

CAVAQUINHO

From de book: "Instrumentos Musicais Populares Portugueses" by Ernesto Veiga de Oliveira.

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The 'cavaquinho' is a popular small-sized, stringed instrument, of the guitar type, with a flat body cover – therefore of the family of European guitars -, double bulged body and small rib_ with four gut or metallic strings – of «wire» (ie. made of steel) -, according to taste, attached in their traditional forms, on top by wooden dorsal pegs and below on the saddle glued in the middle of the lower bulge of the box cover by the system referred with regard to the guitar. Besides this designation we have also found for this same instrument, or other related ones, the names of 'machinho', 'machim', 'machete' (which appears to be an archaic word which has stopped being used but still in use on the islands and in Brazil), 'machête' or 'marchête', 'braguinha' or 'braguinho', 'cavaco', etc., which we shall proceed to examine.

Within the general category and with these characteristics there are at present in continental Portugal two main types of 'cavaquinho' that likewise correspond to two areas: of the **Minho type** and of the **Lisbon type**.

It is without any doubt in Minho that today the 'cavaquinho' turns up as typically popular, linked to the essential forms of the music characteristic of that province. The Minho 'cavaquinho' has a flushed fingerboard, like the 'viola', and twelve frets; the sound hole is in this case in «raia» (ray shaped), sometimes with down cuttings; but there are also round shaped sound hole 'cavaquinhos'.

The size of the instrument varies a little from case to case: in a common example the dimensions are 52 cm total length, of which 12 for the head, 17 for the neck and 23 for the body; the width of the larger bulge is 15 cm and the smaller one is 11; the vibratory part of the strings, from the nut to the bridge saddle measures 33 cm. The height of the body is less constant; generally it is around 5 cm but narrower 'cavaquinhos' often appear that have a shriller sound (and which in the lands of Basto and other regions of Minho are called 'machinhos').

The Minho 'cavaquinhos' are built by that guitar making industry mentioned, located mainly in Guimarães and Braga and nowadays in Oporto and around Braga. These instruments were already made in the 17th Century in Guimarães and the Regiment for the manufacture of guitars of 1719 of Guimarães mentions, among the types there made, 'machinhos' of four and others of five strings.

The wood varies in accordance with the quality of the instrument: the best covers are made of Flanders pine; more commonly today, they are of linden or poplar; and the sides and bottom are of linden, walnut or cherry wood. As a rule, the covers are made of one single sheet of the woods mentioned, but, it is not uncommon to have 'cavaquinhos' in which the top half of the cover is of blackwood³³¹; the side and bottom are often made of this type of wood. The neck and head are made of alder; the head is generally indented following various characteristic shapes. The edges and rims are always enlivened and enriched with decorative trims. The saddles are usually made of blackwood; and the 1719 Regiment of Guimarães mentions this wood for guitars.

The 'cavaquinho' is one of the favourite and most popular in 'rusgas' (country feasts or gatherings) from Minho, and, like these and with its specific type of music, it is exclusively and markedly fun seeking and festive, with the radical exclusion of ceremonial or austere uses. Not long ago most rural homes of the Guimarães municipality owned one which was often played. It can be used alone as a harmonic instrument to accompany singing; more frequently, however, it appears alongside the guitar and many other times also with other instruments – namely the 'violão' (acoustic guitar), the bass guitar, the violin, the mandolin and the harmonica or the accordion, and the percussion instruments such as drum, triangle and 'reco-reco' (a type of fricative idiophone) – typical of those festive gatherings. In the lands of Basto and Amarante a very clear distinction is made between the instruments in the type of gathering, for the 'canas-verdes' (literally green canes) and 'malhões' where the 'cavaquinho', guitar, acoustic guitar, nowadays harmonicas and accordions, 'bombo' (type of large drum) and triangles are the used instruments, and the 'chula' type or 'vareira' where the instruments are the violin (and today replaced at times by the harmonica), guitar (one with a high pitch and the other bass), 'violão' (acoustic guitar) with a dull sound in the sixth or seventh fret, 'bombo' and triangles but not the 'cavaquinho'. Thus, in this region the 'cavaquinho' alternates with the 'chula' violin in the function of the high pitched instrument according to the type of gathering. The 'cavaquinho' is generally strummed *rasgado* style with four fingers of the right hand or just the thumb and index finger as a harmonic instrument; but a good player, with his fingers over the high pitched strings, draws the singing part which stands out from the *rasgado* style while at the same time playing the accompaniment in chords. It has a great number of tunings that, as with the guitar, vary according to the area, the musical formats and even the players; generally, to play in a group, the 'cavaquinho' follows the tune by the guitar; the highest pitched string is set at its highest possible pitch (M. 5).

