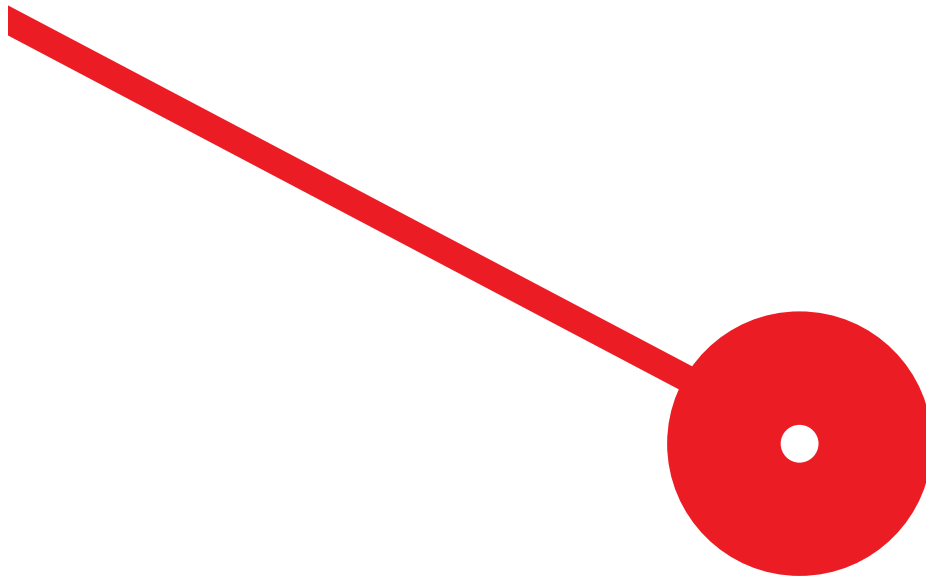


Collective Expression and Local Identity: the case-study of Philharmonic Bands

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Resumo:

O primeiro aparecimento das Bandas Filarmónicas em Portugal remete-nos para o século XIX, sendo um tipo de organização que se mantém até aos dias de hoje. De origem popular, as bandas eram uma forma de entretenimento e fonte de oportunidades para as comunidades, tornando-se assim um pilar central da sociedade e da cultura.

Esta dissertação tem dois objetivos distintos que estão ligados à cultura, à sociedade e à interculturalidade. Assim, a primeira parte deste estudo centra-se no impacto sociocultural das Bandas Filarmónicas nas comunidades, i.e., procura-se saber de que forma a sua organização e as atividades que promovem podem afetar positivamente a sociedade. Para atingir este objetivo, realizaram-se entrevistas a vários membros da Banda Musical de Arouca, procurando as motivações que os levaram a querer fazer parte de uma Banda Musical e as experiências obtidas nesse contexto. Relativamente à segunda parte, o objetivo foi compreender se, numa experiência internacional, os músicos passam por alguns encontros interculturais. Para tal realizou-se uma revisão bibliográfica da literatura e entrevistas indagando as experiências, aquando da recente participação da banda no *World Music Contest* em Kerkrade (Holanda), um dos concursos internacionais de bandas mais conceituado a nível mundial.

Os resultados obtidos demonstram a importância das Bandas Filarmónicas nas comunidades locais e o valor que as suas atividades têm para quem nelas participa, relativamente à luta contra os problemas da sociedade contemporânea e à defesa dos valores culturais e tradicionais portugueses. A experiência relativa à saída internacional foi limitada devido à falta de recursos da Banda Musical de Arouca, sendo que o elemento de interculturalidade foi limitado a pequenos episódios de necessidade. Contudo, foi possível aferir, neste caso de estudo, uma significativa amostragem de valor imaterial e de troca intercultural que demonstra ser autossustentável.

Palavras chave: Bandas Filarmónicas, Cultura, Interculturalidade e Sociedade.

Abstract:

The first appearance of the Philharmonic Bands in Portugal takes us back to the 19th century, being a type of organization that remains to this day. Of popular origin, bands were a form of entertainment and source of opportunities for communities, thus becoming a central pillar of society and culture.

This dissertation has two distinct objectives that are linked to culture, society and interculturality. Thus, the first part of this study focuses on the sociocultural impact of Philharmonic Bands on communities, i.e., it seeks to know how their organization and the activities they promote can positively affect society. To achieve this objective, interviews were conducted with several members of the Arouca Musical band, namely about the motivations that led them to want to be part of a musical band and the experiences obtained in this context. In the second part, the objective is to understand if, in an international experience, musicians go through some intercultural encounters. As such, in addition to carrying out a literature review, the interviewees were asked about their experience during the band's recent participation in *World Music Contest* in Kerkrade (Netherlands), one of the most prestigious international band competitions worldwide.

The presented results demonstrate the importance of Philharmonic Bands in local communities and the value their activities have for those who participate in them, particularly regarding the fight against the problems of contemporary society and safeguarding Portuguese cultural and traditional values. Regarding the international outing, the experience was limited due to the lack of resources of the Arouca Musical Band, from which it was concluded that the element of interculturality was limited to small episodes of need. Even though, it has been possible to attain a significant sampling rate of immaterial value, namely of intercultural transfer in this case-study, which, in fact, is self-sustainable.

Key words: Culture, Interculturality, Philharmonic Bands and Society.

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Abbreviation Index

AMB – Arouca Musical Band

MB – Military Bands

PB – Philharmonic Bands

WMC – World Music Contest

Philharmonic bands (PB) exist all over the world representing an art form created and led by local communities. Since their creation belong to a popular heritage that remain until today, it is important to study their social influence on people and their inherent values and traditions. Moreover, they represent a displacement of identity by being present not only in their country, but when visiting others. Therefore, it is important to understand how they interact during these experiences, which has not been done in Portugal. I chose to analyse and develop this subject because I have been connected to the world of Philharmonic music since childhood, when I started playing trumpet in a local PB.

The objective of this dissertation is to characterize the importance of PB in Portugal and their integration into Portuguese society and culture and to understand if they live intercultural experiences when they travel abroad for international events. To achieve this goal, it is important to research their historical background to find similarities that prevail to this day, all PB main activities, as well as their functioning related to its impact on society. Namely, it is intended to conclude from a sociocultural perspective on the experiences of Philharmonic musicians when they move within the country, as well as analyse the intercultural relationships that are established when PB participate in international musical events.

In order to write this dissertation, I draw upon methodologies and theories developed in cultural and intercultural studies, as well as in sociology. The methods used in this dissertation are partly descriptive (socio-historical) and partly analytical (interviews). Along these lines, the information assortment procedures that were fundamental for the improvement of this dissertation were both a literature review and data collection through interviews, more precisely semi-structured interviews. This structure allowed for the collection of important information on a topic of interest, where the interviewee had the opportunity to respond in a natural way. As presented by Sparkes and Smith (2014), for the semi-structured interview, a script was created and flexible applied. Literature review played a significant role in understanding the Portuguese Society and Culture, and PB background.

The individual interview method was chosen with the aim of getting a detailed understanding of the experienced and their individual experiences. This type of interview arises in order to articulate the testimonies passed by each one. As noted by Bauer and

Gaskell "with just one interviewee, we can get much richer detail regarding personal experiences, decisions and sequence of actions, with inquisitive questions directed at motivations, in a context of detailed information about the person's particular circumstances" (2008, p. 78). Three different types of semi-structured interviews were prepared and conducted to Arouca Musical Band (AMB) according to the role of each element in the band and the information intended to obtain from each of them. The interview with the president presents questions more directed to the financing of the band itself, as it concerns the feasibility of self-sufficiency and how the way in which it is achieved. As for the interview with the band conductor the questions focused on the repertoires selected, because of his responsibility for their selection. To the remaining elements I present posed similar questions, adapted according to the follow-up of the interview, which is divided into two parts: the first part is presented to support and contextualize the sociocultural aspects of PB where throughout the dissertation is possible to relate their experiences as musicians in Philharmonic bands and some lived experiences told first hand; the second part focuses on their experience outside the country and other main aspects about their contact with other cultures. The interview scripts are presented in Appendix I.

A first moment of interviews was held at the premises of the Arouca Musical Band (AMB). Later contacts were collected, and the interviews were continued at distance, through online platforms to collect such data that is presented from Appendix II to XIII. In these moments, the lived experience of each musician was closely listened to. The aim was to bridge the gap between what the musicians had accomplished at an international experience the World Music Contest in Kerkrade, both musically and in terms of contact with other cultures, and to understand what differences and similarities there were in their experience when compared to the experiences of the other musicians of the same band. I also wanted to understand their different motivations and experiences when belonging to a Musical Band. After analysing and evaluating the results, the relationship with the research questions was made and conclusions were drawn.

Welcome to the PB World.

CHAPTER I – THEORETICAL FRAMEWORK

1.1 Culture and Society

As a starting point of this dissertation, it is crucial to define the two most important concepts alongside it: Culture and Society. According to Hartley, Culture is “the production, circulation, experience and transformation (over time and space) of meaning (language), identity (consciousness) and relationships (social networks)” (2019, p.86). In other words, Culture is the sphere of reproduction not of goods, but life. On the other hand, Anthony Giddens defines as being “the values, ceremonies, and ways of life characteristic of a given group. (...) Culture is one of the most distinctive properties of human social association” (2006, p.1012). It includes art, literature, and painting, but covers other cultural products such as, for example, the way people dress, their costumes, their work activities, and religious ceremonies (Giddens, 2004).

Fiske et al. defends that the term culture is multi-discursive, that it can be mobilized in several different discourses (1994). That happens, due to the comprehensiveness of the concept, as it covers various aspects of social life, it is applied in multiple contexts, and its meaning depends on its framework. Alluding to the morphology of the word itself, the author states that it “stems, originally, from a purely agricultural root; culture as cultivation of the soil, of plants, culture as tillage” (Hartley, pp.86-87).

Santos points out to the social angle of Culture and sustains:

Culture is a dimension of the social process, of the life of a Society. It does not concern only a set of practices and conceptions, as one might say of art. It is not just a part of social life, as for example one might say of religion. Culture cannot be said to be something independent of social life, something that has nothing to do with the reality in which it exists. Understood in this way, Culture concerns all aspects of social life, and it cannot be said that it exists in some contexts and not in others. (2017, own translation)

Through this definition of Culture, it is possible to reinforce that Culture belongs to a Society although it is not only limited to its customs and traditions. It goes beyond this and covers everything that a community represents socially. At the end of the excerpt, it is shown that Culture is constantly changing as the perception of a human being concerning the world around him evolves as time goes by through the knowledge of values from other societies and with the progression of generations.

Moreover, values may translate into norms, that is, into “rules of behaviour which reflect or embody a culture’s values, either prescribing a given type of behaviour, or forbidding it” (Giddens, 2006, p.1027).

According to Giddens, the sociological approach focuses on “charting the transformations that have taken place in the past and for grasping the major lines of development taking place today” (2006, p.XXIII), that is, it studies human behaviour in social contexts covering both casual and global situations. The concept of Social Structure refers to “patterns of interaction between individuals or groups. Social life does not happen in a random fashion. Most of our activities are structured: they are organized in a regular and repetitive way” (*Ibid.*, p.1035). To study the existing balance between social reproduction and social transformation is a task of Sociology (*Ibid.*, 2004.). Such transformation may be seen in the evolution of cultural values over time and the persistence of others in Society.

The concept of society is one of the most important of all sociological notions. As stated by Giddens, society “a system of structured social relationships connecting people together according to a shared culture” (2006, p.1036). We can refer to the Philharmonic Bands as a musical Society, that represents a collective form of expression with social relations whose motive of interaction and union was and is the music, and whose members relate expressing their beliefs and ideologies adjacent to the principles of their culture. Integrating the Portuguese philharmonic bands and their role in Society, we learn how to socialize with others, and we become aware of the characteristics of our own Culture.

Such connection presents how we learn about other Cultures and thus pass on cultural values directly or indirectly. With this, Society represents Culture, and Culture is the Society that transforms it. According to Weber, “cultural values and ideas help shape Society and our actions” (as cited in Giddens, 2004, p.13, own translation). The expected behaviour of an individual when occupying a particular social position varies depending on the context of his activity. Culture and Society are two concepts that are interconnected, that is, no cultures can exist without societies, as well as no society can exist without culture.

1.2 Spectacle Society and today's world

After the industrial revolution, Debord created a theory associated with the image. Where spectacles are social experiences among people mediated by images and the central part of time is lived out in modern production. People purchase consumer goods to fulfil their boredom, and, by that, they become consumers of an illusion through spectacle. It is a *manifesto* where he recognizes the Society that fallen under its spell but also seeks to subvert it: "In societies dominated by modern conditions of production, life is presented as an immense accumulation of spectacles" (Debord, 2004, p.7).

The philharmonics arise to fill the capitalist Society in which we live, as a non-profit recreational activity and pure entertainment, in an attempt to give some meaning to life, because, as referred by Giddens, economic growth has a tendency to override everything, what generates a lack of meaning in everyday life (2004).

This historical movement continues to this day. Capitalism makes us obsessed with images and how we appear to others. Products that we wear, eat or have change the way people see us. We are selling the image of a lifestyle, not the reality. The spectacle is an affirmation of appearances: "a worldview that has actually been materialised" (Debord, 2004 [1967]). That is, images and appearances rise above truth and authentic experiences. We became an image-obsessed world.

Lipovetsky state pertinently that culture has become a world-culture of planetary techno-capitalism, of cultural industries, of total consumerism, of media and digital networks (2008). *Hypercapitalism*¹, with its developing significance, is more than monetary, it is social since it has attacked all circles of our life. The contradiction our society arise not only from the gap between culture and economy, but also from the process of personalization itself, a systematic process of atomization and narcissistic personalization. The more institutionalized communication and dialogue, the lonelier people feel and more difficult it is to make contact. (Lipovetsky, 1989)

Philharmonic bands represent an art form that does not fit into this disoriented Society. Their community impact helps to find guidelines for what is currently at risk: cultural

¹ "Hypercapitalism is a term used by Marxist scholars, in their continuing critique of political economy, to depict a relatively new form of capitalistic social organization marked by the speed and intensity of global flows that include exchange of both material and immaterial goods, people, and information." (Ritzer, 2012)

values and tradition. The aim of the Society of the spectacle is precisely the opposite of what the philharmonic bands stand for, that is, it aims to blow up Society and the whole process of socialisation. The PB appear as a mix of interests that converge and that help the consolidation of the community.

But this process of social consolidation through the bands is not immune to socio-cultural processes of hybridization in which previously existing practices combine to give way to new structures and practices. As stated by Lipotevtsky, old artistic and cultural hierarchies foster new reinterpretations that operate according to a hybridization process that arises from the mixing of everything that was once separate and shared. (2013).

With extended borders, arises types of products made by overlaps, interpenetrations, and transversally which re-direct collective art productions and reception (*Ibid.*, p. 280). This is what happens with PB because they manage hybridisation by reconverting a heritage and promoting diversity both in the creative process and in the audience social and cultural fruition. In an age of megalopolises that bring together millions of individuals and that, far from central and wealthy centres, generate explosive peripheries and suburbs here (Lipovetsky & Serroy, 2008), the role of PB may become crucial in order to avoid serious social explosions.

The location and identity of PBs are not centred on the big cities, but rather on the small towns of Portugal, predominating there and bridging factors such as loneliness and the gentrification process of the cities. They serve as schools of life that initiate from young to old years. Therefore, the cultural policies that should be promoted should not serve the creators of culture, the professional artists, and the avant-garde artists they support. It should serve art education through conservatories, municipal music schools and other art schools. The primary goal of legitimate cultural policy is no longer to make great works accessible to the majority. It is providing access to the arts through stronger support for artistic training and practice. (Lipovetsky & Serroy, 2008)

PB are an example of popular art schools that promote inclusion, social and personal evolution and an artistic development based on the cultural values of their initiators. Being a solution to fight the negative aspects inherent in today's global society, they constitute escapes from the Society of the spectacle.

CHAPTER II – CHARACTERIZATION OF THE CULTURAL AREA

Chapters II and III are crucial to understand and characterize the studied field. These two chapters unify the cultural area and the involvement of local societies in Philharmonic Bands. To base my analysis on real experiences, during the interviews that were conducted for the research on intercultural experience (Chapter IV), I asked the members of PB called *Banda Musical de Arouca* (AMB) some data that will be presented in these two chapters.

The script of the interviews is in Appendix I, and the explanation of the methodology and data collection methods used is in the introduction. The sample selection is in chapter IV. All the interviews can be found from Appendix II to Appendix XIII.

The AMB has almost 200 years of history. It was established by Bernardino Joaquim Soares in 1825.

On the 25th of June 1985 it was legally officialised, having been granted the status of Public Utility by His Excellency the Prime Minister, for the defence of the musical cause. The Arouca City Hall also distinguished this Band with the Medal of Municipal Merit - Gold Grade. (Own translation²)

Nowadays, the Philharmonic band has 4 outputs: "We have the music school. We also have the youth band, and we also have a group, which is sporadically there, but which is also part of a strand of the band. I am speaking of the light orchestra" (Interviewee K, Appendix XII). That is, it has a music school, a light orchestra, a youth band, and the philharmonic band. With the Philharmonic Band they continue to tour through the country, animating various festivities, not only in Portugal, but also abroad.

