

New rurality, traditional music and tourist experience

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Abstract: *Fernando Lopes-Graça, a prolific Portuguese composer, joined the French musicologist Michel Giacometti (1929-1990) in the effort of collecting and cataloguing popular songs, culminating in a collection of recordings, unique in Europe, which covered all Portugal. In the context of this paper we intend to show how the work of Lopes-Graça, challenging the traditional music, can allow a touring through traditions, while allowing design a cultural environment for the most demanding tourists. The purpose of this research is to develop a tourism product in the near future based on Lopes-Graça and Giacometti's (musical and spatial) journey through Portuguese traditional music, which portray a rural Portugal in all its dimensions including beliefs, uses and activities.*

Keywords: New rurality, rural tourism, tourist experience, experiential marketing, traditional Portuguese music, classic composers

JEL Classification: L83, M1, O1

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1 INTRODUCTION

In 1960, Fernando Lopes-Graça (1906-1994), a prolific Portuguese classic composer, philosopher and writer, joined the French ethnomusicologist Michel Giacometti (1929-1990) in the effort of collecting and cataloguing popular songs, culminating in a collection of recordings, unique in Europe, which covered all Portugal. Taking his inspiration from the rhythmic and expressive variety of rural songs, Lopes-Graça composed several albums for piano from thematic material selected along these travels.

It is remarkable that the interest of each country by its own cultural heritage, and the first attempt to inventory and catalog some expressions of this culture (eg. popular songbooks), came at a time of great curiosity and interest by the discovery of other cultures, as consequence of the early Universal Exhibitions of the XIX and XX centuries. The traditional songs (usually considered minor cultural expressions and undervalued by the ruling elites) also became

a source of inspiration and a challenge to the capabilities of classical composers. This metamorphosis of traditional music by classical composers became their own way of expressing the identity of their own country. The movement of aesthetic embellishment of traditional music, without distorting its genesis, crossed Europe and expanded later to other parts of the world.

However, many of these places, which were the subject of interest for their cultural manifestations, suffered a social and economic drainage over time. As agriculture became less profitable and the manufacturing jobs and urban services become attractive, the social value focused more regularly in growing urban centers, to the detriment of the social value embedded in the rural system. Innovation, creativity and social experimentation were the hallmarks of the city (Vandermeer, 2011). The resistance to change, stagnation and backwardness became associated with rural life.

It is also notable that, a century later, and within an increasingly globalized and urbanized world, rurality is

beginning to be a differentiating element of quality of life. This is reflected in the recovery and rehabilitation of vernacular houses, in the revitalization of the historic and traditional spaces and cultural traditions, in the growing demand for second homes and for permanent housing by new residents who work in nearby urban centers and in the growing tourist demand. In this "new rurality" the commodification of the countryside, culture and lifestyle is more important than the physical use of rural land and this is not just about the expansion of tourism, but also for investment in rural areas through urbanization and gentrification, often in search of the "Rural Idyll" (Wood, 2003). However, the people who populate the new urban spaces in rural areas are different from rural residents. They are different in terms of wealth, knowledge and culture. In fact, the newcomers have above average incomes, and are better educated than most of those left behind in the cities (Walker, 2000). If these newcomers and visitors are living in or visiting the countryside because they see it as a superior environment and want to be part of a culture of rural life, which is the culture of rurality that newcomers adopt? A pure rural culture or a metamorphosed culture which, while not compromising the richness and authenticity of its rural roots, may reflect the highest standards of knowledge and cultural needs of these newcomers?

In the context of this paper we intend to show how the work of Lopes-Graça, challenging the traditional music, can allow a touring through traditions, while allowing design a cultural environment for the most demanding tourists. The purpose of this research is to develop a tourism product in the near future based on Lopes-Graça and Giacometti's (musical and spatial) journey through Portuguese traditional music, which portray a rural Portugal in all its dimensions including beliefs, uses and activities.

