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THE SHAPING OF MEANING THROUGH A
CULTURALLY DISTANT APPROACH TO FADO
SINGING

AN EXPLORATORY CASE STUDY AMONG CHINESE
LISTENERS

Dissertação de Mestrado em Estudos Artísticos, orientada pelo Professor Doutor José António Oliveira Martins e co-orientada pela Professora Doutora Anabela Santos Fernandes, apresentada ao Departamento de História, Estudos Europeus, Arqueologia e Artes da Faculdade de Letras da Universidade de Coimbra

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RESUMO

Inserida no contexto da "cognição encorporada", esta dissertação combina análise musical e um estudo de caso exploratório, em que examino três Fados portugueses: o fado "Gaivota" de Amália Rodrigues/ Alain Oulman/ Alexandre O'Neill, "Sei de um rio" de Camané/ Alain Oulman/ Pedro Homem de Mello, e "Meu amigo está longe" de Gisela João/ Alain Oulman/ Ary dos Santos. Nos três casos, o compositor é o mesmo (Alain Oulman), variando, no entanto, os intérpretes (fadistas) e os autores das letras. Este trabalho explora a questão de como ouvintes de uma cultura afastada (como a Chinesa) poderão moldar aspectos de significado na experiência da canção de Fado. Na secção de análise musical, faço uso do enquadramento da Teoria da Mistura Conceptual (Conceptual Blending) para integrar as diferentes dimensões musicais e visualizar o processo dinâmico de construção de significado na canção de Fado através de uma ferramenta conceptual chamada de Rede de Integração Conceptual (CIN – Conceptual Integration Network). No estudo de caso exploratório, oito participantes de naturalidade Chinesa responderam a um questionário que procurou registar aspectos afectivos e de compreensão dos três Fados. A conclusão preliminar é a de que a distância cultural, embora molde a construção de significado atribuído à experiência musical, não é impeditiva para o usufruto da experiência musical do fado. Este usufruto utiliza até certo ponto outras capacidades cognitivas, tais como capacidades linguísticas, de integração e imaginação durante a sua captação e combinação de dimensões diferentes do fado (como fenómeno complexo), tais como música, letra e a corporização da performance.

Palavras-chave: Fado Português; Distância cultural em música; Teoria da Mistura Conceptual; Rede de Integração Conceptual (CIN); Dimensões musicais; Construção de significado

ABSTRACT

Drawing from the context of "embodied cognition," this dissertation combines aspects of music analysis with an exploratory case study, which examines three Portuguese Fado songs: the fado "Gaivota," from Amália Rodrigues/ Alain Oulman/ Alexandre O'Neill, the fado "Sei de um rio" from Camané/ Alain Oulman/ Pedro Homem de Mello, and the fado "Meu amigo está longe" from Gisela João/ Alain Oulman/ Ary dos Santos. In the three cases, the composer is the same (Alain Oulman), though varying the authors of the lyric and the performers/fado singers. This work explores the question of how listeners of a distant culture (such as Chinese) might shape aspects of meaning in the experience of Fado songs. In the music analysis section, I use the framework of Conceptual Blending Theory to integrate the different musical dimensions and visualise the dynamic process of constructing meaning in Fado song through a Conceptual Integration Network (CIN). In the exploratory case study, eight participants from China addressed a questionnaire that attempted to record affective and understanding aspects on the three Fado songs. The preliminary conclusion drawn is that cultural distance, while shaping the attributed meaning to the direct musical experience, it is nonetheless impeditive to the appreciation of fado's musical experience. This listeners' appreciation, to some extent, uses other cognitive skills, such as language skills, integration skills and imagination during their grasp and combination of different dimensions of fado (as a complex phenomenon), such as music, lyrics and the embodiment of performance.

Keywords: Portuguese Fado; Cultural distance in music; Conceptual Blending Theory; Conceptual Integration Network (CIN); Musical dimensions; Construction of meaning

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1. Introduction

In the second half of the 20th century, the study of the mind received a strong impulse from cognitive scientists and scholars. More recently, the development of cognitive science and cognitive linguistics led to the notion of "embodied cognition," which attempted to understand how body and brain cooperate to shape our cognitive structures and behaviours. In particular, the work on cognitive linguistics proposed new perspectives in cognitive theory and provided new research paradigms which have been transferred to and appropriated by other disciplines, such as musicology and music theory. One of the long-standing problems addressed by these disciplines is the question of musical affect and meaning, and in particular, the role familiarity or cultural distance play for the understanding or experience of certain musical languages or traditions. In this context, I thought I could use the specificity of my own condition as culturally Chinese to approach a distant musical realm such as Portuguese Fado, which is typically described as conveying profound emotions and carrying deep aspects of Portuguese identity. Specifically, I was interested to learn about how my direct experience of Fado songs affects the complex aspects of the construction of meaning, and how my distant cultural background might shape that process. The more general question motivating my inquiry is how personal experience and cultural background might shape one's (or our) understanding of music and the construction of its significance.

This dissertation is structured in five chapters: This introductory chapter addresses the motivation for the choice of this topic and briefly describes the conceptual and empirical methodological approaches of the study. The second chapter reviews the literature on *Conceptual Blending Theory*, focusing on its application in the field of music. The third chapter applies the framework provided by Conceptual Blending Theory in the analysis of three Fado songs, attempting to show the process of constructing meaning in Fado's music through a *Conceptual Integration Network*. The fourth chapter conducts an exploratory case study via a questionnaire in order to record and understand the feelings upon the intense experience of the three Fado songs by eight Chinese participants. The last chapter presents a brief conclusion this study and discusses some of its shortcomings.

A common trope about Fado as a genre is its close association to the emotion "saudade", often described as a unique Portuguese emotion, and a descriptor of Portuguese national identity (Silva, 2012). My starting hypothesis is that this association between the historically rooted notion of

"saudade" (as a cultural term for an emotion) and the music of Fado might constitute an entry point for people from other cultures to access (to some extent) emotional experiences informed by the term. In the article *O Fado é o coração: o corpo, as emoções e a performance no Fado*, Paulo Valverde (1999) argues that emotion and rationality are not dichotomous. He refers to the idea put forward by cognitive anthropology that emotions can facilitate knowledge and communication. This dissertation adopts this perspective and attempts to explore, through an approach using a very small (but qualitatively relevant) sample of Chinese subjects, how people from different cultures construct their understanding of Fado.

According to Paulo Valverde (1999), the language of the body and of the emotions constitutes a supplementary modality to produce communication and meaning in the case of Fado. In short, music (and Fado is no exception) is not only about sound: the meaning of music is created through the combination of aspects in different dimensions. As such, I examine how people from Chinese culture might build the meaning of Fado through the combination of dimensions such as music, performance, lyrics, venue, etc.

There is no set methodological approach for the problem of assessing (or understanding) culturally distant experiences and significance construction. In this study, I have chosen to adopt the framework of cognitive linguistics known as Conceptual Blending Theory, as providing a way to articulate the relations between distinct experiential domains. I approach it as a tool to analyse three Fado songs, performed by three iconic singers. In the three cases, the composer (Alain Oulman) is the same in order to keep a certain consistency in terms of the specific musical style and vocabulary, though varying the authors of the lyric and the performers/fado singers. Specifically, I examine the following three songs: the fado "Gaivota," from Amália Rodrigues/ Alain Oulman/ Alexandre O' Neill, the fado "Sei de um rio" from Camané/ Alain Oulman/ Pedro Homem de Mello, and the fado "Meu amigo está longe" from Gisela João/ Alain Oulman/ Ary dos Santos. Another common aspect between the three songs is that, semantically, they address the notion of "distance". With the focus on "distance" (expressed through artistic means), I attempted to capture an important aspect for the emotional term "saudade", while at the same time retaining a correspondence with the notion of culturally distant approach assumed in this work. The workings of the framework visualise the integration of different approaches to music, performance, lyrics and venue, thereby exploring a model for the construction of meaning in Fado music. In this process, we pay more attention to the expression of "distance" in Fado as a way to better understand the meaning of Fado. Methodologically, I use the notion of Conceptual Integration Network for the analysis of the three Fado songs, but attempt various modifications to the original scheme (Zbikowski 2002, 2018) in the second and third song analysis. While the original schemes focus on constructing correspondences between two domains (such as music and the imagery of the lyrics, and which I apply in "Gaivota"), I attempt

different ways of articulating correspondences between more than two domains, by creating parallel relationships between three domains ("Sei de um rio"), or cumulative relationships between three and more domains ("Meu amigo está longe"). Therefore, the input spaces that were previously separate in the Conceptual Integration Network were merged, and we integrated the musical dimensions in the form of "music, music + performance, music + performance + lyrics, and music + performance + lyrics + venues."

Taking the CIN relationships considered for the third song, I conducted an exploratory study based on this cumulative and interactive integration. For this, eight participants from China were interviewed through a questionnaire designed to attempt to record the participants' feelings and understanding of the three Fado songs considered above.

2. Conceptual Blending Theory

Originally derived from cognitive linguistics, the notion of conceptual blending was used as a general framework for discourse analysis to reveal the processes by which meaning in natural language is produced and understood. With the development of cognitive science, Conceptual Blending Theory is gradually being applied to other academic fields, including musicology and music theory. This chapter briefly contextualizes the relevant work on the origins of Conceptual Blending Theory, then mainly provides an overview of its research in music-related areas, and finally introduces the specific content of Conceptual Blending Theory.

2.1 Studies on Conceptual Blending Theory

Conceptual Blending Theory (or conceptual integration theory) was developed by Gilles Fauconnier and Mark Turner (1997, 1998a, 2002) based on mental space theory¹. The term "conceptual integration" first appeared in their co-authored paper *Conceptual Integration and Formal Expression* (1995). They then further explored conceptual integration by proposing the Conceptual Integration Network (CIN). This network consists of an input, generic, and blended space. And they illustrated the mechanisms and principles of integration in blended spaces and their application to grammatical research (Fauconnier, 1997; Fauconnier & Turner, 1998a). In 2002, in the book *The Way We Think*, Fauconnier & Turner provided a comprehensive and systematic exposition of Conceptual Blending Theory. They also explored the internal structure and principles of Conceptual Blending Theory and described how humans use conceptual blending to talk and think. Fauconnier & Turner (2002) argue that conceptual blending is at the root of cognitive in modern human thinking and that our cognition creates a rich mental structure through constant combination and reintegration. This

¹ Mental space theory is proposed by Fauconnier (1994) in *Mental Spaces — Aspects of Meaning Constructed in Natural Language*, which argues that people are constantly constructing mental spaces when they use language and that this mental space is not the language itself, but other related information generated in the process of our comprehension of language, a collection of partial information constructed after we think and talk subject to various semantic, pragmatic, cultural information, cognitive and other factors.

integration visualises how we make sense of things and allows us to see how our perceptions are influenced by language, identity, culture and invention.

With the development of cognitive science, Conceptual Blending Theory began to be applied to other academic fields, including musicology. In music-related research, Lawrence Zbikowski (Zbikowski, 1999, 2002) was the first to apply Conceptual Blending Theory to music analysis, using it to explain the process of conceptualizing music. He replaces the input space in Fauconnier and Turner's Conceptual Integration Network with musical elements as a substitute, achieving an interpretation of musical meaning through blending textual and musical spaces. Zbikowski highlights the cognitive processes associated with the analogical and metaphorical cross-domain mappings that arise in conceptual integration, as mentioned by Fauconnier (Fauconnier, 2002). He argues that the process of cross-domain mapping contributes significantly to the uniqueness of human cognition and argues that music is a product of human cognitive processes and that cross-domain mapping can help our understanding of music. Zbikowski's conceptual blending of music and text finds that music and language, although closely linked, are distinct domains. Building on his earlier work,

Zbikowski's second book *Foundations of Musical Grammar* (2017) no longer simply explores how music and language are mapped across domains but also how music is analogously related to emotion, gesture and dance. In his recent research, he has also applied Conceptual Blending Theory to the study of creativity, emphasizing that blending language and music creates a rich world for the imagination. (Zbikowski, 2018). Green Keith (2011) also uses Conceptual Blending Theory to explore the relationship between music and text in an analysis of Butterworth's Setting of 'Loveliest of Trees', a British lyrics poem. He finds that two different aesthetic and communicative modes emerge when music and poetry are presented on the same sensory modality. He also argues that texts in poetry are more difficult to understand by the ear in a musical setting, suggesting that there is a tension between poetry and music. Mierzwińska-Hajnos (2019) uses Text painting², as mentioned by Zbikowski, to analyze the two parts of Mozart's *Requiem*, "Dies irae" and "Confutatis", to explore the extent to which they embody Text painting and whether they meet the requirements of conceptual blending. Kostka (2021) analyses Paweł Szymański's *Villanelle* by using the Conceptual Integration Networks. Through four mental spaces: text, music, generic and blended, he found that the ritual of adoration is the meaning of the fifth movement of *Villanelle*.

Another scholar who has applied Conceptual Blending Theory to the study of music is Mihailo Antović (2011, 2014). Like Zbikowski, Antović is concerned with the relationship between language and music, emphasizing metaphors in music and using some semantics methods to study musical content.

² "In which music is used to "paint" an image related to the text of a vocal work" (Zbikowski, 2009). "Writing music that reinforces the literal meaning" (Sobrino, 2014: 154).

(Antović, 2004; 2005; 2011; 2014; 2016; 2022). Unlike Zbikowski, Antović's use of Conceptual Blending Theory involves internal elements of music, such as the integration of rhythmic and melodic patterns, counterpoint, pitch hierarchies or complex beats as examples of integration (Antović, 2014). For example, Antović & Tasić (2011) use Conceptual Blending Theory to analyse the folk song "Zbog tebe mome ubava" from southern Serbia. They analyse the music in terms of metric, harmonic and textual levels to explore how relevant the construct of conceptual blending is for the phenomenon of the "music on the border". Antović argues that in creating musical concepts, Conceptual Blending Theory offers a great deal of scope for cross-cultural, cross-linguistic and personal diversity and that with such an approach, it is possible to recognise the divergence between intra- and extra-musical meanings (Antović, 2018). There is a growing body of research using Conceptual Blending Theory to analyse the internal structure of music, with recent studies focusing on chord sequencing and harmonization (Cambouropoulos, Kaliakatsos-Papakostas & Tsougras, 2015; Eppe et al., 2015; Zacharakis, Kaliakatsos-Papakostas & Cambouropoulos, 2015; Kaliakatsos-Papakostas et al., 2017; Eppe et al., 2018; Bauer, 2021). Most of these empirical researches involve computer modelling.

Conceptual Blending Theory has been applied to the analysis of the integration of other different art forms, covering lyrics, dance, musical theatre and film, etc. The blending of music and film multimedia (Chattah, 2006; Tasoudis & Vouvaris, 2016; Antović, 2018), these studies use blending theory to analyze the symbolic effects of television commercials or film music. Stephanie Jordan (2012) uses blending theory to analyse the dance of Mark Morris Dance Groups — *Dido and Aeneas*, arguing that this theory offers the possibility of an interdisciplinary study of dance. In the context of the performing arts, McConachie (2008) uses Conceptual Blending Theory to examine the empathy, memory and emotion experienced by audiences in the performing arts. MacPherson (2011) analyses musical theatre and argues that the body has an essential role in understanding it by focusing on the specific relationship between the actors and the audience. Seong, Chan-Kyeong & Chang, Min-Ho's (2020) analysis of the musical "West Side Story". They focus on the interaction of various media such as lyrics, dance and drama, integrating text and music, dance and music, and visual elements and music. Research has also emerged on blending the relationship between music and emotion, with Spitzer (2018) using Conceptual Blending Theory to analyse the emotion of "anger" in the music of Vivaldi and Haydn and adapting Fauconnier and Turner's integration network, using three input spaces, in order to blend the emotions of anger in music.

From the works of literature above, we know that the Conceptual Blending Theory provides a valid approach to art analysis and is applicable to exploring the construction of meaning. The process by which we make sense of things is a process of conceptual integration. Conceptual Blending Theory may be a useful analytical tool for exploring the understanding and apperceptions of Portuguese Fado music by people from distant cultures. Lila Ellen Gray's book *Fado Resounding* draws on recent

approaches to musical notation in music-sociolinguistic anthropology (Feld and Fox 1994; Feld et al. 2004; Fox 2004; Meintjes 2003; Samuels 2004). She starts from an understanding of music and language, arguing that language and music are a continuum of expression rather than two distinct modes of communication and are interrelated with performance. The lyrics, the music and the performance become the basis for our appreciation of Fado, and through blending these three, we construct the meaning of Fado's music. Currently, I have not found any relevant research on using Conceptual Blending Theory to analyse Fado. In this work, I will apply the Conceptual Integration Network to integrate different musical dimensions to visualize the process of understanding the meaning of musical experience in Fado.

In the following section, I present the content of the Conceptual Blending Theory. In addition to this, reference will be made to Zbikowski's analysis, as well as to Spitzer's particular use of Conceptual Integration Network.

2.2 Content of Conceptual Blending Theory

2.2.1 Three bases of Concept Blending Theory

Conceptual Blending Theory is a framework for exploring the construction of meaning, particularly the construction of real-time meaning that integrates an understanding of things through various information (Fauconnier & Turner, 2002). It bases on a philosophical, psychological, and biological neural basis.

Philosophical base

Conceptual Blending Theory emerged from cognitive linguistics. In Lakoff's (1987) book *Women, Fire and Dangerous Things*, he discusses the philosophical foundations of cognitive linguistics and uses the term 'Experientialism'. He believed that meaning is created when we engage in thinking and rational activity. One's corporeal experience and the way one uses imaginative mechanisms are crucial to how one constructs categories and makes sense of experience (Lakoff, 1987). In his books *Metaphors We Live By* (1980) and *Philosophy in the flesh—the embodied mind and its challenge to Western Thought* (1999), co-authored with Johnson, they established an entirely new philosophical theory: Embodied Philosophy, which became the philosophical basis for the Conceptual Blending Theory.

Psychological base

Fauconnier (1994) proposed the Mental space theory, which is an important basis for developing the Conceptual Blending Theory. He argues that mental space represents how people perceive, imagine, remember or think and is a temporary, dynamic mental packet of relevant information that people construct in their brains when they think or converse. (Fauconnier, 1994). When people think and speak, we activate a mental space related to information about the moment's grammar, context and culture. These mental spaces map onto each other, creating a dynamic network of concepts that then integrate and process the various pieces of information to form meaning. In this process, mapping takes place between mental spaces. We obtain the basic metaphor by reasoning from the source domain to the target domain. That is what Zbikowski emphasises in his use of Conceptual Blending Theory: metaphor and cross-domain mapping.

Biological neural base

The biological neural basis of Conceptual Blending Theory is Connectionism, which argues for the use of neural networks to explain human intelligence. (Garson, 1997). The integration and transmission of meaning are closely linked to the transmission of meaning within neural networks. Archaeological, anthropological, and some genetic evidence suggest that humans' ability to integrate concepts has evolved neurologically (Fauconnier & Turner, 2002: 389). Fauconnier & Turner indicate that there is a specific area of the brain dedicated to storing knowledge and that information should be widely distributed throughout the neural network. Grady (2001) also argues that the operation of the Conceptual Blending Theory is closely linked to "neural binding" in neuroscience.