2.1 The concept behind

According to the musicologists Tomás Borba and Fernando Lopes-Graça "it seems to have been Italy that first adopted this name *Banda* [Band] for military musicians, groups organized only with wind and percussion instruments, which, bearing the national flag, marched at the head of the armies, [...]" (as cited in Mota, 2009, p. 19, own translation). Furthermore, "the prefix of the word philharmonic originates from the Greek *philos*,

² Banda Musical de Arouca. (n.d.). *Banda de Musical de Arouca - Historial*.

<https://bandadearouca.com/abanda/historial.html>

meaning "friend of". This comes from the idea that, back in the day, orchestras of this type were financed by "groups of friends" (Hypeness, 2020, Own translation).

Philharmonic bands today, commonly called civil bands, music bands, philharmonic bands, community wind bands, or wind instrument bands, belong to Portugal's cultural heritage and are present on the routes of Portuguese migration (Pestana, 2021). Philharmonic Bands (PB) are a form of community expression. They bring people together with one purpose: to play music for the sake of a communitarian interface. "Wind bands, like any other cultural practice, occupy a specific position in the general cultural field while also forming part of a local system of social relations" (Dubois *et al.*, 2013, p. XII). They are a social organisation of cultural activity. Their evolution through time and space explains what PB are today, as well as their role worldwide. The spread of these groups and their variety have contributed to cultural diversity worldwide.

Firstly, it is necessary to rewind and provide a historical background of how PB were born. This chapter will focus on their previous and recent experiences. It will concentrate on the main aspects of the Portuguese wind bands: how they work, where they are, what they do, and some specific jargon they use. The background and traditions that remain today were invaluable to the writing of this dissertation. Along with their history, it will introduce us to the social involvement that they have.

2.2 Historical Background

The terms *banda filarmónica* or *músico filarmónico* were subsidiary to military music and appeared in music dictionaries, such as those of Joaquim Vasconcelos (1870) and Ernesto Vieira (1899-1900), as stated by Pestana (2021, p. 60). The year 1880 marks the consolidation of wind band associations in Portugal (*Ibid.*).

PB emerged after the French Revolution when music was used to promote the energy of soldiers between wars for power, courage, and relaxation during wars. After that, the Military Fanfares, which consisted of brass instruments (wind instruments) and percussion instruments, appeared, and developed into a military formation, which became the motivation for the creation of the PB (Ferraz, 2021).

According to Pestana *et al.* (2020), PB originates from military bands (MB). There is no specific date for their appearance. However, they began to arise "with the liberal

movements of the 19th century and flourished with the emergence of the public sphere around the 1880s" (*Ibid.*, p. 9). For a better understanding, it is essential to explain and connect some aspects of military bands' origin.

MB originated in the late eighteenth century. They emerged "in Europe as the private entertainment bands of regimental officers and were later adopted directly by armies and governments as part of sophisticated strategic projects" (Herbert, p. 19). They were made up of small groups, playing wind instruments and percussion and working as a private band of the regiment to attract people's attention, be appealing and people-pleasing, often to get closer to the people of the village (*Ibid.*). With their appearance, people became more aware of military forces and their music, enhancing the military band's identity and making music more accessible to everyone (*Ibid.*).

Before their emergence, music was not accessible to everyone. It was exclusive to a "limited number of family dynasties who had protected their skills for generations through various licensing and professional affiliations" (*Ibid.*, p. 24). With this evolution, people in MB had access to develop, play an instrument, and read notated music. In fact,

[...] they were musically literate because they played a repertoire that was constantly expanding and changing. The players of signal instruments, despite their high status in military operations, did not need to be musically literate; the signals, by necessity, did not change and were learned by rote and committed to memory. (*Ibid.*, p. 20)

With the rise and evolution of MBs, they start to spread worldwide. MB not only functioned for military purposes but also for civil people entertainment. Moreover, music scores for MB start to appear, e.g., *First Suite in E-flat for Military Band* by *Gustav Holst*. In his entry on "Wind bands" in the first edition of Grove's Dictionary, Jonh Kappey refers:

He believed there to be 1,385 bands in Europe employing a little over 51,000 bandsmen. This equates to or probably exceeds the total size of the civilian music profession in Europe then. [...] This was the greatest expansion of musically literate musicians in history: so great was the expansion that tens of thousands of new players emerged within little more than a single generation. (as cited in Herbert *et al.*, pp. 23-24)

With this expansion, in the 19th century, amateurs' bands were created, leading to their formation and possible recruitment by MB, taking advantage of community bands'

training (Riley, p. 33). According to Trevor Herbert, in Britain, for instance, “orphanages functioned as schools training boys younger than ten years old for military trades. Children deposited in such institutions following their parents’ death or abandonment were trained to be tailors, shoemakers, or musicians for the army or navy” (Herbert, p. 24).

In many parts of Europe, PB have risen and enhanced their image, raising their attractiveness. The emergence of PB in England was characterized by a high growth speed. This is the reason, why Herbert named this phenomenon *Brass Band Movement*. Based on Clifford Bevan’s “Brass Band Contests: Art or Sport?” (1991), Suzel Riley states that

The British Brass Band Movement was structured around band competitions, which, besides providing an incentive to participate for the prizes – generally instruments and money – served as a source of great pride to the members of the communities they represented – communities supported their bands much like they supported local sports teams. (*Ibid.*, p. 33)

It is also significant that the world of popular PB has influenced the national economy and stimulated the instrument industry, especially of brass and percussion instruments, the development of musician uniforms, and printed music scores. It provided access to different teaching methods for musical instruments and promoted local tourism and transportation to and from these places. In addition, it made music ensembles accessible to a working-class audience; therefore, there was a high demand for repertoire that would enable bands to demonstrate their musical abilities. (Herbert, as cited in Riley, p. 33).

Also, the MB’s growth delayed women’s and girls’ rights as brass players. It was considered inappropriate for women to play such instruments due to the prevailing notion of femininity, especially women playing brass, which is based on being high-pitched and distorts the face (*Ibid.*).

For more than 100 years, until the 1960s, Civil Bands were closed to the integration of women. Despite that, women had a role in band’s life. As stated by Pestana “off stage, they sewed, cleaned uniforms, prepared snacks for musicians and sometimes helped transport musical instruments” (2021, p. 58). According to Graça Mota, “the first women instrumentalists belonged to the *Banda da Sociedade Filarmónica Santa Cruz*

de Alvarenga: six young women aged between 15 and 28 were integrated around 1965 to play the oboe, clarinet, saxophone, tuba, snare drum and horn” (as cited in Pestana, 2021, p. 58).

2.3 The link between philharmonic bands and military bands: a set of traditions and beliefs

The MB, from which later the PB developed, present common identity factors that are related to the identity of PB today (Herbert, 2020). They can be linked with today’s world of PB, of what remains concerning conduct, performance practice, and presence similarities, i.e., "it is not an exaggeration to say that MB changed musical and social history in important ways. The legacies of this story are evident in the modern world" (*Ibid.*, p.24), making it clear that PB are an evolution of MB.

The MB were created for entertainment and army purposes. Some people had the opportunity to learn how to become more musically literate and obtain skills that were not possible before. Today, PB bands are doing the same, giving people the chance to learn and giving people the possibility to grow in a good environment and overcome demanding challenges. The critical difference is that the Philharmonic Bands are not organised as a military unit and are not controlled by the government.

The second aspect concerning MB is their appearance and how they sound and are displayed. The modern army bands evolved into an era of global political change in which the traditional hierarchy of Society was impactful. Governments used MB to communicate directly with the public in new reasonable ways, giving origin to a new modern diplomatic term “soft power”, according to which governments adopt cultural persuasion rather than more aggressive beliefs for strategic reasons. MB were a strategic gadget that could act diplomatically among people from a country and on foreign trade (*Ibid.*). While today, PB perform to gather the population in small festivities throughout the country for entertainment purposes, sharing the same culture and values. They have a wider meaning because of their members and their connection to society. The current relationship between PB and military groups is mainly the use of uniforms, the introduction of parades and concerts, and the unity of the institution (Russo, 2007).

To connect with people, MB made their performances in the street. Therefore, new instruments were created to make bands more efficient and attractive in outdoor activities

(Herbert, 2020). Performances in the street originated people's appreciation and reflection of a sense of patriotism due to the organisation, dignity, and external representation (*Ibid.*). This amusement increased the importance of improving the quality of music (*Ibid.*).

In other words, MB defend the military values that represent their authority and send a message of social order and honour. They became an institution demonstrating military discipline and sophistication affecting the community life. They inspire respect for social order and authority (*Ibid.*). Today's PB strives for these values of organisation, respect, and traditions. PB marching in the street carries those respectful values; that is, MB cultivate a practice, notably marching, that is used on PB until today. The uniforms represent the recognition of each institution with pride and reverence. They are becoming, as well, an organisation with respect and deference to the nation.

Another important aspect concerns "the crowd", according to Herbert, does not define by race, gender, class, religious persuasion or even age; the randomness of their constitution makes them interesting" (*Ibid.*, p. 22). Military band concerts have become the most common form of formal music entertainment for the crowd, encouraging those who listened and saw the sophisticated behaviour. The 19th-century army band repertoire mainly consisted of classical or more popular music. It was an approach to convey a version of upper-class tastes and musical values to the crowd. Those influential in the military band turned their attention to the arrangements that provided the military band similarities with an orchestra (*Ibid.*). As Perrin (1863) puts it "regimental bands can do good military and social service in creating and developing a taste for innocent and intellectual enjoyment, and agreeable recreation for the soldier and the people" (as cited by Herbert, 2020, p. 22).

Turning wind bands into what they are today, they were given the possibility to play a repertoire for every type of public and to have access to a diverse repertoire. They are promoting a high Culture of classical music to different crowd members. Giving access to those who cannot have the opportunity to enjoy this musical expression and opening doors to those who become interested and want to be a member of the PB:

(...) many of the young musicians who go on to become members of national orchestras are initiated in them. On the other hand, only those who really like music and what is done in it are members of the philharmonic band, as there is no lucrative purpose, which

is why the bands are also a social aggregator that gathers in the same space and with the same purpose, different sensibilities, people with the most varied ages, professions, and backgrounds, having education and musical expression, music, as the only purpose. (Pinto & Figueiras, 2018, p. 124, own translation)

From the beginning, MB were used by lower social classes. It was entirely new in the 19th century, and this heritage, coupled with the subsequent emergence of the working class, accelerated the proliferation of amateur and symphonic bands (*Ibid.*, p. 19).

2.4 The Philharmonic Band concept in Portugal

After having contextualized the beginning of PB in the world, which were triggered by MB, I will now analyse the specific case of Portuguese Wind Bands. According to the research of Rui Bessa,

The *Charamela da Armada Real Portuguesa* - founded in 1740, will have given origin, according to some sources, to woodwind (Oboes, Clarinets, Bassoons) and brass (Trumpets, Trombones, French horns) and percussion ensembles that can be considered as the ancestors of the Bands. (2009, p. 19, own translation)

In *Dicionário biográfico de músicos portugueses. História e bibliografia da música em Portugal* (1900), Ernesto Vieira states that

There is a knowledge of the ‘Charamela’ created by the Archbishop of Braga, an ensemble of eight musicians who played wind instruments and were obliged to perform in the Sacro-profane festivities that took place in the city, with reference to the religious ceremonies inside the churches and during processions. (as cited in Graça Mota, 2009, p.21)

In 1880, the philharmonic movement born in civil society and led by amateur musicians spread from the main cities and towns to the whole country in most cases without formalized associative support (Sousa, as cited in Pestana 2021, p. 48). In 1982, Manuel Ramos writes about philharmonics, that

along with the *orfeão*³ that we would like to see established, there is a national tradition that should be perfected and preserved [...]. It is the philharmonic, that pastime of all

³ “Orfeon, from the French "orphéon".

1. In music, grouping whose members engage in choral singing

2. In music, school of singing. (Gouveia, 2006, own translation)

Portuguese villages, which is transformed into an orchestra in church festivals. It has developed spontaneously because of popular initiative, stimulated by contests. (as cited in Pestana, 2021, p. 44)

PB in Portugal are cultural organisations playing diverse genres of music from the North to the South of the country. Their musical practice is associated with popular classes, leisure, and religious festivals. They symbolise Portugal with its norms, values, and traditions.

According to *Meloteca (n.d.)*, there are almost nine hundred PB in Portugal. It is difficult to say precisely how many PB exist in Portugal, due to the lack of an official updated source.

Table 1. Number of Philharmonic Bands by district

[Data adapted from *Meloteca (n.d.)*]

Aveiro	67 philharmonic bands
Beja	16 philharmonic bands
Braga	49 philharmonic bands
Bragança	30 philharmonic bands
Castelo Branco	31 philharmonic bands
Coimbra	80 philharmonic bands
Évora	23 philharmonic bands
Faro	16 philharmonic bands
Guarda	31 philharmonic bands
Leiria	49 philharmonic bands
Lisboa	94 philharmonic bands
Portalegre	18 philharmonic bands

Porto	39 philharmonic bands
Santarém	65 philharmonic bands
Setúbal	46 philharmonic bands
Viana do Castelo	28 philharmonic bands
Vila-Real	20 philharmonic bands
Viseu	57 philharmonic bands
Açores	101 philharmonic bands
Madeira	18 philharmonic bands

PB in Portugal refer to a specific geography and are often known by the name of the locality where they are located. Their location determines the regional aspects and traditions of each band (Pestana, 2021), and, as Graça Mota asserts, this is the reason, why “they are known for being a vehicle for spreading musical Culture and a centre for civic education” (2009, p. 22). For example, the case of the musician and composer Fernando Lopes-Graça that "from different coordinates, defended the role of Culture as the foundation for the construction of civil Society" (Casculo, n.d., own translation). According to his bibliography, he has an extensive discography is one of the great Portuguese examples as far as the evolution of composition in Portugal is concerned. The concept of philharmonic transverses categories of social classes, levels of erudition, as well as materializes, in a unique way, processes of interculturality.

In Portugal, Philharmonic Bands are evolving and becoming known as Symphonic Bands or Musical bands, due to their increased levels of professionalism and knowledge. This factor happens due to their organised structure compared with the old amateur days and institutionalisation. The creation of music schools allowed that the music quality grew and endure with the usage of a more challenging repertoire. It is possible to claim that Philharmonic Bands belongs to the heritage of the actual Symphonic Bands or Musical Bands, that also belong to the people.

2.4.1. The musical instruments and uniforms

A philharmonic band usually has 20 to 80 musicians (Pestana, 2021). According to *Interviewee K*, the AMB has 72 musicians, but lost about 10 musicians due to the pandemic (Appendix XII). PB comprise groups of instruments: percussion, woodwind, and brass instruments. As stated by Pestana,

In Portugal, these groups of wind instrumentalists and percussionists, in which there is more than one musician for each instrument, are often made up of flutes, oboes, clarinets, saxophones, bassoons, trumpets, trombones, euphoniums, tubas and percussion, the latter being increasingly diversified to meet the demands of contemporary works. (*Ibid.*, Own translation)

Usually, the instruments played in a PB are the ones that can be played marching. Sometimes the bassoon and the oboe can appear in a PB but only in stage concerts because it is difficult to play while marching in the streets. Occasionally, it also can include a violin, a piano, or a guitar to make some concerts more appealing. Usually, the musicians that do not march on the street carry the band's flag in the front. The flag is used to identify the band, as it has the band symbol and name. And finally, the conductor, the most crucial member of the band, “stands facing the musicians and marches down the street beside them” (*Ibid.*, own translation).

As Mota (2009) states, concerning the instrument selection by the musicians, many of his interviewees said that the instrument they play or are beginning to play is ‘chosen’ for them. The principal reason for this relates to the group's needs, the availability of instruments to be distributed to the students or the physical characteristics of young people.

As mentioned above, the choice of instrument is limited to the needs of the band and the musicians' adaptation to it. In the interview made with one of the musicians of AMB, the same situation was verified

Then they changed me to saxophone. I played the clarinet for two or three years. So, I was like at the beginning, when I went on to play tenor saxophone. Then, when the maestro died, the one who played alto sax, that gentleman over there became maestro [points to the paintings in the band's boardroom] and I went to play, but only because I went to his place to play sax alto. Later, a boy from Lisbon GNR came here to play alto

sax. And I moved up to tenor, and I've been playing it for many years, since the 80s or 81s. (...) I liked playing the clarinet, and then they changed it, because they needed me to play the alto sax. (Interviewee A, Appendix II, own translation)

Most of the time, instruments may be borrowed from the band, what allows musicians to learn and train outside the band's facilities. In other cases, freedom of choice is granted and sometimes randomly. However, in some cases, the selection of instruments is made based on family traditions (*Ibid.*), enabling the opportunity and possibility to learn something long desired:

Interviewee J: So, when I joined the academy, I wanted oboe, but there was no oboe here in Arouca. So, I did the 5th degree in flute and then changed to oboe.

Interviewer: In the band school?

Interviewee J: In the band school, yes. (Interviewee J, Appendix XI, own translation)

In this case, the choice of instrument was no longer due to the needs of the band, but to individual taste, regardless previous training, or age.

In the first decades of the 20th century, whole groups of instruments such as “the sarrusophones, the ophicleides, keyed bugles, the helicons (...) started being abandoned” (Granja, p. 63). Because of the increasing production of wind instruments and competition between manufacturers, those instruments were replaced by more advanced ones more suited for outside music practice (*Ibid.*). Occasionally these enterprises offered instrument methods to spread their most current creations: “This massification of ‘users’ manuals’ is also a product of the industrial revolution and its positivistic attitude” (*Ibid.*).