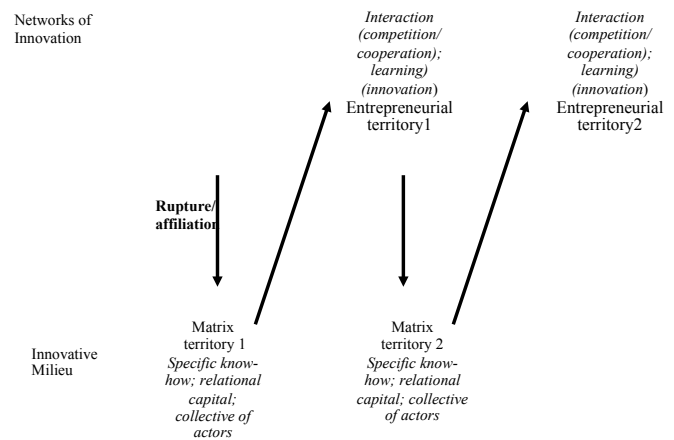
We argue that the metamorphosis of traditional music by classical composers can be a way of responding to cultural needs of that rural newcomers and visitors. This argument will be explained in the next sections. First (section 2), placing the (new) concept of rurality in a metamorphosis process involving new actors, activities and the (re)construction of rural identities. Then introducing cultural tourism as mediator in the (re)creation process of cultural identities (section 3), and more specifically, placing music as a central element in this identity process (section 4). The next sections are devoted to explain how the classic compositions of the Portuguese composer Lopes-Graça are examples of change and continuity in the traditional Portuguese music (section 5), arriving finally, through this specific case, (section 6) to the core of our argumentation, that a new (re)presentation of traditional music can also represent a metamorphosis of rural tourist experiences. The last section (section 7) presents the conclusions and the main contributions of this paper.

2 NEW RURALITY. THE METAMORPHOSIS OF PLACES, ACTORS, ACTIVITIES AND CULTURE

According to Crevoisier (2001) an environment is innovative when it mobilizes the resources that were forming up in the past but over time were adapted to new techniques and

incorporated into new markets and new products, a process that the author refers to as "rupture / affiliation" (see figure 1).

Figure 1: The process of "rupture / affiliation"



Source: OCre/IRER/1999 (in Crevoisier, 2001, cited by Vaz, 2005: 223)

In this process, the territory is the matrix from which innovation networks are emerging and also the form of action and the indelible mark of that innovation networks over the environmental resources. That is, a given territory (matrix territory) - mobilizing its resources (specific know-how, relational capital and collective actors) through its networks of innovation, supported by the local modes of interaction (competition/cooperation) and learning (innovation) - becomes "another" territory (entrepreneurial territory) which follows from the above by its dynamism and innovation, in an evolutionary process that is repeated over time.

Note that this "another" territory marked by innovation always lies in the previous system (matrix territory) whose dynamics produces the innovative dynamism of the new territory. The elements that comprise it, including specific resources (where cultural resources are included), operating rules, the own territory are not more than the mark, the outcome, the expression of the previous operating system. Those elements become resources only to the extent that the environment becomes dynamic (Crevoisier 2001).

This model of territorial development conceives the territory as an organization that links companies, institutions and local population with the aim of the socioeconomic development. It could be said that the common feature in all the dimensions of local economic development is the ability to identify, (re) learn, use, organize and add value to the resources of a territory (human capital, natural, cultural, economic and institutional) so that the life in it may grow and develop.

With regard to rural areas, several issues have set the scope for development and management of these areas in more adverse scenarios. The crisis of traditional agriculture, the temporality of agricultural work, the depopulation caused by migration (especially of the younger contingent) to cities, the lack of basic infrastructure and services for personal and business, environmental degradation by repeated use of inappropriate farming practices and deforestation and/or fires are some examples, among others. However, some rural territories are also in deep changing, passing through a transformation of landscape, actors and activities. There are

new visitors, new business networks and services; in short, new opportunities are emerging in areas that until very recently appeared abandoned or unkempt (Mendonça Covas, 2009). These changes make evident that rural territories offer great potential as drivers of local economic development.