The natural tuning seems to be the inverted C with the first highest pitched string: D4 – B3 – G3 – G3 [that certain players from the Braga region refer to as «tuning by

‘varejamento’»]; but E4 – C sharp4 – A3 – A3 – (from the highest to the lowest pitched), which diversifies the instrument’s sound world. Those same players from Braga also indicate other tunings, appropriate to certain formats: tuning for ‘malhão’ and ‘vira’, in the older «Moda Velha», A4 – E4 – D4 – G4 (from the highest to the lowest pitched); in Barcelos the «Maia» tuning is preferred: A4 - E4 – D4 – G4; etc.

Today the ‘cavaquinho’ is also used (as with other instruments) for ‘fado’, with the corresponding tuning and likewise the first note more highly pitched.

The origin of the ‘cavaquinho’ is essential. Gonçalo Sampaio, who explains the archaic Hellenic ways survivals, which he also notices in music from Minho, on the light of conjectural Greek (or Ligurian) influences on the primitive Gallaecia people of that province, accentuates, without further consistency, the relationship between the ‘cavaquinho’ and the four-stringed instruments and Hellenic systems, and is of the opinion that, together with the guitar, came to Braga with the people from Biscay³³², without explaining or saying why he is of this opinion; in fact, there is in Spain an instrument of the guitar family similar to the ‘cavaquinho’, – the ‘requinto’ – with four strings, flat neck and ten frets which tunes from high pitched to low, E4 – C sharp 4 – A3 – D3. Jorge Dias also seems to consider it has come from Spain where it can be found in identical terms, ‘guitarra’ ‘guitarrón’ or ‘guitarrico’ as with the Italian ‘chitarrino’; and adds: «without needing to date its introduction, it must be recognized that the ‘cavaquinho’ found in Minho an unusual welcome as a consequence of the propensity of the musical temperament of its people for lively and joyful songs and dancing... The ‘cavaquinho’, as a harmony and rhythmic instrument, with its vibrant and jumpy tone is, as few are, is appropriate to accompany ‘viras’, ‘chulas’, ‘malhões’, ‘canas-verdes’, ‘verdegares’, ‘prins’ (all types of song and dance)». Besides, it is notorious in Minho the love of feminine, highly pitched voices, at times even strident, that marry well with the tone of the ‘cavaquinho’³³³.

The five-stringed «machinho» mentioned in the 1719 Regiment of Guimarães, which must certainly correspond to the long gone «cavaco» (as, it shall be seen, seems to find its representative in the Madeira ‘rajão’), would likewise derive from another Spanish five-stringed instrument of the «guitarras» family – the Andalusian ‘guitarro’ – the tuning of which is exactly that of the Madeira ‘rajão’: B3 – F sharp 3 – D3 – A2 E2

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The Minho type ‘cavaquinho’, with its flushed fingerboard, cover and twelve frets, was quite frequent in the region of Coimbra, featuring, alongside the guitar, in the hands of the people, namely in St. John’s festivities, around the bonfires in the town, together with the guitar, tambourine and triangles, and in the serenades at the Academy with

large references under the name of 'machinho', in the «Macarronea»³³⁵. A few decades ago it could still be seen in these events but by then rarely and mainly played by students from Minho³³⁶. The Coimbra 'cavaquinho' followed the tuning of the region's guitar, E4, B3, G3, D3 (from high pitch to low); a specimen made by António Santos – another famous old guitar manufacturer from Coimbra, at Direita Street -, and which can be found at the Machado de Castro National Museum in that town, is 50 cm in total length of which 9,5 cm is the head, 17 cm the neck and 23,5 cm the body (with 23,5 cm from the nut to the bridge saddle); the upper bulge is 10,5 cm wide and the lower 13,5; the rib is 7,8 cm; the body's height is 3 cm on top and 3,4 cm at the bottom.