PB present themselves in their uniforms, often with symbols and hats inspired by military uniforms (Pestana, 2021). The uniform is classic, consisting of a tie, classic shoes, jacket, shirt, and pants. In some bands girls can appear in a skirt. In other PB, the difference between masculine and female musicians is the hat. On the uniform (coat, shirt, and hat), there is the representative symbol which includes the town symbol and the band's name.

Every musician must take care of their uniform. Each uniform costs an average price of 150 euros, and the musicians are responsible for keeping it in good condition (Graça Mota, 2009). The uniform has great significance because it delivers the image of the band.

What differentiates the bands from each other is the colour of the uniform and the emblem on it, like in MB.

2.4.2. Musical Genres

Philharmonic bands play various genres of music. The groups have adjusted to new times. Today, they interpret a little bit of all musical genres, from popular music to some classics, including arrangements of soundtracks for renowned films. In this way, they meet new musical tastes and the trends in society, attracting young people (Pinto & Figueiras, 2018).

For concerts, the works have a higher degree of difficulty and require a more significant commitment from a technical and interpretative point of view. According to Costa (2009), the following examples represent the philharmonic repertoire: a) concert marches (larger than street marches); b) overtures; c) fantasies; d) light music by major foreign or Portuguese pop/rock groups adapted for PB, e.g., The Beatles, Queen, ABBA, Xutos & Pontapés, Quinta do Bill and so on, and e) rhapsodies, composed by collections of Portuguese folk music, including Fado, Fandango, Vira, Chula, among others.

PB repertoires range from classical music to jazz, bossa nova, Portuguese traditional music, and even some medleys of the most internationally known hits. The repertoire usually includes national or local music pieces of the so-called erudite culture, considered universal and timeless; music disseminated by culture industries, considered popular; and marching music, recognized by the audiences as being idiosyncratic (Pestana, 2021). The extensive repertoire may represent a diffusion of cultures both in terms of long-term heritage and in terms of early creative forms of expression which can show similarities between PB and the world. In the conversation with Interviewee L, it is clarified how the choice of repertoire is usually made (*see Appendix XIII*).

Also, it is vital to refer to the *Marchas de Rua* [street marches] and *Marchas Solenes* [solemn marches]. *Marchas Solenes* are played during the procession of a religious celebration because they include a different register and tone, with many minor chords, which shows respect for religion and the occasion. Moreover, *Marchas de Rua*, apart from being played outside, they sound much more festive, with more powerful chords. According to G. Costa,

The street marches are played with the Band in formation and marching, without significant technical and interpretative rigour, and have a triumphant character; the procession marches are of a solemn and sober nature, with slow movements and in 2/2-time signature. The beginning of the march is not made by the direct indication of the conductor but by the rattling of the box. (2009, p. 39)

The conductor is usually responsible for the band repertoire. According to Pestana,

When the band has the financial resources to acquire works, they buy them directly from music publishing houses. They often activate their network of contacts with other conductors and musicians to exchange repertoire (...). They then adapt it to their band by writing arrangements and transcriptions. (2021, p. 57, own translation)

Each band often has the adaptations of the musical scores to a specific set of instruments written by some musician of the band or the conductor himself. As further stated by Pestana, “they write harmonization’s of popular themes, sometimes following the structure of rhapsody or medley, marches, hymns, and other compositions with greater dimension and complexity” (*Ibid.*, pp. 57-58). These open their creativity to compose music and present it during the band's performances.

The following example portrays the opportunity to create and develop composer skills in a PB:

To end the anniversary year, on 26.12.2020, the usual religious ceremony took place in the Mother Church of Vilela and, in the end, an audio-visual recording of the premieres of two new musical compositions was announced and played, a Procession March "Santo Estêvão de Vilela" and a Parade March "Amigos de Vilela". (Ferraz, 2021, p.40, own translation)

2.5. Society Involvement

PB shared leisure and public performance culture is based on continuous rehearsals. In the different localities where PB were formed, their regular performances occurred “either in concerts in bandstands of gardens and public squares, or in religious processions and civic parades through the streets” (Nery, as cited in Pestana, 2021, p. 48, own translation), thus defining public life. As stated by Elisa Lessa, “in Portugal, there are hundreds of bandstands/gazebos spread all over the country. Associated with the idea of

festival, they continue to be spaces of cultural animation, where concerts of popular music groups, dances and other events take place” (2014, p. 30, own translation).

According to Esposito, in Portugal, civil bands were born from the opportunities to participate in local public life created by non-professional music associations, since about 1830 (as cited in Pestana, 2021). The movement spread from the elite to the lower classes, and from the urban centres to the peripheries in the following decades (Pestana, 2021). The musicians in the community bands share common characteristics and behaviours learned in the same institution. Those behaviours represent the values and rules of PB.

Built-in the 19th and early 20th centuries in almost every town, garden, and square, *coretos* [bandstands] could accommodate up to 30 musicians. In the third quarter of the twentieth century, the number of musicians in some bands increased significantly. According to Granjo, this number varies between 25 and 80 musicians (as cited in Pestana, 2021) The size of *coretos* does not cover the dimensions of PB today.

During the *Estado Novo*⁴, bands did not live easily, as the system rejected all forms of associativism (Reis, as cited in Pinto & Figueiras, 2018), and was strongly controlled by censorship. According to Russo, during the colonial war in Portugal, “many musicians were forced to integrate the Portuguese army, which substantially decreased the number of bands, many of them being reduced to a few elements, namely older musicians” (2007, p. 62). After the revolution of April 25, 1974, the number of philharmonic ensembles increased (Pinto & Figueiras, 2018).

Through the interviews conducted with the musicians of the Arouca Philharmonic Band, it was possible to collect relevant data regarding the reasons that lead musicians to join the Portuguese Philharmonic Bands. According to Interviewee A (Appendix II), he joined the philharmonic band due to the following reasons:

Look, the reason that made me join the Arouca Music Band, where I have been for 62 years, was the following: I was 12/13 years old, when I joined the band. We didn't leave home anywhere. And so, what motivated me was the friends of my age, who were in the band, who said, "Man, look, we'll go to such and such a place on Sunday, and then we'll

⁴ “The *Estado Novo*, also called Salazarism, a name applied only to the period when António de Oliveira Salazar ruled, is an authoritarian, corporatist, conservative, traditionalist, colonialist, nationalist, anti-liberal, anti-parliamentary, anti-communist, anti-democratic and repressive political regime that ruled in Portugal from 1933 to 1974.” (Muhacha, B., 2021, own translation)

go to such and such a place" and I remained at home, and so, one of the things that motivated me was this. Right then, I started to get a taste for music, and I've been here all these years.

Interviewee B presents the following motivation, also remaining in the band until the present day:

Well, it's a funny story, when I was young, a little boy of 10, 11, 12, any party I would ask "do you have a band? I used to be like that, then I started studying in a music school, in a choral group that I had close to home and from then on, and through meeting other people, I ended up also joining the band's music school and, in the meantime, I joined the band in 1988. Basically, it was around that time and from then on, let's say it was more of an addiction, but this is a good one. (Interviewee B, Appendix III)

The following interviewees had similar motives, influenced by their families, and then embarking on a path of professionalisation, such as academies or conservatories:

Well, the reason was that my father forced me to do it because I used to go with my father on pilgrimages and one of the times, my father went with me to one of the playing bands. He asked if there was a music school and if I could learn. From then on, after band school in Rio Tinto, I went to the conservatory. (Interviewee L, Appendix XIII)

Initially, my uncle had spoken to me about joining a Philharmonic band, not only to gain experience but also to understand another type of environment within the music. So, my uncle, after that conversation, took me to his band, which is currently the musical band of Arouca. (Interviewee I, Appendix X)

I started my studies in a Philharmonic band. My older brother was also already playing an instrument and because of the influence of my parents and my brother (mainly my parents also wanted me to learn music), I immediately joined a Philharmonic band, and that's where I started my studies (...). This was the main reason. (Interviewee G, Appendix VIII)

Many years ago. I don't remember the reason anymore, but I know that my brother was in a Philharmonic band, and I decided to try it as well. I was listening to a CD by that band, and I heard a piccolo solo (called *Melro Branco*). (Interviewee D, Appendix V)

Interviewee E mentions the loneliness factor, one of the most damaging aspects of today's society, as the reason for his decision, thus bridging the gap between the Society of spectacle and loneliness.

And the other aspect is always the conviviality, which is always an added value. Maybe that's also why my parents put me in a band so that I wouldn't be at home all day on my mobile phone. (Appendix VI)

Philharmonic bands give opportunity to anyone to enter the world of music almost for free and for quite different reasons, though the influence of family plays an important role. In fact, as stated by Pereira, “it is possible to find entire families in one band, passing musical heritage and interest from generation to generation” (2014, p.27, own translation). The issue of stability and the strengthening of family ties with the support of the Philharmonic Group is undeniable (see Interview H, Appendix IX).

The age range of the members of the Philharmonic bands varies greatly. In the specific case of the AMB, the youngest member is 14 years old, and the oldest 75 years old. Both have been interviewed. The average age is generally young. In the case of the *Santiago de Silvalde* Musical Band, we can read in an interview given to the *Jornal Regional de Espinho* that it "has an effective of 40 elements [musicians], with an average age of 25 years, approximately" (Neves, 2022, p.10, own translation).

2.6. Administration and Self-Sustainability

The band's administration can be composed of elements of the band or people interested in supporting the band since it is a cultural organisation, and everyone can be a part of it. The competent bodies are the president, the vice-president, the accountant, and the person responsible for the musical instruments and the band uniforms. All the members shall respect the development and contribute to the organisation's evolution. In the specific case of AMB, as mentioned earlier, the chairperson can be a member of the band and be part of the artistic department:

It was a bit of a natural process. At a time when the band was going through a bit of a downward phase and some of us, a group of musicians, perhaps a younger group, thought it was a good idea to have other ideas or to try other things to do with the band. And that was then, but it isn't now. It was about 15 or 16 years ago, with a direction that invited other colleagues to be part of the it. So, I accepted at that time, and I became part of the

board, I was a member and then I continued. Then I became treasurer and then president. Then came a time when I was getting a little tired, but I was reaching the point where I had to either step forward as president because I thought there should be another dynamic or leave the board. And then, at that time, the President was at election time and if he didn't want to stand again, I said "then I'll stand". So that's how I stayed a president, but it's a journey... I have been president for 8 years, but the journey of being part of the board started 8 years ago. (Interviewee K, Appendix XII)

When mentioning the members of the administration of the band it is essential to mention the financing of the bands, which is part of the responsibility of the management of the band. It is also important to note that the directors of these associations are volunteers, and the musicians receive an annual subsidy that varies according to the number of performances held in the same period. This amount is clearly insufficient, as it is often not enough to cover travel expenses. Another form of funding is through the fees that band members pay (Pinto & Figueiras, 2018). The bands are non-profit associations. As such, their sustainability is due to their organised activities and the support of the community. This is a form of self-sustainability. As mentioned above, everyone can be a partner, helping the band by paying an annual quote (see Interview K, Appendix XII).

Supporters, patrons, and founders of the Philharmonic groups were often music lovers, wealthy bourgeois or landowners, scholars, as well as people interested in donating to arts such as music. The whole community ensured that only the goodwill of the Philharmonic founders and other dignitaries led to the establishment of the Philharmonic, especially in villages. All the inhabitants needed to share their passion and responsibility:

The involvement of the whole community in the life of the Philharmonic was and still is important, necessary, and even obligatory, because it is this commitment that supports them. They do not subsist only through subsidies, raffles and begging, in parades and auctions in which the people reveal their appreciation and generosity towards their Music Band, but also from the construction and consolidation of the bonds of camaraderie between their members and the populations. (Pinto & Figueiras, 2018, p. 123, own translation)

Local periodicals also contributed to the regular coverage of public music events, empowering the band by identifying and appointing their agents and acts. There is a

historical and functional relationship of the PB with local authorities, wealthy landlords or factory owners, political elites, municipalities, and parishes (Pestana, 2021).

Furthermore, it is also important to underline the importance of emigrants' support, that proves of their strong connection to the place where they were born. The Culture of associativism in Portugal is not about the subsistence of the philharmonics, but about the local interests of each town. According to Portuguese law:

The municipality's support for associations is intended to a) promote regular cooperation between the Municipality and the Associative Movement, in all areas of interest for the development of the Municipality, favouring the signing of cooperation protocols; b) regulate and quantify municipal support for associations; c) contribute towards improving the qualification of the associative movement, in order to provide an adequate response to the new demands of our time, thus reinforcing its role in the active life of the community; d) stimulate the activity of the associative movement, taking into account a better use of the existing infrastructures, be they municipal or of the entities themselves.

However, the support is not always materialized by Town Halls and Parish Councils and may be insufficient in many cases for the preservation of the philharmonics in Portugal. The Councils sometimes host facilities not used as headquarters for institutions and that also happens with the philharmonics.

In 2013, the Portuguese state recognized the importance of the philharmonics in the pedagogical and social spheres. In the decision of the Council of Ministers n° 53/2013, it is said that:

In addition to their role in preserving, dissemination and musical training, the philharmonics can also be easily perceived as local and inter-relational socialization centres, constituting a valuable social capital, with substantial impact and influence on community life, through the aggregation of social and cultural values of inclusion, and the construction of identity and territorial cohesion. (as cited in Pinto & Figueiras, 2018, p. 136, own translation)

From an evolutionary perspective, the Portuguese state acknowledges the intangible value of the philharmonic bands. However, more should be done to ensure their economic feasibility.

2.7. Integrating Philharmonic Bands in local tourism strategies

As previously mentioned, the Philharmonic Bands contribute to the promotion of culture in Portugal through the festivals in which they participate, thus participating in the tourism sector of Portugal as well. Their active participation in pilgrimages throughout the country is a factor that should be valued in the tourism sector of large cities. Their inclusion in the programs of events with greater cultural impact, since philharmonic bands are tightly linked to tradition, values, and heritage.

There is a great attraction of tourists to cities such as the capital Lisbon, Porto, and Braga. The introduction of amateur philharmonic bands in these cities is an important prospect for the Portuguese cultural sector, since

the number of people travelling has grown significantly, generating large revenues for the many and varied institutions of the tourist establishment and increasing opportunities for intercultural and multilingual encounters between tourists/guests and locals/hosts. (Gavin *et al.*, 2020, p. 537)

Previously, in Greater Porto it was possible to observe the participation of PB in different events. Interviewee A, for instance, refers to the participation of philharmonic bands in remarkable episodes in Greater Porto, such as the inauguration of Arrábida bridge, what does not happen nowadays (Interviewee A, Appendix II).

Through Digital Modernisation, these small events can be streamlined by the Town Councils and shared across all digital channels. This would give a greater promotion of the bands and a greater income in terms of hiring for *Romarias*, which would improve their way of self-support

For some, tourism can be threatening and viewed as corrosive of local cultural traditions and languages. For others, contact provides an opportunity not only for earning money by meeting tourist demands, but also for the preservation of minority languages/ethnolinguistic communities and for intercultural and language learning. Indeed, in this latter regard, it is most typically locals who are expected to learn tourist languages and thus to engage in linguistic accommodation. In these respects, tourism is a ‘sociocultural event’ for both the host/ locals and the guest/ tourist with implications for the values, behaviours, lifestyles, and worldviews of those who live and work in a particular tourist destination, as much as for those who visit it for shorter or longer periods of time and the intercultural encounters approach. (*Ibid.*, p. 546)

Here the small village will inspire the big city, introducing other forms of artistic expression to young people and society. Music created by the people for the people. We can adapt similar programmes to the big cities and highlight problems inherent to today's life.

CHAPTER III – IMPACT ON SOCIETY

3.1 First steps: Learning and Practicing

Before their public appearance, PB have a planned structure in which they convey their values to new musicians. The following sub-items will explain how they prepare a musician, and which steps they need to take to follow the rules and values of their institution.

3.1.1. Philharmonic Bands' Schools

To be a member of the artistic department of the band, it is necessary to play an instrument. For that purpose, in the school of the philharmonic band, people are taught how to start playing.

It is essential to be prepared before going to the band. There are some classes to attend, such as musical training, solfege, instrument, and a small orchestra for beginners they can prepare themselves in a similar context before integrating the band. Interviewee K explained how the Music School of AMB works: "Yes, they have musical training. They have 4 courses: musical training, instrument, ensemble class and the youth band (...)" (Appendix XII). It works very similarly to a musical academy, but cheaper. Its existence predates that of conservatories as a conveyor of knowledge between generations:

Yes, yes, very similar. That's what we have always tried. We always ask the musical graduated teachers that are part of the band to follow the official program used in conservatoires or academies. Many of the students, besides attending the band school here, also attend the musical academy or conservatoire. But, for many others who don't attend and one day want to professionalize in music, will already have a good musical background. (Interviewee K, Appendix XII)

Pinto & Figueiras draw our attention to the fact that for the time being small fees are unavoidable:

In the past, teaching was free, but today, and to meet the financial needs of the bands, a sum of 15 or 20 euros per month is required with which the band provides the theoretical bases of musical knowledge in a course called "Music Training", in addition to the practical component, the chosen "Instrument" and the Ensemble Class". (2018, p. 123, own translation)

Interviewee K explains that:

The music school is an investment that the band has, because it is one of the activities that we have a cost, isn't it? Of course, the kids pay a very insignificant amount, but we always make a loss, because we have teachers, the teachers we have are all graduate teachers. (...) We also have a youth band (...) (Appendix XII)

Investing in the school to have good musicians in the band is imperative. There are professional musicians. Most of the time, this is a reinforcement to their wallets and an opportunity to teach and have some musical experience before working in musical academies or working simultaneously in both.

