

OQUESTRADA



Tasca Beat

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TASCA BEAT – O Sonho Português ~ The Portuguese Dream ~

OqueStrada was born on the periphery of Lisbon in the turn of the millennium, from the desire to create a portable musical in the shape of a small neighbourhood orchestra that gave focus to the unique identity of each musician. This small rambling orchestra toured Portugal for years, building up a career on the stage, conquering public of every age. Over these years, OqueStrada came upon a Portuguese sound that tells about a country living the transition between the countryside and the city, between the two centuries. In 2009, the debut album, »Tasca Beat - O Sonho Português«, is finally released in Portugal and the secret of many gets revealed to a greater audience. Received by the press as one of the best albums of the year, it becomes gold and one of its songs gets nominated for the Sociedade Portuguesa de Autores (the society of Portuguese authors) awards. In 2010, this Portuguese dream is revealed internationally on JARO Medien.

OqueStrada is born from the desire of Miranda and Pablo – both coming from the world of entertainment, she as a theatre actress with experience on the hidden fado houses and Cape Verdean taverns, where she began to sing, he coming from France with a suitcase full of experience in urban intervention and show design – to create a portable musical project with the shape of a small neighbourhood orchestra ready to travel, where the personality and uniqueness of each one is the key point.

They invited João Lima along with his Portuguese guitar, Zeto Feijão along with his classical guitar to join the voice and the “contrabacia”. As the orchestra always kept the door open to other road lovers, Donatello Brida and Marina Henriques, accordionists, and Sandro Manuel, trumpeter, would join in later.

- OqueStrada -

Free juxtaposition between the words „orquestra“ (*orchestra*) and „estrada“ (*road*). OqueStrada set itself as an orchestra for the road, some kind of „hand orchestra“, always ready to travel.

OqueStrada set its base at an old cinema in the city of Almada, a lookout for Lisbon on the other side of river Tagus. In this suburban reality, they tackled the destiny and hit the road, building, year after year, their own circuit. They left in search of a country and went on building a cult. From village to village, from town to town, they took by storm the capital city where they sold out venues while singing about a hidden and migrant Lisbon, about the suburbs as charmed places. Copies of home demos were circulating the country, making them a well-kept secret for many. Their simple music grew on this adventure between small village fairs, “tascas”, festivals and city venues.

In OqueStrada an adventurous and independent song was created out of few resources, assuming the acoustic sampling, the DIY and a well orchestrated musical vagrancy. Some of the instruments, like the contrabacia, the percussion chair and the tiny Yamaha keyboards came in and were saved from a sad end in the junkyard. They are now key parts to the compositions. To do the world with what one finds in the way is something the OqueStrada appreciates.

Between the countryside and the city, between two centuries, the result was a Portuguese sound that tells a country in transition. They called it TascaBeat. TascaBeat is a sound that celebrates a vibrating Portugal in an intimate place where party and melancholy meet each other. A sound that winks to the fado and listens to a forgotten country, that sings with proletarian glamour the streets of Lisbon and the suburban neighborhoods. The music of a harbor where several languages fulfilled with the dream of departing to later return are heard, where we toast to a reinvented Portuguese heart. OqueStrada play the sound of the suburbs singing the old and new city. It is the old postcard worn and rebuilt by the times, it is the raw, popular and even danceable celebration of fado, as it is also Africa’s kuduro or funaná, or Brazil, or hip hop, or every other culture that landed swiftly in this welcoming country.

- Tasca -

A portuguese tavern. Tiny establishment where people hang out, eat and drink at affordable prices. Many years ago, it was the venue for the rawer and most popular forms of fado and Portuguese urbane culture. At risk of becoming extinct.



In 2009, seven years after the first concert, “TascaBeat – O Sonho Português” (“Tasca Beat – The Portuguese Dream”) was released in Portugal, to wide acclaim, both from critics and public. It stayed for four months in the Portuguese charts (Top 30) for four months and in 2010 it will be given international release on JARO Medien.

