicians and other professionals doing their master and PhD degrees. Anyone of them could be found working in front of a computer, experimenting with new sounds, cleaning the house, buying food to make the dinner. This association is not related to the punk music scene, and it is important to refer here that, as was already mentioned in the literature review (Nicholas, 2007), DIY it's not exclusive to the punk movement. DIY is related to an ethical position toward life and others (Peterson and Bennett, 2004; Nicholas, 2007; Moore, 2004). And it is a reality at *Sonoscopia*. The fact that they have strongly diverse musical and academic backgrounds is seen by *Sonoscopics* (as they sometime call themselves, laughing) as something very positive. For them, everyone has something unique to share with others: a passion, a special aptitude, talent or expertise that makes that person special to the lives of those who meet at *Sonoscopia*. And that is enough.

Everything that happens at *Sonoscopia* emerges from the ethical demand of giving, respecting and sharing that is inspired on (although, as already mentioned before, not exclusive to) the libertarian model of anarchic movements, such as punk (Gosling, 2004).

As Fernando explained us:

I don't have to tell you what you have to do, and you don't have to tell me what to do, and we respect each other, and this works, doesn't it? People may argue and discuss about their perspectives, but I think that is a healthy thing if you don't overreact and respect the person you have in front of you.

Having all this in mind, it is our belief that this spirit leads to an overall feeling of well-being that invades those that arrive at *Sonoscopia*. '*People come here and they feel this kind of... spirit... They feel that... it works, that you're cool, you're ok!*' For that reason, *Sonoscopia* has become an almost ideal place to exchange ideas in Porto, to learn with others, to share, to attend concerts and performances and to discuss freely about all this. *Sonoscopia* has become a meaningful place where persons meet, relate to each other, learn and create new things

² In English, in the original.

because of music. It is this way music has an active role in these peoples' lives. From the interviews and from what we observed and heard during informal conversations we could see that the lives of Tiago, Manuel, Maria or Fernando have changed dramatically since they arrived at *Sonoscapia* (DeNora, 2003, 2004, Frith, 2002). At *Sonoscapia* their work and other aspects of life flow together, there is not a rigid separation, perhaps because their work is really a very important part of their lives, it is a way to assign new meaning to situations, to read and rewrite the world.

As a consequence, they have created a place in Porto, a scene that has changed the way other musicians and fans live and understand experimental music.

A working space...

Tiago smiles at me as he finds himself finally ready to be interviewed. After three highly demanding performances at the chapel of the house of *Serralves*, at the "Serralves em Festa" festival in Porto, *Sonoscapia's* musicians and performers are feeling very tired. They are quite happy with the result of their work and I clearly understand that this is a moment for relaxing. I am almost giving up on interviewing Tiago, as he talks and laughs with the 'crew', drinking a beer before preparing everything for the next day. But Tiago doesn't give up on me. It is Saturday evening, on Sunday they will have another day full of performances and, on Monday, he will leave at dawn for a European tour. Very well aware of all this and knowing that his days run like a John Zorn's frenetic sax line 'improv', he kindly says: "Let's go?" I get up immediately, looking around so that I don't forget anything. We walk a little bit by the monumental garden of *Serralves* and we sit in a quiet place, far from the other concerts and from the crowd.

Tiago talks about *Sonoscapia* with passion and devotion. Their new space, a former nursery school that they transformed all by themselves, has become a centre, in the Porto experimental underground musical scene, for the practice, creation and promotion of experimental music and sound art. The place is huge, comfortable, and offers all kind of resources for musicians and other artists related to sound: a studio, an atelier, a room for rehearsing, two other offices, a bigger space for working in ensemble, making presentations and concerts. All these spaces are totally equipped with all kind of tools, musical and electronic material, something they accomplished, according to Tiago, as a natural consequence of their living philosophy:

At Sonoscapia we leave totally in a DIY culture. We did everything without money, and there are amazing things like... previously we were in a room where we didn't even had a PA to rehearse, we could not hear each other, and suddenly we are in a space where we have three PAs, several columns, microphones to rehearse, you see? And this is only possible because we live and share our things. There is this spirit strongly connected to the punk aesthetics that is part of the past of many of us.