2.2.2 The basic model of Conceptual Blending Theory

The basic model of conceptual blending consists of four mental spaces: Generic Space, Input Space I, Input Space II and Blending Space. This model is called Conceptual Integration Network (CIN). Two of these input spaces are mental spaces that we blend through mental packets in the process of speaking and thinking, and they complete conceptual integration only when all of the following conditions are met:

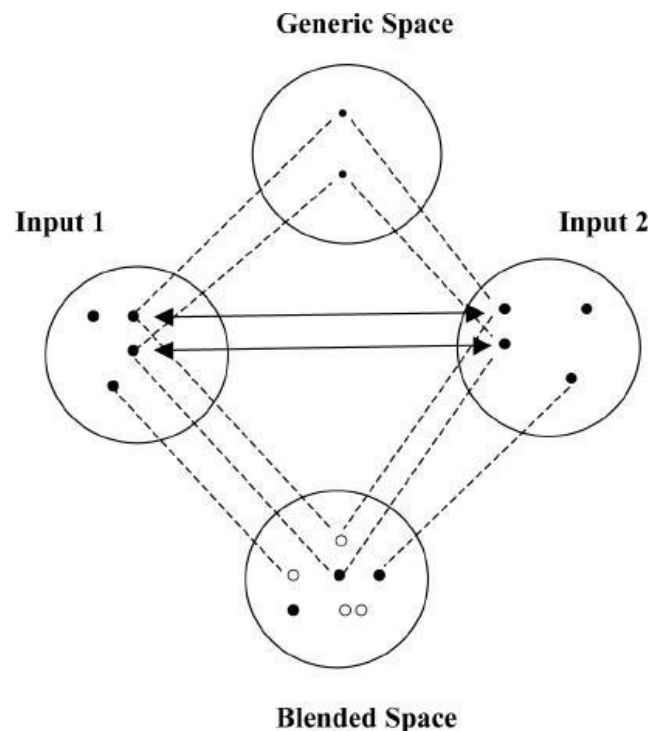


Figure 1: The basic Conceptual Integration Network (CIN)

(1) **Cross-space mapping.** The small black dots in the diagram represent elements of the mental space, and there is a partial mapping relationship between the elements of the two input spaces. Some elements in input space I correspond to some elements in input space II, resulting in cross-space mapping. The basis of cross-space mapping is the vital relations represented by the solid black line in the diagram.

(2) **Generic space.** Generic space is a highly abstract, structured and dynamic mental space that forms the bridge between different input spaces in Conceptual Integration Networks. The mapping of generic space to the two input spaces integrates and reflects the common, general and abstract organisation and structure of the input spaces, thus defining the core of the cross-spatial mapping. The content in the generic space is generally defined by the one who is thinking.

(3) **Blended space.** Elements from two input spaces are partially projected into a fourth space.

(4) **Emergent structure.** The final meaning that emerges from the blended space does not come directly from the mapping of the input space but has to go through a series of complex mental processes to produce an emergent structure, and then the meaning is produced in the emergent

structure. In this process, the creation of an emergent structure is accomplished through three pathways: composition, completion and elaboration, leading to the final integration of the concept.

The following is an explanation of these three pathways:

(1) **Composition.** The combination of projections from input spaces forms new relationships that did not exist before in each input space.

(2) **Completion.** With the help of cognitive and cultural models and knowledge of the contextual framework, the combined structure is projected from the input space into the blended space, where it can be seen as a constituent part of a larger, complete structure. The pattern structure activated by the extracted structure in the blended space is continuously refined and forms a larger layer of the created structure.

(3) **Elaboration.** The layer we create can be expanded according to its logic in the blended space.

2.2.3 Zbikowski's application of Conceptual Blending Theory

In Zbikowski's book *Conceptualising Music: Cognitive Structure, Theory, and Analysis*, he uses cognitive psychology and cognitive linguistics as a background and music analysis as a specific tool to combine musical forms and music theory, music history and cultural analysis by using metaphorical cognitive theory, prototype theory of category structure and Conceptual Blending Theory from cognitive linguistics.

Zbikowski (2002, p. 5) argues that music theory may be related to everyday thought processes and that music theory, in its various forms, reflects the same basic processes that guide our understanding of the everyday world. That is to say, our ability to understand music is innate, meaning we conceptualise it in the same way we conceptualise the world at large. (Spitzer, 2004). In this book, Zbikowski (2002) considers the relationship between music and language and explores how conceptual domains such as music and language are interconnected through a process of cross-domain mapping. The concept of "cross-space mapping" in Fauconnier & Turner's conceptual integration is described by Zbikowski as "cross-domain mapping." He explains it in this way and illustrates its two important roles:

Cross-domain mapping is a general cognitive process through which we structure an unfamiliar or abstract domain in terms of one more familiar or concrete... Cross-domain mapping plays two important roles in musical understanding. First, it provides a way to connect musical concepts with concepts from other domains...Second, cross-domain mapping allows us to ground our descriptions of elusive musical phenomena in concepts derived from everyday experience...

(Zbikowski, 2002, p. 76)

Zbikowski (2002) argues that conceptual blending is a set of cognitive operations that mix concepts from different domains (p. 77) and uses the cartoon character A.A. Milne's Eeyore as an example to show us the Conceptual Integration Network of this character. This always gloomy donkey comes from the following:

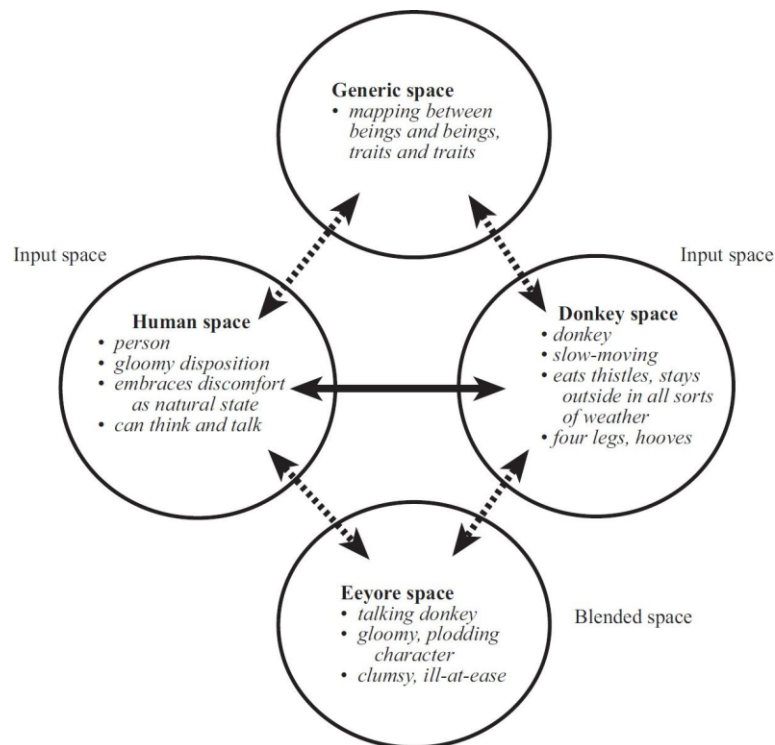


Figure 2: Conceptual Integration Network for A.A. Milne's Eeyore

From the CIN, we can see how the cartoon Eeyore was built. The donkey's role is blended by the human space and the donkey space, with those specified features in the two input spaces mapping onto each other to finally integrate the image of Eeyore. Zbikowski finds that projection goes both ways in this process, as he says, "under certain circumstances, a structure may also be projected from the blended space back into the input spaces, and from the input spaces back into the generic space" (p.80). Through such a network, we can reasonably explain why the donkey only partially possesses human characteristics, while the conceptual integration process also visualises the character creation process.

In Chapter 6, Zbikowski uses Conceptual Blending Theory to analyse nineteenth-century art songs, using works by Bernhard Klein, Franz Schubert, Schumann and Brahms to explore the relationship between text and music in Romantic lyric poetry. Each piece follows these steps of analysis:

firstly, analyse the poetic text; secondly, analyse the musical text through the score; thirdly, apply a Conceptual Integration Network to integrate the text and the music; and finally, interpret and complete the integration through the three pathways in the emergent structure.

The following shows the Conceptual Integration Network he has created for the song Brahms' "In der Fremde".

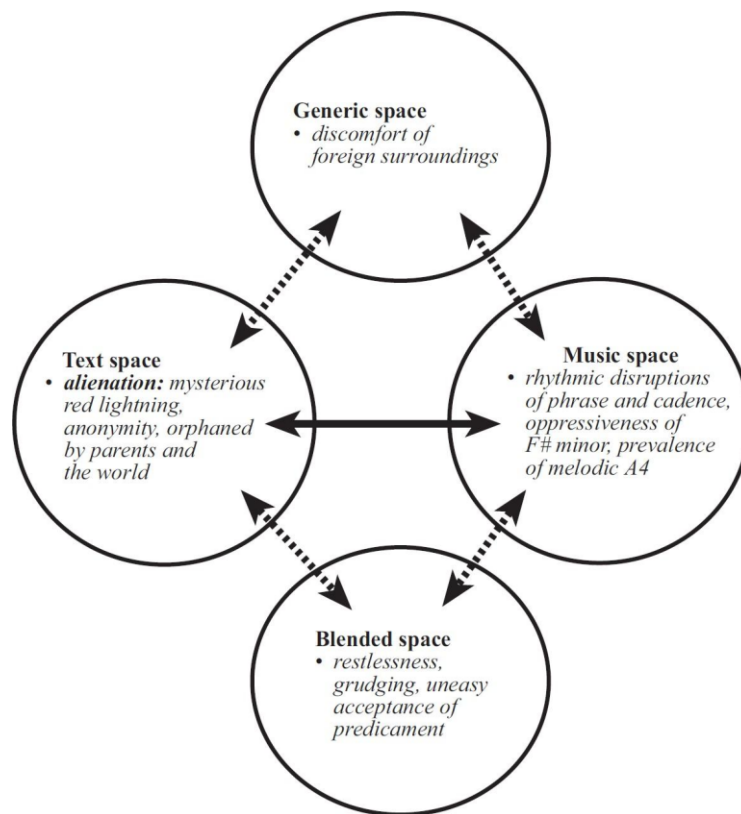


Figure 3: Conceptual Integration Network for Brahms' "In der Fremde"

Here, the two input spaces are the text and music spaces. Zbikowski (2002) defines the generic space - discomfort of foreign surroundings. After the text analysis and the music analysis, the content of the text space and the music space all reflect the conditions defined in the generic space. These four spaces project onto each other and ultimately integrate an interpretation of the meaning of music. The song 'In der Fremde' is restlessness, grudging, uneasy acceptance of predicament.

At the end of this chapter, Zbikowski (2002) refers to Rousseau's myth to show that music and language do not simply co-exist; they mix their syntax. He argues that conceptual integration offers a good way of exploring the relationship between music and language. In the process, a new world is also created for the imagination.

2.2.4 Spitzer, M's Conceptual Integration Network

Zbikowski (2002) uses a basic Conceptual Integration Network (double-scope network), which consists of only two input spaces. Spitzer, on the other hand, uses a more complex network—a multiple-scope network, a more elaborate kind of conceptual integration in which several inputs are projected in parallel for blending (Fauconnier & Turner 2002: 279), to blend the emotion of the music. He replaced "Body input" with "The musical body input", based on Fauconnier and Turner's multiple-scope network for anger (Fauconnier & Turner, 2002). The adjusted Conceptual Integration Network is shown in the following figure:

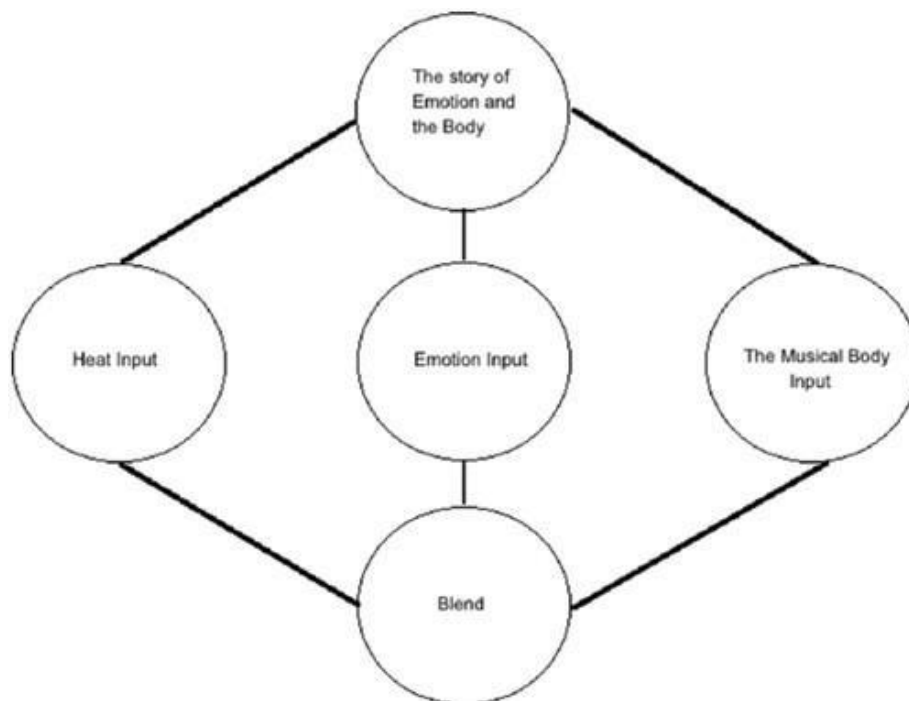


Figure 4: Conceptual Integration Network for musical anger

Our work applies the framework of this Conceptual Integration Network to the analysis of Fado, replacing the content of the input space in this network with text, music and performance as alternatives.

2.3 Summary

In this section, I introduced the model of Conceptual Blending Theory. It includes 1. The main literature on linguistics and research in the field of music (2.1); 2. an introduction to the main content of Conceptual Blending Theory (2.2). This part deals with its three basis (philosophical, psychological and biological), in addition to showing the basic CIN (Conceptual Integration Network) of Conceptual Blending Theory and explaining the mechanisms of its operation (2.2.2). In addition, in this part, we present two scholars' applications of Conceptual Blending Theory. One is Zbikowski (2002), where we focus on integrating music and text (2.2.3), and the other is Spitzer (2018), where we focus on his framework of multiple-scope networks (2.2.4).

From the above, the conceptual networks in Conceptual Blending Theory visualise the processes by which we perceive things. From Zbikowski and Spitzer's use of CIN (Conceptual Integration Network), the content of each input space is separate. That is, they integrate two separate and independent spaces. However, this is often the case when we are listening to music - the music, the text and the performance enter the brain at the same time.

In the following chapters, we will analyse three Fado songs. In the first one, we will use Zbikowski's method, which integrates music and text through a basic network. In the second Fado, we will use the multiple-scope model to integrate music, text and performance; in the last Fado, we want to explore how this network looks like when music, text and performance enter the brain at the same time.

3. Fado's analysis

3.1 Methods of analysis for each Fado

In the first Fado, "Gaivota," I refer to Zbikowski's direct application of the basic CIN (Conceptual Integration Network), where two input spaces are juxtaposed and then blended. In the second Fado, "Sei de um rio," there is a further exploration of the methodology CIN. I refer to the multiple-scope model, mixing more than two domains. In the first two analyses, the input spaces in the CIN were separate and independent, but in the third Fado, "Meu amigo está longe", we will explore cumulative interactions. We attempt to do a further expansion of methodology CIN.

3.2 Analysis of Fado songs

3.2.1 "Gaivota"

In 1969, invited by the musician Alain Oulman, the poet Alexandre O'Neill composed his first Fado poem, 'Gaivota'³, which was performed by Amália Rodrigues. This song is perhaps the most completed Fado⁴ of Amália's entire career. Lyrics such as "Lisbon and the sky," "sea and stare," "chest and heart," "hands and love," "Portuguese and sailors," "goodbye and life," "farewell and final," the combination of these words, together with Oulman's arrangement, intertwine to create the unique personality of a Fado. The perfect combination of poetry and melody creates a clear "saudade" atmosphere. That makes it a classic Fado song and one of Amália's all-time favourites⁵. Later this Fado was reinterpreted by many artists such as Carlos do Carmo, Cristina Branco, etc. In 2009, in honour of Amália, several musicians came together to create a project called "Amália Hoje" and published an

³ Sourced from: <https://alexandreoneill.bnportugal.gov.pt/musica/>

⁴ This statement is taken from the newspaper *A Capital*, in its 20th-anniversary fifth edition. From the article "Grande Talento Para Todas as Emoções", p. 57.

⁵ This statement is from *Amália Uma Biografia*, by Vítor Pavão dos Santos, p. 154

album of the same name. The first cover of it was *Gaivota*, which brought *Gaivota* back to the popular stage⁶.

Text Analysis—Alexandre O'Neill's "Gaivota"

Gaivota

Se uma gaivota viesse
Trazer-me o céu de Lisboa
No desenho que fizesse
Nesse céu onde o olhar
É uma asa que não voa
Esmorece e cai no mar

Que perfeito coração
No meu peito bateria
Meu amor na tua mão
Nessa mão onde cabia
Perfeito o meu coração

Se um português marinheiro
Dos sete mares andarilho
Fosse quem sabe o primeiro
A contar-me o que inventasse
Se um olhar de novo brilho
No meu olhar se enlaçasse

Que perfeito coração
No meu peito bateria
Meu amor na tua mão
Nessa mão onde cabia
Perfeito o meu coração

Se ao dizer adeus à vida
As aves todas do céu
Me dessem na despedida
O teu olhar derradeiro
Esse olhar que era só teu
Amor que foste o primeiro

Que perfeito coração
Morreria no meu peito
Meu amor na tua mão
Nessa mão onde perfeito
Bateu o meu coração

Seagull

If a seagull would come
Bring me the sky of Lisbon
In the drawing that made
In that sky where the look
Is a wing that doesn't fly
Falters and falls into the sea

What a perfect heart
Would beat in my chest
My love, in your hand
That hand where it would fit
My heart perfectly

If a Portuguese sailor
Wandering through the seven seas
Would be, who knows the first
To tell me what invented
If a look of a new shine
To my look would enlace

What a perfect heart
Would beat in my chest
My love, in your hand
That hand where it would fit
My heart perfectly

If when saying farewell to life
All birds in the sky
Would give me when I part
Your ultimate look
That look that was only yours
My love that were the first

What a perfect heart
Would die in my chest
My love, in your hand
That hand were perfectly
My heart beat

The feeling of *Saudade* in the poem "Gaivota" expresses longing and nostalgia for a distant homeland and a loved one. The poem divides into three parts, each consisting of two stanzas, making

⁶ Sourced from: <https://www.culturgest.pt/pt/programacao/amalia-hoje-caixa-culturgest/>

a total of six stanzas in poem. In the first person, the author hides his longing in his four "wishes." First, the first wish appears in the first stanza: "Se uma gaivota viesse, trazer-me o ceu de Lisboa," will the seagulls be able to take me back to the skies of Lisbon? But then this wish is dashed as the author draws our eyes to another sky he gazes at, where we see a flightless seagull that falters and falls into the sea. Here is a metaphor for the flightless seagull, perhaps the author himself, who cannot return to his homeland or to his beloved. Thus, in the second stanza, he begins to express his emotions, the perfect heart beating in his chest, and this intense love will reach you, the hand that only fits it. Although he can't fly back, the author doesn't give up. In the third stanza, he rekindles his hope: "Se um portugues marinheiro dos sete mares andarilho, fosse quem sabe o primeiro, a contar-me o que inventasse. Se um olhar de novo brilho, no meu olhar se enlacasse." The two "Se" were his other two wishes. In the fourth stanza, although the second stanza is repeated, there is a slight difference between the emotions of these two stanzas, the first part being mixed with the pain of "unfulfilled wishes", while the second part has a sense of 'happiness' following the renewal of hope. In the last part of the text, the poet's fourth wish is: "Se ao dizer adeus à vida, as aves todas do céu, me dessem na despedida ,o teu olhar derradeiro." Here the wish shows a release from fate, a desire that all the birds in the sky would come to bid him farewell when he said goodbye to his life. At the point of death, he begins a retrospective, recalling that last glimpse of his beloved.