It appears therefore to be a local specimen that became extinct in the same way as the 'viola', and replaced by the guitar. And, in fact, that specimen by António dos Santos, at that time, proves not only its use but also its regional manufacture³³⁷.

The Lisbon 'cavaquinho', similar to the one from Minho generally both in dimensions (is a little shorter of neck and longer in the body which is also a little wider than the models from Minho; in the southern 'cavaquinho', as the fingerboard goes all the way to the hole, it measures five more centimetres than those in the north) and type of stringing, although it is essentially different is its fingerboard which is raised, lifted in relation to the cover and by the number of frets which are 17 and reaches the sound hole as with the 'violão' and the Portuguese guitar while all other string instruments are bridge-plated of the type of the mandolin; the sound hole is always round. The bridge saddle is different from that of the 'cavaquinho' from Minho: a thick linear ruler with a horizontal slot in the middle where the string is attached with a slipknot after crossing four small vertical grooves between the cover and the lower half of the saddle bridge, as with the other instruments. In this form it appears to be more a 'tuna' (musical group of university students) instrument, of Portuguese urban use that in the mid 19th century the city dance masters used in their lessons and which was sometimes played by the ladies³³⁸; as such, it is played with fingers, with plectrum - «palheta» -, as with instruments of the mandolin type, generally trembling on each string with the «palheta» (plectrum).

In the Algarve, the 'cavaquinho' is also known as a 'tuna' instrument - «solo or with mandolins, guitars ('violões'), bass guitars and other instruments»³³⁹ -, used, as in Lisbon, in urban, popular or bourgeois settings, at student serenades, serenades, etc. On the island of Madeira there is also the correspondent for these string instruments, known by the names of 'braguinha', 'braga', 'machete de braga' or 'cavaquinho'. The 'braguinha' has the same dimensions and number of strings of the continental

'cavaquinho', the same shape and characteristics of the Lisbon 'cavaquinho': the fingerboard lifted over the cover, seventeen frets, round sound hole; the strings appear to be of gut but the first string is usually substituted by a raw steel string; its tuning is from high pitched to low, D4 – B3 – G3 – D3.

Gonçalo Sampaio stresses the distinction between the Minho and Madeira instruments which he knows only as a solo instrument and as we have seen with different characteristics from that one³⁴⁰; Carlos Santos goes so far as to consider it of insular invention, explaining its name, in accordance with the author of the *Elucidário Madeirense* (Madeira Rationale), due to the fact that the instrument is used by people who wore 'bragas', old garb of the island peasant³⁴¹. But this opinion seems to ignore the continental instrument which, in spite of the shown differences, we must link to the Madeira form. Besides, other authors from Madeira, such as Eduardo C. N. Pereira, while noting certain peculiarities of the 'braguinha' like its guitar tuning, decidedly lean to the assumption of a continental origin of the 'braguinha' or 'machete' from Madeira³⁴². And we also point out the name of 'machinho' which turns up in some areas o Baixo Minho and Basto and also in the 1719 Regiment of Guimarães.

In reality, the Madeira 'braguinha', from the point of view of its social context, is presented, on the one hand, as a clearly popular character instrument typical of the «vilão», rhythmic and harmonic, to accompany, and in this way played *rasgado* style (literally torn); on the other hand, an urban, city and bourgeois singing instrument from Madeira – played by plucking with plectrum or preferably with the right thumb nail used like a plectrum, alternating with chords played with the ring, middle and index fingers (which makes for difficult execution); and as such, appearing in groups of which people of the largest social representation of the town of Funchal, with musical knowledge and at the service of an erudite like repertoire with more or less adequate arrangements. Morphologically identical, the rural 'braguinha' is extremely rustic and poor while the bourgeois and city one is generally very carefully manufactured with luxurious woods with inlays, etc.