We always resort to our own teachers, the graduated teachers who are part of the band. The musicians who are part of the band. If they don't have the opportunity, they don't have the schedule, and if they can't, we use teachers from outside. But we always want graduated teachers so that the kids always learn in the best way. (Interviewee K, Appendix XII)

The band is an excellent opportunity for those who are graduated and cannot find a job in teaching music. So, most of the teachers are professional musicians. This is a great benefit for its members and makes it credible to join the musical school. In terms of training, it is visible that in the last few years, a considerable number of young musicians have been attending official teaching academies, which also means a significant increase in the musical quality of PB bands (Pinto & Figueiras, 2018).

The PB presents an opportunity to work together with the conservatory and academies to improve the quality of the instrumentalists.

I started studying music, also by influence, because bands are also a means for us to develop our skills, given their activity, this makes people have better technical abilities to play and it is often said that, especially in academic contexts. When we do, for example, symphony orchestra internships, the wind students have a slightly better reading tradition than the string students. (Interviewee H, Appendix IX)

Although it is only in the last few decades that civilian band music schools have provided formal, specialised teaching for each instrument, they have been the primary context for musical education for a yet-to-be-estimated number of musicians. As mentioned by the interviewee in the excerpt, these schools were and are intended to train musicians for the band. However, their mission extends far beyond that ambition. Band

music schools have become spaces open to the transformations demanded by young people (Pestana, 2021).

Currently, the Portuguese Philharmonic Bands present a higher level of demand, a process that begins already in the band schools. Comparing the old with the recent, Interviewee A refers in Appendix II:

(...) Now we have a school, it's all professional people and the teachers are all professional people. All graduates, but not in those days. It was a gentleman; it was the maestro or someone he trusted who taught. Then we would go to the teacher, he would say "Look, on such and such a day you have to go to the maestro to see if you can get in", and we would go there, he would tell us to give some [musical] notes and it was "ti tchau ti ti ti ti", it was all shouting [it usually happen with beginners of saxophone] (...)

In addition, he compares the speed and quality level of the musicians now and in the past. The amateur level of the PB corresponds today to a more professional spirit that presents more quality than in the past.

Now there are a lot of people who have school. In my time, you could put a march on the stand, and it took about a month to rehearse a march. Now you put a march on, and it's played all at once (...) But at that time, (...) in the first rehearsal, they didn't play anything. They listened and only in the second rehearsal would they play, it wasn't like now. (Interviewee A, Appendix II)

Currently the Philharmonic Bands present opportunities for those who do not follow the professionalised path to become better and better:

Interviewer: (...) you never followed a professional path in music, yet you were interested in being a conductor. How did that come about?

Interviewee D: That started in the Alvarenga band. I was there for a few years, and I started to give music and flute lessons. The students that started with me, after 3-4 years, started playing seriously. At that time, there was no orchestra, no youth band, nothing. So, with the kids, whom I helped form, I created a youth band. Then there were some problems. I left the Alvarenga's band, but that desire for direction always stayed with me, and I decided to join the APB. And when the Arouca Band invited me this year, they invited me to be the conductor of the youth band. And I think it's going very well. It is very interesting. (Interviewee D, Appendix V)

PB present a greater opportunity for those who do not follow the professional path to be able to evolve and follow both the path of artistic direction, and the teaching of the musical instrument. Interviewee D acquired all his skills in PB.

Furthermore, Interviewee D mentions:

Although I'm not a professional in music, it's always been a big part of my life, and I've always been very interested in living. I have a lot of affection for it. I think I am much happier not having a professional part (...) I feel much more accessible this way. I work, and I'm in music for pleasure. (Appendix V)

Considering the precariousness of work in the world of music, there are those who continue to dream of one day continuing studies to be able to be a professional musician:

My goal is still to go for a degree in clarinet. (...) And the degree is because I enjoy learning and of course I know I will learn a lot more. It has always been a goal since I was very young. It's not easy to give up my objectives like that. And when I can, I'll try. When I have a little more time, when my professional and family life allows me, I will dedicate myself to the clarinet and try for a degree. (Interviewee K, Appendix XII)

And what is more, the Philharmonic Bands give the possibility and opportunity to access various areas that were not accessible to the popular classes. Besides giving the opportunity to learn an instrument, the philharmonic bands teach several genres, among them and classical music. As already said, erudite music was not accessible to popular social strata and so, philharmonic bands allow accessibility to this music genre. As mentioned by the Interviewee E, this was of the reasons why he joined a PB initially:

Let's say, my parents, when I was a little boy, they liked to listen to, let's say, classical, erudite music. And in a rural environment, such as Arouca, maybe the easiest way for you to learn a little of this erudite music was to join a band. (Appendix VI)

Furthermore, many members of the philharmonic have interest in preserving cultural values. For instance, in Arouca a few roots of the accordion are to be found, which they intend to keep, as declared by Interviewee K (see Appendix XII).

Popular music is very common in Arouca. The main intention the philharmonic is to preserve the cultural identity on keeping one of the instruments that belongs to the Portuguese musical heritage: the accordion.

3.1.2. Rehearsals

Usually, the rehearsals are on Friday night from 9:30 pm to midnight, depending on the band. It can be on Sunday morning or Saturday night, as well. Many musicians work during the week, and the band is for most members an extra activity to decompress as a recreational activity. Instrumental musicians do not have PB as their main priority nor the primary source of economic resources. However, as mentioned before, many musicians with specialised music training reinforce the PB as an economic opportunity on the bands school (Pestana, 2021).

With the beginning of the new season, in October, the rehearsals begin, besides the fact that, in November, the bands organise *Magustos* and other activities to raise funds. With the arrival of December (...) a Christmas Dinner is organised, open to the community, to raise funds for the band, both presenting their work on the eve of the Christmas season, with the traditional Christmas concerts (Pinto & Figueiras, 2018, pp. 132-133, own translation).

Winter represents the lowest season for PB where they do more rehearsals to prepare for the Summer Events. This issue is going to be developed on the following points.

3.2. Celebrations and Events

The relationship between PB and municipalities, after restoring democracy in Portugal in 1974, became significant. Local governments became actively involved in public cultural financing policy due to the increased funds allocated from the national budget. From the 1970s to the early 21st century, concerts were limited to national holidays. The relationship with the parish guided the entire history of the Portuguese PB. This relationship is fully reflected in religious celebrations, which define the survival of PB today (Pestana, 2021). Castro (2017) writes on the subject, that at this time the bands performed mainly in "processions, in funeral acts, in civil festivals, in soirees, in bazaars, in places of conviviality and recreation, in public walks, in public demonstrations, in receptions of illustrious figures, in sports festivals, in excursions" (as cited in Pinto & Figueiras, 2018, p. 120, own translation). In many places, these communities were the only common form of entertainment and thus became a central pillar of the locality in terms of culture and entertainment. They also played an essential role in revitalising local holidays (Pinto & Figueiras, 2018).

In the 21st century, PB have diversified their concert activities. Today, they are associated with religious festivals, orchestras, and parades. The main activities of PB are to amuse the public in the festivities of several localities and even internationally, deliver their music to the people and spread the Culture, joy, and humour from the North to the South of Portugal. Other activities include collaborating with other associations on their celebrations and concerts (Ferraz, 2021).

During the summer, *Romarias* [pilgrimages] take place regularly. PB visit different regions from the North to the South of Portugal to welcome them and to celebrate their religious celebrations. Therefore, although these associations are more concentrated during summer when the traditional religious holidays begin, they organise various activities throughout the year. The association's activities are artistic, cultural, recreational, and social (Pinto & Figueiras, 2018).

They organise other events and ennoble the popular festivals of the region, coordinate Master Classes with teachers, and internships for wind and percussion orchestras with internationally renowned conductors. These events broaden the musical knowledge of the band members and make new artists known to the population, which contributes to the enrichment of local, regional, and national Culture. For the rest of the year, they organise events such as Christmas or New Year's concerts, spring band festivals, and other Portuguese holidays such as *Janeiras* [New Year's Carols] and *Magusto* [chestnut feast of St Martin] (*Ibid.*). Those events prepare for the next season and keep the group entertained and together.

Furthermore, added to the musical experiences with philharmonics, is the participation in events held by the city/town that promote philharmonics. Interviewee K refers to the following event called "*Sons da Praça*" [Square Sounds] held in Arouca:

Every year we perform here in Arouca the so-called *Sons da Praça* concert, which is organised in partnership with the municipality, with the town hall. In which the band always does a concert with some artist or invited groups or bands. We started with that in 2012 or 2009, I'm not sure. In the first year it was just a concert held here with the choirs from Arouca. In the second year, it was with Rui Reininho and Maria João. In the third year it was with Ana Lains. After that, we've already done it with the *Ala dos Namorados* we've already done it with opera singers, a spectacular group who are soloists in the São Carlos theatre. We've done fado with... they were four fado singers, Ana Lains,

Mariana Noronha and... that's how we've done concerts. The last one we did... No, the last one we did was with *Ala dos Namorados*, in 2019, before the pandemic. In 2018, we did with Sofia Escobar and with FF, we did musicals (...) All here in the Square (Appendix XII).

There are several partnerships made with musical artists and philharmonic bands to accompany. This project not only appears with renowned artists, but also with amateur bands from different towns of Portugal, as for example, the *Banda de São João da Madeira* that accompanied a band of the pop/rock music genre entitled "Prana", in 2017, at the premises of the *Casa da Criatividade*⁵, triggering a great promotion of philharmonic bands all over the Portuguese society.

In addition, they have a light orchestra that is composed, according to Interviewee K, by 19-20 elements, that play all kinds of music from jazz to what is called light music. The orchestra participate in 2-3 activities per year, namely in light orchestra meetings, organised throughout the country (see Appendix XII).

More activities are the participation in PB competitions:

(...) we participated once in a contest about 20 something years ago. It was a contest that took place in Macieira de Cambra, a contest of bands of the North and the band participated and even got first place at that time. After that we never took part in any more contests. We returned to competitions in 2014, when we went to Valencia. (...) We did our work, and we also didn't have much notion of what the other bands were doing in the contest and how much competition we were going to have. So, we got second place, and we were very happy (Interviewee K, Appendix XII).

São João de Braga is a competition held in Braga that is well known among Philharmonic Bands. The prizes are monetary and include the selection and participation in the celebrations of *São João de Braga*. The first places participate in the town's celebrations (Vm.tv, 2022).

⁵ The event was accompanied by audio-visual resources that can be viewed in <https://www.youtube.com/watch?v=pbDyL9ocP50> - *Prana and Banda de Música de São João da Madeira - Não te Dás a Ninguém*

3.3. The relationship between *Romarias* and Philharmonic Bands in Portugal

3.3.1. Portugal *Romarias* [Religious Festivals]

Portugal is a country with a long history and Catholic beliefs. There are many celebrations to respect and celebrate its faith. Customs endure, and tradition remains part of the Portuguese heritage. At these celebrations, people get together and to celebrate places, traditions, and experiences that connect them. These minutes of calm remind us how unique it is to live in Portugal and how this shared sense is unmistakable at these celebrations—always surrounded by music.

As a cultural organisation with social norms where people can learn to live in society, it is essential to understand PB as an economic and social development factor in small villages in Portugal. These festivities are named *Romarias* and allow PB to perform their values. *Romarias* and PB in Portugal are connected; having one without the other is impossible. Most assuredly, without them, the public fascination and attraction and the celebration would not have the same intensity, and the festival would not have similar power. The PB represent one of the bases of religious celebrations.

Moreover, *Romarias* influence the economic life of in towns and villages. For example, coffee shops and nearby businesses, souvenir shops, and so forth have a lot of work. *Romarias* show the existing close connection of culture with the economy and town development and are a collective expression that can help solve social problems in small villages and become an example for other cities.

Most of the festivities in Portugal are religious holidays, which are also municipal. Even for those who are not Catholics, this is often a time to return to their origins. Those who live in big cities on the coast return once again to the Interior, where they grew up and where their parents and grandparents still live (Sousa, 2018). During the festivities, they dress up in their best clothes and all take to the streets in a celebration of what is their identity as land or region. For this reason, there is no better time to get to know the traditions and customs of a village, town, or city. From gastronomy to folklore, *Romarias* are undoubtedly an opportunity to discover Portugal from North to South (*Ibid.*).

The following passage represents what a traditional *Romaria* is for a Portuguese person. It explains with simple words the connection between being a devoted person to religion and the celebration of it:

As festas e Romarias, tão caras à alma do nosso povo, crente e folgazão, têm uma função simultaneamente religiosa e social. A elas afluem, de todas as partes por onde andam dispersos, os filhos da terra, para alimentar a fé que os liga à sua igreja e fortalecer as raízes que os ligam ao seu torrão natal. Nelas se robustecem velhas amizades e se criam outras novas, embora, às vezes, se gerem também discórdias, porque o calor aperta e o vinho sobe à cabeça dos romeiros, o que felizmente se vai tornando cada vez mais raro. Depois de satisfeitas as devoções e cumpridos os votos, vá de dar largas à emoção e à alegria, num convívio salutar e fraterno, com os parentes e amigos, cantando e dançando, no largo da igreja ou no recinto da ermida⁶. (Silva Passos, 2018)

Festivities and *Romarias* are typical features of our people's famous and traditional Culture. These events, excessively numerous and varied, take place throughout the country and are part of the traditions and memories of a people who struggle to preserve today's secular Culture that gives it a distinctive identity (*Folclore de Portugal*, n.d.). The *Romarias* are feasts in honour of a patron saint, which include two dimensions that, rather than being opposed, complement each other: the religious dimension, with its most distinctive aspects: the fulfilment of individual promises to the saint, the mess with the solemn sermon and procession, and the profane size, to which the fair (e.g., of cattle) contributes, with the characteristic huts selling various articles, "food and drink", as well as entertainment, music and dancers (*Ibid.*, n.d.), generating business.

In Portugal, there are around 14,282 events per year broadcasted throughout the nation, as shown in Table 2 underneath.

⁶ Own translation: "The festivals and Pilgrimages, so dear to the soul of our people, believing and joyful, have both a religious and a social function. The children of the earth flock to them from wherever they are scattered, to nourish the faith that binds them to their church and strengthen the roots that bind them to their native land. In them old friendships are strengthened, and new ones created, although sometimes there are also disagreements, because the heat is strong and the wine goes to the head of the pilgrims, which fortunately is becoming increasingly rare. After the devotions are done and the vows are fulfilled, one must let loose the emotion and the joy, in a healthy and fraternal conviviality, with relatives and friends, singing and dancing, in the church square or in the enclosure of the hermitage".

Table 2 - *Number of events per district/region*

Adapted from F. Pinto (2008)

District/Region	Number of events
Angra do Heroísmo	172
Aveiro	993
Beja	205
Braga	1.340
Bragança	1.028
Castelo Branco	629
Coimbra	1.042
Évora	182
Faro	364
Funchal	273
Guarda	957
Horta	213
Leiria	725

Lisboa	753
Ponta Delgada	217
Portalegre	262
Porto	1.000
Santarém	599
Setúbal	194
Viana do Castelo	971

The most significant number of occasions happens in August, with 3,600 events, trailed continuously by June with 2,000, and afterwards the long stretches of July and September with 1,500 experiences each and the long period of May with 1,000 as can be seen in Figure 1 beneath (Silva Passos, 2018).

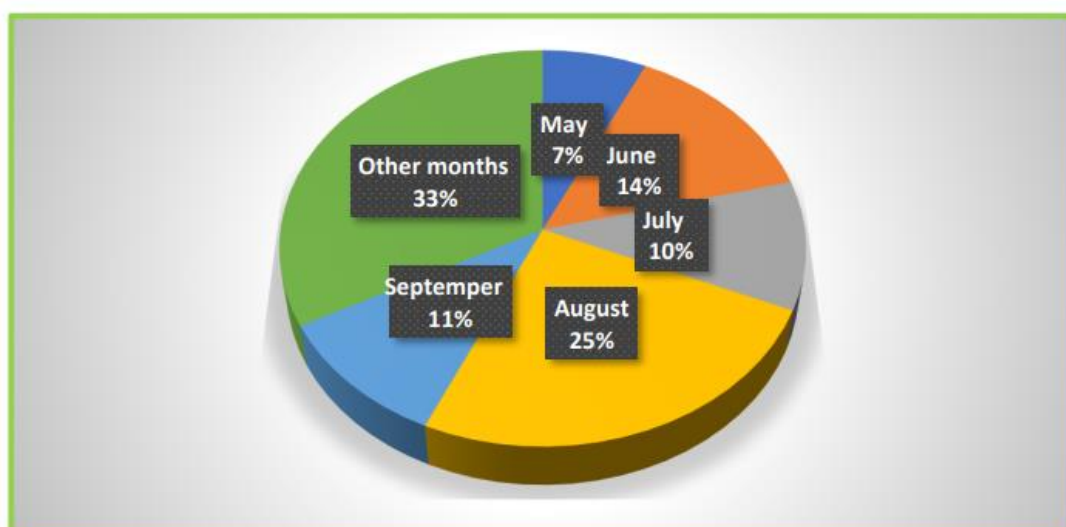


Figure 1 – Distribution of festivals and romarias throughout the year in Portugal

Source: Adapted from F. Pinto (2008)

Festivities and famous occasions exist everywhere in the world, they are mostly related with merriments that try to protect the way of life of a country, unite individuals, and foster the travel industry. Moreover, they allow the development of the nearby economy, producing occupation and recreation, which makes them an elusive legacy that should be safeguarded. In Portugal, popular festivities and *Romarias* occur all over the country.