Although the poem is not explicitly timed, it is clear from the four wishes that the author's emotions are progressive, from the initial pain of distance to the happiness of renewed hope, and finally to the relief of compromise with fate at the moment of death, the author expresses the contradictory feelings of pain and happiness of saudade through these four wishes. In addition to this, the imagery of the 'seagull' is present throughout the poem. Firstly, the poem is named after a seagull. Although there are few specific descriptions of the seagull, the seagull appears in the first and last parts, forming an echo of the first and the last, making us seem to see a wandering seagull, floating high and low, longing to return to its homeland and its lover's side.

Music Analysis—Alain Oulman's Gaivota

Alain Oulman's score for the poem "Gaivota" is shown below⁷. The song begins with a string ensemble (Portuguese guitar, Classical Guitar and Bass), with a bright and long Portuguese guitar melody accompanied by short, jumping column chords on classical guitar.

⁷ The score for this piece is from <https://pt.scribd.com/document/420093783/Gaivota-Alexandre-O-Neil-Arr-Alain-Oulman>, I have transcribed the score to D minor. The score is in Appendix A.

Gaiivota

Alexandre O'Neill

Alain Outman

Guitarra

Musical notation for guitar introduction, measures 1-3.

Voz

Musical notation for voice and piano accompaniment, measures 4-5. Lyrics: Se - uita gai - vo - tu vi -

Musical notation for voice and piano accompaniment, measures 6-7. Lyrics: es - so Trazer-me - o céu de Lie - ho - a. ho de - so - nho que fi -

Musical notation for voice and piano accompaniment, measures 8-9. Lyrics: zes - se. Nes - se céu... imle - o o -

Musical notation for voice and piano accompaniment, measures 10-11. Lyrics: céu. Se um português me - ri -

Musical notation for voice and piano accompaniment, measures 12-13. Lyrics: naci - zo. Nos se - to me - re - ar - du - ri - llo. Foi - se quem su - be opri -

Musical notation for voice and piano accompaniment, measures 14-15. Lyrics: nel - ro. A con - tar - me o que inven -

Musical notation for voice and piano accompaniment, measures 16-17. Lyrics: tes - so. Se um olhar... de ro - vo... her - ho. An meu o - ther... no on -

Musical notation for voice and piano accompaniment, measures 18-19. Lyrics: cas - se. Que per - fei - to co - ra -

Musical notation for voice and piano accompaniment, measures 20-21. Lyrics: llar. É uma a - sa que não vo - a. Es - so - ro - co - e cul -

Musical notation for voice and piano accompaniment, measures 22-23. Lyrics: nar. Que per - fei - to co - ra -

Musical notation for voice and piano accompaniment, measures 24-25. Lyrics: céu. Si me per - tu - ba - te -

Musical notation for voice and piano accompaniment, measures 26-27. Lyrics: ri - a. Me - se - me - no - no tu - a

Musical notation for voice and piano accompaniment, measures 28-29. Lyrics: me. Nos - se... an - de - ca - li - a. Per - fei - to co - ra -

Musical notation for voice and piano accompaniment, measures 30-31. Lyrics: gin. No me per - tu - ba - te -

Musical notation for voice and piano accompaniment, measures 32-33. Lyrics: ri - a. Me - se - me - no - no tu - a

Musical notation for voice and piano accompaniment, measures 34-35. Lyrics: gin. Nos - se... an - de - ca - li - a. Per - fei - to co - ra -

Musical notation for voice and piano accompaniment, measures 36-37. Lyrics: gin. Se um olhar... a - des -

Musical notation for voice and piano accompaniment, measures 38-39. Lyrics: ri - so. Se a - vos tu - dia do oho. Me des - se... a des -

Musical notation for voice and piano accompaniment, measures 40-41. Lyrics: ri - so. Se a - vos tu - dia do oho. Me des - se... a des -

The image displays a musical score for a Fado song, consisting of ten systems of music. Each system includes a vocal line (treble clef) and a piano accompaniment (bass clef). The lyrics are in Portuguese and are written below the vocal line. The score is divided into two columns of five systems each. The lyrics are as follows:

40: di - da O teu o - lhar der - ra -

42: del - ro Es so olhar... qao era so teu. A - mor qao fosto o pri -

44: mel - ro. qao por - fel - to ao - ra -

46: vao. Mer - ce - ri - a... no meu

48: mel - ro. Mo - ra - no... no tu - a

50: vao. Nes - sa mo - do de per - fel - to... do teu... o meu cora -

The song then moves into the central theme in mm.5, where the Portuguese guitar intro is replaced by Amália's singing, moving to a background accompaniment. At the same time, the classical guitar continues to carry on with chordal accompaniment throughout the piece, also acting as a background, adding a dance character to the song and contrasting with the lyric of the principal voice.

The song is in "AB" form, the first verse from mm. 5-12 of the score, which makes up the A part. It enters on the dominant 'a' in D minor, the piece's lowest note, and this section's melodic contour does not fluctuate very much, remaining within three scale steps of ascent or descent, ending on a1. The B part runs from mm. 13-20, which is the part of the poetic text that expresses the emotion, it enters on the highest note of the piece, d2, at a distance of one step per measure, descending gently and ending on d1, and like part A, the distance between the first and last note is one octave. What follows is the second part of the poem, of which section A is mm. 21 -28, which has essentially the same melody as the first part. Still, with somewhat different detail and a slightly more floating melodic contour than the first part, for example, in mm. 27, there is a five-step descent from g1 to #c1 and a four-step jump from g1 to c2. Section B is the same, again with a little more up and down than the previous one and a few chord changes in the accompaniment, but the overall central theme is not much different from the previous one. The third part of the poem, close to the AB section of the second part above, again floats a little more than the first part and jumps abruptly at some gentle points, as

in mm. 41, where four consecutive $\flat\flat 1$ are followed by a jump to $f1$ and then a jump from $d1$ to $a1$. In mm. 47, the previous part of this section is in a downward trend, whereas here, it is one step down after three $c2$ and another three steps up to $d2$. The song repeats the last two verses and inserts an interlude between the two.

The song is in D minor and creates a heavy, sad atmosphere, but because of the jumpy chords in the accompaniment, it has a danceable feel to it. Although it is in AB form, the AB parts are not typical for the different lyrical contents, just as the emotions expressed in the poetic text. Although the overall feeling is "saudade," each part has a slightly different sentiment, which is also expressed in the melody through the different details.

Blending of text and music

The combination of Alexandre O'Neill's text and Alain Oulman's music created a CIN (Conceptual Integration Network) for the Fado "Gaivota," as shown below. The generic space is structured around the concepts of "image of the seagull," "distance," and "emotion," a seagull flying high and low, missing its distant homeland and its lover and hoping to return to them. In this CIN model, the process of understanding "Gaivota" is visualised in the basic model, drawing on the analysis of Zbikowski. There are two input spaces, one for text and the other for music.



Figure 5: Conceptual Integration Network for "Gaivota"

COMPOSITION Firstly, the D minor key of the music creates a poignant atmosphere for Fado. Furthermore, the combination of text and melody makes it seem like we are seeing a seagull floating high and low, like the undulating and gentle melodic lines and like Amália's trembling voice.

COMPLETION In the poem, we can know from the poet's four wishes that he is at this moment very distant from his home and his beloved, and this distancing is reflected in the music: 1. The first and last notes of the AB section are separated by an octave; 2. Amália's lengthening of the duration of the 'a' vowel during singing. Then, through each of these different wishes, the poem expresses the conflicting emotions of the saudade - pain and happiness, and finally, relief at the moment of death. The music reflects this different change of emotion through the different details of the main melody. Amália's sometimes loose and sometimes tense singing style also reflects this subtle change of feeling.

ELABORATION From this conceptual integration of the "Gaiivota", we gain a deeper understanding of what 'saudade' is, an emotion of longing and nostalgia, of distance and intimacy. Through the integration of text and music, we know that the feeling of saudade is not only despair and pain but also hope and happiness. This complex emotion is expressed in the music- On the whole, although the main theme is a sad D minor, the accompaniment is a jump chord, which creates a contrasting feeling. In addition, the seagulls in the text are also metaphorical. The seagulls fly over the sea like the wandering sailors featured in the poem, reminiscent of those who went to sea far from their homes and loved ones during the Age of Discovery floating on the sea, perhaps as seagulls, longing and missing their homes and loved ones, hoping to return to them.

3.2.2 "Sei de um rio"

The Fado "Sei de um rio," also by the composer Alain Oulman, was a posthumous piece that had not been published until Alain's son found it in his archives and entrusted it to the musician Camané⁸. The poet Pedro Homem do Melo is the lyricist of this Fado. The Fado was released in 2008 on the album "Sempre de Mim" by Camané. In 2012, Portuguese singer Susana Travassos and Brazil guitarist and composer Chico Saraiva gave a more melancholic version. This case will analyse the version interpreted by Camané.

⁸ From: <https://jepleuresansraison.com/2013/08/17/deux-versions-de-sei-de-um-rio-camane-susana-trava-ssos/>

Text Analysis—Pedro Homem do Mello's "Sei de um rio"

Sei de um rio	I know a river
Sei de um rio...	I know a river
Sei de um rio	I know a river
Em que as únicas estrelas	Where the lights of the city
Nele, sempre debruçadas	are the unique stars
São as luzes da cidade	laid over its waters
Sei de um rio...	I know a river
Sei de um rio	I know a river
Rio onde a própria mentira	A river, where lie
Tem o sabor da verdade	has the taste of truth
Sei de um rio	I know a river
Meu amor, dá-me os teus lábios!	My love, give me your lips
Dá-me os lábios desse rio	Give the lips of this river
Que nasceu na minha sede!	that grew for my thirst
Mas o sonho continua...	but the dream lives yet
E a minha boca (até quando?)	And my mouth, until the moment
Ao separar-se da tua	it detaches from yours,
Vai repetindo e lembrando	says and makes me remember
Sei de um rio...	I know a river
Sei de um rio...	I know a river
Sei de um rio...	I know a river...
Ai!	Oh!
Até quando?	Until when?

This poem, entitled "I know a river", is centred on this river and expresses the poet's strong affection for it. The poem is only five short stanzas but is full of emotion. In the first two stanzas, the poet describes for us what the river looks like - the lights of the city shine on the river like distinctive stars; the lies there smell of truth. (?) Then, in the following two stanzas, the poet begins to express his feelings, anthropomorphising the river as his love, and in these two stanzas, the image of the 'mouth' appears. In the third stanza, the poet writes: "Dá-me os lábios desse rio que nasceu na minha sede!" this shows his deep longing for the river, a river he wants to kiss. In the fourth stanza, the poet sets a deadline for this love. The poet's mouth is unwilling to leave the river until he is separated from it, yet he emphasizes that even if he leaves, he will never forget this one river. In the last stanza, "Sei de um rio... Ai! Até quando?" is a few lines, but they sincerely express the poet's sense of helplessness towards the unknown.

The saudade in the poem comes from the poet's desire for this river. Throughout the poem, the poet's emotion is highlighted by the repetition of 'I know a river, ' which also shows the distance.

What exactly does this river refer to? This question should be seen in the context of the poet. Pedro Homem do Mello is not only a poet but also a teacher and a folklorist. Much of his poetic work revolves around his own experiences and relationships with people, as he says: "Tudo aquilo que, até hoje, escrevi ou mostrei, resultou, apenas, do que sentiram, durante meio século, os meus olhos, os meus ouvidos, os meus pés (e o mesmo será dizermos o meu corpo e a minha alma!) de bailador. " He lived in Afife for some years and wrote part of his work beside the Afife River, where he was adopted, which he loved and celebrated in his work. Therefore, it can be deduced that the river referred to in the poem is the Afife⁹. In addition, Pedro's love of nature and his fear of the destruction of the beautiful landscape of rivers, beaches, countryside and mountains often inspired his poetry, using them to express his folkloric values.

Through the poet's background, the river in this poem can be derived to mean many things. It could be just the river itself, which the poet loves, and this love is mixed with the fear of "losing it" (environmental destruction), hence the exclamation in the last stanza and "Até quando?" a rhetorical question of when it will lose. The river is a metaphor here---the poet lives in Afife, and this river feeds him like a mother, so the poet's mouth cannot leave him, and the poet does not want to lose her. From the above analysis, we can know that the poet expresses his "saudade" through the river, a nostalgia for what was once beautiful, and a concern that it is "slowly being lost" and that, even if it is eventually lost, he will persist in keeping it in his heart.

Music Analysis—Alain Oulman's "Sei de um rio"

This Fado is included on Camané's albums "Sempre de mim" and "O Melhor 1995-2013." Its score is shown below¹⁰. The tune is a melancholy, lonely #F minor that starts slowly with a Portuguese guitar playing the main theme with a classical guitar as accompaniment. After the mm.9, the vocals begin. As a whole, the main melody appears to have many legato notes, and the guitar accompaniment has many sweeping chords, giving the impression of a river that appears to be sparkling in the city lights as if it is flowing slowly.

⁹ Reference source: <https://www.cmjornal.pt/cultura/detalhe/pedro-homem-de-melo-amava-o-rio-de-afife>

¹⁰ The score for this piece was produced by Lao Du. This is a transcription based on Camané's version. The score is in Appendix A.

Sei De Um Rio

Moderato

1

Voice

Piano

4

16

-de— Sei de um rio - Sei de um rio—

19

Rio on-de a pró-pri-a-men-ti - ra Tem o sa-ber --- da ver-da-

22

-de— Sei — de um rio—

7

Sei de um rio - Sei de um

10

rio— Em que a-s-ú-ni-ca-s es-tre-las

13

Ne-le, sem - pre de-bru-ça-das São as lu - zes da ci-da-

25

Meu amor --- dá --- me os teus lábios— Dá-me os lá --- bios

28

desse rio— Que nas-ceu --- na minha sede Mas o so-

31

-nho --- con -- ti- nu - a— E a minha bo-ça até quan-

34 -do — Ao — separar — se da tua

37 Vai repe- - tindo e lem-bran-do Sei de um rio - Sei de um

40 rio —

43 Meu amor — dá - me os seus lá-bios Dá-me os lá — bios

46

49

53 desse rio — Que na-sceu na minha se - de- Mas o so-

56 -nho — con - ti - - nua E a minha bo-ca -- at-é quan-

62 Vai repe-tindo e lem-bran- -- do Sei de um rio -Sei de um

65 rio — Sei de um rio -Ai — A- té quan - do

59 -do — Ao - se-pa-rar --- se da tu - a

The song is in "AABA" form, which corresponds to the text of the poem, where the repeated "Sei de um rio" is expressed in A parts, while the moving part of the poem is the third verse, which is distinguished in the music by a B part. The description of the river in the first and second stanzas in the

poem is in the music mm.9-24. The A section is in #F minor with an E rise. It ends on #E, making the music more poignant and adding a sense of 'doubt', as if in response to the final words of the text "Até quando." mm.25-32 is the B part of the piece, the first two notes of this bar span an octave between them, showing a cry for "my love". What's more, the accompaniment, with its successive sixteenth notes in mm.28-29, and there spans a wide range of tones, pushing the music to its emotional peak.

From the score, the song does not vary greatly in melody, and the intro and interlude are both melodies of the A section. Although repetitive, when combined with the poem's text, we can see a long river in the music and feel the poet's long love, as well as his thoughts and longing for the river that is slowly disappearing.

Performance Analysis—Camané's "Sei de um rio"

The song has a simple melodic structure, but Camané's interpretation gives it a more significant emotional intensity, and through his performance, we can better understand the meaning of the piece. The official video for his song is similar to the previous example, "Gaivota," and is also in black and white. Only one singer in the scene is looking into the distance and singing. In the video, the empty street is perfectly combined with the loneliness of #F minor, and the long staircase behind Camané, with no end in sight, seems to be the other side of the river. In addition, the appearance of the "cage,"; the cage's shadow over Camané; the act that Camané looks beyond the cage. All this information sends the viewer a message that Camané is locked in this love.

In terms of singing, as mentioned earlier, Camané creates the images of "a long river" and "an endless love" by lengthening the timing of some notes, which reflect the distance. In addition, Camané uses a very strong 'trill' in the pronunciation of some words, in mm.19, mm.28, mm.53 for the word "desse" and, in the last part, mm.66 for the word "rio". All of these point to the river, expressing his deep emotions for it.

Blending of text, music and performance

The CIN model for this work is shown below. This model draws on the network model adapted by Spitzer by adding an input space to the original two input spaces. Its generic space is constructed by "image of the river," "deadline for love," and "worries and questions about the unknown." There are three input spaces: text, music and performance.