The Musical Dictionary by Ernesto Vieira as well as the Grove's Dictionary of Music, mention the 'cavaquinho' in the Azores. In fact, in the island of Pico, we have found an excellent reporter despite his advanced age – Father Joaquim Rosa who in 1963 was 90 years old -, who as a child had played the 'cavaquinho' at Praínha do Norte, his home village, on the same island; and we have news of its existence in the neighbouring island of Faial, namely in the village of Flamengos, close to Horta. On the island of Terceira, 'cavaquinhos' are still manufactured today but only by order of

American staff at Lages Airport or destined for natives of Terceira who live in North America and named «ukulele».

There are also 'cavaquinhos' in Brazil where it is even more popular than among us, featuring in every regional group of 'choros', 'emboladas' (generally a twosome singing in reply to each other's insults with offensive verses where profanity is used, all accompanied by the tambourine), pastoral dances, 'sambas', folk groups, 'chulas' (a type of dance and song performed mainly by men in which both the song and the dance are replying to the other men's dance and song), 'bumbas-meu-boi' (a popular Brazilian folk dance based on the legend about the death and resurrection of an ox and depicting human beings and fantasy animals), 'cheganças de marujos' (a type of performance made by seamen and their families with dancing, singing and acting scenes of ancient sea battles against the Moors and generally performed at Christmas time), 'cateretês' (a remote rural Brazilian dance where two lines, one of men and one of women move forward before each other to the sound of tapping and clapping and accompanied to the music of two guitars), beside guitars, classic guitars, mandolins, clarinets, tambourines, 'rabeca' (type of violin), bass guitars, flutes, ophicleides, 'requerques' (a type of fricative idiophone), puita (a type of drum), canzá (a type of drum or a type of rattle) and others, as applicable, of folk nature, but urban³⁴³, with like those of Lisbon and Madeira, the neck in rebound over the cover and 17 frets and the sound hole always round but smaller as well as every other dimension; its tuning, according to Oneyda Alvarenga is that of the Madeira one (and as in certain cases in Minho), the G major chord inverted; but Câmara Cascudo says that also various other tunings are used. The Brazilian authors, Oneyda Alvarenga, Mário de Andrade, Renato Almeida, etc. consider the Brazilian 'cavaquinho' of Portuguese origin, and Câmara Cascudo with regard to this particularly mentions de island of Madeira³⁴⁴.

Thus generally, to the downright popular instrument from Minho (and originally from Coimbra), which is played *rasgado* style, corresponds the old type of flat neck with 12 frets; while the city and bourgeois type instruments from Lisbon, Algarve and Madeira – therefore less attached to tradition -, and are plucked, corresponds the rebound type of neck with 17 frets which appears to have been influenced by more evolved instruments such as 'violão', guitar or mandolin. The Brazilian 'cavaquinho', whilst being popular, is of this latter type; but we have seen that it is mainly used by the urban popular strata. However, this is not a general rule. The rural 'braguinha' from Madeira, markedly popular, is, in spite of that, morphologically identical to the urban one.

Finally, in the Hawaiian islands, there is an instrument just like the 'cavaquinho' – the «ukulele» -, which in truth seems to have been taken there by the Portuguese. As with our 'cavaquinho', the «ukulele» from Hawaii has four strings and the same general shape; some manufacturers make it with rebound neck and seventeen frets, as with the majority of the stringed instruments of this family such as the Lisbon, Madeira and Brazil 'cavaquinho'; but there are «ukuleles» of English manufacture of the Minho type, with neck flat with the cover and only 12 frets. Its natural tuning is from high pitched to low, A4 – E4 – C4 – G3 OR B4 – F sharp 4 – D4 – A3, or even E4 – B3 – G3 – D3, as indicated in some English manuals. Carlos Santos and Eduardo Pereira mention the spreading throughout the world of the 'braguinha' by tourism and cinema but mainly to exports and the migration of islands inhabitants to the Americas, North and South, Sandwich islands, etc.; they even quote some of the first exporters, who, at the beginning of this century, sent them, by request, to Barbados, Demerara and Trinidad