Bryden and Refsgaard (2008:9-10) provide some examples of rural areas’ assets that are available today and for the future (hopefully...). Namely: water; food; timber and raw materials; land for utilization and absorption of nutrients and organic matter; renewable energy; cultural diversity; people, who are at one and the same time self-reliant and yet cooperative, often highly motivated, possessing important local knowledge, are culture bearers, and in some cases have high levels of formal education; biological diversity and landscape value; places for tourism and recreation based on landscapes, biodiversity, cultures, archaeology, history, recreational opportunities.

Such resources or assets form the basis for a considerable part of the rural economy and an important part of the GDP and exports (including food, timber, fish, renewable energy, music, recreation and tourism and so on) of several countries. “Moreover, a number of them are increasingly demanded by the wider society. They also form a part of that elusive ‘quality of life’ that determines decisions to migrate to, or return to, rural areas” (op.cit, 2008:10).

Indeed, the rural areas are gradually ceasing to be only scenarios of agricultural activities centered around monoculture production, to become territories focused on the versatility of its different uses and initiatives. The production, services related to tourism and leisure, services linked to social and environmental protection (and whose interconnection is crucial to its sustainability and the sustainability of the rural community itself) are some examples. However, natural and cultural resources will necessarily be determinative of rural development, since these may be the only resources that some rural areas are provided. Furthermore, much of the transformation process of these areas is based on the use of those specific resources. As stated by OECD (2006) the economic development for rural regions is often driven by more effective use of natural and cultural amenities.

Covas (2010) states that the countryside is increasingly less space producer and more a space produced constituting itself as a huge stage where all the representations of the current world unfold, from the most parochial and popular to the most cosmopolitan and sophisticated.

For Covas (2010) these representations are more connected with idealization of the countryside than with the rural reality itself because almost these representations have urban origin and inspiration: “[...] the urban created firstly the urban-rural duality to mark the superiority of his industrial city model and of its territory or to convince themselves of this superiority. Today, after decades of artificiality of its unsustainable urban habitat they are recreating an idyllic and nostalgic picture of rural world that no longer exists. We are therefore in a transitional situation, in a moment of change in which the specific values of rurality, more traditional or more modern, are subject to appropriation by very different actors who use them for very different strategies” (op.cit., 2010: 10).

In addition, Mendonca Covas (2009) argues that the nostalgia for the new rurality coupled with improvement of living

conditions and accessibility, the fatigue associated with urban life and the awareness of the dangers of global phenomena, contributed to the emergence of a new perspective on rurality. That author raises the question whether we are in the presence of a new paradigm: the paradigm of the opportunities of the new rurality. The rurality appears now as a component of the second modernity to which we are heading.

In the same line McClinchey and Carmichael (2010), citing several authors, report that the concept of the rural idyll is used to describe ideal visions of agricultural lifestyle that has strong attachments to nature and community. As the countryside is, ideally, considered a more pleasant place to be and live in than the city, the rural idyll turns out to correspond to the way the countryside is imagined from an urban perspective (Holloway & Hubbard, 2001, cited by McClinchey and Carmichael, 2010:178).

Walker (2000), in turn, notes that when the affluent migrants in rural-urban fringe and urban shadow are finding their idyll to be flawed or blocked, they take actions in order their vision of the countryside become real. For this author, as people from the city move in large scale to rural areas, particularly those adjacent to major urban centres, transform the country and the political context, and transform themselves.

No wonder, therefore, that Covas (2010) states that the actors of the rural world in the near future will be very diverse in their vocations and skills, with diverse motivations for their incursions into the countryside (see table 1).