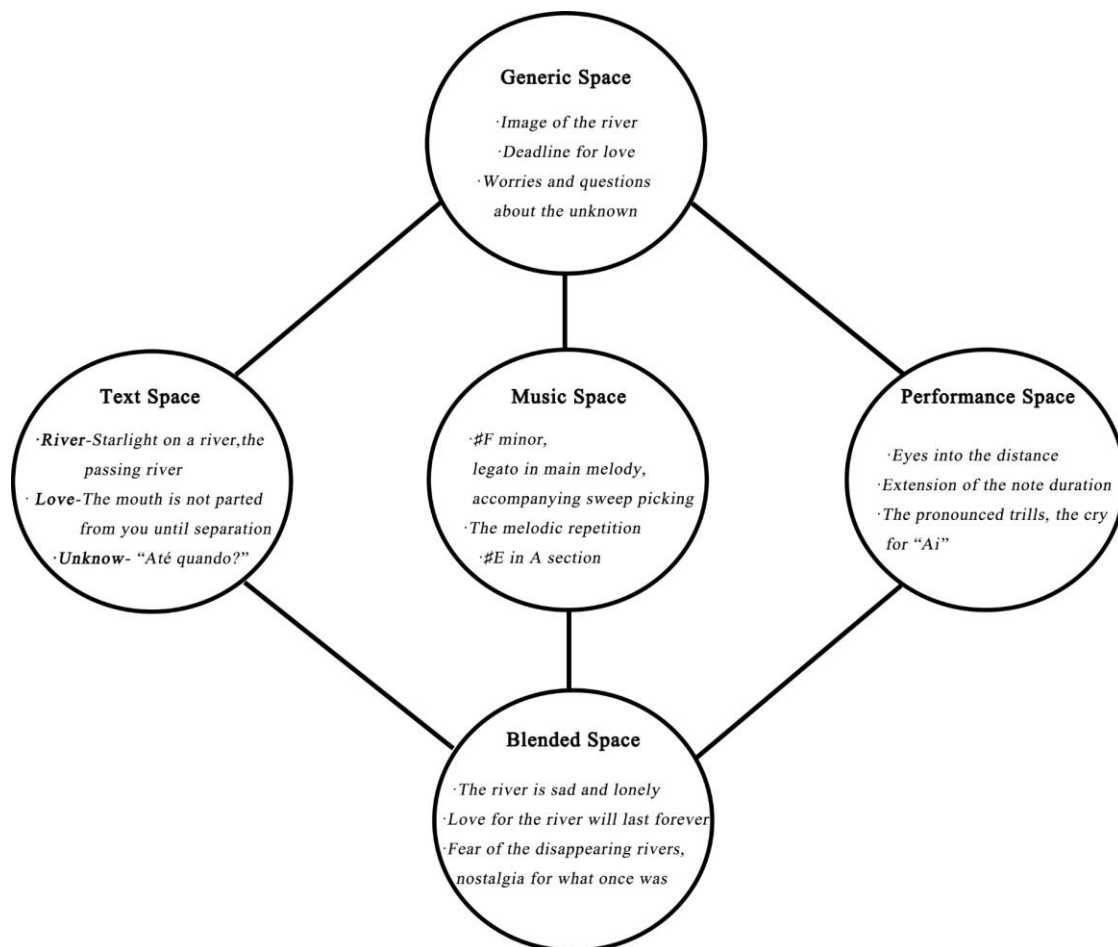


Figure 6: Conceptual Integration Network for "Sei de um rio"

COMPOSITION The lonely, repetitive A section in #F minor, combined with the recurring "Sei de um rio" in the lyrics, gives this Fado a complete mood. Camané's interpretation brings to our mind the story of "the river" - supposedly an ancient river that is slowly and irreversibly disappearing. Through the integration of text, music and performance, it is possible to construct this saudade of Fado, deep love and nostalgia for the river.

COMPLETION: The image of the river is mournful and lonely; it is old, distant, and slowly disappearing. These are built by the #F minor in the music and the quiet guitar accompaniment. The feelings for the river expressed in this Fado are complex, starting with nostalgia - reflected in the constant repetition of 'sei um de rio' in the text, the use of legato in the central theme, and the way Camané looks into the distance. The river's existence is indefinite, but the love for it is forever. This can be inferred from the text, the music and the performance. Firstly, the text "it will always be remembered even after the mouth has left"; secondly, the repeated A section in the music and the prolongation of the timing of the notes as Camané sings them; thirdly, the image of Camané locked in

a "cage." What's more, the Fado also hides a kind of worry and doubt about the unknown – we know that the river is slowly fading away, but exactly when it will be truly lost is an unknown question that also raises concerns. Thus, the "Até quando?" in the last verse of the text, the ♯E in the music, as well as the trills of Camané and the cry of "Ai" at the end all reflect this.

ELABORATION The saudade of this Fado is also a nostalgia for distance, but the distance is more a distance in time, a nostalgia for a once wonderful river. The poem *Sei de um rio* was inspired by the rio de Afife, the river in which the poet grew up bathing and playing, which he loved so much and nourished him like a mother. However, when a slaughterhouse was built next to the ancestral Convent of Cabanas, thousands of waste water were poured into the river.¹¹ The poet felt great anger and distress at this. The saudade of this poem is one of nostalgia for the disappearing river and of worry and doubt about the unknown (when will it disappear?) This emotion, amplified and even enriched by the music and Camané's performance, is integrated so that the emotion is not limited to the love of the "river" but can be extended to other things. The river can refer to our mother, to our loved ones, to everything that is important to us. From the integration, we learn the meaning of saudade - seeing the love of our heart fading little by little, how I miss its beauty and hope it will continue to exist. Still, fate is unknown, and if it does eventually disappear and leave, then I have no choice but to let it go and keep it in my heart forever.

3.2.3 "Meu amigo está longe"

The Fado "Meu amigo está longe", first released in 1977, was performed by Amália on her *Cantigas numa Língua Antiga* album. This Fado was written by the poet José Carlos Ary dos Santos, who was also invited by the composer Alain Oulman to write some very popular Fado pieces¹². *Meu amigo está longe* being one of them. However, the lyrics of this Fado are modified and were originally derived from the poem *Cantiga de amigo* by Ary dos Santos. The following is the altered version.

¹¹ Source from: <https://www.cmjornal.pt/cultura/detalhe/pedro-homem-de-melo-amava-o-rio-de-afife>
<https://www.garranos.pt/pt/pontos-de-interesse/foz-do-rio-de-afife-ribeira-de-cabanas>

¹² Source from: <https://www.museudofado.pt/fado/personalidade/ary-dos-santos>

Meu amigo está longe

Nem um poema,nem um verso,nem um canto
 Tudo raso de ausência,
 tudo liso de espanto
 Amiga, noiva, mãe, irmã, amante
 Meu amigo está longe
 E a distância é tão grande.

Nem um som, nem um grito, nem um ai
 Tudo calado, todos sem mãe nem pai
 Amiga, noiva, mãe, irmã, amante
 Meu amigo está longe
 E a tristeza é tão grande

Ai esta mágoa, ai este pranto, ai esta dor
 Dor do amor sózinho, o amor maior
 Amiga, noiva, mãe, irmã, amante
 Meu amigo está longe
 E a saudade é tão grande

My friend is far away

Not a poem, not a verse, not a song
 All shallow from absence,
 all smooth from amazement
 Girlfriend, fiancée, mother, sister, lover
 My friend is far
 And the distance is so vast

Not a sound, not a scream, not an ai
 All shut, all without mother and father
 Girlfriend, fiancée, mother, sister, lover
 My friend is far
 And the sadness is so vast

Oh this hurt, oh this mourning, oh this pain
 Pain of the lonely love, the greatest love
 Girlfriend, fiancée, mother, sister, lover
 My friend is far
 And the longing is so vast

Meu amigo está longe replaces the object of the "saudade" in Cantiga de amigo. The greats "Camões, Virgílio, Shelley, Dante" are replaced by "Amiga, noiva, mãe, irmã, amante," bringing the poem closer to life and making it more resonant. What's more, words have been substituted, such as "grande" for "bastante", which describes distance and sadness. This substitution, combined with the music and Fadistas' interpretation, makes for a great saudade throughout the Fado and is very visual. In contrast to Amália's version, which Gisela João covered in 2013 on the album that bears her name, her version is more powerful, a more heart-rending shout.

The score for the "Meu amigo está longe".¹³

¹³ The score for this piece was produced by Lao Du. This is a transcription based on Gisela João's version. The score is in Appendix A.

Meu Amigo Está Longe

Moderato

1

Voice

Piano

5

rit.

21

irmã a - man - te Meu a - mi - go está lon - ge —

25

E a distân - cia é tão gran - de —

29

9

piu mosso

Nem um poema - nem um ver - so -

13

nem um can - to - Tudo raso de au - sên - ci - a

17

tudo liso de es - pan - to A - mi - ga noi - va mãe

33

Nem um

rit.

37

som - nem um gri - to nem um

41

ai Tu - do ca - la - do todos sem mãe -

45

nem pai — A - mi - ga noi - va mã - irmã

57

49

a - man - te Meu a - mi - go está lon - ge — E a triste --

61

Ai es - ta ma - goa

53

-za é tão gran - de

65

ai es - te pran - to ai es - ta dor

69

Dor do amor só - zin - ho o a - mor mai - or

81

73

A - mi - ga noi - va mã - irmã a - man - te

85

77

Meu a - mi - go está lon - ge — Meu a - mi - go está lon - ge —

89

93 *rit.*
Meu a - mi - go está lon - ge
Meu a - mi - go está lon - ge

97 *Andante*
E a sau -- da -- de é tão

102 *Moderato* *rit.*
gran - - - - - de

This Fado is mainly an expression of deep longing for friends and relatives far away. The text has only three stanzas, one of which is a complete melody in AB form, and the structure sounds very compact. This melody is repeated three times throughout the song, with some interludes in between. The lyrics, music and performance of this Fado are very direct in their delivery, and in their interconnectedness, they give the whole song a strong emotional impact. It will be analysed below; here, instead of analysing the music, text and performance separately, they are entered together, and the input is supplemented with venues.

Inputs of "Meu amigo está longe"

Music: In the intro, João's version modifies by replacing the solo performed by the Portuguese guitar in Amália's version with a series of chords in E minor. The use of the chordal outro makes this intro sound dissonant, presenting a contradictory musical mood. This melody also appears in the interlude, keeping the contradictory feel of this Fado. The music is in AB form. In the A part, the melodic contour is relatively gentle and stays within a 3-step float on average; In the B part, the melodic contour widens slightly, with the first two notes, b and e1, spanning four steps, and the c and g1 of mm.101 at the end spanning six steps. But overall, the melody is still rather smooth.

Lyrics: In the music's A part, the text is a description of the "saudade," which is "not a poem, not a verse, not a song"; it "has no voice, no cry, no sorrow". This description gives a sense of contradiction with the emotions of the saudade. And "Nem....tudo." also gives a sense of contradiction; In the music's B part, the lyrics are about expressing emotion. The writer calls on his family and friends, expressing the intensity of the saudade with the text "E a distância é tão grande, E a tristeza é tão grande, E a saudade é tão grande."

Performance: In the music's A part, João gives a calmer performance in this section. Her expression is a bit sad, her eyes are vacant, and she doesn't look at the camera; In the music's B part, Firstly, João's shouted vocals seem to give a glimpse of the distance that separates her from her family. Secondly, her use of vibrato is dramatic, creating a sense of tension and wavering for this emotion. Thirdly, her eyes look straight into the camera in this section.

Venue: In the music's A part, there is a dilapidated empty room with closed doors and windows; In the music's B part, the closed window is opened.

From these inputs, we can know that the emotion of this Fado saudade is extreme, but in the text, the music and the performance, we feel this intense emotion being expressed in a contradictory way. This contradiction is reflected in:

1. **The contradiction of music.** The dissonant chords of the intro and interlude enhance the tension of the music. In addition to this, the gentle melodic contours contrast with the intense emotion;
2. **The contradiction of lyrics.** The lyrics text explains what saudade is - it is not poetry, it is not a verse, it is not a song, it has no sound, no cry, and no sorrow. These negations contrast with the intensity of the saudade, but they also give us a sense of the poet's entanglement and contradiction—the feelings of missing that have overflowed in his inner world, but what is manifested outwardly is silence, and this repression is very painful. In addition, the first two lines of these two stanzas, "Nem ... Tudo," this sentence also give us this sense of contrast;
3. **The contradiction of the performance.** A calm melody but performed through shouting, a dramatic vibrato that makes one feel wavering and nervous, a performance that also fits the ambivalence expressed in the text;

4. **The contradiction of the venue.** João is in a dilapidated, empty house. We can interpret this house as a mapping of one's "outside look" — without the company of family and friends, and people appear as lonely and desolate as this room and, therefore, quiet and reticent. In this venue, João is the one who gives vent to her emotions, representing the 'inner pain', and her hysterical cries contrast with the loneliness in the background to show this contradiction.

5. The contradiction in costume. In the dilapidated room, João is wearing a gold bling dress, giving the impression that the repressed pain is just like the dress, which should "shine".

These contradictions presented in this Fado are a contradiction of inner emotion and outer expression. In the lyrics, "I" is quiet and silent on the outside, but "I" is actually filled with longing on the inside, and this inconsistent contradiction makes "I" even more painful because the inner feelings are suppressed; In the music, the gentle melodic line is a manifestation of the "outer silence," and the dissonant chordal accompaniment renders the tangled emotions in the introduction; In the performance, venue and costume, the quiet and dilapidated room is a reflection of the outer image of 'me', while João is the actual image of the inner world of 'me' as she cries out in pain. In addition, the clothes she wears reflect her strong emotions.

Next, we will visualise this cognitive process. Based on the above analysis, we define the generic space of the Conceptual Integration Network as external expression and internal emotion. The CIN is shown below.

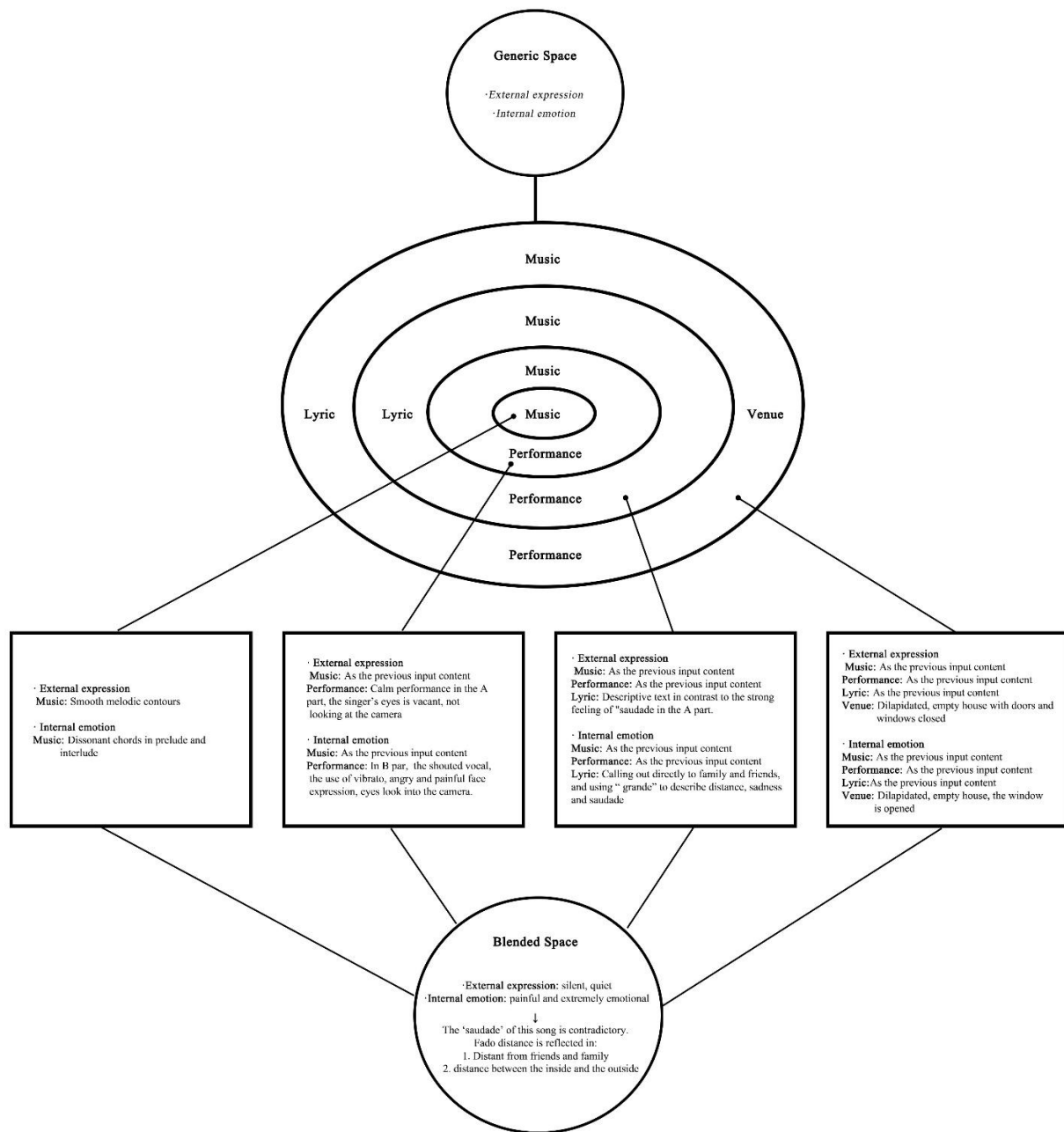


Figure 7: Conceptual Integration Network for "Meu amigo está longe"

This CIN (Conceptual Integration Network) differs from the CINs of the two previous cases in that the input spaces are not separate but overlap. From this process, we construct an understanding of this Fado. The saudade of this Fado is due to the distance from family and friends, an emotion which, although very strong, is expressed in an opposite way - in silence. The music's dissonant chords, the text's contradictory descriptions of the saudade, the way the singer switches between two types of performance, calm and intense, and the ramshackle scenes and shining gold costumes all reflect this contradiction. We might therefore infer that the distance the song is meant to convey maybe not only

the distance from family and friends but also the distance between inner emotion and outer expression.

The Fado might be better understood when combined with the poet's background. In the initial poetic texts, the sentiments expressed are even more specific. The poet Ary lived in an era of political dictatorship and often confronted it with 'silence' in his work. Even though this Fado modifies the original lyrics to make them resonate more strongly with us, the ambivalence can still be felt.

3.3 Summary

In this chapter, we have analysed three Fados using conceptual integration theory. Firstly, the saudade of these Fados is created by 'distance'. In the integration process, we construct the meaning of the Fados through Conceptual Integration Network and gain a better understanding of the saudade. This process visualises the process of perception of Portuguese Fado music by people from other cultures.

In the first analysis, "Gaivota", we used the primary network of Zbikowski to integrate music and text. Distance in Fado is a spatial distance Lisbon and my lover are far from me. This distance is represented in the text by the four unfulfilled wishes and in the music by using octaves to express emotions. From this analysis, we deduce that saudade is a contradictory emotion - a bittersweet one. In the second analysis, "Sei de um rio", we used Spitzer, M's multiple-scope network to integrate music, text and performance. The distance in this Fado is a distance in time, a nostalgia for the beautiful old river. In this 'distance', the Saudade of Fado is constructed by CIN. After integration, saudade is a worry about an 'unknown fate' and a release of "loss".

In the third analysis, "Meu amigo está longe", we explore another conceptual network that brings together the separate input spaces of the first and second cases. Through music input, music + performance input, music + performance + lyrics input, and music + performance + lyrics + venue input, an understanding of the meaning of Fado is finally integrated. This network makes the input information richer. In addition, when we are watching a musical piece, the music, performance and lyrics all enter our brain simultaneously, and this network demonstrates this process. The "saudade" of this Fado is about missing a distant family member or friend. Through the integration, we discover that the emotion of the saudade is contradictory to the outward expression, heartrending inside and very silent in its presentation.

In conclusion, through the Conceptual Blending Theory, we have completed the construction of the meaning of the three Fados. The integration process revealed that our ability to understand

music depends on a particular use of the general cognitive ability of human beings to structure the objective world, which includes linguistic, metaphorical and integrative abilities, as well as the use of imagination. As "other-culturalists", we can use these cognitive abilities to understand Fado.

In the next chapter, we will work on an exploratory case study. In the third Fado's analysis, we will design a questionnaire in conjunction with the input process of the CIN to better explore 'other-cultural people's perceptions of Fado music.