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The 'cavaquinho' or 'braguinha' was in fact introduced in Hawaii by a man from Madeira called João Fernandes, born in 1854 and who went to the island of Honolulu in the sailing boat «Ravenscrag» within a group of migrants – 419 people including children - , destined for the sugar plantations, on a voyage following the Cape Horn route and which lasted four months and twenty two days. Among those migrant were five men that became connected to the history of the introduction of the 'cavaquinho' in Hawaii: two good players, the mentioned João Fernandes (who also played 'rajão' and guitar) and José Luís Correia; and three builders, Manuel Nunes, Augusto Dias and José do Espírito Santo.

The «Ravenscrag» arrives in Honolulu on 23rd August 1879 and João Fernandes (according to a report made to the Paradise of the Pacific magazine in January 1922), upon landing, was carrying in his hand the 'braguinha' belonging to another passenger, also a migrant of the «Ravenscrag», João Soares da Silva, who did not know how to play and had lent it to João Fernandes so that he may entertain the other fellow passengers on the long trip to Hawaii. When the Hawaiians heard João Fernandes play the small instrument, they were enchanted, and immediately named it the «ukelele» which means «hopping flea» due to the peculiar way it is played. After all the new arrivals were settled, all the natives wanted João Fernandes to play, something he did with pleasure – at dances, parties, serenades, etc. and forming a band together with Augusto Dias and João Luís Correia. Thus he played to king Kalakaua, especially at the birthday party for queen Emma and queen Lilinokalani at the Ilakla palace and in the summer pavilion at Iolani, a music, dance and culture centre.

The «ukulele» became extremely popular in Honolulu and Manuel Nunes, in the factory and furniture shop he had opened in King Street, started to build these instruments that he did not know how to play, but which he would ask João Fernandes to play and the people would gather outside his factory to listen.

With time, Hawaiians realized that the instrument was not difficult to play and began buying those built locally at the then price of 5 dollars. Manuel Nunes' business – that, in the oral tradition of his family then settled in Honolulu, began immediately upon his arrival – is documented from 1884; at the same time, Augusto Dias, in turn, opened a shop that manufactured and sold «ukuleles»; and the same did José do Espírito Santo in 1888. These first three manufacturers began using local Kou and Koa woods with which they made high quality instruments.

Manuel Nunes left issue in Hawaii and one of his great grandchildren, Mr. Leslie Nunes, a great «ukulele» lover and author of a short account regarding its origins and to whom we owe the information here set out, believes that it was his great grandfather who began its spread in those islands and afterwards in the United States³⁴⁶. Nunes is the family name of the most famous string instrument manufacturers from Madeira, namely Octaviano João Nunes (who offered a 'braguinha' of his manufacture to the Empress Elizabeth of Austria and which is now in a Vienna museum) and his nephew, João Nunes «Diabinho» (literally 'Little Devil'). According to a nephew of the latter, Mr. Bartolomeu de Abreu, neither those manufacturers followed their fellow countrymen in the mentioned migratory movement, nor were they ever in Hawaii or in the United States. What is left to find is whether Mr. Manuel Nunes, who went to Hawaii, and that from what we gather was also a 'cavaquinho' manufacturer, belonged to the same family of the old guitar manufacturers from Funchal.

There are also 'cavaquinhos' in Cape Verde, larger than the Portuguese instruments, with a raised fingerboard up to the sound hole and sixteen frets and linked to traditional local music forms.

Louis Berthe also mentions another type of this instrument in Indonesia. The 'ukélélé' or 'Kérontjong' as part of an orchestra also named 'Kérontjog' together with a large bass guitar, cello or bass and a guitar. This orchestra corresponds to an Indonesian musical genre which appeared at the beginning of the 16th century through contact with Portuguese music, influenced, according to the regions, by traditional styles, such as 'gamelan'³⁴⁷.