This seems to create the basic conditions for what Tiago and the other members of *Sonoscapia* have stressed again and again in their interviews: *Sonoscapia* as their own place to work, to experiment. There is, indeed, this strong sense of ownership, of owning something that is precious: the freedom to experiment, to try, to take risks. Strongly disconnected from the mainstream industries and from the capitalist way of life, they found, through music, an alternative way of being in the world. They used the aesthetic dimension of their lives to obtain an answer to the questions that pursued them, to bring meaning to their lives (DeNora, 1999, 2003, 2004; Frith, 2002; Wenger, 1998). Fernando, one of the most active members of *Sonoscapia*, explains it this way:

The idea of a lab where you can experiment things, which otherwise you could not... Because... Well... First of all, you don't have the space or the material to do everything that comes to your mind... But here... Well... You know you have a space; it's like an oxygen balloon, where you can imagine whatever you want, try it and fly...

But this is not the only significant aspect found in *Sonoscopia's* working world. One of the most striking things seems to be knowledge exchange, the possibility of having constant feedback from other musicians, artists and a regular audience. Fernando continues explaining:

I spent lots of time doing music alone, I missed the feedback, I missed sharing my ideas with someone, you know? And now, this is happening, and it's great! All this idea sharing, the feedback, and the audience! You have people making comments about what you do!

André, a guitar player, seems to agree with Fernando in this respect:

... Musicians have this tendency... I have my stuff, I am always isolated, composing, and doing my own stuff, and here I feel much better, you know? I feel... I see other musicians working! I see their work appearing, disappearing... And this is so cool, because you are here, you are feeling and you learn, you really learn.

As a working space, *Sonoscopia* is a place of encounter, a place where no one has to ask what to do, or if it can be done. *Sonoscopia* is a place where people trust each other, where musicians and performers go in order to develop their own work. Sometimes they do it alone. Sometimes they do it together. Some of them are rehearsing for a rock concert they will have the following week, some of them are working on the sound material for their PhD thesis. Some of them are building new musical instruments, others are editing a new a recording. They use each other's material. They leave the room they are working in, ask for an opinion, discuss possibilities. Someone talks about a book, a website, a recording. Someone says " / *have it here! Keep it with you!*" Someone smiles and goes back to work.

And again, and again. And tomorrow they'll see each other again.

Resonances

These two ways of appropriating the physical space of *Sonoscopia* lead to a deep engagement and a strong commitment of its participants to the specific musical scene that grows at *Sonoscopia* and to the relationships that are established among them. At the same time, these two feelings, which seem to sustain the lives of those participating in *Sonoscopia*, breath through a double pathway (Figure 1.) that characterizes their ethical and aesthetically identity: risk taking, exploratory attitude, and a set of values strongly tied to a libertarian model, to anarchy and community sharing.



Figure 1 - *Sonoscopia's* ethical and aesthetical identity

This seems to work in a circular way, in which these strong feelings of belonging, ownership and participation support an attitude of constant risk taking and only exist due to a strong commitment and deep engagement tied to the particular ethical ethos that *Sonoscopia's* members have towards each other and towards their work. This is making *Sonoscopia* sound louder and louder in the Portuguese artistic media. They leave their footsteps wherever they go, they have now a faithful group of followers, they have regular activities, performances and concerts, and they have been invited to participate in festivals and multidisciplinary projects and to give several workshops. We will now describe some of these activities which, we believe, are the living manifestations of *Sonoscopia*.