4. Exploratory case study

4.1 Purpose of the study

In the previous chapter, through Conceptual Blending Theory, we found that people from different cultures can understand the meaning of Fado music by using other cognitive abilities. In this chapter, I attempt to gather more people from 'other cultures' to see if they can also understand Portuguese Fado music to some extent. This will be done by means of an exploratory case study with a questionnaire.

The key design adopted for this exploratory case study (Stake, 1999; Yin, 2018) was to build participants' perceptions of Fado step by step and to note their feelings and perceptions of Fado each time, based on the input methods in the CIN (Concept Integration Model) of the third Fado's analysis: music input, music + performance input and music + performance + lyrics input.

4.2 Design of the study

4.2.1 Method

The present study used a dataset containing three Fados: "Gaivota," Amália; "Sei de um rio," Camané; and "Meu amigo está longe," Gisela João (Appendix A). This dataset was introduced to eight participants from China who were invited to answer an online questionnaire designed for the purpose of this study. The questionnaire (Appendix B) has three parts:

- A part is about the personal information (4.3.1.1) concerning age, nationality, mother tongue, other languages, and major.
- B part uses the Brief Music in Mood Regulation scale (Saarikallio, S, 2012), which includes three-item statements for seven regulatory strategies, to measure the participants' emotional state towards music in their daily lives (4.3.1.2). Items are answered on a 5-point Likert-scale ranging from "Strongly Disagree" to "Strongly Agree": 1. Strongly disagree; 2. Disagree; 3. Neutral; 4.

Agree; 5. Strongly agree. Scores ranged from 21-105. The scale is made up of seven dimensions: **Entertainment** refers to creating a good atmosphere and happy feelings to maintain or enhance positive emotions in some moment; **Revival** refers to gaining new energy from music when feeling stressed or tired; **Sensation** refers to inducing and enhancing intense emotional experiences; **Diversion** refers to distraction from worry and stress with the help of music; **Discharge** refers to releasing and letting go of negative emotions through music; **Mental Work** refers to the reflection and re-evaluation of emotional experiences; **Solace** refers to emotional validation and support when feeling low. There are three items in each of these seven dimensions, for a total of 21 questions.

- In the C part, we asked participants to listen to three Fado — "Gaivota" (4.3.2), "Sei de um rio" (4.3.3), and "Meu amigo está longe" (4.3.4). Each Fado was listened to three times, the first time to music only, the second time to music + watching the performance, and the third time to music + watching the performance + reading the translated lyrics. Then, we asked them to fill in a questionnaire. There are four questions in the questionnaire. The first one is about the previous experience of listening to Fado. The second question asked them to record their feelings about each Fado's music, performance and text. The third and fourth questions were about what these Chinese listeners thought of Fado, whether they would recommend Fado to a friend, and, if so, which of the three Fados they would recommend. Before they fill in the questionnaire., we try to guide them to think about these questions: a. Try to understand the meaning of the Fado; b. What do these Fados remind you of? c. Can you feel the "distance" conveyed in the Fados? d. What emotions do you think the Fado expresses? e. Others (no limit, talk about your understanding of the Fado regarding musical style, performance details, the meaning of the lyrics, etc.) Furthermore, as the questions were open-ended and there was no uniform model answer, we summarised the text with the help of the "voyant-tool"¹⁴ after collecting the responses.

4.3 Data of the study

4.3.1 Listeners

4.3.1.1 Personal information

¹⁴ A web-based application for performing text analysis — Voyant Tools: <https://voyant-tools.org/>

According to Table 1, eight participants were invited to take part in completing the questionnaire. They are aged between 20-30, four were music students, and four were non-music students. In the item on the use of other languages, all eight participants were able to speak English. In addition to this, four of them had a command of other languages, which are Russian, Portuguese, Korean and German.

Table 1: Personal information of participants

Participant	Age	Gender	Nationality	Mother Tongue	Other languages	Major
A	22	F	China	Chinese	English	Mechanics
B	23	F	China	Chinese	English	Law
C	22	F	China	Chinese	English, Russian	Education
D	30	M	China	Chinese	English, Portuguese	Folkloristics, Tourism
E	21	F	China	Chinese	English, Korean	Musicology
F	24	M	China	Chinese	English	Piano Education
G	21	M	China	Chinese	English, German	Music Education
H	24	F	China	Chinese	English	Musicology

4.3.1.2 Data on the Brief Music in Mood Regulation¹⁵

On the items about Entertainment, more participants agreed or strongly agreed on these issues. For example, 50% of participants strongly agreed that they often play background music; 50% strongly agreed that they play music during busy times.

On the items about Revival, more participants agreed and strongly agreed with these questions. For example, 37.5% of participants agreed or strongly agreed that they would listen to music to recover after a difficult day; 50% strongly agreed that they would rest by listening to music.

On the Sensation items, we received more agree and strongly agree with responses. For example, 62.5% of participants strongly agreed that music had given them a magical experience; 37.5% agreed or strongly agreed that they wanted to feel the music in their whole body. 50% of the participants agreed that they feel fantastic putting their soul fully into the music.

¹⁵ The graphical data for this section is shown in Appendix C.

On the item of Diversion, more participants agreed and strongly agreed. For example, 50% agreed that Music is a way to forget their worries; 50% strongly agreed that they start listening to music to get the stressful thoughts in their mind.

On the Discharge items, participants' responses differed more from the previous questions, with more strongly disagree and disagree choices. For example, 50% strongly disagreed that they listen to some angry music when angry; 50% disagreed that they listen to music to express their anger towards others.

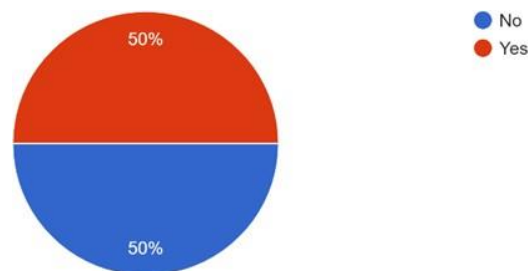
On the item of Mental Work, more participants agreed and strongly agreed. For example, 50% strongly agreed that music helps them to understand different feelings in themselves; 50% agreed that music had helped them to work through hard experiences.

On the items of Solace, more participants agreed and strongly agreed. For example, 50% strongly agreed that listening to music would soothe them when they were sad.

4.3.1.3 Previous experience in listening to Fado

Four participants had heard Fado before (Graphic 1). One said that he heard it in Portugal, and three said that they heard it in the university during class.

Graphic 1: Previous experience in listening to Fado



4.3.2 "Gaivota", Amália

4.3.2.1 Music

Table 2 shows the data on Chinese participants listening to "Gaivota". It contains four items: 1. the description of the music; 2. the associations or understanding of the music; 3. can the "distance" be felt; 4. three words for the Fado emotion.

Table 2: Data on listening to "Gaivota" music

FADO 1: "GAIVOTA" — What do you feel about the music? (Abbreviated notes in the table: Fado 1: F1, Music: M, Participants: A-H)				
	Description Words of the Music	Associations or Understanding of the Music	Can the "distance" be felt?	Three words for the Fado emotion
F1-M-A	like an opera; mysterious; like a stately and courtly piece; pleasant; vocal is serious and a little sad.	reminiscent of cool colours.	No	DIGNIFIED SAD JOYOUS
F1-M-B	special timbre of the instrument; the accompaniment is lilting; no clear rhythm; bittersweet emotion; vocal is unique; ethnic music.	think of running water.	No	GRACEFUL SAD LONGING
F1-M-C	bright and relaxed; vocal bring me into the mood; music high and low.	a lady crying about herself or her life is a bit angry but gradually stops fighting back.	No	JOYOUS SAD LONGING
F1-M-D	a sense of age; as 1930's Shanghai Zhou Xuan's music; strong gloomy feel; the vocal is like a kind of navigation; the Portuguese language blends well with the music.	like a seafaring road story, as if the song comes from a ship in a sea of fog.	Yes (If related to the Portuguese culture)	DIGNIFIED SAD LONGING
F1-M-E	Portuguese guitar with a bright sound; non-equal temperament; minor key; augmented and diminished chords; exotic feel; the intro is light and bright; vocal melody forms a counterpoint to the guitar; uses a sequence; wide range and span of pitches in the climax of the music; vocal is hoarse and low, with a tight and sticky bite; use of rubato makes music loose and tense; lightly melancholic.		Yes (The wide range and span of pitches in the climax)	LONGING SAD EXCITING

F1-M-F	Andante; gentle rhythm; vocal gives a strong sense of mourning; D minor; sadness; the vocal melody is downward; heaviness.	reminiscent of Lascia Ch'io Pianga; a sad woman on a desert beach at dusk, singing to the endless sea "My dear husband, you have sailed away again; when will you return?"	Yes (Because of the title 'Gaivota')	SAD LONGING SOOTHING
F1-M-G	melody is long and wide; small jumps and steps in accompaniment; strong beat; fast tempo; relaxed and lively atmosphere; lyrical feel; vocal is in a melancholic manner.	the range between soprano and tenor gives a view of a seagull flying over the sea.	No	DIGNIFIED SAD JOYOUS
F1-M-H	strong Fado character; an overall feeling of sadness and deep emotion; tempo is slow with Adagio; like telling a story in a deeply emotional way; unique singing style; face-to-face communication.	the Portuguese women who missed their husbands who were sailing at sea; seagulls soaring over the sea, rushing back and forth until they disappear.	Yes (Because the singing style like telling a story face to face)	DIGNIFIED SAD SOOTHING

Description Words of the Music

In the description of music, all participants mentioned "vocal" and used these descriptions: vocal is (serious and a little sad; unique; bring me into the mood; like a kind of navigation; hoarse and low, with a tight and sticky bite; gives a strong sense of mourning; in a melancholy manner; unique singing style.)

For content analysis, we used the web-based application for performing text analysis¹⁶, and the words that appeared most frequently in the participants' description of music were: vocal (9); music (5); like (4); strong (4); bright (3); feel (3); melody (3)

Associations or Understanding of the Music

In the association and understanding of music, most people think it is a song about a Portuguese woman who misses her husband sailing at sea.

Can the "distance" be felt?

Four participants could feel the "distance" from the music. Three of them were music majors, one based on the octave of the climax, one because of the title "Gaivota", and one because of the way

¹⁶ A web-based application for performing text analysis — Voyant tools: <https://voyant-tools.org>

the singer sang it. The other, a non-music participant, felt the distance because he related to the history of Portugal.

Three words for the Fado emotion

In three words for the Fado emotion, all participants felt sad, five felt longing, four felt dignified, two felt joyous, two felt soothing, one felt graceful, and one felt exciting.

4.3.2.2 Performance

Table 3 shows the data on Chinese participants watching the "Gaivota" performance. The items include 1. the description of the performance; 2. the associations and understanding of the performance; 3. Can the "distance" be felt; 4. the emotion of the performance.

Table 3: Data on watching "Gaivota" performance

FADO 1: "GAIVOTA" — What do you feel about the performance? (Abbreviated notes in the table: Fado 1: F1, Performance: P, Participants: A-H)				
	Description Words of the Performance	Associations or Understanding of the Performance	Can the "distance" be felt?	The Emotion of the Performance
F1-P-A	singer's expression is mournful; conveying a feeling of longing or expectation;	sing about seagulls flying; love story.	Yes (the distance between lovers)	longing, expectation
F1-P-B	there are boats but no sea, a street but no people; little lonely; the woman is very distressed and sad.	a woman who is unable to make changes to her life and is suffering alone; performance about lover parting.	Yes (with the associations and understanding)	distressed, sad
F1-P-C	in black and white; the performer is misery, pain and helpless; the performer seems to break through to something; tell the story of her life helplessly; an indifferent man; seagulls are flying; image of the sea; painful emotion.	sing the story of her city through the seagulls; the performer is the seagull.	Yes (Because of the image of seagulls and the sea)	painful
F1-P-D	in black and white; a hint of fear; the streets of Lisbon create a melancholic vibe; singer's performance gives a sense of tension;	the sea in the dark; the video showed the relationship between humans and nature.	Yes (Because the performance makes me think of the sea in the dark)	melancholic, tension

	singer's concentration on emotions and interpretation; "The sound of her voice is like a whimper, like complaining, like longing, like weeping, like confiding"; complex feelings and layers.			
F1-P-E	the video alternates between the singer's performance and the Lisbon landscape; melancholy is felt even more; singer's performance follows the music; singer clasps her hands and slowly lowers them as the melody progresses at the climax part; singer's physical performance and facial expressions show sadness and sorrow.			melancholy, sadness, and sorrow
F1-P-F	female vocalist's facial expression; a complex and sad emotion in her eyes; a flying seagull; the boat and the man; the feeling of sadness, longing and lyricism.	the man on the boat is the female singer's imaginary husband	Yes (distance of longing)	sad, longing, lyricism
F1-P-G	monochromatic; the performance concentrating on the singer's facial expressions; contrasts somewhat with the melody; singer's performance perfectly shows the inner emotions and gives a sense of longing; the elements of the performance are simple but thought-provoking.			longing
F1-P-H	a more tangible sense of musical mood and distance; black and white color scheme the expressions of the female singer intensify the overall mood of the music; a deep sense of sadness; the seagulls and boats		Yes (The seagulls and boats give the impression of a long distance between the coast and the sea, thought.)	sadness

Description Words of the Performance

In the description of the performance, all participants mentioned "singer's performance" and used these descriptions----singer's performance/ expression is (mournful; distressed and sad; misery, pain, and helplessness; gives a sense of tension; follows the music; clasps hands and slowly lowers them as the melody.)

According to the "voyant-tool", the most frequent words of the description of the performance were: singer's (8); performance (7); like (5); longing (4); sense (4); black (3); expressions (3); facial (3); sadness (3); white (3)

Associations or Understanding of the Performance

In the association and understanding of performance, three participants did not mention their associations and understandings; the rest had almost different interpretations of the performance. Two thought the performance was about a story of love, one felt the performer unable to change her life and was suffering alone, one thought it was a story of the city through seagulls singing, and one thought it was about the relationship between humans and nature.

Can the "distance" be felt?

Six participants can feel the "distance" from the performance. Four of them are non-music majors, and two are music majors. One thought it was the distance between lovers, and one felt the distance through her understanding of Fado, two felt the distance through the seagulls in the video, one because the singer's performance reminded him of the dark sea, and one thought it was the distance of longing. The remaining two participants did not mention the issue of 'distance.'

The Emotion of the Performance

In their description of the emotion in the performance, four felt sad, three felt longing, two felt melancholy, one felt expectation, one felt tension, one felt lyricism, one felt distressed, and one felt painful.

4.3.2.3 Lyrics

Table 4 shows the data on Chinese participants reading "Gaivota" lyrics. There are three items: 1. Description words of the lyrics; 2. Associations of understanding of the lyrics; 3. Can the "distance" be felt?

Table 4: Data on reading "Gaivota" lyrics

<p>FADO 1: "GAIVOTA" — What do you feel about the lyrics? (Abbreviated notes in the table: Fado 1: F1, Lyric: L, Participants: A-H)</p>
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	Description Words of the Lyrics	Associations or Understanding of the Lyrics	Can the "distance" be felt?
F1-L-A	the lyrics perfectly express the "distance".	using the seagull to describe the missing and unrequited love for the person she loves so much; the seagull is like herself wandering in the sky, trying to find her lover, but her lover is still drifting in the ocean.	Yes (the "distance" between her and her lover)
F1-L-B	the first stanza is very imaginative and unique	not only expressing love but using love to express a more macro emotion.	Yes (because of the reference to 'wandering sailors' in the text)
F1-L-C	a love poem	the lady is supposed to be the seagull who is seeking hope, and that hope may be about life or love; the poem is intended to express the disparity between the ideal and reality.	Yes (the "distance" between reality and dream)
F1-L-D	the recurrence of 'hands' in this text makes me immediately think of the singer's performance in the music video; "Se uma gaivota viesse, Trazer-me o céu de Lisboa" is an amazing metaphor.	the woman tries to grasp her love and destiny, which she cannot; a woman thinking of her lover who is wandering at sea, they are far apart and cannot be together, but their love is very passionate.	Yes (lover far apart)
F1-L-E	uses the imagery of "seagulls" and "flightless wings" to express the "undesirable state" of love; the images of "sailor" and "gaze" give a sense of "unwavering" love.	the "undesirable state" of love; no matter what difficulties there are or what barriers there are in their relationship, the writer's love will always be there.	Yes (combined with performance and music, "distance" can be better understood)
F1-L-F	"Se um português marinheiro, dos sete mares andarilho" is a direct statement of distance; In such a rich form of expression, sorrow, longing, and lyricism are more intuitive.	this distance is not only about road but also about communication, the distance of the heart	Yes
F1-L-G	six short stanzas; emotional connection between the seagull and author; longing and pain.	the seagull seems to be the author himself, who cannot fly but longs to see the wandering sailors in Portugal and to fly to the hands he misses.	Yes
F1-L-H	more tangible; a sentiment of parting; the imagery of the "seagull" is more graphic; the most visual in terms of understanding the overall feeling of the music; better expresses the composer's ideas.	a distant distance, an unattainable distance.	Yes

Description Words of the Lyric

In the description of lyrics, most participants mentioned "Love" and used these descriptions: love poem; undesirable state of love; unwavering love. After using the "voyant tool" for the text analysis, we can see that the word that appeared most frequently is "love" (3).

Associations or Understanding of the Lyric

Most participants thought this lyrics is about love in the association and understanding of lyrics. The poet goes through the seagulls to express his thoughts of his beloved. Some felt that the seagull was the poet himself, others thought that the poet longed to be a seagull, but all wanted to find a lover and hope. However, some believe that the lyrics are about love on a larger scale, and others believe that the poem expresses the disparity between the ideal and reality.

Can the "distance" be felt?

All the participants can feel the distance via text. Three of them mentioned their understanding of the distance. Two thought the distance is between lovers. One thought is the distance between reality and dream.

4.3.3 "Sei de um rio", Camané

4.3.3.1 Music

Table 5 shows the data on Chinese participants listening to "Sei de um rio." It contains four items: 1. The description of the music; 2. The associations and understanding of the music; 3. Can the "distance" be felt; 4. Three words for the Fado emotion.