Could it be that the 'cavaquinho' is an instrument that used to be of general use throughout the county and became extinct, remaining only in scattered areas of greater or smaller importance with regard to the local musical forms? Or is it an instrument

primarily fixed among us in Minho from whence it spread directly or indirectly to, or to some of the, areas where it now appears – Coimbra, Lisbon, Algarve, the Azores, Cape Verde and Brazil -, where, according to each case, has found diverse acceptance? Jorge Dias seems to lean towards this latter general assumption; but, more concretely, considering the different character that the instrument presents in Minho and the Algarve, he is of the opinion that it was taken to the Algarve by locals returning from Madeira or Brazil – where it was in turn taken by people from Minho. And we believe that the same can be understood with regard to the Lisbon case. In this way, from the northern province, the ‘cavaquinho’ would have spread to Madeira via the migrants from Minho. Far from its origin, and therefore less tied to its most typical tradition, it changes its shape through the influence of other types of instruments that exist there and are more evolved and to which it would be associated little by little; and at the same time maintaining its original popular character it acquires in the town of Funchal a new, higher status.

And it is in this form that it returns to the continent, the Algarve and Lisbon, by the hands of the people of those areas who only knew the instrument in this manner. The same may have occurred in Brazil, although in this case, direct relationships between Madeira and that country may be admitted.

Besides de ‘braguinha’, there is in Madeira another string instrument of the same family – the ‘rajão’ – with the same shape and that of the guitar but of an intermediate size – around 66 cm in length (of which 32 cm are the body) and 21 cm in width -, with seventeen frets and usually five strings, sometimes all of «wire» and other times the first and fourth (‘toeira’) of «wire» (nos. 10 or 8 and 4 respectively), the second and third string of gut or drone – tuning from high to low, A3 – E3 – C3 – G2 – D2; or B3 – F sharp 3 – D3 – A2 – E2; the accompanying instrument is played ‘rasgado’ style like the ‘braguinha’ and likewise with ‘rufos’ (drumlike strumming)???? from top to bottom with the index, middle and ring fingers of the right hand alternating with thumb strumming from bottom to top.

Carlos Santos and Eduardo Pereira consider this instrument to have been invented in Madeira, a copy of the ‘violão’ but smaller. However we have seen in the Guitar Making Regiment of Guimarães of 1719 that five stringed «machinhos» were built there (besides others of four strings that correspond to the present day instruments), which makes it possible to assume that there used to be in the mainland a larger type which could correspond to the ‘cavaco’ (mentioned by several authors), disappeared and that taken to Madeira where it thrived and certainly changing its original type with regard to the shape of the neck and number of frets, possibly by influence of the ‘violão’, spread

and popularized at the beginning of the 19th century and which has these characteristics. And this hypothesis seems to be strengthened also when considering the tuning of the 'rajão', identical to that of another Spanish instrument of the five string guitar family – the Andalusian 'guitarro' -, presumable predecessor of the 'cavaco' – ie. that instrument of five strings mentioned in the 1719 Regiment. It should be added that the Espasa Universal Encyclopedia mentions a Portuguese 'cavaco' which is like a larger sized 'cavaquinho'; and the mentioned Mr. Leslie Nunes speaks of another Hawaiian instrument of Portuguese origin – the 'taro-patch' - , like a small 'violão' with five strings (and in certain cases four strings), which due to its dimension would be related to the 'rajão' from Madeira³⁴⁸ and which was taken to those islands by the same people that took the 'braguinha' there and have already mentioned. It can be summed up that in the 18th century there were large «machinhos» in Portugal with five strings which still subsist in Madeira and in Hawaii but which became extinct over here (and are not known in Brazil where, however, there are large and small 'cavaquinhos').

170. TEBOSA, BRAGA

'Cavaquinho' from Minho (length 53,5).

³³⁰ José Leite de Vasconcelos, *História do Museu Etnológico* (Ethnologic History Museum), Lisbon, 1915, p. 245. The author refers the names wire stringed «machête», «manchête» or «marchête», registered in Portalegre, transcribing the following quatrain there heard: «O tocador de manchête/Tem dedos de mar(a)fim./Tem olhos de enganar ôtro,/Não m'had'enganar a mim» (The 'manchête' player/Has ivory fingers./Has deceiving eys./Shan't deceive me). It should be noted that in the island of Madeira the word 'machête' very often means «braguinha», or local 'cavaquinho' and other times the string instruments of this general shape are also referred to as follows: «machete viola», «machete rajão», «machete braguinha».