Table 1: Actors of the rural world in the near future

Nostalgic residents	Functionalist consumers and soft food
Commuting peri-urbans	Architects of sustainability and bio-climate regulation
Militant ecologists	Farmers in social and community gardens and institutional food
Nature excursionists	Vertical farmers in urban space
Hunters reservists	Post-conventional entrepreneurs of denominated products
Radical sportspeople	Entrepreneurs of the various modes of tourism in rural areas
Landscape and conservation people	Productivist entrepreneurs looking for new resources
Organic farmers and alternative producers	Rentists entrepreneurs looking for land and real estate assets
Popular and local cultures patrimonialists	Entrepreneurs looking for a short-term commercial business
Investors in carbon markets	Young entrepreneurs looking for a first professional opportunity

Source: Own elaboration based on Covas (2010: 15)

According to Covas (2010) the main feature of these new players is their mobility and pendularity, “i.e., they are incursionists in rural areas at different times of their life cycle. They are transforming the paradigm of the countryside, through its many representations and enactments of the countryside” (op. cit., 2010: 14). But beyond those “new actors” of the rural world mentioned by Covas we must add the tourists and their rediscovery of rural culture, as tourists and tourism activities are becoming more present in rural reality, characterizing the shift towards multi-functionality of the countryside.

3 TOURISM, CULTURE AND PLACE IDENTITIES

Silva (2010) argues that many urbanites see the countryside as a repository of virtues (such as tranquility, nature, tradition and authenticity) which they believe absent from cities. At

the same time the countryside is increasingly seen as marks of national identity in contemporary societies (Lowenthal, 1996, cited by Silva, 2010: 41).

These "virtues" have been more strongly kept in rural areas not only because they have been experiencing less the effects of globalization on local identities, habits, traditions, ways of life (Cavaco, 1999) but also because traditional forms of culture (e.g. crafts, popular games, music) continue to play a key role and be a reference (Neves, 2000; Küçükaltan and Pinar, 2016).

Local identities, habits, traditions, ways of life, traditional forms of culture have been the drivers of the growing demand and offer of cultural tourism, in particular the tourism on rural spaces. However, as stated by Knoepfel *et al* (2011) also tourism is built on an idealized view of these rural areas.

Both tourism and culture play an important role in the process of creating the image and aesthetics of the local landscape, helping the formation of the ideal environment to meet the needs of consumers (Richards and Wilson, 2006). Or, as stated by Bauman/Franklin (2003, quoted in Plöner, 2005: 2), in an attempt to gradually steer the satisfaction of the "need" to satisfy the "desire" of today's consumers. Many rural areas have re-defined themselves as consumption spaces in which history and rural tradition took the main elements of identification instead of modern agricultural production (Cloke, 1993, cited by Richards and Wilson, 2006: 1209).

It is widely agreed that tourism impacts the identities of places (Kneafsey, 1998). Following this author (*op. cit.*, 1998: 112) the phrase 'place identities' "is used to capture the broad range of social relations which contribute to the construction of a 'sense of place', a sense which enables people to feel that they 'belong' to a place, or that a place 'belongs' to them. [...] The plural 'identities' is used to suggest that different versions of identity may circulate within a place, versions which are shaped by the individual or collective experiences of different people".

Kneafsey (1998: 112-114) identifies, within the tourism literature, two main conceptualizations about the relationship between tourism and the identities of a place and proposes a third, alternative conceptualization.

The first approach is that the identities of place are (re)constructed in accordance with certain features such as authenticity and tradition in order to satisfy the desires of tourists. Kneafsey quotes several authors (e.g. Bell, 1995; Nash, 1993; O'Connor, 1993; Quinn, 1994; Urry, 1990, 1995) to support this first approach.

The second general argument is that tourism destroys unique identities of place. Also quoting several authors Kneafsey (1998: 113) refers for example MacCannell (1992) when he argues that the commoditization of culture leads to "death" of ethnic cultures and the destruction of authenticity and quotes Greenwood (1989) and Mason (1996) for whom tourism results in "destruction" or "prostitution" of once unique cultures. "These critiques of the heritage industry can be seen as part of a broader vision of tourism as a symptom of the homogenising onslaught of global capitalism, whereby places are seen to lose their distinctive identities in an increasingly bland world of MacDonalds and Coca-Cola consumption. Yet, contemporary conceptualisations stress that cultures can be seen to change, to be constantly contested (Hall, 1995; Crang, 1998)".