Romarias and PB can be profitable economically and socially for rural areas or small towns. The philharmonic groups have an essential role in *Romarias*. Also, they are one of its primary attractions. Their role will be described in the following topic. Watching the *despique de bandas* [dispute of bands] is the main attraction for the individuals who stay for the holiday.

3.3.2. A Day with a Philharmonic Band in a *Romaria*

Philharmonic bands perform on stage or marching in the street. From mid-May onwards, especially on Sundays, the bands start to have a full schedule, with the typical religious festivities of the period. As we have already seen above, the most common performances are during religious celebrations in small towns, denominated by *Romarias*. The band arrives and makes the *Arruada*⁷ with the *Festeiros* (people responsible for all the events) to wake up the village where they play *Marchas de Rua* (Chapter II – Musical Genres) while marching around the town and start the celebration. A march is played at the end of the *Arruada* near the chapel, then they play at the tiny *coreto* [bandstand], and there is a break for lunch. *Arraial*⁸ is the denomination for the place where the band and the people perform their festivities.

The *comissão de festas* is the committee that organises the *Romaria*. Usually, during the *Arruadas*, they follow the band and ask the people of the town for money contributions to help with the *Romaria* and to be able to pay for the band and cover all costs at the end of the day. During this period, most of these institutions' income is earned.

In the afternoon, the performance is mainly concentrated on the stage, performing pieces with a higher degree of difficulty and rhapsodies so cherished by the people. At

⁷ *Arruada* is the jargon used when the PB arrives to march while playing *Marchas de Rua* along the village where the celebration occurs.

⁸ *Arraial* - Popular open-air party, usually with music, food, and drink. (In Dicionário Priberam da Língua Portuguesa [online], 2008-202, Own translation)

the end of the afternoon, at about 5 pm, the procession leaves the church, and the band plays along the parade behind the priest:

In the procession, the bands play procession marches, which have a more solemn character than the street marches, following them through the town until they return to the church, where at the farewell the band plays one or two street marches. (Pestana, 2021, pp. 55-56, own translation)

At night-time, begins the acclaimed *despique*⁹, a kind of musical tussle, between rival bands. It is a solid rivalry where one band plays and the other answers musically, playing a similar kind of music to compete. As referred by Ana Cardoso (2004), "these concerts with two Bands playing alternatively are a tradition implanted mainly in the North of the country" (as cited in Pestana, 2021, pp. 55-56, own translation). Despite the religious character of the festival, the night concert is relevant, as it corresponds to the closing of a week of festivities, a golden moment for local families and neighbouring municipalities (Pestana, 2021).

The rivalry between bands is a competition that in his grandparents' generation extended to musicians and their relatives. If the feeling of belonging/exclusion to a single band is still alive in the memory of the musicians, the life story of each one does not corroborate this feeling of belonging. Pestana, refers the following example:

Manuel Cerveira Fernandes, a retired fisherman and musician of the Sociedade Filarmónica Nova Aliança for 70 years, mentioned that his grandparents' generation exhibited this rivalry with verve: "I didn't even like to walk along the sidewalk in front of the other philharmonic" (Interview to Fernandes – 2019, 2021, p. 62).

Interviewee A reinforces this idea:

Well, this is what I like, because now it is different, but when I was young, there was a lot of rivalry between the bands. Mainly Arouca and Vale de Cambra, we didn't speak a word to each other. They thought they were better than us. And we thought we were better than them. (Interviewee A, Appendix II).

And the people watch and decide who is the best. The philharmonic band follows all the *Romaria* from the earliest starting point until the end. Furthermore, the people follow

⁹ Interviewee L, when talking about the choice of the repertoire, refers to this kind of competition between two bands (Appendix XIII).

the band to hear the lovely sound. A religious celebration in a little town consistently incorporates philharmonic bands to attract people to participate. The band is adaptable, can play in the church, in the procession and invigorates individuals with traditional Portuguese music, for example, the well-known *Malhão*, going further to a rock and roll style *Xutos e Pontapés*, promoting the celebration and merging diverse genres known by everybody. At this point, there is a democratization of several musical styles.

3.3.3. Musicians and Romarias

As mentioned before, the *Romarias* held in Portugal are accompanied by Philharmonic Bands. As such, it has already been mentioned what a philharmonic band does during that event. However, it is essential to have some opinions and recollections from the participants in them. This topic is dedicated to the experiences and reports of the musicians of the AMB. We have selected only some excerpts, but you can consult the complete interviews in Appendix II to XIII. The first Pilgrimage is not forgotten and many of the remarkable moments of the Pilgrimages, are revealed when they do their first service/ Pilgrimage with the band:

That was the first time I wore a uniform. It was May 1960. I went in '59 for rehearsals, I had a party, not a party, it was Christmas Day at night. There was the midnight mess and then the band went to play at the mess and at the end we all got together, and a march was played. I didn't play anything, but I was there playing. I was playing in playback, that's all. (Interviewee A, Appendix II)

Is there anything I remember most fondly? For example, playing for the first time in a band. I was very young and as I could play well, my teacher wanted me to go straight away to rehearse with the *Banda da Branca*, a band that played a very demanding repertoire. And I remember that the first time I stayed very still watching all the notes going by and I thought "God, you play so fast". I was used to play slow and that was it. That was one of the most frightening experiences (Interviewee G, Appendix VIII).

The first situation that I remember was at my first party. It is very important, because at the time I was very young, I was 9 years old, I had just started to learn for about 3/4 months. And I went to do my first party, my first service, but as it was necessary... I'll use the term "fill in the ranks"; it was necessary to make up for some lack of some musicians who had left the previous plan and so, they left the music, I went to play, I went to do the party. But I went with a wrong piston. So, I was a trumpet player, they swapped my first

piston with the third one, which was to make sure that I wouldn't play (...). (Interviewee L, Appendix XIII)

Furthermore, it is important to mention the reason and motivation why they continue to use their summer holidays travelling around Portugal with the Philharmonic Band. Here we present one of the examples of the *Romarias* made by the PB and the spirit of companionship acquired in this association.

I feel like playing not only with the band, but I feel like socialising in these parties that I do with the band, and I feel like dialoguing with the people that make it up, because they have a lot of experience (...). (Interviewee I, Appendix X)

I remember doing parties in Minho, parties a long way from home, where we had to leave at 4 in the morning and only arrived at 4 in the morning the next day. Those were challenging parties, but afterwards, they had a whole character of friendship and companionship and even joy, because besides playing in a band we make friendships that are like family, because we spend a lot of time together, not only in the rehearsals (...). (Interviewee G, Appendix VIII).

3.4. Sociocultural Impact

Culture can be seen as a product of the community. A community is an association of individuals who form dynamic relationships within a group. From this perspective, Culture belongs to all group members because experience is the basis of group behaviour. This means that Culture is “socially inherited within each group, passed down from generation to generation, strengthened in tradition and renewed in specific circumstances” (Lemos, 2013, p. 16, own translation).

Sociocultural effects are described as effects that contribute to improving the quality of life, such as participation in and interest in cultural activities, accessibility and inclusive effects of cultural activities and social outcomes in terms of a better well-being. Cultural influence can be determined by considering various factors, such as beliefs, values, customs, traditions, habits, behaviours, and art forms in Society.

3.5. The impact of PB on Society

PB are very relevant in Portugal because they mirror their roots, not only musically, ethnographically, and culturally, but primarily as the central theme for creating and preserving local identities, integrating, and making it easier for people to enter the musical and artistic environment (Pinto & Figueiras, 2018). They offer the community music and culture and create great group relationships between elements. The association activity can integrate all the social classes and different ages, incorporating people from all sorts of social environments and generations:

This history has close ties with that of working-class Cultures due to the movement's two main orientations. The first consisted of a project for spreading musical Culture among the people. This was not about furthering the cause of an 'authentically' working class Culture rooted in folk traditions; rather, the objective was to provide the underprivileged with means to discover musical practice, to get them acquainted with the key works of highbrow music, or merely to give them an opportunity to experience the pleasure of listening to music. The second orientation consisted in promoting socialization, civic-mindedness, team spirit and discipline – like the sports societies with which Orphéon societies were sometimes competing, these structures supervised working-class people, with the aim of imposing moral values, stabilizing the workforce and developing political edification (Dubois *et al.*, 2013, p. 2).

The PB are an integral part of the country's music, of the cultural and ethnographic scene. They organise cultural events and participate in some organised by other for example the *Romarias*. By organising various events and opening them to the public, their influence in the area where they operate is undeniable. In addition to strengthening social relations between members, these institutions provide people with a comprehensive cultural and musical education (Moreira, 2014 as cited in Pinto & Figueiras, 2018). Portugal has an old population, and their appearance makes people leave their houses to enjoy the band marching, giving joy to every villager, they pass by.

A clear example of the positive sociocultural effect of a band in the surrounding milieu is the *Banda da Covilhã*. The President of Covilhã is currently in charge of the band, that has as mission

To contribute to the cultural, social, psychological, and motor development of underprivileged children and young people in order to stimulate values such as friendship

and companionship. Its main objective focuses on music, teaching this art and through it contributing to social inclusion, fighting school failure, improving family relationships, promoting volunteerism, and establishing associative relationships so that joint activities may be promoted. (Miguel, 2021, p. 53, own translation)

PB are the guardians of Portuguese musical Culture and connect people of different ages in a space with a common purpose. The PB preserves a beautiful cultural, historical, and educational heritage. These institutions involve the youngest in public projects for the country's good, inviting older people such as their parents to join these programs. The role of the band in young people's cultural and social life becomes positive as they spend most of their time making friends for the rest of their lives. This sense of belonging leads to unity, even in the communities they represent (Pinto & Figueiras, 2018). PB can make a difference in social terms as inclusion factors, helping solve problems inherent to contemporary Society. As stated by Ana Miguel:

They are entities that, even if not characterised as cultural, transmit Culture through the most varied forms, thus promoting Culture and creating proximity and ties with people, from the youngest to the oldest. Thus, they are concerned about training people, making them more Cultured. (2021, p. 52, own translation)

In addition, several interviewees state that they have performed in several bands, presenting an exchange between bands in Portugal, for various reasons:

Then what happens a little bit is that I sometimes go and help other associations. To be honest, I think I've lost count of a few of the bands I've been to (Interviewee H, Appendix IX).

and

That is also very funny. I started in the Arouca band, for many years I only played in the Arouca band. In the meantime, as a teacher, one day I was posted to Azores. This was in October; in November I was already in a band there too (...).I went there to experiment, to keep my punch. The level of the bands there is not as high as ours here, so when they saw me giving half a dozen notes, they didn't let me leave (...). (Interviewee B, Appendix III).

It is extremely significant to add that many musicians in the philharmonic bands participate in several bands mutually, having a main band in which they participate in all

activities and have a higher degree of commitment, and a secondary band which appears as a substitute when the main band has no scheduled activities.

PB integrate the participative community and reminds every one of the importance of music in everyone's lives. One of the most known professionalised trumpet players in Portugal called *Jorge Almeida* related to PB explains the importance of PB in music and socially:

I have a lot of respect for Philharmonic Bands. They are the "alphabet" of musicians. They are responsible for a great part of our country's dynamization of musical Culture. Many times, I am surprised with the knowledge, in terms of repertoire, that I see in people from the inland lands, who stay beyond the mountains... They wouldn't know that repertoire if it weren't for the Philharmonic Bands. It is straightforward to say that we respect Philharmonic Bands, but the greatest demonstration of respect is the collaboration we can give them. In this perspective, I am beside the Philharmonic Bands, now and always. The economic factor is not the most important. It doesn't interest me if the Band has more or less quality at the moment. I am interested in the quality of the existing projects, their consistency, their continuity, and the social and cultural environment of that Band, as is the case of the S. Martinho de Fajões Musical Band (Oliveira de Azeméis) (*Jorge Almeida, 2004, own translation*)

The Philharmonic is the first school for many professional musicians. The Philharmonic bands, as mentioned before, have become an important music school in the last two centuries, especially in rural areas (Pinto & Figueiras, 2018). An instrumental musician can develop his skills in a PB and become a conductor, an arranger or composer. According to musicians, these associations are actual "schools of life" that contribute to forming great musicians. Population living in rural areas such as the interior of Portugal through PB can access musical education. And the audience who sees it, as well. It is impossible to separate the musical performance of a group from a ceremonial show in which everyone participates in the context of a festival. Numerous activities, from food preparation to street paving, from clothing making to sound production, are unified and synchronised, appearing as a single movement of all people (Pestana, 2021).

One of the great motivations for the participation of the PB by the interviewees of the AMB is the passion for music and friendship, as stated on the interviews:

Of course, I am here because I like it. Otherwise, I would have left. I love it here. This is part of my life because I have been running here for years. It's because I like it here. Not just because when I was younger, I wanted to go out from home, but because of these people. (Interviewee A, Appendix II)

I like the conviviality, mainly the conviviality is the most important thing for me. I like music very much; I like to make music but making music with friends (well now in the band of Arouca I have many friends), for me it is the most important, without any doubt (Interviewee D, Appendix V)

They are available for all age groups. They represent a trans-generational aggregator of various generations where younger people learn from the older and vice versa. Associations live from the people that make them up. Without them, they do not survive, and the success of their projects and their image live from the commitment that each one assumes. The members assume a commitment to the band and do everything to participate in a PB, which will mark an excellent and unique experience in the life of many people.

CHAPTER IV – ITINERANCY: DISPLACEMENT AND IDENTITY

4.1 Globalization and Internationalization

When we mention the phenomenon of globalisation, Culture is adjacent to this same process. According to Hartley, Culture “is seen as a determining, not just determined, part of social activity (...). Thus, culture was seen as a significant sphere for the reproduction of social power inequalities, and a major component of the expanding world economy” (2019, p. 87).

Globalisation is characterised by an increasing interdependence between different people, regions, and countries in the world. Hartley states that globalisation “narrowly defined is the extension of cross-border economic ties, leading to greater integration of societies and economies around the world. More broadly, it is used as a proxy term for the market economy” (2019, p. 148). Globalisation allows a better exchange of information between different countries and cultures, and it is proven that “‘global’ culture can exist alongside local and traditional communities, identities, and tastes, encouraging a multiplicity of cultures and providing possibilities for new cultures to emerge” (Ibid., p. 149). Speaking about philharmonic bands it can be said that access to outside knowledge provide them with information about other philharmonic processes similar to their practice, i.e., the functioning of the philharmonic bands in their environment.

Furthermore, internationalisation allows philharmonic bands to represent themselves externally and demonstrate their cultural differences. The proliferation of philharmonic bands around the world and their possible meeting is an example of globalisation in which networks of bands intensify internationally. Internationalisation promotes dialogue between different Cultures, the process of socialising, thus maintaining the cultural identity of each country.

According to Reily & Brucher (2013), the “civilian bands, commonly referred to as ‘philharmonic bands’, or simply ‘philharmonics’, have many similarities with their European counterparts (harmonies, bandas de viento, wind bands, etc.)” (Pestana, 2021, p. 46, own translation). Since its evolution came from MB as mentioned previously in the dissertation, we must return to their origin to understand how this process began. European MB spread to other parts of the world due to a strong influence of colonization. As mentioned by Flaes (2000), the European MB influence goes back to the process of

colonization, “claiming that such ensembles were sent to the colonies for the explicit purpose of dazzling the ‘natives’ with the wonders of the colonizing Culture” (Riley, 2020 p. 34). MB presented themselves in the colonies as a demonstration of European cultural and political values (*Ibid.*).

European Musical instruments have been presented to natives for parades and military exercises becoming natives proficient at a new musical language and instruments. At the same time, locals formed their own MB, evolving and progressing:

As they emerged, these new universes have unique musical elements, playing practices, that result from a continuous and complex process of collective negotiation and renegotiation, both at the local and cross-border levels. Developed a set of symbolic relationships (Beck 2004). Therefore, these bands can be seen as a product of the process of "glocalization" (Robertson 1995). (*Ibid.*, p. 34)

But the band's global spread might happen the same way it happened throughout Europe, with external influence and inside the country (*Ibid.*). As a recent history, we should mention who spreads Culture throughout the world. "The new cultural intermediaries function as "transmission chains" of the typical taste of the upper classes, of good taste, as members of a new type of bourgeoisie" (Fortuna, 1997, p. 111, own translation). Workers in cultural intermediation who select the information for the media, create successful processes in creative industries. We could add the members of the philharmonics nowadays, who through their activities spread our Culture in foreign lands, like the Diaspora or in the participation in international events.

The European spread of philharmonic bands was mentioned previously as an example of globalisation. But their displacement to the colonies is an example of international representation as well, due to the expansion of Portuguese Culture through Portuguese emigrants placed across the globe. On the following transcription, there is one Portuguese example of the colonization process and its relation to PB:

It is an example of the determination of the Prince Regent the Patriotic Hymn that the Portuguese composer of great international prestige Marcos de Portugal, who also accompanied the Court to Brazil, composed that same year, to be performed by 16 musicians of the Band and choir. The first page of the printed hymn reads:

Patriotic Hymn
From the Portuguese Nation
To His Royal Highness
The Prince Regent
N.S.
To be sung with many voices
And even as a choir
Accompanied by the whole military band
In Lisbon
In the year 1810
(Music by Marcos Portugal)

(Granho, 2005 as cited in Bessa, 2009, p. 20, own translation)

In 1810, Philharmonic Bands were already performing in Brazilian territory. "In 1814, the Portuguese Armada returned from the Peninsular Wars, its Band incorporated musicians hired abroad" (Vieira, 1900, as cited in Bessa 2009, p. 20, own translation). This way, different nationalities interact in the same group, promoting a contact between different Cultures, what reinforces the notion that music establishes relationships between different members of Society and different Cultures.