Table 5: Data on listening to "Sei de um rio" music

FADO 2:"SEI DE UM RIO" — What do you feel about the music? (Abbreviated notes in the table: Fado 2: F2, Music: M, Participants: A-H)				
	Description Words of the Music	Associations or Understanding of the Music	Can the "distance" be felt?	Three words for the Fado emotion

F2- M- A	starts with a lighter melody; vocal is more lyrical; tempo is slow; the initial part sounds a little confused; the middle part sounds like pondering a question; the final part seems to call out something with a sense of doubt; calm; sad.	confused, question, doubt	Yes (because the long call at the end)	SOOTHING SAD LONGING
F2- M- B	calm; relaxed; a bit sad; the singer's voice is powerful, with high and low	"time standing still"; reminds me of some light music.	No	SOOTHING SAD LONGING
F2- M- C	soft and quiet; singer's voice gives power to the river and fills it with stories; a cry of pain at the end	the singer follows the ebb and flow of the river, searching for his direction, but at the end, there is a cry of pain, as if he can't get what he wants after all.	No	SOOTHING LONGING SAD
F2- M- D	very melodic; a bit like pop music; more modern; like a quiet ballad; singer's voice is very distinctive, full of emotion, with some huskiness, telling the story slowly, with a very emotional ebb and flow.	pop music; the music be played in a fancy restaurant.	No	SOOTHING LONGING SAD
F2- M-E	Portuguese guitar leading to the vocal; an exotic feel; the male voice has a more gentle rise and fall in the melodic contour, sequence with decoration; soothing tone gives a sense of narrative; classical guitar provides the harmonies and bass, giving a richer weave; calm; like tell an old story.			SOOTHING SAD LONGING

F2- M-F	Andante; simple guitar accompaniment; male singer's voice is like a story being told; the emotion builds up as the piece progresses; F sharp minor sadness and longing	like telling a story.	No	SAD LONGING EXCITING
F2- M- G	the melody is gentle and slow; lightly melancholic feel; the classical guitar accompaniment is low; the bright tone of the Portuguese guitar; the soft and smooth male voice; a feeling of contemplation, sadness, and yearning	a river with small ripples; the music is like telling a distant story.	Yes	SOOTHING SAD LONGING
F2- M- H	the music gives the impression of telling a story face to face; a sense of longing; less piano in the accompaniment; the male vocal more prominent; sadness; music divided into five sections; the climax gives a slow upward movement feeling; the music is more passionate and less distant than "Gaivota"	telling a story face to face	Yes	SAD LONGING SOOTHING

Description Words of the Music

All participants mentioned the singer's voice when they described the music. They used these descriptions----singer's voice is (more lyrical; powerful; gives power to the river and fills it with stories; very distinctive and full of emotion, with some huskiness, like telling the story; more gentle; soothing tone; tell an old story; like a story being told; telling a story face to face; more prominent.) Many of them mentioned that the singer's voice was like a storyteller.

According to the text analysis tool "voyant", the most frequent words in the description of the music were: voice (6); guitar (5); like (5); gives (4); male (4); music (4); singer's (4); story (4); accompaniment (3); calm (3); sadness (3); sense (3); slow (3); vocal (3).

Associations or Understanding of the Music

Most participants thought the song reminded them of storytelling in the association and understanding of lyrics. One participant felt a sense of doubt from the music, one thought the melody

was like light music, one thought the singer's voice was like navigation, some thought it was a pop song, some associated it with a river.

Can the "distance" be felt?

Three participants felt the distance; two are music majors, and one is a non-music major. Four participants couldn't feel the distance, and one did not mention that.

Three words for the Fado emotion

In the emotion words, eight felt longing and sad, and seven felt soothing, one felt exciting.

4.3.3.2 Performance

Table 6 shows the data on Chinese participants watching "Sei de um rio" performance. The items included: 1. The description of the performance; 2. The associations and understanding of the performance; 3. Can the "distance" be felt; 4. The emotion of the performance.

Table 6: Data on watching "Sei de um rio" performance

FADO 2: "SEI DE UM RIO" — What do you feel about the performance?				
(Abbreviated notes in the table: Fado 2: F2, Performance: P, Participants: A-H)				
	Description Words of the Performance	Associations or Understanding of the Performance	Can the "distance" be felt?	The Emotion of the Performance
F2-P-A	the singer standing in an empty street, under a stair, looking out of a barred window; a hint of light shining on the singer's face; sad and lonely	the heart yearns for the light, the singer wants to break through something, but he can't find his way, so he becomes confused.	Yes	sad, lonely
F2-P-B	the darkness of the street; lonely and quiet; singer's powerful voice contrasts with the lonely street; singer's voice seems to try to break free.	a man trapped in a relationship, going round and round and never getting out.	No	lonely
F2-P-C	the man is alone in the street, and he looks particularly sad; black and white; sadness.	he is suffering because he cannot see the future	No	sad

F2-P-D	a sad performance; dark and empty street seems to have a long history with many stories.	it reminds me of the Chinese culture of "blank-leaving" there's nothing there, but there's a lot of content	Yes ("distance between the present and history)	melancholy
F2-P-E	the man standing alone by the wall singing the song; very lonely and isolated; black and white image; man's eyes look into the distance	is about an "old story"	Yes ("distance between the "now" and the "once")	lonely, isolated
F2-P-F	more monotonous in image; performer singing in a dark alley; melancholic atmosphere		Yes (performance's long-term "Ai!")	melancholy
F2-P-G	wide shot and close up combine with each other to reflect the singer's inner emotional instability; dark and empty alley seems like the singer's mood; insignificant; longing		Yes	longing
F2-P-H	more monotonous in image; the singer alone in a dark alley; a sense of loneliness, sadness, and longing; black and white image strengthened the emotion	a loving man and the beloved girl in the next village	Yes	lonely, sad, longing

Description Words of the Performance

In the description words of the music, most described the performance venue - the singer singing in a dark alleyway with the video in black and white. It all makes him seem lonely, and the whole performance seems melancholic.

According to the "voyant", most frequently used words in the description of performance were: singer's (5); street (5); dark (4); image (4); lonely (4); alley (3); black (3); empty (3); white (3).

Associations or Understanding of the Performance

In the associations or understanding of the Music, everyone's thoughts are not quite the same. One thought the male singer is locked in a relationship, suffering and wanting to break free; one felt he was performing an "ancient story"; one felt the pain is due to the lack of a future; one associated this artistic expression with the Chinese culture of "blank-leaving."

Can the "distance" be felt?

Six participants can feel the distance. Four were music majors, and two were non-music majors. Two participants mentioned their understanding of the distance. They thought of the distance between the present/now and history/once. In addition, one of the participants, a music major, felt the distance from the performance of "Ai!".

The Emotion of the Performance

In words for the emotion, three felt sad, three felt lonely, two felt longing, two felt melancholy, and one felt isolated.

4.3.3.3 Lyrics

Table 7 shows the data on Chinese participants reading "Sei de um rio" lyrics. There are three items in the table: 1. Description words of the lyrics; 2. Associations of understanding of the lyrics; 3. Can the "distance" be felt?

Table 7: Data on reading "Sei de um rio" lyrics

FADO 2: "SEI DE UM RIO" — What do you feel about the lyrics? (Abbreviated notes in the table: Fado 2: F2, Lyric: L, Participants: A-H)			
	Description Words of the Lyrics	Associations or Understanding of the Lyrics	Can the "distance" be felt?
F2- L- A	the river that prevents him from meeting his beloved	the poet knows that the obstacle between him and his lover is this river, but does not know how to cross it, how he can break this obstacle and meet his lover, so he can only keep longing and grieving.	Yes (the distance is this river, it's a distance that they can't cross.)
F2- L- B	the poem expressed the poet's desire for lasting love and his loyalty to his beloved	the river refers to their homeland, the place where they met	No
F2- L- C	tell the story of the river, but it doesn't tell the story specifically; the repetition of "I know a river"	the river supposed to refer to the poet's lover; the poet does not want to be separated from his lover.	No
F2- L- D	the river is a metaphor	the river refers to destiny, we can't see it, we can't catch it, but it is there, and eventually flows into history	Yes (distance between us and history)

F2- L- E		"the river" compared to something related to the country	Yes (this distance from the "history and the "unknown".)
F2- L- F	the element of distance is most evident; the lyricist's straight forwardness is evident in the final climax	may require some cultural knowledge to be understood	Yes
F2- L- G	very romantic; strong desire for love; the repetition and emphasis of the words 'I know a river'; longing for this river; full of imagery	the river refers to the poet's lover, but otherwise the constant repetition without any explanation of the event makes me think that the author is more open to 'answers'; a distant lover; the poet may not know the 'answer'	Yes
F2- L- H	a sense of sadness and longing; the questioning ending seem to bring the listener closer to the singer	longing for a loved one	Yes

Description Words of the Lyrics

In the description of lyrics, most people felt it was a poem about 'love', and some thought it told the story of the river, of longing for the river. The word that appeared most frequently is "river" (6).

Associations or Understanding of the Lyrics

In the association and understanding of lyrics, almost everyone has a different association and understanding. One thought that the river was a barrier between lovers that could not be crossed; one thought that the river referred to the homeland; two believed that the river referred to the lover; one thought that the river referred to fate; one thought that the river referred to the country; and one thought that some background knowledge was needed to understand the poem.

Can the "distance" be felt?

Six participants can feel the "distance" from the music. Four were music majors, and two were non-music majors. One thought the river was the distance because it couldn't be across. One thought the distance is between us and history. One felt this distance is about the history and unknown.

4.3.4 "Meu amigo está longe, " Gisela João

4.3.4.1 Music

Table 8 shows the data on Chinese participants listening to "Sei de um rio". It contains four items: 1. The description of the music; 2. The associations and understanding of the music; 3. Can the "distance" be felt?; 4. Three words for the Fado emotion.

Table 8: Data on listening to "Meu amigo está longe" music

FADO 3: "MEU AMIGO ESTÁ LONGE" — What do you feel about the music? (Abbreviated notes in the table: Fado 3: F3, Music: M, Participants: A-H)				
	Description Words of the Music	Associations or Understanding of the Music	Can the "distance" be felt?	Three words for the Fado emotion
F3-M-A	singer's voice gives a strong sense of enquiry and conflict; the music is urgent but sad	sad pop music	No	SAD LONGING EXCITING
F3-M-B	the intro is relatively fast pleasure; the singer's voice is low and exciting	the voice reminds me of a bird eager to fly	No	EXCITING SAD VIGOROUS
F3-M-C	the intro guitar playing is "magic"; the singer is very emotional, cries out over and over again; sadness	shouting because of the distance	Yes	GRACEFUL SAD LONGING
F3-M-D	the music is old and modern, very beautiful; singer's voice is like the waves of the sea; the whole arrangement of the music is excellent; different instruments and vocal works very well together; the music is very graphic; singer cries out	crying out towards the distance	Not sure	SAD LONGING EXCITING

F3- M-E	broken chords played by Portuguese guitar in the intro; the song is divided into three sections; the female voice singing one line and the guitar taking over; alternates back and forth between dissonance and resolution, making the music both tense and soft, giving it a paradoxical feel; the guitars are like narrators; the rhythmic irregularity gives a sense of uncertainty	the two voices responding to the harmony as if in a dialogue, which reminds me of 'distance'	Yes	EXCITING LONGING SAD
F3- M- F	bright; Andante; emotion is more intense; E minor; the sense of distance more vivid	it is easy for the listener to get a picture of a farewell in his mind.	Yes	SAD LONGING EXCITING
F3- M- G	the melody is broad and spacious; slightly spirited mood; the range is low, and the beat is strong; singer's voice is distinctive, shouting and using some vibrato; painful and helpless		Yes (I could probably feel it because of the singer's powerful emotion)	EXCITING SAD LONGING
F3- M- H	more intense and brighter; tempo is faster; Andante; the key sounds like major that makes music brighter; singer' voice is intense; shouting	as if shouting about distance	Yes	EXCITING LONGING SAD

Description Words of the Music

In the description of the music, almost everyone mentioned the singer's voice. By using these descriptions ---- the voice is (gives a strong sense of enquiry and conflict; low and exciting; like the waves of the sea; singing one line and the guitar taking over; distinctive, shouting and using some vibrato; intense; shouting).

According to the content analysis, the voyant tool showed the most frequently appearing words of the description of the music were: music (6); voice (6); singer (4); guitar (3); intense (3); intro (3); like (3); sense (3); singer's (3).

Associations or Understanding of the Music

In the association and understanding of music, the music of this Fado was most likely to remind participants of 'distance.' Most thought the singer shouted because of the distance, and one felt the song reminded him of sad pop; one thought the two voices responding to the harmony as if in a

dialogue, which reminds me of 'distance'; one thought it was easy for the listener to get a picture of a farewell in his mind.

Can the "distance" be felt?

Five people felt the distance, four of whom are music majors. Two didn't feel, and one was not sure. Only one participant mentioned feeling distant because of the singer's strong emotions.

Three words for the Fado emotion

In words for emotion, all of them felt sad, seven felt longing, seven felt exciting, one felt graceful, and one felt vigorous.

4.3.4.2 Performance

Table 9 shows the data on Chinese participants watching "Meu amigo está longe" performance. The items included: 1. The description of the performance; 2. The associations and understanding of the performance; 3. Can the "distance" be felt?; 4. The emotion of the performance.

Table 9: Data on watching "Meu amigo está longe" performance

FADO 3:"MEU AMIGO ESTÁ LONGE" — What do you feel about the performance? (Abbreviated notes in the table: Fado 3: F3, Performance: P, Participants: A-H)				
	Description Words of the Performance	Associations or Understanding of the Performance	Can the "distance" be felt?	The Emotion of the Performance
F3- P- A	singer sitting alone in a room; the singer looks into a mirror but only sees herself; the singer cries out in this crumbling place; sadness and helplessness;	she is questioning the friend or whoever she misses: "why did you abandon me here?". She is sad and conveys the emotion of wishing for an escape from the loneliness.	No (it is about lonely)	sad, lonely
F3- P- B	painful; singer looks very distressed	singer seems to be locked in the shabby house and wants to get out and go far away	Yes (a slight sense of "distance")	painful
F3- P- C	singer seems she is trapped; helplessness and anger; singer yells at the mirror and finally goes to the window; light shines in	singer seems to be crying out for someone to rescue her; the light shines, symbolising a hope of rescue	Yes (maybe the distance between her and the outside world)	helpless, anger

F3- P- D	a dilapidated house; the singer cries out; very impactful; singer is mourning	a lot of past events seem to have happened in this house and it is like she is saying goodbye to her past.; she wanders through the house and leaves her emotions in different rooms, as if someone had once inhabited each room.; the singer is mourning the people in the house who have been there and may have passed away.	Yes (the distance between the living people and the dead)	longing, missing
F3- P- E	the singer walks back and forth through the dilapidated house; sadness and longing	this dilapidated house refers to the "intimate relationship" that has left her, and the singer feels so bad that she cries out in solitude in this house.		sad, longing
F3- P- F	the female performer in a depressing environment; intense mood; strong sense of longing; singer's eyes, body and voice are filled with longing	like a struggle	Yes	longing
F3- P- G	the female singer, wearing a glittering gold dress, sits in a dilapidated house, giving a sense of contradiction; combined with the music intro, more tension and dissonance; the singer has a very pained expression and keeps on shouting; anxious and helpless;	the song may be about the war; the singer is mourning those who died in the war		painful, helpless
F3- P- H	a strong sense of struggle and longing; the female singer inside a dilapidated house, crying towards the mirror and shouting out of the window; very deep longing; the video and the music work well together	this longing is due to thoughts of someone far away	Yes (longing for someone far away)	longing

Description Words of the Performance

In the performance description, most portrayed the singer's performance as painful, helpless, difficult and angry. They also showed the performance scene, with most noting the dilapidated house and believing that the setting and the singer's performance set the emotion well.

The high-frequency words were extracted by "voyant-tool" they were singer (12); longing (5); dilapidated (4); house (4); female (3); mirror (3); sense (3)

Associations or Understanding of the Performance

Everyone has their unique associations and interpretations. One thought the singer was questioning why her friend had abandoned her here; one felt the singer was locked in the crumbling house and was desperate to get out; one thought the singer was asking for help and wanted someone to get her out; one felt a lot had happened in the house and the singer was here to say goodbye to the past; one thought the crumbling house referred to an 'intimate relationship'; one thought about war; one felt the singer was missing some people in a distant place.

Can the "distance" be felt?

Five people felt the distance, three from non-music majors and two from music majors. Two didn't feel the distance, and one didn't mention it.

The Emotion of the Performance

In words for the emotion, four felt longing, two felt sad, two felt painful, two felt helpless, one felt lonely, one felt anger, and one felt missing.

4.3.4.3 Lyrics

Table 10 shows the data on Chinese participants reading "Meu amigo está longe" lyrics. There are three items in the table: 1. Description words of the lyrics; 2. Associations of understanding of the lyrics; 3. Can the "distance" be felt?

Table 10: Data on reading "Meu amigo está longe" lyrics

FADO 3: "MEU AMIGO ESTÁ LONGE" — What do you feel about the lyrics? (Abbreviated notes in the table: Fado 3: F3, Lyric: L, Participants: A-H)			
	Description Words of the Lyrics	Associations or Understanding of the Lyrics	Can the "distance" be felt?
F3-L-A	the poet feels lonely and miserable because he is distant from his friends and family; the text conveys a strong feeling of longing; and a sense of resentment and anger	the poet wonders why he has to be so far away from his beloved	Yes
F3-L-B	clearly express the deep pain and loneliness the poet feels because of the distance from his family and friends	the poet was separated from his family and friends.	Yes
F3-L-C	it was an expression of missing distant friends and family	missing distant friends and family	Yes

F3-L-D	very strong feelings of sorrow and longing; the poet's helplessness of not being able to be with his family and friends because he is far away	this helplessness seems to make the poet silent; the poet is in pain, but he can only suffer alone, while his family and friends may not know.	Yes
F3-L-E	the lyrics are clear; the sorrow is better expressed; a deep sense of helplessness	this one crumbling house seems to represent the poet's broken emotions; the poet is suffering from the distance, a distance that is linked to the love that keeps the poet from being whole, and he misses his family and friends.	Yes
F3-L-F	the sense of distance and longing is most evident in the text; can feel the sadness, longing and pain just read the poem		Yes
F3-L-G	very straightforward; directly expresses the poet's missing for his family and friends; the structure of the poem is as tight as the music; very strong sense of distance	the poem is related to the war	Yes
F3-L-H	the most pronounced sense of distance and longing of the three Fados; "E a distância é tão grande", "E a tristeza é tão grande", "E a saudade é tão grande" are used in prose, making it very clear emotion	the emotion expressed in the poem is one of longing for distant family and friends, and the pain of loneliness.	Yes

Description Words of the Lyrics

In the lyrics description, most people found this poem to be very straightforward and clear in its expression, longing for friends and family in faraway places. The most frequent words in the description of the lyrics were: family (5); friends (5); longing (5); sense (5); distance (4); strong (3)

Associations or Understanding of the Lyrics

In the association and understanding of lyrics, because the texts were relatively straightforward, participants agreed that the poems were about thinking of friends and family. But the details of it were not quite the same, and some thought the poet was questioning why he was so far away from them; some felt that the distance had left the poet incomplete and his helplessness had made him more silent; others felt it was because the war had kept the poet's family and friends away from him.

Can the "distance" be felt?

All the participants felt the distance from the text.

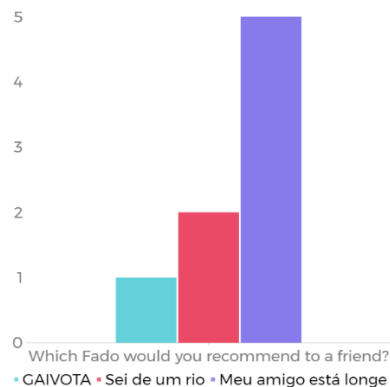
4.3.5 A personal view of Fado

4.3.5.1 Which Fado would you recommend to a friend? Why?

In response to this question, five participants recommended the third Fado, "Meu amigo está longe" — which they felt was easier to understand and more direct in its emotional expression (Graphic 2). In addition to this, the Fado was also considered more international and modern, and it was felt that this Fado could provoke thoughts about human relationships.