A third approach, an "Alternative Conceptualisation: Tourism, Change and Continuity", is proposed by Kneafsey (1998). According to this perspective, tourism, rather than simply (re) build or destroy the previously fixed and stable identities of the place, contributes to the ongoing processes of change and at the same time, being mediated through the elements of continuity that are within the identities of place. "In other words, tourism can be seen as an example of the unique ways in which global-local relations are negotiated within the context of particular places, thus allowing for the maintenance of diversity and difference" (*op cit*, 1998:113). Based on different studies (Black, 1996; Choen, 1988; Oakes, 1995), Kneafsey argues that tourism should be thought of as just another process by which localized identities are continually rebuilt and that tourism can be used as a valuable tool for the re-statement or reassessment of local identities in the face of external pressures. On the other hand, and although the identities may be in a constant process of flux and change, there are also elements of continuity that allow to speak of a sense of place and make qualitative, subjective assessments about how these places are. In each place, the relationship between change and continuity is different, with the change to be faster and more noticeable in some places than in others. Evidence of the resilience of some aspects of local identities, and often resistance to change, are present in the study of Kneafsey, corroborating Boissevain (1996, cited by Kneafsey, 1998: 113) for whom communities are able to use their cultural resources, while preserving the spaces of cultural autonomy that remain inaccessible to tourist expectations.

Besides the role that tourism can play in the reconstruction of identities, this third perspective emphasizes that change and continuity are present in the (re) construction of a place identity. Note however that both continuity and change need to be nourished to survive. In this context, the own dynamics of cultural attributes of a place (e.g. traditional music) have a fundamental role in the ongoing processes of change and continuity.

4 MUSIC, CULTURE AND PLACE IDENTITIES

There are many objects, practices, and predicates, which play the role of revealing the "social location", when we seek to retrieve cultural elements able to identify ourselves as members of a community (Lima, 2007). Music is one of those elements. The different narratives incorporated in the music, which are the basis of its construction (Sardo, 2008) give the music a central place for the understanding of cultures and their dynamics.

As stated by Roberson (2001: 213) "music connects identity to place through the sense of belonging somewhere and it is an important way of articulating identity".

Similar to the Kneafsey's approaches about the relationship between tourism and the identities of a place, Roberson (2001) identifies two antagonistic poles of debate about the relations between music and identity and suggests another perspective about this relation.

At one end, Roberson (2001:213) cites Stokes (1994)'s assertion: "music is socially meaningful not entirely but largely because it provides means by which people recognize

identities and places, and the boundaries which separate them". On the opposite pole Roberson cites Negus (1996): "as the stability and coherence of social identities [have] been called into question, so the idea that there may be any fixed link between a social group and particular musical sounds has also become an issue of contention. Between the two extremes, Roberson states that stands between these positions, arguing that music is a symbolic resource and that musical production and consumption are important practices in the ongoing, creative use of music to construct identities". Sharing this view, we agree with Robertson when he says that music does not simply reflect a place, a sense of space, or local identity, but also creates (and is used to create) these ... therefore giving an important role to the music in feeding the continuous process of change and continuity of a local identity (we add).

According to Lopes-Graça (1989), music should be something alive, rooted in the current reality. To him, more important than ritual or event associated with the music, is the artistic treatment that helps further enhance its effect, transforming life through the enhancement of the human, by the real conversion of the symbolic.

Notably, in 1943, Lopes-Graça stated that culture, any kind of culture, is incomplete, flawed, unilateral if it is only focused on the past and rejects the present in what it has (or may have) of creator, of fruitful (Lopes-Graça, 1943). For the same author (Lopes-Graça, 1989) the tradition is only valid insofar as it is dynamic and a fertile element of new achievements and a condition for progress. He claims that the error of nationalist doctrines is to consider crystallized and definitive a process that, precisely because it is a process, consists of successive data and contributions, which will be stratified according to the needs of the historical moment and the functional capacity of assimilation and adaptation.