³³¹ The use of these woods does not indicate any influence of the Brazilian 'cavaquinho' over its Portuguese counterpart. In fact, the use of Brazilian woods was generalized in Portugal from the 17th century for several furniture pieces and in this special case of interest, for musical instruments, namely 'violões', guitars and 'cavaquinhos'. Cfr. Alberto Vieira Braga, *Curiosidades de Guimarães* (Guimarães Curiosities), Vol. XI, *Os Votos de Santiago, Artes e Artistas* (The Vows of Santiago, Arts and Artists), Guimarães, 1948, pp. 50-52. Armando Leça, *Violeiros da Sé* (Viola Manufacturers to the See), also mentions a 'viola' manufacturer from Lousada who built 'cavaquinhos' (and guitars) from alder, maple or poplar woods «for the 'rabeladas'».

171. CELORICO DE BASTO

'Cavaquinho' from Minho (length 53).

172. TEBOSA, BRAGA (1961)

The 'cavaquinho' builder and player Domingos Martins Machado.

³³² Gonçalo Sampaio, 'Cancioneiro Minhoto' (Songbook from Minho), Oporto, 1944, pp. XXVI

and XXX, and "O coro das maçadeiras" (The 'Maçadeiras' Choir' a working group choir), *Homage to Martins Sarmiento*, Guimarães, 1933, p. 358: «...affinities with four-stringed instruments and Hellenic systems by their situation, name and perfect correspondence of certain string, such as the first, for instance, the same process of changing «types» or different types of tuning, originally a Greek based process of string division in two categories: «stable» and «movable» strings». See also A. César Pires de Lima, "A Linguagem e o Folclore de Entre Douro e Minho (Dados colhidos em alguns cadernos do Doutor Gonçalo Sampaio)" (The Language and Folklore of Entre Douro e Minho (Data collected in some notebooks of Dr. Gonçalo Sampaio), *Boletim do Douro Litoral (Douro Litoral Bulletin)*, 1st series, vol. VI, Oporto, 1943, p. 44.

³³³ Jorge Dias, "O Cavaquinho. Estudo de difusão de um instrumento musical popular" (The 'Cavaquinho'. Study of the spread of a popular, musical instrument), *Actas do Congresso Internacional de Etnografia - Santo Tirso (Minutes of the International Ethnographic Congress – Santo Tirso)*, 1963. Vol. Four, Oporto, no date, pp. 93-116.

³³⁴ Raoul Laparra, "La musique et la danse populaires en Espagne" (Music Encyclopedia and Conservatory Dictionary), *Encyclopédie de la Musique et Dictionnaire du Conservatoire (A. Lavignac e L. de la Laurencie) Première Partie (First Part) - Histoire de la Musique (History of Music)*, 4 - Espagne-Portugal, p. 2393.

³³⁵ Alberto Pimentel, *A Triste Canção do Sul (The Sad Song of the South)*, Lisbon, 1904, p. 22.

See Note 137.

³³⁶ Jorge Dias, *op. loc. cit.*, quoting Armando Leça, who transcribes Octaviano Sá. However, we have seen that Trindade Coelho, referring to 1870, does not mention him.

173. COIMBRA – 'Cavaquinho' (length 50). 174. LISBOA - Cavaquinho de Lisboa (length 51).

³³⁷ Jorge Dias, *op. loc. cit.*, having in mind the lack of references to the use of the instrument in the rural areas of this Beira region, the opinion is that it is an instrument not originally from Beira Litoral but just from Coimbra via the influence of northern students. Nevertheless, in the past, it was used in the area by the people from villages and it should also be noted that the local guitar makers manufactured it.

³³⁸ Pinto de Carvalho, *História do Fado (History of 'Fado')*, Lisbon, 1909, p. 15.

³³⁹ Jorge Dias, *op. loc. cit.*, quoting Fernandes Lopes.