Regarding Portuguese migrants, "bands were a space used by them to transform their condition. This opportunity was possible because: (i) the bands are perceived and recognised transnationally and (ii) many Portuguese migrants know their repertoire, their codes and values (not only as musicians, but also as agents of a cooperation network), allowing them to act in the different geographies of their migratory transits" (Pestana, 2021, p. 60, own translation). Portuguese emigrants spread their cultural values to different parts of the world through the implementation of philharmonic groups with the same values and repertoire. That relates to the Diaspora groups, becoming part of them.

As far as Portuguese migrants are concerned, it is appropriate to speak of a Portuguese Diaspora since they form cohesive and stable ethnic groups in the country of residence and have social institutions to maintain and develop their identity and community. The membership in the Diaspora presupposes remoteness from one's ethnic center; a certain vision of the motherland; lack of full integration in the host society, consideration of returning to the country of origin; and a possession of an ethno-national consciousness associated with the motherland. According to Hartley, "the psychological and cultural

experience of Diaspora can be one of hybridity, exile, nostalgia, selective adaptation, or cultural invention” (2019, p.105, own translation).

The Portuguese Diaspora and the philharmonic bands have an intensified relationship. For instance, “it was through the bands formed in the space of exile that, for example, Azorean migrants negotiated with the Portuguese and American authorities the twinning of municipalities” (Pestana, 2021, p. 60, own translation). The AMB, for instance, participated in the twinning of the town of Arouca with the village of Poligny in France.

On the Website bandasfilarmónicas.com it is possible to have access to some examples of migrant’s Portuguese philharmonic bands, as well as MB, represented in Australia, Brazil, Canada, USA, and France. There you can access to their contacts and other information. The *Filarmónica Portuguesa de Paris* is an example of a migrant context that now fills concerts halls.

Another example is *S. Tiago de Silvalde Musical Band* that was invited to participate in a festival in France, due to its presence in the committee in the town of its original creation (Espinho):

Between the 7th and 15th of May 2008, [the band] went to France, to the village of Castelneau de Medoc, located in the Bordeaux area, having been invited by the French-Portuguese Association of Medoc and by the respective Festival Committee, composed in its majority by Portuguese people, some of which were born in Espinho. (Neves, 2022, p.11, own translation)

PB are unique cases of inheritance brought abroad, as a guarantee for intercultural self-sustained success. As mentioned before, philharmonic bands have a worldwide representation and development. The representation of Portuguese wind bands in other countries happens not only due to the presence of emigrants, that is, communities spread around the globe, but also due to the events they take part in, promoted purposely by themselves. There are encounters between philharmonic as well as competitions for philharmonic bands.

Music has a cultural significance in the world. As stated by Burton “the music discipline has a membership, a worldwide community of people who have shared interests, values, common roots and goals, and a commitment to a common cause.

Composers, performers, and musicologists are the core members of the community” (1997, p. 44). The interaction between the members of this community, happens in order to (a) communicate and collaborate with each other, (b) use a specialised language and symbol system, (c) explore and perpetuate the language of sound, while developing expertise, namely (a) work in special ways using unique modes in inquiry, (b) contribute to the conceptual structure of sound that communicates across Cultures, (c) have a capacity for innovation and ways of perpetuating the discipline. In other words, they link the present to the past and future and have relevance for all Cultures and eras (*Ibid.*). That not only happens in professionalized musicians, but in the case of philharmonic groups.

4.2. Interculturality

Intercultural communication (or cross-cultural communication) studies focus on communication across different cultures and social groups. to understand how people from different countries and cultures act, communicate and see the world around them. Due to the impact of contextual noise, Culture determines how individuals encode messages, what medium they choose for transmitting them, and the way messages are interpreted as to be able to understand each other. Communication is a key factor by which “an intercultural approach aims to facilitate dialogue, exchange and reciprocal understanding between people of different backgrounds” (Wood *et al.*, 2006, as cited in Sarmento, 2014, p. 609). On the other hand, an “intercultural or intergroup contact ‘changes the attitudes and behaviours of groups and individuals towards one another and, in turn, will influence any further contact’” (Dörnyei and Csizér 2005, as cited in Gavin *et al.*, 2020, p. 536).

It is very interesting that “the concept of interculturalism emerged in France during the 1970s, in the specific context of migration, due to the need for inclusion of immigrant children and consequent adaptation of educational methods in the face of an increasingly multicultural Society” (Sarmento, 2014, p. 608). Interculturality implies “the connection and relation between different Cultures due to the international exchanges, globalisation, travelling” (Dietz, 2018, p. 1).

As we will verify in this case study is that interculturality promotes relations “between groups of people with different Cultures, expressed through different elements, patterns,

or institutions that are considered to be defining features of their respective groups and Cultures” (*Ibid.*, p.2), thus bringing together people from different cultural backgrounds.

On the other hand, interculturalism “endorses the rather widely accepted idea that an official language, legal framework, and territorial unity are not sufficient to make a cohesive nation—they must be combined with a symbolic element that helps foster identity, collective memory, and belonging” (Bouchard, 2011, p. 448).

Even briefly, if we revisit more considerations on the notion of Interculturality, we observe that the case of PB calls for contextualization in this field of studies.

Interculturality is used as a “more complex term that refers to the relations that exist within Society between diverse majority and minority constellations that are defined in terms not only of Culture but also of ethnicity, language, religious denomination, and/or nationality” (Dietz, 2018, p.1). It can be described as a flow of awareness manifested in critically aware journeys, mutual knowledge, understanding, and communication “because no fact is intercultural *per se*, nor is interculturalism an attribute of the object. Only intercultural analysis can give it this character, through a paradigm of hybrid, segmentary, and heterogeneous thinking” (Martine Abdallah Pretceille, 2006 as cited in Sarmiento, 2014, p. 606).

It is, thus, essential that intercultural competences prevail, as they are defined by Dietz:

functional tools and resources for increasing tolerance for, mutual understanding with, and empathy with others, whereas in the second case these intercultural capacities are interpreted and/or acquired in terms of anti-discrimination, consciousness raising, and dealing with conflict (2018, p. 3).

Interculturalism relates the acceptance of cultural interaction by modern societies in the native country or outside borders because the Culture of a particular population is not static, but rather active and subject to constant adjustments (Sarmiento, 2014). By that, interculturalism makes two Cultures become one, that is, it brings new perspectives of different Cultures, creating other. Interculturalism is not a static concept. As communication across Cultures flows, the concept adapts to it. The following subchapter will focus on the analysis of the experience of AMB in the framework of the World Music Contest (WMC), where different cultures dialogued with each other.

4.3. Intercultural Experience: case—study of *Banda Musical de Arouca*

The AMB participation in the World Music Contest (WMC) mirrors its intercultural experience. For that, it is crucial to explain and give an overview about the contest. They travelled to Holland on 14th July 2022, performed on the 16th and return to Portugal on 17th July.¹⁰

The WMC history align with the story of where it is organised. Kerkrade predominantly worked with coal and the mines make the town arise in terms of economic development and prosperity. This made it possible to invest in music Culture and the musical sector emerged: “Wind and fanfare bands were important components for cultural and social life in Kerkrade. Wind music is deeply embedded in the DNA of Kerkrade and its inhabitants” (WMC Kerkrade). The contest happened for the first time in 1951, after the II World War “In the decades that followed, WMC has become one of the most important wind music festivals in the world and the festival gained an essential development function in the sector” (*Ibid.*).

The WMC is a music festival and a competition of different groups: “for wind and fanfare bands, percussion ensembles, brass bands, marching and show bands, and conductors” (*Ibid.*). It is possible to read about it in two interviews with members of the band:

- 1- I knew that there were various categories of the competition, wind orchestras and I knew that there were also brass bands, but I had no idea that there were, for example, parade competitions, group playing (...) (Interviewee H, Appendix IX).
- 2- The competition has several modalities: philharmonic bands, and fanfare bands, which are smaller groups, without saxophones, for example. There are marching bands. They are what we see in the United States. There are Brass Bands too. There are various categories, and one of them is also for conductors (...) (Interviewee L, Appendix XIII).

Speaking about the audience visiting the contest, one of the interviewees stated that:

Of course, from a different point of view, but it is no different from *MEO Marés Vivas* or *Super Bock Super Rock*, because I think that many people have no idea, and myself, to a certain extent, I had no idea of the number of people that go there. What happens is that

¹⁰ On Annex I, it is possible to *see* some images about the *Banda Musical de Arouca* participation on the WMC.

it's a festival that lasts a whole month, so instead of having maybe, 200,000 people in one day, we have those 200,000 people spread over 3 or 4 days. And then it's a giant festival, a giant at all levels, because of the quality it presents, because all the institutions that go there are of high quality, and even if they are not, let's say, of top world quality, the associations that work, as in our case, strengthen themselves to be at that level. Then it is a competition that only takes place every four years. It's a kind of Olympic Games, maybe that's what the term is. It's a kind of Olympic Games in the sense that within music, there are many categories. (Interviewee H, Appendix IX).

Searching on the website we can find that two of their core values are intercultural exchange, that is, WMC is “the organization stimulates exchanges and organizes events where people from different back grounds can make music together” (WMC Kerkrade), and inclusiveness, i.e. the contest welcomes other Cultures “regardless of their origin, sexual orientation, or physical or mental abilities. One of WMC’s tasks is to bring everyone together in an atmosphere of musical fellowship” (*Ibid.*). That participation ensures an environment “where musicians and visitors from different backgrounds can come into contact and where Cultures unite in order to make music” (*Ibid.*).

4.3.1. Objectives

Examining the participation of AMB in the WMC at Kerkrade, Netherlands, the study main goal is to understand the Portuguese philharmonic cultural transition and adaptation during international events for philharmonic bands. Specifically, the intention is to perceive if there is any intercultural exchange during their encounter with other philharmonic bands across the world.

The specific objectives are to understand how they participated in this international event; to understand the different experiences of the different musicians in the specific event: who they encounter, what they did, and their main goal; the result of their philharmonic international representation and to understand if the musician contacted with people from other Cultures and if he/she felt any difficulty. If any, the objective was to understand their cultural differences, how they adapted to each other and how their interaction really took place which they contacted.

4.3.2. Sample Selection Criteria

The sample selected to respond to the designed interviews corresponds to those directly involved in a Portuguese Philharmonic Band, i.e., who belong to a philharmonic group currently and have participated in some international event such as band contests or meetings. The AMB was the one selected due to its recent participation in the WMC competition in Kerkrade, Holland. As such, interviews were conducted with 12 direct participants of the AMB including the President, and the current Conductor of the band. The remaining 10 interviewees were musicians of the band from different musical instruments. Their age range varies from 14 to 75 and they are of Portuguese nationality.

The criteria followed in this study focused on the inclusion of one musician per band, conductor, and current president of the Philharmonic Band. The Philharmonic Band is common to all interviewees, age range is inclusive, and the musical instruments played are all different. Below is the table which presents the information about the profile of each interviewee. Due to data protection rules, the real identity of the participants was kept anonymous.

Table 3 *Interviewees Data*

<i>Naípe</i> [Instruments Family]	Musical Instrument	Age	Years of Experience	Academic Qualifications	Occupation
Woodwind Instruments	Clarinet	23	15 (Concertino)	MA in Artistic Interpretation	Student and Freelancer
	Saxophone	75	40	4th grade	Retired
	Oboe	22	6	Bachelor	Student
	Bassoon	22	13	MA in Instrument teaching	Plays in Orchestras and gives Music Classes

	Transverse Flute	29	18	Secondary School	Primary Sector
Brass Wind Instruments	Trombone	16	4/5	10th grade	Student
	French Horn	19	13	Secondary School	Student
	Tuba	51	34	Bachelor in Languages (Portuguese and English)	Trainer
	Trumpet	20	10	Secondary School	Student
Percussion		14	8	9th grade	Student
Conductor		32	Trumpet (23) Conductor (6)	MA in Symphony Orchestra Conducting	Conductor and PB Teacher
President		45	Clarinet (34) President (8)	Secondary School	Businessman

4.3.3. Results and Discussion

This section will address the data from the responses obtained through the interviews. Regarding qualitative data, the interviews were conducted in Portuguese, transcribed, and translated into English, which is the mandatory language throughout the dissertation. A thematic analysis was also used in them. This procedure was performed to identify correlations, patterns, and relationships among the data in order to understand the trends and their differences, interpreting them in order to obtain answers and draw conclusions.

With the objective of mirroring in an articulate manner the experiences lived by all the elements of the group, there was continuity in the experiences and sensations experienced

by each element, making the session rich and fluid in terms of the discourse presented by each element. As it was a semi-structured interview methodology, it obtained various answers from which aspects that may require future research were identified.

Regarding the answers given by the different interviewees, numerous conclusions can be drawn regarding the experience carried out at the WMC in Kerkrade.

One of the inclusion criteria of the sample is the participation in an international event. After the interviews it was possible to verify that the AMB has already presented three travels outside the country, namely the twinning of the village of Arouca with Poligny, held in Poligny (France), the participation in the Competition of Valencia (Spain) and the most recent, the WMC in Kerkrade (Netherlands). The 12 elements participated in an international event, however besides their participation in the WMC, there are older elements in the Arouca Philharmonic Band that have already participated in more than one international event, namely a competition in Valencia:

(...) we went to Poligny when the town of Arouca was twinned with the town or city of Poligny. They came here, (...) and then we went there, 3-4 days. Yeah, when we went to Valencia, it was a contest. We got third or second place, right? [Points to the participation certificate displayed in the band's management room] Second place. And now we went to Kerkrade. (Interviewee A, Appendix II)

The last time we went to Holland now, it was the third time I travelled abroad with the band. We had an experience in 2003, when we went to Poligny, a town twinned with Arouca (...). (Interviewee B, Appendix III)

(...) also the contest in Valencia, in 2014, with the band from Arouca, in Spain. (Interviewee H, Appendix IX)

By that, the results indicate that 4 of the 12 members participated in more than one international event, which means that it was not the first time that this PB travelled to a foreigner country and had different experiences abroad.

Another topic that was retrieved from the interviews was how the band managed to travel to Kerkrade:

For Kerkrade we've managed in a way. Let's say that we haven't managed to get all the money for the budget that we had stipulated, but we're working on it. Already after

coming we are still in the fight because our budget to go to Kerkrade was 60000 EUR. Just to go there. So, this is almost half of the annual band budget, annual band budget. (Interviewee K, Appendix XII)

In fact, they continue to seek sponsorship to cover all expenses incurred. On the part of a public entity, they had the support of the City Council:

Interviewer: But to go to Kerkrade did you ask for something? Did you talk to the municipality?

Interviewee K: Of course, in that sense they also gave an extra support. Which is the support that they usually given annually. There was extraordinary support for us to go to Kerkrade. (Interviewee K, Appendix XII)

In addition, the musicians did not have to incur any expenses during their entire abroad experience.

Interviewer: Just one more question, did the musicians incur in any kind of expense or was the management able to cover it? Interviewee L: Look, I know there are other, some other institutions that also went to Kerkrade whose musicians had to participate. Because of this multiculturalism, it was also possible to understand how the other masters managed to get their bands to participate in the competition. Our band, the musicians did not have to invest a single cent. The band wanted it to be clear that the commitment of the musicians is their musical performance. (Interviewee L, Appendix XIII)

However, despite all the costs, the same interviewee declared that it was an experience that was very worthwhile in terms of musical evolution and perspectives for the future. In spite of being the only Portuguese philharmonic band to participate in the competition in their category, the media did not mention it:

That is because it involves a significant financial effort. It's just that the management has been fantastic in that respect. So, it's a lot of money. When I started, I had no idea that there would be so many expenses. I confess, and halfway through and I questioned whether it would be worth it or not, so much effort that I was noticing that so many musicians, so much management, were doing even I would be doing. And then, at the end of it all, no matter how much I must count the changes, isn't it? It's worth it, it's very worthwhile and although it's not valued, because I feel a bit even by the media. I speak, for example, of the magazine *Dacapo*. Which is a magazine about music in Portugal, even

that magazine didn't mention. (...) It was not mentioned either, but we don't do that to be mentioned. (Interviewee L, Appendix XIII)

The departure of the AMB was not covered or mentioned by the media nor the *Dacapo* magazine. Which means that there is a lack of interest for PB. Despite the result achieved, this PB does not have enough importance to be undisclosed neither in main nor secondary channels in Portugal. Being such a huge investment and an event with such dimensions in a foreigner country, why do not cover all the experience? Here is where we understand the decreasing of their degree of importance and the lack of recognition.