Diniz (2006) summarizes the richness and extent of the Lopes-Graça's work when he states that like any work of a great artist, is a woven work of multiple ties with his historic time and simultaneously with the time that is to come.

It is precisely this ability to link the past, present and future, that makes all the work of Lopes-Graça an integral element capable of fuel the process of continuity and change present in the local culture and identities.

Because "listen and hear the past were never simple tasks" (Moraes and Machado, 2011: 163) and because the music has to be regarded in its cultural context (Grout *et al.*, 2010), some explanation is required about the Lopes-Graça's concept of traditional Portuguese music in order to understand the extent and intensity of his musical work.

5 TRADITIONAL MUSIC IN LOPES-GRAÇA: CHANGE AND CONTINUITY

Lopes-Graça (1989) claims a closer contact between the Portuguese music and the Portuguese people. With this position, he wants to emphasize an aesthetic need of keeping music alive, and therefore human. By targeting the people, the music is bound to get out of itself, avoiding the risks of closing and sterilize. He considers that the music must return to the people, either by duty (human) either by necessity (aesthetics). For human duty, because music is a common

good, a richness that should be shared by all. For aesthetic necessity because, ever since, especially in times of crisis, the music was refreshed in the living sources of folk art to confront the danger of sterilization in the technical and in theoretical speculation to the detriment of truth, virtue and humanity of its message. Thus, folklore is, in the thinking of Lopes-Graça, a product of evolution and transformation.

One of the hallmarks of the Lopes-Graça work is the search of a deep identification with the Portuguese people and culture (Weffort, 2006). In his writings, Lopes-Graça combats incisive and systematically the folklorization¹ process initiated by the dominant power at the time in Portugal, and counteract through his practice as a composer and actuating musician, with a unique (and static) vision of the value of popular music.

In 1952, Lopes-Graça wrote (Lopes-Graça, 1952:59-60. Our translation):

Folklore became decisively trendy. [...] The word "folklore" is very commonly used [...] but we suspect that not only without knowing what it truly means, as giving it a meaning that is not far away from being a caricature. [...] We believe it is time to react against this use and abuse of folklore, freeing it from all sorts of misrepresentations and illegitimate appropriations in all areas. [...] What is generally thought of our popular song is that it is merely a manifestation of regional picturesque - this picturesque folklore improperly assimilated and that is the delight of the citizens, literate or illiterate, that tired, disillusioned with the refinements of a "civilized" life and art, search on "exotic" native new sensations, new stimuli for taste and nerves". [...] It is clear that folklore is not like that, and none of this is the popular song. It will be necessary to remember to insist on that folklore is basically, a chapter of ethnography and implicitly, anthropology - and therefore a knowledge mode of man in his artistic, literary and traditional cultural. (...) If there is a picturesque on the Portuguese folksong (and certainly exists in very many cases) this is not the content which informs and defines substantially it. [...] The picturesque, if any, can be of quality and constitutes in itself a revelation or expression of the ironical, playful and cunning physiognomy of our people. [...] The Portuguese folk song (...) is more and better than that: it is really a lively and expressive chronicle of the life of the Portuguese people - I mean the rustic life of the Portuguese people, as Portuguese folksong must be understood first as our rustic song. [...] Indeed, only the people of the countryside, mountains and villages of Portugal are repositories of an inexhaustible treasure of melodies, which in its purity, its freshness, in its ethnic authenticity, in its natural, variety forms, and amazing aesthetic features (...), is entitled to be regarded as clearly reflecting our psyche.

As stated by Diniz (2006), Lopes-Graça rejected the picturesque and searched in the songs of the Portuguese people what was more representative of their struggle for survival, their wisdom of life, religious humanism, longing

for love, peace and progress, resilience, creative energy and irreverence. The whole life of Lopes-Graça is inseparable from the fundamental core of his beliefs, intelligence and creative capacity focused on the people and for the future. His path of discovery and conquest can only be inserted in a deep and genuine popular root. The result is a rich collection, organization and inventory, an important set of texts, and the magnificent harmonies and recreations of Portuguese Folk Songs.