SROSH and DIY instruments

Manuel, one of the members we interviewed, explained the different DIY music instruments they usually make. These new musical instruments, not commercialized, are *unique* (sole instruments). They began to appear at the same time as Srosh, a project created with the support of *Casa da Música*. The goal was to create a music and artistic community in the field of experimental music and sound art. Nowadays, the Srosh ensemble creates sound sculptures, non-conventional instruments, sound interventions and installations in specific spaces. They work in the area of sound art, field recordings, acousmatic, electronic manipulation field recordings, soundscape and indeterminism. Each Srosh's member has built at least one musical instrument, and some of them were made collectively. They also do it many times in workshops with children. "*That's what I love the most! I think this is a huge experience for children but also for adults*", explains Manuel. For him, to build with recycled materials – like tin cans, bottles, drink straws, bamboo sticks, bottle caps, pots and pans or any other different objects – is a very interesting experience, a new vision of musical involvement. Young children can tap and bang on the cans like playground drums, they can blow up in bamboo sticks, clap, touch and feel the sound. During these workshops, *Sonoscopia* drums, maracas and xylophones, together with Manuel's music boxes, create the conditions to involve all children in activities such as music composition and improvisation. In the Portuguese music education scenario, such opportunities are 'multifaceted, diverse and heterogeneous; they extend to a wide range of activities, (...), cater to varied interests, and

include many different approaches, styles and genres (O'Neill, 2008, p.461). *Sonoscopia* represents all this in Porto.

Microvolumes

Microvolumes are a series of concerts in the field of experimental, 'improv' and electroacoustic music. They first took place in 2004 at the bar *Artes Múltiplas*, that is nowadays closed. During that year twelve editions of Microvolumes were organized and they included 28 concerts with 33 national and international musicians. The beginning of a new edition of Microvolumes happened in 2011, this time in the new working space of Srosh Ensemble. In this new edition, each concert began with a dinner, which helped to create a more cheerful ambience. Besides listening to the concert, people met, talked to each other, exchanged ideas about music, musicians, etc.

The third edition, which is still ongoing, began in 2013 in the new building of *Sonoscopia*. Two ideas remained from the previous editions: a) musicians should play at low volume; b) there should be a dinner before the concert.

Microvolumes are still happening nowadays, usually once month but sometimes twice. The main goal is to create and maintain an international web of musicians with ideological and musical conceptions similar to those of *Sonoscopia*.

Porto Sonoro

Porto Sonoro is a project that seeks to identify, catalog and understand the sonic identity of the city's historical center, using its surround sound, sound marks, located musical elements, phonetics, and phonology. This Project has theoretical and practical objectives. The theoretical objectives are:

"To understand sound as an asset of modern day life in its most spontaneous form, this sound research aims at exposing its potential by rethinking the city and its sound basis. By recollecting and reorganizing its fragments we believe that spaces can be re-conceptualized. Sound paradigms can overcome and integrate different academic fields and the community in general, using diverse sound tools to describe soundscapes or to create new ones. A creative approach is also incentivized. The sound sources of a certain place may serve as a dynamical motive for transformations, instead of acting as a static phenomenon or being reduced to mere noise pollution problematic" (Magalhães & Costa, 2013, p.2).

The practical objectives are:

"To create an online platform, open to all to access and contribute. The content of this platform can be used by the scientific community for research and analysis and by the artistic community to use in a sound design context, visual integration or music composition. With this expanding platform we aim at preserving and increasing the city of Porto's sonic patrimony, which contributes to the general population collective memories and imaginary through its actors and ambiances" (Magalhães & Costa, 2013, p.2).

In brief

Our research shows that *Sonoscopia* is a very special Portuguese association, an association with international recognition and that receives other musicians and bands in a regular basis. Music is a universal language that facilitates the communication, something most people enjoy and like to share. It is the kind of art that allows people to take part in it in different ways. As Zask (2001) proposes, to participate is to take part in something: to *contribute*, to *receive* and

to *benefit* as a democratic ideal. Each *Sonoscopia's* member can do his musical scene according to his own interests and build his own identity in a mixed environment. All members can propose and challenge others to be a part or to take part in other member's projects. In spite of their financial difficulties they never gave up. They work in a social and cultural community trying to show their point of view, their *scene*, in a positive, constructive and affirmative way. They are concerned with the sustainability of the environment as well as with the cultural inheritance. As *Sonoscopia's* members mentioned to us, to bring people together in a common project like this one does not mean to divide a community property, but to produce in common something which, later on and in various ways, can be appreciated by each participant. On one hand, all members chose freely to be a part of this group and know what they can expect and, on the other hand, they all chose music as a way of living.

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