Two participants chose "Sei de um rio" because it was more lyrical. Apart from expressing emotion, one felt that this Fado was more an expression of doubt, of wanting to solve a specific problem. The other thought that this Fado was related to today's urban feeling. One participant chose "Gaivota" because she thought it was a more classic Fado and better illustrated the characteristics of Fado.

Graphic 2: Data on "Which Fado would you recommend to a friend"



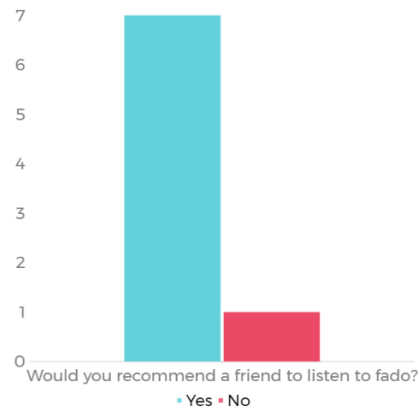
4.3.5.2 Would you recommend a friend to listen to Fado? Why?

Seven participants would recommend Fado to a friend (Graphic 3). Almost all of them thought that Fado was a good way to express some complex emotions.

In addition, some felt that Fado is the art of life, others found it interesting to use Fado to understand Portuguese culture, and others found it particularly unique and worth exploring. One

participant thought it might not be recommended because her friends all had favourite singers and felt that Fado might be a bit 'old' for them.

Graphic 3: Data on "Would you recommend a friend to listen to Fado"



4.4 Discussion of the results

The responses to the questionnaire show that these participants from China were able to build their knowledge of the three Fados step by step by listening to the music, watching the performance and reading the text. The discussion is presented below in three ways: music, music+performance, music+performance+lyrics.

When just listening to music, almost all the participants could identify the emotions conveyed by the music. In addition, the singer's voice and unique singing style caught their attention and formed their first impression of the Fado. Many thought that singers sang as if they were telling a story. However, their associations and understanding of Fado were relatively lacking when listening to the music only, as there was no relevant cultural context or text to provide. And few people could feel the "distance" in Fado when listening only to the music. Comparing music major participants and non-music major participants, more music majors can feel the "distance" from these three Fados just listening to music.

The singer's performance combined with the music allows participants to understand the music more visually. They almost referred to the venue in the video and the singer's facial expressions. However, there was more imagination and speculation in constructing the meaning of Fado. In terms of feeling 'distance', more participants felt that they could feel 'distance' in combination with their association and understanding of Fado. Comparing music major participants and non-music major

participants, more non-music major participants could feel the distance in the first and third Fado, and more music major participants in the second Fado.

The lyrics allowed participants to be more sure of the meaning of what Fado was trying to say. Once the lyrics were provided, the participants' understanding and association with Fado became richer. In terms of feeling "distance", they all were able to feel "distance" through the text, except for the second Fado "Sei de um rio." On comparing music major and non-music major participants, all participants could feel the "distance" in the lyrics of the first and third Fados. Due to its more subtle lyrics, the second Fado was felt by four music majors and two non-music majors. We suspect that the music major participants interpret the lyrics through their musical ability and gain more understanding.

Although the participants could construct the meaning of Fado through music, performance and lyrics, we found that their associations and understanding rely more on their imagination. In addition to this, the mental space they created when appreciating the Fado was almost different, which led to a very different understanding of the meaning of Fado.

These people, from different cultures, can recognise Fado's emotions. While listening to the music and watching the performance, they relied on their personal experience and imagination to build up the meaning of Fado. However, after the texts were provided, their understanding of Fado became more comprehensive. Thus, language skills are essential in this process of understanding the meaning of music. In addition, in this process, they used their integration skills to form a final view of each Fado through the different mental spaces that arose each time. And each musical dimension provided them with even richer messages. However, without a relevant cultural background, the participants did not understand 100% of the meaning of the Fado, especially the second Fado, which many of them did not particularly understand after reading the text due to its implicit meaning.

In conclusion, we can argue that people from different cultures developed a specific understanding of Fado through various musical dimensions. Then, while receiving this information, they use their cognitive abilities such as language skills, integration and imagination to interpret the meaning of Fado in a certain way, as well as to perceive the emotions that Fado intends to convey. However, the construction of the meaning of Fado music needs to be underpinned by a broader cultural context.

5. Conclusion

Through a combination of the Fado's analysis and the exploratory case study, this work aims to explore "how people from different cultures construct the musical meaning of Fado through different musical dimensions."

In Chapter 3, we validate the viability of Conceptual Blending Theory in music analysis, which enables us to see the dynamic nature of meaning construction in music. In this process, we find that the Conceptual Blending Theory may be appropriate for Fado music analysis. Fado's lyrics have a poetic character, and the music enriches the poetry and generates more imagery, which makes integration more interesting. In addition to this, the unique singing style and the designed performance also provide additional references to Fado. These rich musical dimensions allow people from different cultures to receive various information and then integrate the understanding of the meaning of Fado. That, in turn, deepens feeling about the emotions of Fado.

When we apply the Conceptual Integration Network (CIN), we find that the content of each input space is entered separately and independently. However, when we enjoy fado, different musical dimensions enter our brain cumulatively, for example, listening to music and watching a performance happen at the same time. Therefore, we adapted the basic CIN to explore the situation where information is input cumulatively. We find that the adapted network is more flexible and may better contain more information and integrate more complex situations.

In Chapter 4, we adopt an empirical study to continue exploring how people from different cultures construct the musical meaning of Fado through different musical dimensions. Through the questionnaire, we find that eight participants from China had developed their understanding of Fado's music through the mutual accumulation of different musical dimensions. The more musical dimensions were provided, the better their understanding of Fado became. The participants constructed their knowledge of each Fado by using their integration skills, language skills, imagination, etc., based on the information from the different musical dimensions. In this process, we find that the participants' associations and understandings of the fado were, to some extent, reflective of their mental spaces and that their personal experiences influenced the content produced by these mental spaces.

However, there are some limitations that should be noted. In terms of Fado's analysis, although we have used the Conceptual Blending Theory to complete the construction of Fado's meaning, there is one issue we haven't clarified during the study. When integrating input information,

the production of meaning involves metaphor, which in turn needs to be combined with linguistic aspects. But we have not shown the relationship between music and language. In the exploratory case study, we have only recorded and analysed the participants' understanding of Fado. But we did not combine the adjusted CINs to show their mental space through the diagrams. If their integration process was shown, it might be possible to see their process of constructing musical meaning more clearly.

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APPENDICES

Appendix A

Materials for the three Fados

1. Video Links

The following lists the links of three Fado's videos, all of which are from YouTube.

- Amália Rodrigues - Gaivota: https://www.youtube.com/watch?v=aiZ_8HSzSE
- Camané - Sei De Um Rio: <https://www.youtube.com/watch?v=pJouVU0jIH0>
- Gisela João - Meu Amigo Está Longe: <https://www.youtube.com/watch?v=KntKPfAq3j0>

2. Scores

The Gaivota scores is from <https://pt.scribd.com/document/420093783/Gaivota-Alexandre-O-Neil-Arr-Alain-Oulman>, I have transcribed the score to D minor. This version is closer to the version sung by Amália in the video. The other two Fado scores were transcribed by my friend Lao Du based on Camané's and Gisela João's versions in the video, but they are not 100% reproduced.

The following are the scores of Fados.

Gaiyota

Alexandre O'Neill

Alain Oulman

Guitarra

Voz

Se - uma gai - vo - ta vi -

os - se Trazer-me - o céu delis - ho - a. No de - se - nho que fi -

zes - se, Nes - se céu onle - o o -

10

Ihar Ê uma a - sa que não vo - a — És - mo - re - ce e cai no

12

mar. Que per - fei - to co - ra -

14

ção. No meu pei - to ba - te -

16

ri - a — Meu a - mor — na tu - a

18

mão. — Ves - sa mão on - de ca - bi - a — Per - fei - to meu co - ra -

20

cão — Se um portu-guês ma - ri -

22

nhei - ro Dos se - te ma - resan - da - ri - lho Fos - se quem sa - be opri -

24

mei - ro À con - tar - me o que inven -

26

tas - se Se um olhar de no - vo bri - lho Ao meu o - lhar se enla -

28

ças - se. Que per - fei - to co - ra -

30

gão. No meu pei - to ba - te -

32

ri - a Meu a - mor - na tu - a

34

mão. Nes - sa mão on - de ca - bi - u Per - fei - to o meu co - ra -

36

gão. Se ao dizer a - deus ó

38

vi - da. As a - ves to - das do céu Me des - sem a des - pe -

40

di - da O teu o - lhar der - ra -

42

dei - ro Es se olhar que era só teu A - mor que foste o pri -

44

mei - ro. Que per - fei - to co - ra -

46

ção. Mor - re - ri - a no meu

48

pei - to Meu a - mor na tu - a

50

mão Nes-sa mão on - de per - fei - to Ba - teu o meu co-ra-

52

cão

54

56

Meu a - mor na tu - a

58

mão Nes - sa mão on - de per - fei - to Ba - teu o meu co-ra - cão

Sei De Um Rio

Moderato

The musical score is presented in two systems. The first system is marked with a box containing the number '1'. It features a Voice staff with a treble clef and a Piano accompaniment with both treble and bass staves. The key signature is two sharps (F# and C#) and the time signature is 4/4. The tempo is indicated as 'Moderato'. The piano part includes a melodic line in the right hand and a rhythmic accompaniment in the left hand. A fermata is placed over a note in the piano's right hand in the third measure. The second system is marked with a box containing the number '4'. It continues the piano accompaniment with similar melodic and rhythmic patterns.

7

Sei de um rio - Sei de um

rit.

10

rio

Em que a-s ú-- ni - ca - s es- tre- las

13

Ne-le, sem - pre de-bru-ça-das

São as lu - zes da ci-da-

16

-de— Sei de um rio - Sei de um rio—

19

Rio on-de a pró-pri-a -men- ti - ra Tem o sa-bor --- da ver-da-

22

-de— Sei — de um rio—

25

Meu amor --- dá --- me os teus lábios --- Dá-me os lá --- bios

28

desse rio --- Que nas-ceu --- na minha sede Mas o so-

31

-nho --- con -- ti- nu - a --- E a minha bo--ca até quan-

rit.

34

-do— Ao ---- separar --- se da tua

37

Vai repe - - tindo e lem-bran-do Sei de um rio - Sei de um

40

rio—

43

Musical score for measures 43-45. The system consists of three staves: a vocal line (top), a piano right-hand line (middle), and a piano left-hand line (bottom). The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The vocal line has rests in measures 43 and 44, and begins in measure 45 with a melodic phrase marked with a fermata and a '5' above it. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

46

Musical score for measures 46-48. The system consists of three staves: a vocal line (top), a piano right-hand line (middle), and a piano left-hand line (bottom). The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The vocal line has rests in measures 46 and 47, and begins in measure 48 with a melodic phrase marked with a fermata and a '5' above it. The piano accompaniment continues with a rhythmic pattern of eighth and sixteenth notes.

49

Musical score for measures 49-51. The system consists of three staves: a vocal line (top), a piano right-hand line (middle), and a piano left-hand line (bottom). The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The vocal line has lyrics: "Meu amor — dá - me os teus lá-bios" in measure 49, and "Dá-me os lá — bios" in measure 50. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

53

desse rio— Que na--sceu na minha se - de-- Mas o so-

56

-nho — con - ti - - nua E a minha bo-ca -- at-é quan-

59

-do — Ao - se-pa-rar --- se da tu - a

62

Vai repe-tindo e lem-bran -- do Sei de um rio -Sei de um

65

rio — Sei de um rio -Ai — A- té quan - do

rit.

Meu Amigo Está Longe

Moderato

1

Voice

Piano

5

rit.

The musical score is written in 4/4 time with a key signature of one sharp (F#). It consists of two systems of four measures each. The first system is marked 'Moderato' and begins with a first ending bracket labeled '1'. The voice part is represented by a single staff with a treble clef, containing four whole rests. The piano accompaniment is shown in grand staff notation. The right hand plays a rhythmic pattern of eighth notes and chords, while the left hand plays a steady eighth-note bass line. The second system begins with a fifth ending bracket labeled '5'. The voice part again contains four whole rests. The piano accompaniment continues with the same rhythmic pattern, ending with a fermata on the final note of the right hand. The tempo marking 'rit.' (ritardando) is placed above the final measure of the second system.

piu mosso

9

Nem um poema - nem um ver-so -

13

nem um can - to - Tudo raso de au- sên - ci - a

17

tudo liso de es -- pan --- to A - mi - ga noi - va mãe

21

irmã a - man - te Meu a - mi-go está lon - ge

25

E a distân - cia é tão gran - de

29

33

Nem um

rit.

37

som

nem

um gri - to

nem um

41

ai

Tu-do ca - la

do

todos sem mãe-

45

nem pai ————— A mi - ga noi - va mãe - irmã

49

a - man - te Meu a - mi - go está lon - ge — E a triste --

53

-za é tão gran - de

57

61

Ai es - ta ma - goa

rit.

65

ai es - te pran - to ai es - ta dor

69

Dor do amor só - zin - ho o a - mor — mai - or —

73

— A - mi - ga noi - va mãe — irmã a - man - te

77

Meu a - mi - go está lon - ge — Meu a - mi - go está lon - ge —

81

Musical score for measures 81-84. The score is in G major (one sharp) and 4/4 time. The vocal line (top staff) has rests for all four measures. The piano accompaniment (middle and bottom staves) begins with a treble clef and a key signature of one sharp. The bass line starts with a low G in the first measure. The right hand features a series of chords and eighth-note patterns, including a triplet of eighth notes in the fourth measure. The left hand provides a steady bass line with some chordal accompaniment.

85

Musical score for measures 85-88. The score is in G major (one sharp) and 4/4 time. The vocal line (top staff) has rests for all four measures. The piano accompaniment (middle and bottom staves) continues from the previous system. The right hand features a melodic line with a triplet of eighth notes in the first measure of this system. The left hand continues with a bass line and chordal accompaniment.

89

Musical score for measures 89-92. The score is in G major (one sharp) and 4/4 time. The vocal line (top staff) has rests for all four measures. The piano accompaniment (middle and bottom staves) continues. The right hand features a complex melodic line with a triplet of eighth notes in the third measure. The left hand continues with a bass line and chordal accompaniment.

93 *rit.*

Meu a - mi - go está lon - ge

Meu a - mi - go está lon — ge —

97 *Andante*

E a sau -- da -- de — é tão —

102 *Moderato rit.*

gran - - - - de —

3. Lyrics

The following are the texts of the lyrics of three Fados, with a list of reference sources for the English translations.

- Gaivota: <https://lyricstranslate.com/en/Gaivota-Gaivota.html>
- Sei de um rio: <https://lyricstranslate.com/en/sei-de-um-rio-i-know-river.html>
- Meu amigo esta longe: <https://portugalengsub.blogspot.com/2014/12/gisela-joao-meu-amigo-esta-longe-my.html>

Gaivota

Se uma gaivota viesse
 Trazer-me o céu de Lisboa
 No desenho que fizesse
 Nesse céu onde o olhar
 É uma asa que não voa
 Esmorece e cai no mar

Que perfeito coração
 No meu peito bateria
 Meu amor na tua mão
 Nessa mão onde cabia
 Perfeito o meu coração

Se um português marinheiro
 Dos sete mares andarilho
 Fosse quem sabe o primeiro
 A contar-me o que inventasse
 Se um olhar de novo brilho
 No meu olhar se enlaçasse

Que perfeito coração
 No meu peito bateria
 Meu amor na tua mão
 Nessa mão onde cabia
 Perfeito o meu coração

Se ao dizer adeus à vida
 As aves todas do céu
 Me dessem na despedida
 O teu olhar derradeiro
 Esse olhar que era só teu
 Amor que foste o primeiro

Que perfeito coração
 Morreria no meu peito
 Meu amor na tua mão
 Nessa mão onde perfeito
 Bateu o meu coração

Seagull

If a seagull would come
 Bring me the sky of Lisbon
 In the drawing that made
 In that sky where the look
 Is a wing that doesn't fly
 Falters and falls into the sea

What a perfect heart
 Would beat in my chest
 My love, in your hand
 That hand where it would fit
 My heart perfectly

If a Portuguese sailor
 Wandering through the seven seas
 Would be, who knows the first
 To tell me what invented
 If a look of a new shine
 To my look would enlase

What a perfect heart
 Would beat in my chest
 My love, in your hand
 That hand where it would fit
 My heart perfectly

If when saying farewell to life
 All birds in the sky
 Would give me when I part
 Your ultimate look
 That look that was only yours
 My love that were the first

What a perfect heart
 Would die in my chest
 My love, in your hand
 That hand were perfectly
 My heart beat

Sei de um rio

Sei de um rio...
 Sei de um rio
 Em que as únicas estrelas
 Nele, sempre debruçadas
 São as luzes da cidade

Sei de um rio...
 Sei de um rio
 Rio onde a própria mentira
 Tem o sabor da verdade
 Sei de um rio

Meu amor, dá-me os teus lábios!
 Dá-me os lábios desse rio
 Que nasceu na minha sede!
 Mas o sonho continua...

E a minha boca (até quando?)
 Ao separar-se da tua
 Vai repetindo e lembrando
 Sei de um rio...
 Sei de um rio...

Sei de um rio...
 Ai!
 Até quando?

I know a river

I know a river
 I know a river
 Where the lights of the city
 are the unique stars
 laid over its waters

I know a river
 I know a river
 A river, where lie
 has the taste of truth
 I know a river

My love, give me your lips
 Give the lips of this river
 that grew for my thirst
 but the dream lives yet

And my mouth, until the moment
 it detaches from yours,
 says and makes me remember
 I know a river
 I know a river

I know a river...
 Oh!
 Until when?

Meu amigo está longe

Nem um poema, nem um verso, nem um canto
 Tudo raso de ausência,
 tudo liso de espanto
 Amiga, noiva, mãe, irmã, amante
 Meu amigo está longe
 E a distância é tão grande.

Nem um som, nem um grito, nem um ai
 Tudo calado, todos sem mãe nem pai
 Amiga, noiva, mãe, irmã, amante
 Meu amigo está longe
 E a tristeza é tão grande

Ai esta mágoa, ai este pranto, ai esta dor
 Dor do amor sózinho, o amor maior
 Amiga, noiva, mãe, irmã, amante
 Meu amigo está longe
 E a saudade é tão grande

My friend is far away

Not a poem, not a verse, not a song
 All shallow from absence,
 all smooth from amazement
 Girlfriend, fiancée, mother, sister, lover
 My friend is far
 And the distance is so vast

Not a sound, not a scream, not an ai
 All shut, all without mother and father
 Girlfriend, fiancée, mother, sister, lover
 My friend is far
 And the sadness is so vast

Oh this hurt, oh this mourning, oh this pain
 Pain of the lonely love, the greatest love
 Girlfriend, fiancée, mother, sister, lover
 My friend is far
 And the longing is so vast

Appendix B

Material for the exploratory case study

1. Questionnaire

A.

Age: _____

Nationality: _____

Mother tongue: _____

Other languages: _____

B.

The Brief Music in Mood Regulation scale (Suvi Saarikallio, 2012) includes three item statements for each regulatory strategy.