Everything in the following statement of Lopes-Graça (1956: 131-134; our translation) is revealing the respect and the search for identification with the popular creation, the intention of returning what he 'stolen' but with interest, i.e., to restore to the people, enriched by an erudite and personal artwork drawn from the original musical material, which he respect but does not reproduce:

The songs that are going to hear, I stole them from our people, who has a great treasure of them: and stole them, not to save them for me, but for the returning, possibly with interest theft. What I picked from the robbery of the songs? (...) They showed me better the soul of the Portuguese people, taught me to know him more intimately, helped me to seek a deeper identification with him and I think this is a very important benefit for an artist, for a musician who desires and strives for his art, (...) as a means of communication, rather, a means of communion with the people to which he belongs. What is possible only if (...) use a common language rooted in reality, a reality that he, the artist, the musician, can and should transform, enrich and exalt, but cannot, must not betray the essence in its values, its significance, if he wants truly find an echo in the hearts and minds of his racial brothers, the only way to achieve an echo in the hearts and minds of his brothers of other races.

(...) You do not hear the songs like our people sing them, but through arrangements, adaptations or harmonies (...). (...) To return them to the people, I wanted to present them (...) in a frame that possibly valued and enrich them from the artistic point of view, showing all their expressive virtues (...) deepening and extending their aesthetic, psychological and social meanings (...). (...) this is the interest with which I struggled to return to the Portuguese people the beautiful songs that I stole from him.

It was in this spirit that Fernando Lopes-Graça, in collaboration with the French ethnomusicologist Michael Giacometti, starts a work of collecting folk songs, which resulted in a unique collection of records, unique in Europe, covering the entire Portuguese territory.

Giacometti moved to Portugal in 1959 where he remained until his death in 1990. He traveled all around the country until 1982 recording traditional songs that people sang in their daily lives. In 1960, Lopes-Graça joined Giacometti in the effort of collecting and cataloguing the popular songs and based on the rhythmic and expressive variety of rural songs, he composed several albums for piano from the thematic material selected along these travels.

The Portuguese rural villages were at that time, true refuges of archaic traditions in Europe. Feeding upon the variety of rhythmic and expressive rural singing, Lopes-Graça composed several cycles for piano, producing entirely albums based on the thematic material selected along these trips. Like a photographer, he captures every scene in the most authentic rural atmosphere and simplicity of the songs of the workers, of the processions, and even from the intimacy of a lullaby.

The rhythms, always underlined by a score extremely accurate, are closely linked to the inflections of singing, which finds its origins in the rural action (eg. Ploughing Song; Tune to gather or guide the cattle; Shepherds Song). In addition, the interpreter evokes sometimes in the piano, the percussion instruments to accompany the voice in songs collected by Lopes-Graça. The sense of intimacy and enhancement of the environments that characterize the music are constant targets of the composer.

The particular stylistic of Lopes-Graça consists above all in always focus the essential in a musical motif, seeking to highlight this or that particular feature which can be detected and "having fun" with it. There is a personal juggling and playful that gives his music a joyous aspect, ephemeral, rude, poetic, and sometimes enchanting. His music reaches the nobility of tone, characteristic of Portuguese melodies that Lopes-Graça was able to harmonize and reinvent in a deeply personal way, in which reveals the enormous respect he had for the popular creation.

6 (RE)PRESENTATION OF TRADITIONAL MUSIC AS A METHAMORPHOSIS OF RURAL TOURIST EXPERIENCE

Silva (2010) argues that tourists consume the countryside not only through the gaze (Urry, 2002, cited by Silva, 2010: 36) but also through taste, smell and hearing.