Besides the funding for their travel, the enrolment and outcome of the AMB in the contest should be mentioned. As such, the following interviewee explains the enrolment process before their participation:

And this year we went to Kerkrade in the first division. Only we applied, we applied for the second division and then the jury of the contest or organiser sent us an email and then even called us, okay... saying that our band was going to be selected, but that our band was a band to go to the first division. (...) That's competing with orchestras, all professional or on the way to a professional level because we played with... at least 3 of the other bands were orchestras, national youth orchestras from Switzerland, Finland and... They were all, it was all young people doing their degree, their teachers, I mean, all doing an already professionalised path. It's top-level. We came in eighth place. It was good because out of 16 orchestras, we were in the middle of the table. It was very good, and it was also the best classification ever for a Portuguese band in the first division. (...) (Interviewee K, Appendix XII)

(...) I don't know if you know, it was the first time that a Portuguese band was best ranked in that category, so it is also a source of pride for us. (Interviewee L, Appendix XIII)

Despite being an amateur band, regarding the conclusion of the competition, the band demonstrated a well representative performance and place, in relation to the other international bands. In the contest their performance was at a professional level of wind orchestras, and they met the desired expectations. As mentioned earlier, the required level of the band was placed beyond expectations. The following interviewee relates the degree of difficulty of category one more explicitly:

The first category supposes that the degree of difficulty is higher. But it is a category that contemplates a performance time of x amount of time, in which you must perform an obligatory piece for all bands, which is the same for all, and then a whole free repertoire until you reach that time. This also happens in the second and third category, where the repertoire you must present is of a lower degree of difficulty. (Interviewee H, Appendix IX)

Besides the AMB, it was mentioned that the Orchestra of Chaves became champion of the Concert Division, presenting a very interesting project about our emblematic National Road II as presented by the following interviewee:

Basically, this is the difference for the concerto Division, which is really the whole project. I know that they presented a project based on the national 2, and it was all about a piece written according to the various road tracks through which the national 2 passes. The national 2 starts in Faro and ends in Chaves. What they went through was a projection of a car trip along the National 2, and the work followed, like the images they passed through. For example, in the most Alentejan part, let's say the composer included traditions of Alentejan singing in the work. He picked up this type of tradition, everything was very well associated, and it was well done. (Interviewee H, Appendix IX)

In this topic, we realize that our Philharmonic Bands may reach higher levels of professionalism than we are expecting and with the right funding and necessary support we can count on the participation of our Portuguese Philharmonic Bands in international competitions with greater classifications. This implies a well positive representation of Portugal's musical quality abroad and its intrinsic cultural values in the musicians that spread them all over the world. Like the project of the Orchestra of Chaves that in their project took our country with them.

On the other hand, it is crucial to understand if there was any interaction between different Cultures in order to understand the Portuguese PB cultural transition and adaptation during international events for PB. More specifically, to perceive if there was any intercultural exchange during their encounter with other PB across the world.

Besides the competition in Kerkrade, there were also answers regarding the interaction between musicians and other Cultures at the event organised in Valencia, Interviewee A presents an interesting episode regarding the exchange between musicians:

(...) we went to give a concert in a town next to Valencia, which now I can't remember the name of, and who directed us, wasn't our maestro. That march *Torico de la Cuerda*, I don't know if you know it. With a trumpet solo. And then the composer went to conduct that march. He was, he was Spanish. I don't know if he was from Valencia, but he was there. He was there, which had already been arranged because we communicated with him asking if he wanted to conduct. We went to the concert, and the first thing we played was the march and he was the one that conduct it. (Interviewee A, Appendix II)

There was an exchange episode with a Spanish conductor, where he had the opportunity to conduct a PB from other nationality and the PB had the opportunity to be conducted by a conductor from other nationality. Even though they did not speak the same language, they understood each other musically. Which may relate to the power of music as a universal language. Additionally, to the experience in Valencia (Spain), 4 musicians also travelled to Poligny (France). The second interviewee talks about his experience in the French village:

We had an experience in 2003, when we went to Poligny, a town twinned with Arouca for many years. And I say, that was everything and anything, from the question that on the second day, they made a mega fondue in a circus tent. I love melted cheese, but while I was inside, everything was fine, coming out, when I entered again, I couldn't enter because of the smell of cheese, it was so intense that I couldn't enter. (...) (Interviewee B, Appendix III)

Here the musician relates his contact with gastronomy of France.

The competition in Kerkrade, the Netherlands, presented several difficulties in terms of communication of the musicians with other bands present at the competition due not only to the time spent at the festival (which was conditioned) but also because of the strictness of the competition, the number of rehearsals and the travels to the places, where they would rehearse.

Interviewee A: No. We didn't communicate with anybody because I couldn't communicate I don't speak English. But we had the time always busy. We get there on a Thursday around one o'clock in the afternoon. Then in the afternoon, we had a rehearsal, and then we went to eat. Then the next day in the morning, we had rehearsal. Then in the afternoon, we had rehearsal... we always had rehearsal. We and the others, that came in. One had those hours and were already waiting for us to come out for them to come in. It was a rehearsal in the morning and the afternoon. That was really professional.

Interviewer: How long were you there?

Interviewee A: (...) We got there on the 14th in the early afternoon, and we left on the 17th. It was already noon as well. We had lunch and left. We came by bus to Paris and then we took the plane here. (Interviewee A, Appendix II)

As mentioned before, that relates to the professionalism of the whole competition part and their commitment on the preparation for the competition, leaving aside all this interaction with other band musicians. Also, the monetary factor influenced their stay:

I wouldn't have much opportunity because, as you know, in a contest of this matrix, the travel of these almost 100 people, there were 99 musicians, is vast. And then every minute has various added costs, so we had to reduce it as much as possible. So, so that the final value wouldn't be so high... the musicians themselves didn't have much opportunity for this exchange, because staying one more day would be an exorbitant value. (Interviewee L, Appendix XIII)

In line with the hypothesis, exchanges between musicians in the competition were not possible. But this study provides a new insight into the relationship between interviewees and the native population, keeping to levels of need and casual events such as in cafes (e.g.) and with members of the organisation.

I don't think I ended up talking to anyone foreign like that. Just those things of ordering something in a coffee shop. (Interviewee F, Appendix VII)

Yeah, nothing much contact, even conversation, but asking for something in a bar or around. (Interviewee B, Appendix III)

In terms of the philharmonic bands, we didn't have much contact, even with the musicians. Because the competition was, we went there, rehearsed in some places that had no musicians from other bands. We got to the competition, played, didn't even meet the others, and then we left. The people there that we bumped into the most were so the hotel staff and people from the bar places and stuff. (Interviewee E, Appendix VI)

However,

When I went to Kerkrade, I never communicated with other bands there, but I managed to talk to people from that region. (Interviewee I, Appendix X)

Well, with other bands, we didn't have much opportunity to talk, because we were staying outside Holland. So, when we went there, to Holland, it was just for the contest. We played in our turn and went back again to Germany. So, we didn't have much contact with the other bands. Now with the locals and stuff, yeah, because we went out at night and stuff, so it was cool. I had been there in Germany as well, and so... okay it was cool. (Interviewee J, Appendix XI)

This same interaction was implied in coincidences and needs, which can be translated into small episodes of interculturality because they are opportunities for contact and communication. That dialogue with other Cultures implies that we know something about the other Culture in order to reach mutual understanding. Therefore, when we communicate with other Cultures, we transmit values from our own and learn from the other.

Intercultural dialogue occurs among individuals who speak different languages and for whom words and objects have diverse meanings. However, this does not result into a new Tower of Babel, nor into social chaos, because there is an attempt at communication, and there is something that is actually shared, which is exactly what allows awareness of and openness to differences, social and linguistic diversity within a Culture are a source of wealth that contributes its part to the diversity resulting from the existence of a plurality of Cultures in the world. The communicative competence of the users of a language develops at both the intracultural and the intercultural level. In other words, speakers need to be aware of the variety of registers and of the plurality of texts and discourses that exist in a Culture, either their own or other, following the principle of self and hetero-analysis, characteristic of intercultural studies. The richness of the worlds discovered through linguistic diversity and communicable meanings is such that every translation is a task necessarily imperfect. (Sarmiento, 2014, p. 612)

Around the world it is possible to find that people behave in very different ways. For example, there are numerous styles when greeting somebody in different Cultures. In fact, different Cultures have different perspectives on a lot of aspects. Simple things like dining habits are aspects that we should be aware. By exchanging these different points of view, we would develop our capacity of intercultural awareness.

Once again, intercultural translation should foster communication, generate mutual intelligibilities between different worldviews, find convergent as well as divergent points,

and share alternative concepts and epistemologies, so that distant (in both space and time) Cultures may ultimately understand each other. (Sarmiento, 2014, p. 614)

The musicians were based in another country, which allowed them to broaden their horizons in terms of contact with other nationalities.

The locals... we had in Aachen, we stayed overnight in Germany, in Aachen. I think it was interesting. It was a very small town and very interesting. In Kerkrade we didn't stay long, it was two rehearsals and the concert. From what we saw we don't have much time to find out more. (Interviewee D, Appendix V)

Yes, we always learn a lot when we travel and get out of our comfort zone. But, for example, I remember going there for coffee, and there were always people who had more problems speaking in English, or the Dutchman himself had difficulty understanding English. But we always managed, and we met many people in cafés, the barman, the people there... the shopkeepers... it was funny. It was an unforgettable experience. (Interviewee G, Appendix VIII)

Interviewee C: We made new friends.

Interviewer: Did you exchange any contacts? Did you keep contacts for now?

Interviewee C: Yes, yes.

Interviewer: And have you been communicating with these people now?

Interviewee C: I have lately yes. (Interviewee C, Appendix IV)

I communicated more, mainly with Dutch people, but I also interacted with Germans. (...) I had no difficulty. I learned new traditional dishes of the region and drinks. (Interviewee I, Appendix X)

On the other hand, it is also relevant to share intercultural encounters and experiences with someone. When sharing it would be significant to think and reflect on how to act. Which is also a way of becoming more aware of what to do. The listener will learn more about other Cultures too. That is a perspective on how to cultivate intercultural awareness.

I also really enjoyed meeting a gentleman who always used to take us to rehearsals, a Dutch gentleman who was retired and was working for pleasure because he didn't need to work anymore, but he wanted to keep working. We met a lot of people too. I just thought that we could have met more people from the music area, but that didn't happen because we had the rehearsals super timed and super organised. (Interviewee G, Appendix VIII)

Although their interaction focuses on small casual episodes and necessity that promoted the intercultural dialogue, several interviewees present that they would like to have the opportunity to establish more contact in the competition itself in Kerkrade.

What I felt most sorry about in Kerkrade was that we didn't get to hear other bands. We heard a little bit, they were playing before we played, we heard a little bit of the previous band. But we didn't have any significant contacts with anyone. (Interviewee D, Appendix V)

However, many interviewees refer to the dynamism and spirit of mutual help among the members of the AMB itself, mentioning that "they reinforced the bonds" with such experience. They also mentioned that to the competition they took several elements to reinforce the band and professional quality, which promoted that same interaction and dynamism of the bands in Portugal, reinforcing the values of friendship and belonging, presenting themselves as an example of inclusion.

There was always, for example, at the hotel, at night, the conviviality between the band all together, we all ended up talking, and it created a greater spirit between the band and a greater conviviality between all. (Interviewee F, Appendix VII)

No. I interacted with musicians who were not from our band but who were representing the band. Some came from Lisbon, others from the North and others from I don't know where. And I interacted with them and with that trumpet player, Jorge Almeida. I spent most of the time with him there, he spoke English. And he's resourceful. They went for a coffee; we went to a shopping centre and then they spoke. Sometimes I would like to know something, and he would talk. (Interviewee A, Appendix II)

(...) it's always that question of going abroad, if you don't travel a lot, any trip abroad is an event, even the question of travelling by plane. This time it was fun, some people were afraid, and we were joking about it. There are always people who are afraid, and it's a bit like that atmosphere we have in the Arouca band; we're almost brothers, with each other. So much so that I'm 51, but there are kids in their 20s and 20s who call me "you" ["tu" – pronoun in Portuguese that it used only when people are closed with each other. It is less formal and usually used among young people. When referring to a person older than us, we should use "você".], and I'm happy about that. I think it brings us closer together. This environment, for me, is what keeps me most in the band of Arouca, it's this question of us being almost brothers. (Interviewee B, Appendix III)

This last excerpt reinforces the value instilled in the philharmonic bands the intergenerationally among musicians. One of the musicians talks about the environment of his band, presenting all the value he gives to it and how he feels good participating in it:

It's something I often say, any musician that comes to Arouca's Musical Band, not because it's mine, although I'm suspicious to say, any musician will want to come back again. First, they usually come because they know someone who is already here, and then they integrate very well, and we also try to welcome people as best as possible. It makes me very happy when someone says, "I loved your atmosphere; when I can, I'll come back again, even if it's for free, as some people say... even if it's for free... (Interviewee B, Appendix III)

In addition, another example of interculturality was the integration of a Dutch musician in the AMB when he took part in the competition:

It is natural to human beings (socialising), and as music is also a universal language, through music... For example, we had a Dutchman in our band. He came to play the saxophone with us. He was Dutch, he spoke English, but he played (saxophone). He knew all the musical language and we didn't have to speak our language, his language or English to communicate. Through music, you can get to know a lot of people and what they are like. (Interviewee G, Appendix VIII)

In fact, music is a universal language, a Chinese musician and a French musician can read the same score. And this is one of the great examples of its universality.

After the contact and interaction, it is also necessary to understand what the most remarkable experience in their displacement. And this is what becomes a key point when it comes to the individual experiences of each musician, what was more important in the social and/or musical context at the end. In this case:

The most striking episode was the concert itself, and seeing the union between the musicians, even the musicians. They came to help the band reinforcements, was very interesting to see all the union fit between people. I think that was the most remarkable thing, the pride we all felt for the work we did, for what we achieved and how the concert went. That night was quite unforgettable, and you could see the pride in people's eyes. It was great; I have no words. (Interviewee D, Appendix V)

The band took musicians under contract to reinforce the whole performance, including string instruments which are not direct intervenient in PB. These promoted even more the interchange between musicians in Portugal.

I think it was really being on stage. I wasn't expecting to enjoy it so much, because I wasn't that excited, because the plays were a bit demanding. And I think we played a good part and I really enjoyed playing the piece with all the support there was on stage (refers to the contracted musicians). (Interviewee E, Appendix VII)

I don't know, I think it was good for the band, even in terms of people all getting along because people were going out at night together. Then we made a huge bus trip together, so yeah, that was super important. Of course, also the moment after we played, being there. But until then, it was always that pressure of we must play, we must look good to play, I don't know what. But it was cool afterwards, being all together and stuff. I think that was the best part of the experience. (Interviewee J, Appendix XI)

Translating all their experience into the professionalism presented on stage and all the hard work that took them there. The whole experience was an opportunity to be in contact with different Cultures in a musical context and a challenge to perform.

The last topic focuses on the repertoire selected for the competition. Besides the sharing of experiences, through the interviews the selected repertoire deserves to be highlighted due to how it was selected (*See* Interviewee L, Appendix XIII). The concern of representing our country internationally, led to the choice of repertoire to present two works of Portuguese composers and one of the most iconic trumpet players in the philharmonic bands, Jorge Almeida. This choice becomes interesting by the fact that the maestro wanted to represent not only his musical band but is origin, Portugal. Whereas the sense of patriotism is inherent.

4.3.4. Limitations

It is beyond the scope of this study to address the question of communication between PB from different countries. However, the musicians only interacted with some locals because of the competition's strictness and lack of time. In conclusion, unanticipated obstacles emerged, and the whole experience had a different path. The results and conclusions became an adaptation of the general objective. The time and memories of the

musicians always end up conditioning and limiting the results. The overall research design could have been more specific by using more scientific methods.

4.3.5. Final considerations and perspectives for the future

Further research is needed to determine whether interculturality is relevant to PB's travels. The conductor mentions that a band meeting will take place to analyse this issue:

But I made it because I also competed. The competition has several modalities: (...). There are various categories, and one of them is also for conductors, and I competed in the category of conductor up to the age of 35. I was selected for the final stage, so because I was selected and it was 15 days after the competition and I made it to the final, I made it to the final of the International Conducting Competition. I was there for quite a few days, so... I was there for 15 days; the band was only there for 3. It really allowed me to relate with other conductors from other bands and even the conductor who was a finalist and the winner of the contest, and it was agreed that next year our bands would exchange. So, we can only gain from this exchange. (Interviewee L, Appendix XIII)

Perhaps it is time to give musicians the opportunity to stay longer in the host country when they travel abroad, to allow better and deeper intercultural communication, thus giving rise to further future research.

CONCLUSION

Throughout the dissertation, the selected literature review copes with the results obtained through the review, the interviews conducted to the AMB and, with the touch of my personal experience regarding the Philharmonic Bands in Portugal. As a participant in the philharmonic bands since my childhood, my aim was to give you the vision and make you know this world that is so rich and unknown.

Firstly, Philharmonic bands are a society product, and the presented case study exposes the values and traditions inherent to the Portuguese population in general. Besides, it integrates a historical context that takes us back to their origin, the Military Bands, where similar values and characteristics currently remain. Also, it involves a brief introduction to the history of the philharmonic bands in Portugal and their appearance is conveyed because it becomes central to their development. They are a part of the community and connected to religion.

Secondly, we presented the main activities of PB in order to relate their sociocultural impact on the population. From this perspective, we concluded that the motivations for joining them start from family tradition and their permanence refers not only to "love for the jersey" but also as ways of fighting loneliness and maintaining the socialisation process. They function as aggregating elements of the population through their rehearsals and activities. PB address a trans-generational aggregator where younger people teach the older ones and vice-versa that pass by between various generations. Another reason is their evolution in terms of professionalization that invites us to hear a better musical quality, achieved from their participation with conservatories and academies to the creation of their own schools, and the integration of professional musicians in them, not only teaching but also being part of them.

