

Representations of National Identity: Philharmonique Portugaise de Paris

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INTRODUCTION



- Migrant contexts usually promote reflection, challenge and rethinking of representations of national identities.
- Music performances may play complex and multifarious roles in situations of cultural interface.
- Brass bands have served national identity requisites and their roles in cultural associations are notorious.

Fado performers, orchestra and chamber music players meet at the *Philharmonique Portugaise de Paris (PPP)*:

- Different life stories and occupations
- Different musical backgrounds
- Different nationalist expectations



How do migrant musical subjects represent Portuguese national identities in cultural interfaces and why?



WORK IN PROGRESS

Conceptual constructions

- **Musical subjects:** people with active participation in the PPP, migrant individuals participating also in other musical activities and groups in Paris, outside the band (non-professional musicians).
- **Cultural interfaces:** situations during cultural encounters, when expressive processes take place that include elements or characteristics of different cultural webs or systems.
- **Representations of identity:** performances of identity markers through music, language, gesture, visual signs, and respective meanings discussed.

Information gathering

- **Musical repertoire:** only Portuguese music and written by Portuguese composers is performed by the PPP.
- **Performance uses:** participative observation is practiced, in field work in Paris, joining the band as a flute player.
- **Interpretative thoughts:** engaging with the musicians in rehearsals and presentations of the PPP.

DISCUSSION

Different musical subjects:

- Antiquity in the band and emigration by decades (1960's and 1970's, descendants and 2000's);
- Role in the band (administrative, musical);
- Participative (directly or indirectly, musically or not, public).

Types of cultural interfaces:

- Specific representations of Portugal: national holidays, religious festivities;
- Diplomatic performance: military or non-military celebrations, French national holidays' celebrations;
- General cultural practices: random concerts, races.

International academic divulgation has been done in the Doctoral Forum & ICMHM'16 (FCSH/NOVA, Portugal), 22nd IGEB Conference (Austria), British Forum for Ethnomusicology 2017 (UK).

This is a preliminary report. Further data will be worked to support conclusions to present in 2019. This PhD research develops within the awarded program *Music as Culture and Cognition* held on the New University of Lisbon with co-supervision in the University of Luxembourg.

METHODOLOGICAL APPROACH

Fieldwork with the *Philharmonique Portugaise de Paris*:

- Participant Observation as active musician;
- Collaborative research with the musical subjects;
- Informal talks and conversations;
- Interviews and inquiry;
- Audio and image recordings.



Ethnographic writing:

- Theoretical readings and research;
- Archival search;
- Writing the voices of the musical subjects;
- Writing thoughts.