TASCA BEAT – der portugiesische Traum

Nach sieben Jahren erfolgreicher Konzertaktivität in Portugal veröffentlichte **OqueStrada** dort ihr gereiftes Debütalbum »**Tasca Beat – O Sonho Português**« (Sony 2009), plazierte sich wochenlang in den Top 30 der Pop-Charts und wurde nominiert für den Preis der portugiesischen Urheberrechtsgesellschaft. Die CD wurde zu einer der drei besten Alben des Jahres gewählt, erhielt Gold und der Titelsong „**Oxala Te Vejá**“ ist mittlerweile die Erkennungsmelodie einer portugiesischen Doku-Soap.

OqueStrada spiegelt in ihrer Musik die Seele eines sich verändernden Portugal wider. Musik eines Landes, das mit proletarischem Glamour die Strassen und Vorstädte Lissabons besingt, Musik die manchmal zum klassischen portugiesischen Fado blinzelt.

Die Musik einer Hafenstadt, wo der erfüllte Traum des Wegfahrens und der Wiederkehr in vielen Sprachen lebt, ein Hafen in dem wir auf neu erfundene portugiesische Herzen treffen.

Portugiesischer Folk-Pop trifft auf ganz unterschiedliche Musikstile wie Funaná und französischen Chanson. Die Stile verschmelzen ineinander und werden in portugiesischer Sprache, dem „*Crioulo*“ der Cap Verden, auf Spanisch, Französisch und Englisch gesungen. Das Ergebnis ist eine Musik, die Portugal so noch nicht hervorgebracht hat. Sie werden diesen unkonventionellen Stil, diese grenzenlose Energie und Musik des heutigen Portugal lieben!

Live auf der Bühne ist **OqueStrada** ein Erlebnis. Ihre Musik lebt von der Theater- und Bühnenerfahrung der Gründungsmitglieder **Marta Miranda** und **Jean Marc Pablo**. Mit insgesamt sechs Musikern spielen sie ihren rohen, populären,

tanzbaren Mix: Afrikanische Kuduro oder Funaná, brasilianische Musik oder Hip Hop, einfach jede Art von Musik, die in Portugal angekommen ist. Dieses gekonnte Aufeinandertreffen der Musikstile lässt kaum ein Tanzbein still stehen.

Der CD-Titel „**Tasca Beat**“ stellt eine Bar dar, ähnlich einer spanischen Tapas-Bar, in der man Essen und Trinken kann und wo man sich mit Freunden trifft. Ähnlich wie diese Bar, reich gefüllt mit den verschiedensten Gerichten und Menschen, ist dieses Album reich an Klängen und Rhythmen, die vom ersten bis zum letzten Stück durchgehört werden will - ohne ein Stück auszulassen.

Beispielsweise schrieb António Pires in Time Out 2009: „*In diesem Debütalbum ist alles enthalten, was diese multikulturelle Band aus Almada zu einem der besten und erfindungsreichsten Projekte seit vielen Jahren macht: Der Fado als Basis mit hunderten von anderen Stilen gepaart – unter anderem Hip Hop, Ska, Brasilianische Musik, Walzer, Morna, gespickt mit herrlichen Texten und Posen...*“

In Portugal hat **OqueStrada** längst Kultstatus erlangt und füllt regelmäßig namhafte Konzertsäle. Nachdem die Band auf einige renommierte Festivals in Spanien und Frankreich eingeladen wurde und dort großen Erfolg erntete, haben Sie sich entschlossen international aufzutreten. Somit erscheint nun die internationale Veröffentlichung der CD »**TascaBeat – O Sonho Português**« im Sommer 2010 bei JARO Medien. (JARO 4295-2)

Anspieltip:

Titel No. 1: „**Oxalá te veja**“

Marta Miranda voice
Jean Marc Pablo contra-bass
João Lima portuguese guitar, percussion, keyboards
Zeto Feijão guitar, voice, violin
Donatello Brida (or Marina Henriques)
..... accordion, keyboards
Sandro Manuel trombone

MIRANDA: She was born in the seventies in Lisbon, where she lived until the age of nine. She then moved to the South of Portugal, where she found some other country. It was in this border state between urban and rural culture that she defined her artistic angles. She returned to Lisbon in 1991 to do a course in spectacle arts. Over eight years she was actress in indoor and street theatre. Passionate by human sciences, populations and migrations, she worked on the achievement of a “deep and popular” spectacle, through projects like the *Incrível Tasca Móvel* and the venue *Incrível Club*. In **OqueStrada**, she used her experience in dramaturgy for the construction of the songs.