175. FUNCHAL

'Braguinha' (length 52)

³⁴⁰ Gonçalo Sampaio, *op. cit.*, p. XXX, Note 4.

³⁴¹ Carlos M. Santos, *Tocares e Cantares da Ilha* (Playing and Singing of the Island), Funchal, 1937, pp. 33-43; and *Trovas e Bailados da Ilha* (Songs and Dances of the Island), Funchal, 1942, pp. 197-207.

³⁴² Eduardo C. N. Pereira, *Ilhas de Zargo* (Zargo Islands), II, Funchal, 1957, pp. 1194-1196.

176. SÃO PAULO, BRAZIL

'Cavaquinho' of Brazil (length 52).

³⁴³ «Indispensable in "chorinhos" at Cunha and Atíbaia, but of greater use in urban environment rather than the rural one» (Alceu Maynard Araújo, *Instrumentos Musicais e Implementos* (Musical Instruments and Implements), loc. cit., p. 156).

³⁴⁴ Oneyda Alvarenga, *Música Popular Brasileira* (Brazilian Popular Music), Ed. Globo, Rio de

Janeiro, Porto Alegre, São Paulo, 1950, p. 25: Mário de Andrade,

Pequena História da Música (Short History of Music), Livraria Martins, São Paulo, 1942, p. 148: Renato Almeida, *História da Música Brasileira* (History of Brazilian Music), Ed. F. Briguiet & C.^a, Rio de Janeiro, 1942, p. 310 (note).

³⁴⁵ Carlos Santos refers, with regard to the origins of the American «ukelele», the Madeira 'rajão' in its special four stringed form (or the five stringed form to which one had been suppressed), the neck of which had been shortened and therefore left with just twelve frets. That would mean that it has, at least in some cases, the characteristics, not of the 'braguinha' from Madeira, but those of the Minho 'cavaquinho', which in turn makes us ponder on the influences of the latter in spite of the lack of knowledge as to how it came about. See Note ³⁴⁶.

177. FUNCHAL

Ukulele (length 55,5). Manufactured at Oporto.

³⁴⁶ See John Henry Felix, Leslie Nunes, Peter F. Senecal, *The Ukulele — A Portuguese Gift to Hawaii*, Honolulu, 1980. Before this work was published we used in the study of this subject a letter from the American citizen G. D. Burchenal (20, Garden Place, Brooklinn, 2 N.Y.C., U.S.A), addressed to Jorge Dias, and which is kept in the archives of the Lisbon Centre of Ethnological Studies. And also the report in 'Diário de Lisboa' (newspaper) on 19.X.1071, "Portuguese origin of the Hawaiian guitar" and in 'Diário de Notícias' (newspaper) from November 1971, "The Hawaiian guitar came from Portugal... it was called the 'braguinho'", according to a chronicle that would have been published in the Portuguese Journal of Oakland (California). Subsequently we contacted Mr. Leslie Nunes to whom we owe precise and complete information and explanation regarding this issue. According to the book he wrote, above quoted, it were his cousins, Flora and Ethel Cannon, grandchildren of Manuel Nunes, who informed that it had been him to teach how to play and popularized the ukulele in California with his career starting in the USA at the San Francisco Exhibition in 1915. See Note 345. Karl Geiringer, *Musical Instruments*, 1959, p. 245, refers also the Portuguese origin of the Hawaiian ukulele that the Portuguese took to the Sandwich islands and from there to the United States and from whence it returned to Europe under a new name and in a different context.

178. Ukulele of English manufacture (length 53 cm).

³⁴⁷ Louis Berthe, Ukélélé, Encyclopédie de la Musique (Ukelele, Music Enciclopedia), III, Paris (Fasquelle), 1961, p. 831.

179. FUNCHAL – ‘Rajão’ (length 67,5). 1

³⁴⁸ Carlos M. Santos, op. cit., pp. 19-30 and 189-195, respectively; and Eduardo C. N. Pereira, op. cit., pp. 1191-1192.

The Grove dictionary also mentions larger five stringed ‘machetes’ that in Madeira accompany the ‘cavaquinho’ or ‘braguinha’ (J. Dias) – and which we believe is the ‘rajão’.

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