The proliferation of music festivals everywhere, namely in rural areas, is a response of the market to that need of the tourists to consume the countryside also through hearing... "but often leading to complaints that there are too many similar festivals being staged in Europe and North America, particularly in the summer" (Richard and Wilson, 2006: 1217). In fact, the serial reproduction of culture in different destinations (Richard and Wilson, 2006) has led consumers to seek alternatives. Richard and Wilson states (2006: 1209) that "the rise of skilled consumption, the importance of identity formation and the acquisition of cultural capital in (post)modern society point towards the use of creativity as an alternative to conventional cultural tourism".

This creativity should be translated in the (re)creation of rural identities more akin to the expectations of the new "consumers" of rural territories. However, it also must be a kind of creativity not reduced to a single notion of identity. Instead, it must encourage "plural identities" as those mentioned by Kneafsey (1988); in other words, it should allow the coexistence of different versions of identity, shaped by the individual and collective experiences of different people, including traditional and new residents, as well tourists in rural places.

Music, and especially traditional music, is meaningful in this process of construction of multiple and diverse identities.

While symbolic resource it provides means by which people recognize identities and places, and the boundaries that separate them.

In this sense, the collection of songs written by Lopes-Graça based on the traditional Portuguese music, provides alternative interpretations (and identities) of rural heritage which can be a way of conciliating those interests of the skilled consumers/tourists who visit the Portuguese rural areas and a moment of creativity as well. We consider the traditional songs (re)constructed by this composer as privileged means of expression of culture and identity of rural areas in Portugal, and capable of feeding a desire for new experiences (change) associated with the past (continuity) that tourists and actors in rural areas seek. The introduction of Lopes-Graça compositions (or other modern re-interpretations of traditional music) in the context of the Portuguese tourism offer, will better satisfy the needs of the “new” consumers of rural places (including tourist) and contribute to the ongoing processes of change and continuity that are within the identities of place, allowing for the maintenance of regional diversity and differences.

7 CONCLUSIONS

The theoretical frame of this paper underlies the process of change and continuity, which is crossing rural areas, rural tourism and traditional music. Traditional songs harmonized and (re)constructed by the Portuguese composer Lopes-Graça are privileged means of expression of culture and identity of Portuguese rural areas, capable of feeding the desire for new experiences (change) associated with the past (continuity) demanded by “rural” tourists. Knowing better the characteristics of Portuguese traditional music (story, rhythm, melody, instruments and choreography) will be easier to understand the rural culture of the past and the metamorphosis processed over them by time. This is true not only for those “new actors” of the rural world but also to the tourists and their rediscovery of rural culture, as tourists and tourism activities are becoming more present in rural reality, characterizing the shift towards multi-functionality of the countryside.

This paper contributes to knowledge, theory and to practice. First (sect. 2), placing the (new) concept of rurality in a metamorphosis process involving new actors, activities and the (re)construction of rural identities. Then introducing cultural tourism as mediator in the (re)creation process of cultural identities (sect. 3), and more specifically, placing music as a central element in this identity process (sect. 4). In addition, explaining how the classic compositions of the Portuguese composer Lopes-Graça are examples of change and continuity in the traditional Portuguese music (sect. 5). Finally (sect. 6) reaching the core of our argumentation - that a new (re)presentation of traditional music can also represent a metamorphosis of rural tourist experiences. We found the work of Lopes-Graça and Michel Giacometti suitable for a project of a tourist route, creating an atmospheric journey into the life, culture and music of rural Portuguese regions. Under this musical thematic, comprising different rural location, tourist experience is enriched. From the perspective of territorial development, linking rural areas through an

itinerary, allows the diffusion of demand and expenditure along the route and within its hinterland localities, avoiding the drawbacks of tourist concentration and creating critical mass in tourist supply, both in infrastructures (as accommodation but also other tourist services) and human resources.

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ⁱ Folklorization is understood as the construction and institutionalization of performative practices, seen as traditional,

consisting of fragments taken from popular culture, usually rural (Castelo-Branco, 2003, quoted in Weffort, 2006:21)