LIMA: Born in Almada, Portugal, in the seventies. He formed in architecture, but he draws his lines through the Portuguese guitar that

holds until today as his main instrument. He has been in several groups and has been developing the project “*Guitarra electrónica portuguesa*” (“Portuguese electronic guitar”). Member of **OqueStrada** since 2001, a place where he worked on a peculiar and unique way of playing the Portuguese guitar.

PABLO: He was born in September '68 in the Paris suburbs Bry sur Marne. He grew up hearing Portuguese from his neighbors, which left France every August to return the next month with their Renault 12s full with oranges and codfish. Trained in industrial design and carpentry, soon he directed this knowledge to show business. In France, he worked in cinema, theatre and in the public space. The double-bass was his instrument, but as he arrived in Portugal without it, in the year 2000, he built himself a “*contrabacia*” (rough translation: “double-basin”). Fascinated by the local cultural inheritance he found and the privileged public space, he took the collective memory of a country in eco-

OqueStrada's 'Tasca-Beat' is a sound that celebrates a vibrating Portugal in an intimate place where party and melancholy meet each other. A sound that winks to the fado and listens to a forgotten country, that sings with proletarian glamour the streets of Lisbon and the suburban neighborhoods. The music of a harbor where several languages fulfilled with the dream of departing to later return are heard, where we toast to a reinvented Portuguese heart.

conomic transition as raw material for his designs. Along with Miranda, he founded association Piajjo, the Incrível Tasca Móvel show, the Incrível Club venue and OqueStrada.

MARINA: Born in the seventies and descending from a lineage of Portuguese accordionists, she starts at the age of seven practicing with her father. In her teens, she participated in several national and international accordion competitions, where she gathered several prizes, like the first place in the national contest. She continued her studies in music schools and now she works as a music teacher. She joined OqueStrada in 2008, alternating with Donatelo. In OqueStrada, she represents the tradition of female accordionists.

DONATELLO: Born in the seventies, he practiced piano in his childhood in Italy. Studied engineering in Trento. In 1999 he came to Lisbon, where he works as a teacher of Physics at the university. In 2003 he bought a little accordion and the next year he formed Anonima Nuvolari along other Italian artists living in Lisbon. He's been working with OqueStrada since September 2005.

ZETO: Born in the seventies in Almada, Portugal. Son of a metallurgy worker, common profession in the suburb city some years ago,

and caught in the wave of mass dismissals he has been doing occasionally work in construction and gardening, whilst not playing in the several rock groups he joined or in OqueStrada, which he became a member of since 2002.



SANDRO: Born in the eighties, he lived his teens around a philharmonic band, where he learned to play the trumpet. He followed his musical studies and joined several brass bands. He played with OqueStrada for the first time in the last day of 2009.

In this debut there's all that makes this multi-national band from Almada one of the best and most imaginative Portuguese projects since ages: the fado as the base idea but hundreds of other styles more – hip hop, ska, Brazilian music, waltz or morna, amongst many, always with delicious lyrics, pose and detours.

António Pires, Time Out, 2009

Taken by the hand and voice of Miranda – perhaps Carmen as first name, admirable and chameleon-type of creature able to play different personalities at the same time – they invent, madly, in the space of just one song, tangos/musette, mornas/flamenco, balcanic fados and bossas/ska. They jump, without falling, from Portuguese to Creole, from this to Castilian, to English or French (returning to the start place). Over one second, they replace the Billy Idol mask for the Roberta Flack one and, like a philharmonic band on acid, Pablo, Lima, Zeto and Donatello dream up the precise thing the person who coined the term “world music” was thinking about.

João Lisboa, Expresso, 2009

»Tasca Beat« is the popular neighborhood song based on a stylistic richness that goes from fado to popular music, passing through some balcanic references (which in OqueStrada's vision come from some Portuguese tradition). Always with lots of humor in the mix. In a perfect world, »Tasca Beat« won't be classified as world music as that term reduces the music that celebrates the artistic liberty that goes far away from the borders of the song. To listen in a tasca near you.

David Pinheiro, Disco Digital, 2009

- the album -

»Tasca Beat - O Sonho Português«



Order-No.: JARO 4295-2

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