Items are answered on 5-point Likert-scale ranging from "Strongly Disagree" to "Strongly Agree.":

1. Strongly disagree
2. Disagree
3. Neutral
4. Agree
5. Strongly agree

ENTERTAINMENT: HAPPY, MOOD MAINTENANCE

1. I usually put background music on to make the atmosphere more pleasant
2. When I'm busy around the house and no one else is around, I like to have some music on the background
3. I listen to music to make cleaning and doing other housework more pleasant.

REVIVAL: RELAXATION AND NEW ENERGY

1. I listen to music to perk up after a rough day
4. When I'm exhausted, I listen to music to perk up
5. When I'm tired out, I rest by listening to music.

STRONG SENSATION: INTENSE EMOTION INDUCTION

1. Music has offered me magnificent experiences
6. I want to feel the music in my whole body
7. I feel fantastic putting my soul fully into the music.

DIVERSION: DISTRACTION FROM WORRIES AND STRESS

1. For me, music is a way to forget about my worries
8. When stressful thoughts keep going round and round in my head, I start to listen to music to get them off my mind.
9. When I feel bad, I try to get myself in a better mood by engaging in some nice, music-related activity

DISCHARGE: RELEASE AND VENTING OF NEGATIVE EMOTION

1. When I'm really angry, I feel like listening to some angry music
10. When everything feels bad, it helps me to listen to music that expresses my bad feelings
11. When I'm angry with someone, I listen to music that expresses my anger

MENTAL WORK: CONTEMPLATION AND REAPPRAISAL OF EMOTIONAL EXPERIENCE

1. Music helps me to understand different feelings in myself
2. Music has helped me to work through hard experiences
3. When I'm distressed by something, music helps me to clarify my feelings

SOLACE: EMOTIONAL VALIDATION AND SUPPORT WHEN FEELING DOWN

1. When everything feels bad, music understands and comforts me
12. When I'm feeling sad, listening to music comforts me
13. I listen to music to find solace when worries overwhelm me

C.

1. Have you heard fado before?

Yes / No

[If yes, when and where]

2. Write a short paragraph stating what do you feel about the music, the performance and the text of each fado.

2.1. "Gaivota", Amália

- a) Music

b) Performance

c) Text

2.2. "Sei de um rio", Camané

a) Music

b) Performance

c) Text

2.3. "Meu amigo está longe", Gisela João

a) Music

b) Performance

c) Text

3. Which Fado would you recommend to a friend? Why?

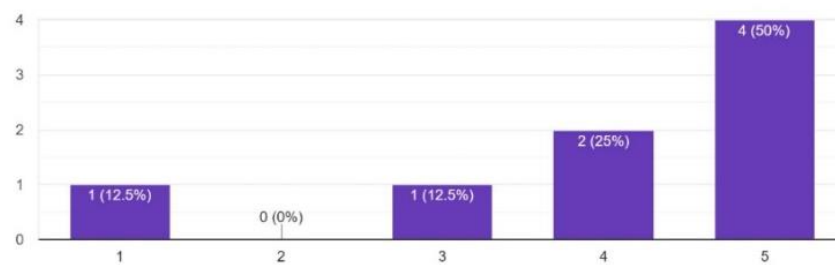
4. Would you recommend a friend to listen to Fado? Why?

Appendix C

Data on the Brief Music in Mood Regulation

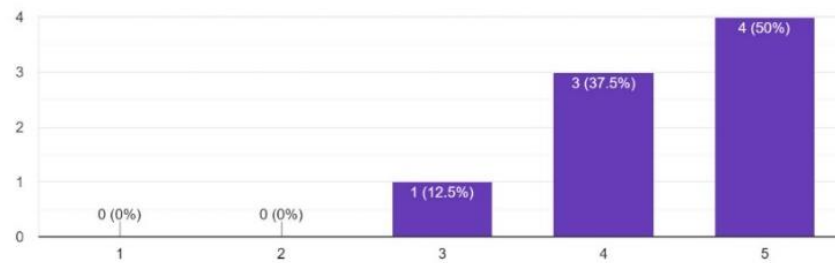
I usually put background music on to make the atmosphere more pleasant.

(8 条回复)



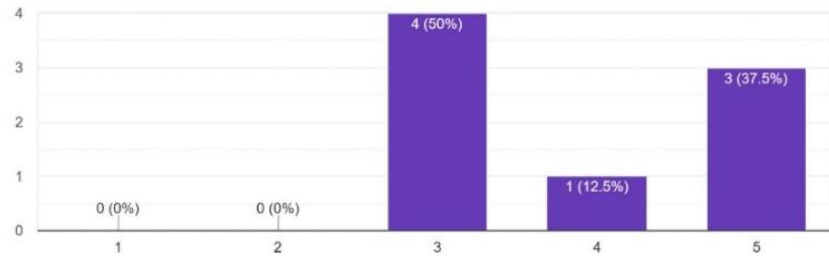
When I'm busy around the house and no one else is around, I like to have some music on the background.

(8 条回复)



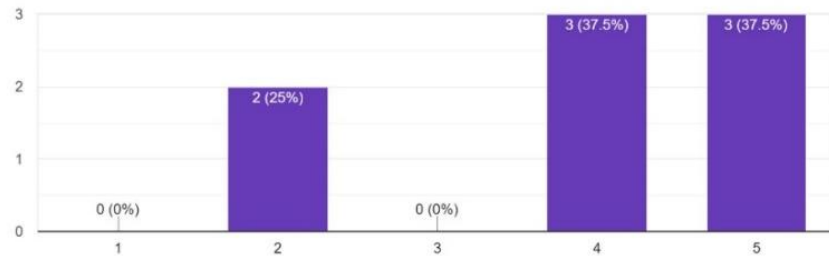
I listen to music to make cleaning and doing other housework more pleasant.

(8 条回复)



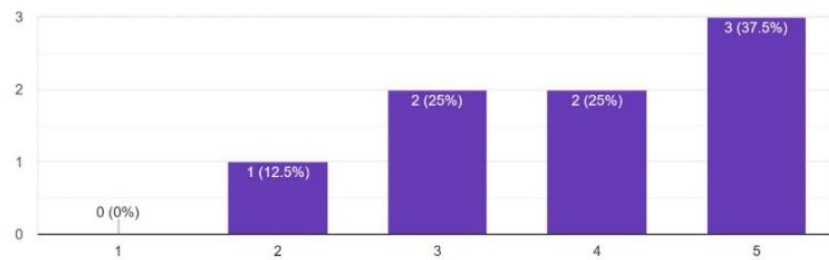
I listen to music to perk up after a rough day.

(8 条回复)



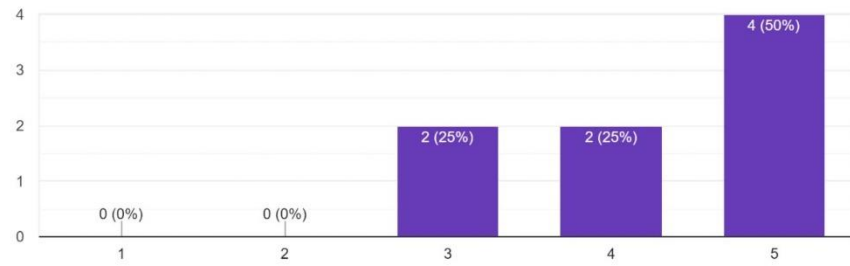
When I'm exhausted, I listen to music to perk up

(8 条回复)



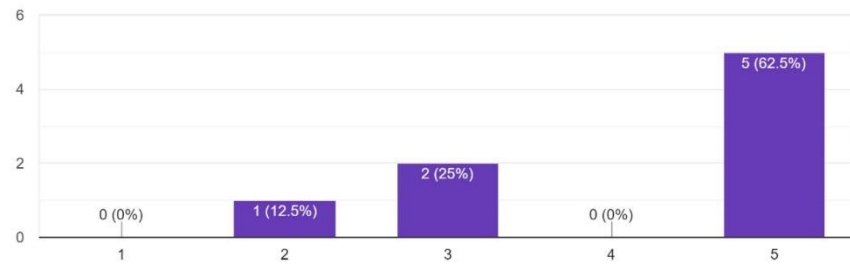
When I'm tired out, I rest by listening to music

(8 条回复)



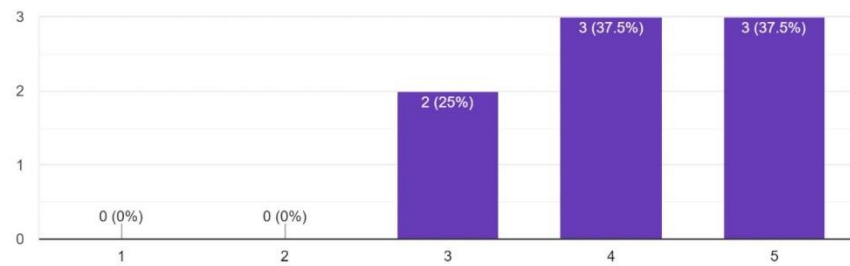
Music has offered me magnificent experiences.

(8 条回复)



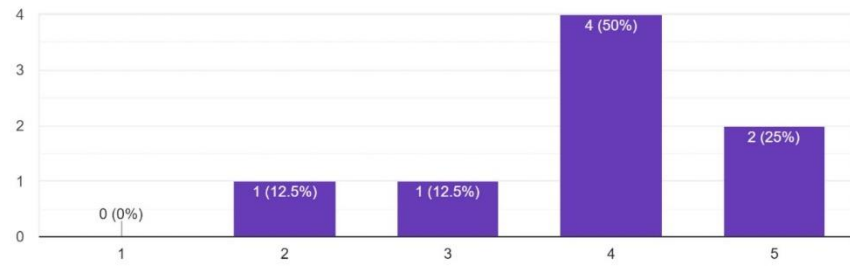
I want to feel the music in my whole body.

(8 条回复)



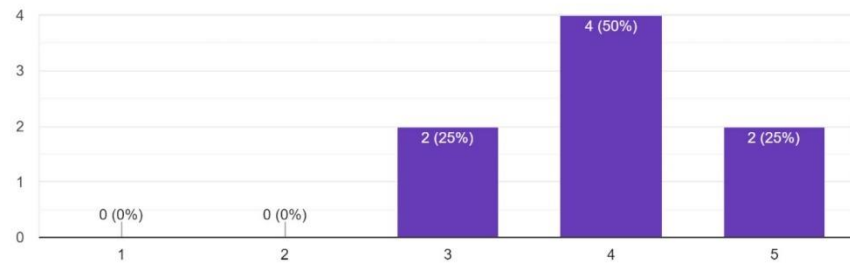
I feel fantastic putting my soul fully into the music.

(8 条回复)



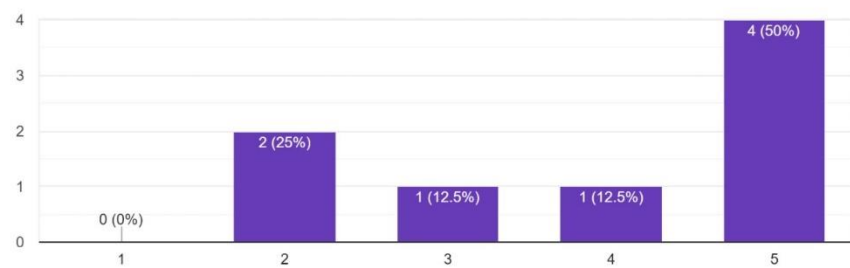
For me, music is a way to forget about my worries.

(8 条回复)



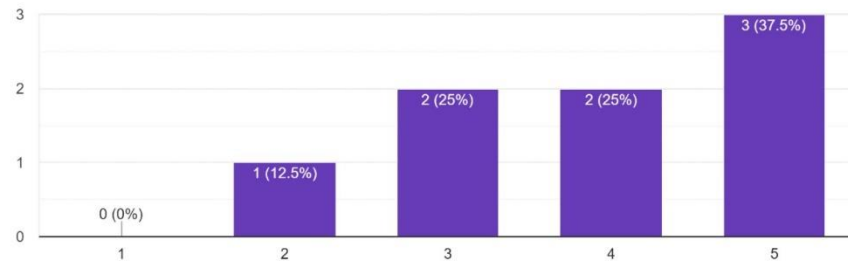
When stressful thoughts keep going round and round in my head, I start to listen to music to get them off my mind.

(8 条回复)



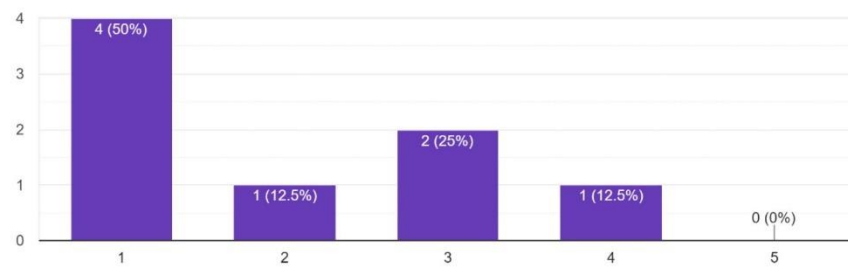
When I feel bad, I try to get myself in a better mood by engaging in some nice, music-related activity.

(8 条回复)



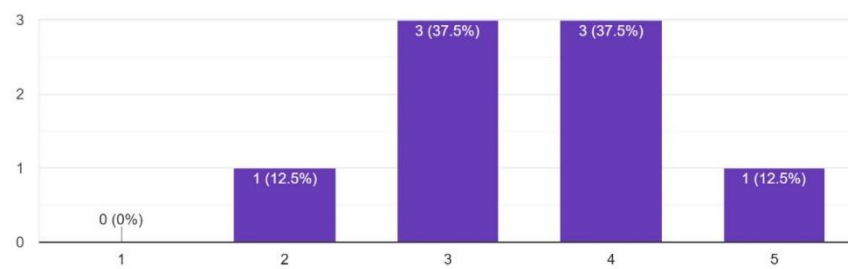
When I'm really angry, I feel like listening to some angry music.

(8 条回复)



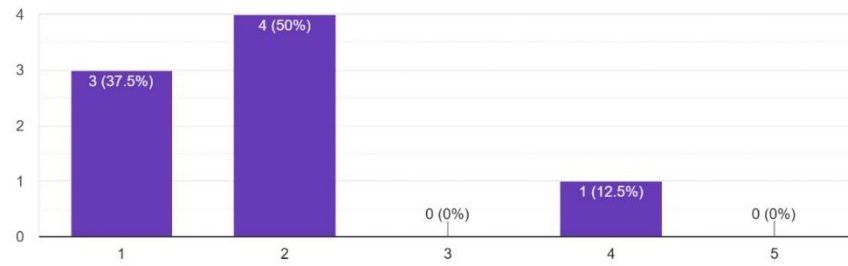
When everything feels bad, it helps me to listen to music that expresses my bad feelings.

(8 条回复)



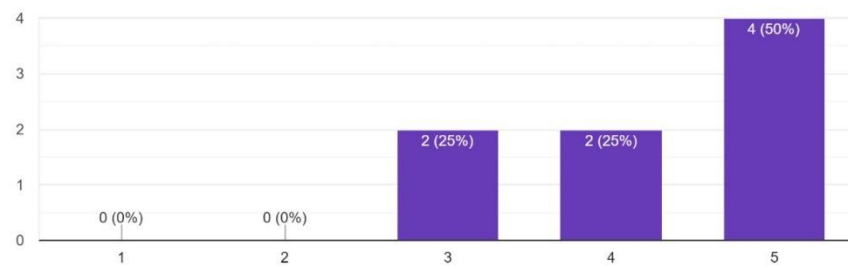
When I'm angry with someone, I listen to music that expresses my anger.

(8 条回复)



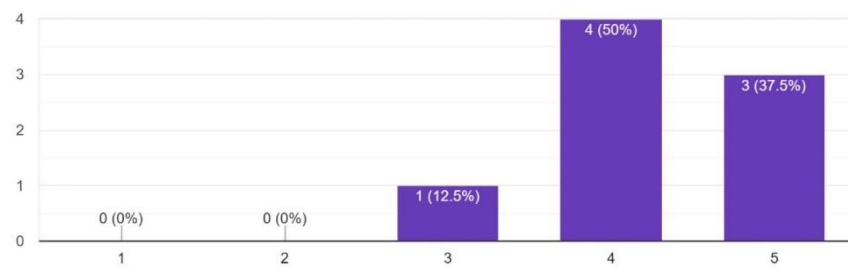
Music helps me to understand different feelings in myself.

(8 条回复)



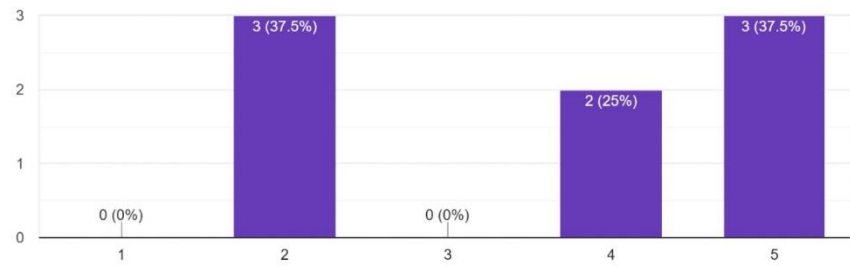
Music has helped me to work through hard experiences.

(8 条回复)



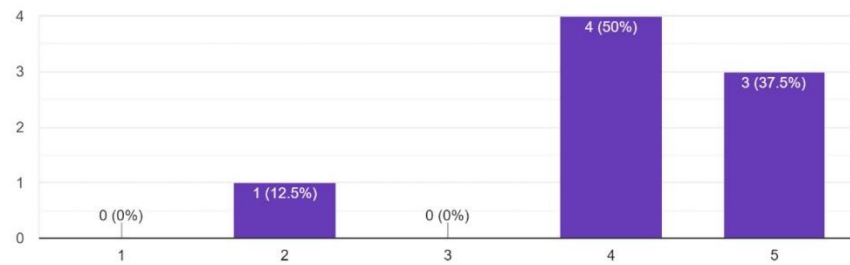
When I'm distressed by something, music helps me to clarify my feelings.

(8 条回复)



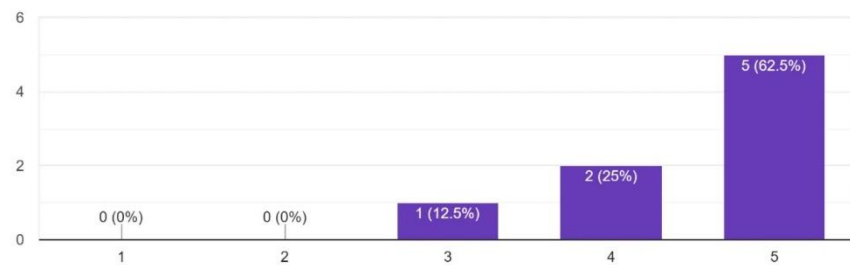
When everything feels bad, music understands and comforts me.

(8 条回复)



When I'm feeling sad, listening to music comforts me.

(8 条回复)



I listen to music to find solace when worries overwhelm me.

(8 条回复)