Moreover, the musical genres they adopt invite all the popular class to have access to erudite music that would not be accessible before and the explanation of a so proper repertoire inside the PB as the *Marchas de Rua* and of *Marchas de Procissão*, as well as the composition of works specially conceived for philharmonics. The participation in the *Romarias* and all the process and jargon applied to its participation and functionality refers to a knowledge of the culture itself becoming tradition and culture. They represent a social evolution in a system with rules and norms that must be respected and a musical evolution in the seriousness and commitment.

Their administration and self-sustainability are focused on municipal support, sponsorships (whenever they can be found), donations, the symbolic value of participation in pilgrimages around Portugal and the help of emigrants who still feel the appreciation for their lands. These take us travelling with the band outside our borders, representing all our values outside. They unite immigrants representing through an aggregating factor: the diaspora recognised transnationally. Therefore, created various Portuguese PB across the world and three valuable concepts: globalisation, internationalisation and interculturality.

The second part of the dissertation regards the Portuguese philharmonic cultural transition and adaptation during international events for philharmonic bands, specifically the participation of the AMB in WMC at Kerkrade. We noticed that besides the occasion in Kerkrade, the PB previously visited two nations: Poligny (France) and Valencia (Spain). Concerning Kerkrade, the experience between different musicians was restricted, due to the lack of time. Yet, there was a connection in a brief time frame with different Cultures. It was possible to examine various encounters on the occasion, whom they experience, what they did, and their main objective. This equivalent communication was suggested in coincidences and necessities. Their intercultural dialogue was possible during time spent outside, the rehearsals and transportation, which can be converted into little episodes of interculturality since they are open doors for contact and communication. Therefore, when we speak with different Cultures, we send values from our own and gain from the other.

Another perspective recovered is the dynamism and soul of mutual help among the members of the Arouca PB itself, mentioning that "they reinforced the bonds" with such experience. They also mentioned that to the competition they took several elements to reinforce the band and professional quality, which promoted that same interaction and dynamism of the bands in Portugal, supporting the upsides of fellowship, and an example of inclusion.

Their experience mirrors the amazing skills introduced in front of an audience and all the difficult work that took them to get there. The entire experience was a potential chance to be in touch with various Cultures in a melodic setting and a test to perform a series of transversal values through music. Likewise, the repertoire was composed of Portuguese collections and the enthusiasm for using it transcribes the sense of patriotism within the

band. This showed the importance of music as a language that connects people can summarize the persistence of a tradition of many years that still is alive in Portugal.

The present work invites the reader to travel around the richness of content and disparity of the variety of social, cultural, and economic factors it arises. The Intercultural interface between the philharmonic bands should not be a missing key element. The business approach is inclined to the possibility of valuation of the bands as cultural heritage and to its increasing participation in events of preeminent intangible value, of allowance of local knowledge of the population, inserting them in tourism strategies, presenting them to outsiders, without ever losing all its integrity and spirit of cooperation. Such a combination of non-profit latitudes, where small towns can be examples to big cities, point out to new societal challenges in which collective expression is the excipient.

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I. INTERVIEW STRUCTURE

Questions to Musicians

1. What was the reason that made you join the Philharmonic Band?
2. What experience marked you the most when you travelled in Portugal with the Philharmonic Band?
3. Have you ever travelled abroad with the Philharmonic Band?
4. Have you had any difficulty communicating with members of another band(s)?
5. What was the most remarkable experience you had during this trip?
6. What was the most difficult and enjoyable part about interacting with people from other culture(s) in your geographical area?

Questions to the Conductor

1. What made you join the Philharmonic Band? How long have you been a conductor?
2. In what kind of events do you usually perform?
3. By whom and how is the repertoire chosen?
4. What was the experience that most marked you when you travel in Portugal with the Philharmonic Band?
5. Have you ever travelled abroad with the Philharmonic Band?
6. What was the repertoire played?
7. Did you have any difficulty communicating with members of another band(s)?
8. What was the most remarkable experience you had during that trip?
9. What was the most difficult and enjoyable part about interacting with people from other culture(s) in your geographical space?

Questions to the Band President

1. Do you play any musical instrument?
2. What were the reasons that made you join the administrative part of the Philharmonic Band?
3. How many years has the Arouca Wind Band?
4. How many members does it have nowadays?
5. Which were the most remarkable moments for the Arouca Musical Band?
6. Do you have any kind of financing?
7. How is the Band structured?

II. INTERVIEWEE A

START OF INTERVIEW

Interviewer: May I record the interview?

Interviewee A: At ease.

Interviewer: What was the reason that made you join the Philharmonic band?

Interviewee A: Look, the reason that made me join the Arouca Music Band and it was the only one I had. I've been here for 62 years! It was the following: when I was a kid, I was 12/13 years old when I joined. We didn't leave home anywhere. And so, what motivated me was the friends of my age, who were in the band, who said, "Oh man, we'll go to such and such a place on Sunday, and then we'll go to such and such a place" and I don't go anywhere at home, and so, one of the things that motivated me was this. Right then, I started to get a taste for music, and I've been here all these years.

Interviewer: And have you followed a professional path?

Interviewee A: No, no, no, always amateurish, always amateur.

Interviewer: Always here in the band?

Interviewee A: Yes, yes. I didn't have any school. The school taught us the A E I O U of music and gave us the instruments and go there. And then if you have the ability and you have the taste you continue. If you don't you stay on the way and you don't give anything.

Interviewer: And for learning, how was it here in the band?

Interviewee A: There was a gentleman who has already passed away. [Points to the paintings located in the band's main office - direction room] That gentleman who is over there, and then he was the maestro of that stronger one who is over there, who looks like Mário Soares who used to be a maestro. It was also him and his father who used to give me lessons at home. A little piece of paper, a staff, he'd do that, he'd have some notes there and then. Tomorrow you'd come here and I'd go there, "ta ta Ta Ta Ta Ta Ta", I was fine, I'd pass others, I wasn't, look, study again and come here again tomorrow. That was it. The instrument came after I knew the notes, I knew some solfeggio, very little. Then they would give me an instrument, didn't they?

Interviewer: Then I got a uniform and we went off to the parties!

Interviewee A: That was the first time I wore a uniform. It was May 1960. I went in '59 for rehearsals, I had a party, not a party, it was Christmas Day at night. There was the midnight mass and then the band went to play at the mass and at the end we all got

together, and a march was played. I didn't play anything, but I was there playing. I was playing in playback, that's all. More.

Interviewer: So what experience has been most memorable for you when you have been in Portugal with the philharmonic band?

Interviewee A: There are several experiences because the experience... I don't know if you want to know in the musical aspect, if it was an aspect of the conviviality that we have between us. Which is nice conviviality, humm... we play games, all these things that motivate us to be here.

Interviewer: That's what stands out the most.

Interviewee A: Then you play with the younger ones, then with the... at the time when I was young I even played with the older ones. We would play games when there were evenings. When there was a party for two days we would stay in the town, right? And then we'd make mortars, we'd even make them in our trousers. We would put a small uniform next to a very big one, and when he went to get dressed "man, the trousers aren't mine". We used to play these jokes. This was also a reason for us to come here, because when I was young what was there for us? There was no television. There was nothing. As there were no discos to go to at the weekend, it was the band. It was for us to play games, to treat each other. That's what motivated us to be here and what made us enjoy being here. We were always waiting for a party to come so that we could do something for someone, because they also did it to us. So that's how it was.

(segment of text unintelligible due to overlapping/cross talk)

Interviewee A: I didn't study anything. There are guys here who have studied and we have some graduates.

Interviewer: Exactly, there are many professionals in the bands now.

Interviewee A: We have a few there. That girl, the bassoon, (name hidden), she's a graduate, she's doing her master's. And we have two trumpets, who are not there, masters. The clarinet, (name hidden) has done a master's degree. And we have several there, I don't remember. We also have some military. There's a boy there, a boy... a man already, who plays the bass clarinet. He also studied in Lisbon because he went to the GNR band and then studied there. But he was at the conservatory too. Now he's gone into amateurism because he left the GNR and got a job here in the Câmara, got married. But he is a professional amateur. He plays... He plays God forbid. He played the clarinet, then he said "now I don't want to study, I want to play the bass clarinet because it's easier". He used to be a conductor too. And he stopped being a maestro because he said that... because

of indiscipline. They didn't show him any respect. It was all his age. He was a maestro for six years and then he said I'd rather play than be a maestro. He replaced his father. His father left. And passed the baton to him. He had 6 years and he didn't want to continue, he would rather play than be a conductor.

Interviewer: The President of the current band mentioned that you have been President of the band as well.

Interviewee A: Yes, many years. 10 or 12.

Interviewer: So why were you President?

Interviewee A: I was President because I liked being President. At the time, this was not going so well, and I thought ... I thought to myself that I was the right person to run the band. Or to have the administration of the band. I was here for many years ... there was only one thing I didn't have: leadership. To command, to command ... I never liked to command. I like to obey. If you tell me to do this, I'll do it. Now I say 'look, you are going to do this'. No, man, no. And then ... no, no, I don't have it. I'm not very good at it. That was the only thing. Otherwise, it went well, and now it's still going well. We bought a lot of things at the time, we made a uniform and there was always money for everything, there was never any problem.

Interviewer: How did you finance the band at that time?

Interviewee A: The band was like this... the council gave us some. Then the agricultural fund also gave us some... now it gives less, but at the time it gave an amount. And then, the benefactors we have. All those people who wanted to be meritorious members had to give EUR 2,500. You have the right to a photo, a few other perks and so on. You don't have to be a musician; you have to give EUR 2500. The greatest benefactor of this band was Mr. Afonso Pinto de Magalhães, who owned Banco Pinto de Magalhães. It's not from his time. His mother was from here and so was his father, his father was a doctor. He was born in Porto by accident. His mother had to go to Porto to give birth. But he, every time he was asked, he gave them, he gave uniforms to the band. If you needed uniforms, you went to Pinto Magalhães, he would say "how much is it", "order them and I'll pay for them". And instruments he gave. In fact, we have a photograph of him here.

Interviewer: And why was that? Did he like the band very much?

Interviewee A: Because he was from Arouca and tried to help the institutions in Arouca. I don't know if he liked the band or not, but the conductor at the time was very friendly with him. It was stipulated that those who contributed every year - as there was an individual who died, who is over there (points to a picture in the band's direction room)

every year gave 50 *contos* (Escudos) to the band, but that was some years ago. And we made him a benefactor member, and now his sons continue to give. Then other new people who like the band, like this and accompany us. For example, we have the comes. We have a gentleman who has a company, and when we bought the bass clarinet, it cost almost 8000 EUR, he paid for it. Now we went to Kerkrade, and he also gave a considerable amount. The band has no money, don't think we are living, no, we don't. We have a debt, we're paying a debt to the bank, but we're paying it off. It's almost paid off.

Interviewer: You have a lot of people that look up to you, don't you?

Interviewee A: Well, there are a lot of people who like that. And who help us.

Interviewer: That's great! Now let's move on to a more international part. Have you ever travelled abroad with the band?

Interviewee A: Yes, yes. So, I have been to Poligny in France. I have been to Valencia, Spain and now to Kerkrade, Holland.

Interviewer: And on those visits/outings-

Interviewee A: When we went to Poligny, it was when the town of Arouca was twinned with the town or city of Poligny. They came here, a group also came, it wasn't a band, but it was a group. Almost a band, but not. And then we went there. 3 days or 4. Yeah, when we went to Valencia, it was a contest. We got third or second place, right? [Points to the participation certificate displayed in the band's management room] Second place. And now we went to Kerkrade. We got the eighth place, but it was an eighth place which I consider very honourable because we got 89.80 and the winner got 94. From eighth to first place, it was decimals from us to the others. In the compulsory piece, we got fifth place. ... We had a play by a Portuguese author, and they said that it was very noisy. That is noisy, there's something very weird about it, and maybe I wanted something softer, and they cut us there, it was well interpreted, I think. We were also very strengthened. After all, we had to go, because we took all the instruments in the score. There was a harp, a harpist, a double bass, we took three string basses, four cellos, a contrabassoon, a bass saxophone, a clarinet that goes all the way up, I don't even know what it is. We took. One of those big flutes, I don't know what. We never play with that. We were 70 and something, and we took 99 musicians, with the conductor 100. I think we did a good job, we played well, we rehearsed a lot, but it was gratifying. And it was a good experience.

Interviewer: And there, how was it? Did you communicate with members of other bands?

Interviewee A: No. We didn't communicate with anybody, because we had- I couldn't communicate either, I don't speak English. But we had the time always busy. We get there on a Thursday at noon, more or less one o'clock in the afternoon. Then in the afternoon, we had a rehearsal, and then we went to eat. Then the next day in the morning, we had rehearsal. Then in the afternoon, we had rehearsal... we always had rehearsal. We and the others, " that came in one had those hours and were already waiting for us to come out for them to come in. It was a rehearsal in the morning and the afternoon. That was really professional.

Interviewer: How long were you there?

Interviewee A: 14, 15, 16 and 17. We got there on the 14th in the early afternoon and we left on the 17th. It was already noon as well. We had lunch and left. We came by bus to Paris and then we took the plane here.

Interviewer: So you didn't get to interact.

Interviewee A: No. I interacted was with musicians who were not from our band but who were representing the band. Some came from Lisbon, others from the North and others from I don't know where. And I interacted with them and with that trumpet player, Jorge Almeida. I spent most of the time with him there, he spoke English. And he's resourceful. They went for a coffee; we went to a shopping centre and then they spoke. Sometimes I would like to know something, and he would talk.

Interviewer: And when you went to Valencia were you able to interact with other cultures?

Interviewee A: Cultures, I didn't talk to anyone. I spoke with, I spoke with the Spaniards, the Spanish organisation Spaniards. We talked to them. When we went, we and all the bands, had a rehearsal on site. And we went to give a concert in a town next to Valencia, which now I can't remember the name of, and who directed us, it wasn't our maestro. That march *Torico de la Cuerda*, I don't know if you know it. With a trumpet solo. And then the composer went to conduct that march. He was, he was Spanish. I don't know if he was from Valencia, but he was there. He was there, which had already been arranged because we communicated with him asking if he wanted to conduct. We went to the concert, and the first thing we played was the march and he was the one that conduct it.

Interviewer: So he went on purpose or you don't know?

Interviewee A: I think he went on purpose to watch the pageant and then he got caught up like that. He went to drive. It was good for him, it was good for us, we were all pleased. He was a young man in his fifties, maybe not even fifty-something, forty-something or

so. And that was the only thing I talked to him about, like talking to various - now, like this, interacting with musicians from other countries - there was a Portuguese band there, but they didn't compete in our category. We competed in the second category, the other Portuguese band competed in the third category. But we didn't get to talk to them. We went to the Braga contest. I didn't speak to anyone either. I spoke with musicians from the Portuguese bands there, and I spoke with the musicians I knew that we did there. But it's good, it was good.

Interviewer: The bands, just like a community, right? We know everybody.

Interviewee A: Well, this is what I like, because now it is different, but when I was young, there was a lot of rivalry between the bands. Mainly Arouca and Vale de Cambra, we didn't speak a word to each other. They thought they were better than us. And we thought we were better than them. When we went to the parties, we boys our age, we didn't speak to each other. It was neither good morning nor good afternoon, but this also came from the old folks who taught us "ah, the ones from Vale Cambra, they're Spanish, be careful with them". Now there was a band in Maia, the Moreira da Maia band, there were some young men there that I haven't seen for a long time, and I even met one for football. When I met him "it's 'man, we haven't seen each other for years", and we had good relations with the bands from the North. The Vale de Cambra band was the only one we didn't get along with. With the Pejão Band we also had good relations, we had many young men we knew there. With the Revelhe Band from Fafe, which at the time was the best band of the North. This was 50 years ago, the band was the best in civil bands. And that was it. And do you want to know something else? In 1963, when the *Arrábida* bridge was inaugurated. We were invited to give a concert at the Crystal Palace. At the time – there is a photograph there to document that [Points to the door]. I don't know if you've seen it there. The band from Fafe, the band from [unintelligible segment of text], the band from Pejão, the band from Arouca and the band from Vale de Cambra, were considered the 5 best bands of the North of the country. And so, each one played a piece and then we did a rehearsal in the afternoon. At night we played 1812 all together and we were directed by the captain, Senhor Silva Dionisio, who was from the GNR in Lisbon. I was very cool. It was the inauguration of the *Arrábida* bridge one day and the next day it was that at the Crystal Palace we have a document there that proves it.

Interviewer: And it was all civilian bands?

Interviewee A: Yes, civilian bands, we gave a concert in the morning in *Fontainhas* where there was a band on each side. Then in the afternoon, each one would play a piece. Then

it started at three... that was half an hour each. And then at night, it was the concert that was broadcast by RTP. Mr Henrique Mendes did the presentation. It was the first time I saw Mr Henrique Mendes, I was about 16 years old. And in the piece that we went to play in the afternoon, I didn't play. So, I was left with three or four others outside. When the time came I said, 'we have to go and play'. Then we got a message from the maestro. You don't want to know what we heard, but these are things that leave their mark. Look, this one has a negative impact, others have a positive impact, there are things...

Interviewer: But in the past, we used to play more in the area of Oporto, even in the great Oporto, now we don't play anymore...

Interviewee A: Not now. We used to have a lot of parties in the Oporto area, Pequena Maia, but it's near there, we've given various concerts in the Jardim de São Lázaro, because-

Interviewer: It has a bandstand there.

Interviewee A: It has a bandstand. I never played in the bandstand, but I did in São Lázaro. I was a soloist in the band at the time, I played alto sax. And we played a piece there, which was called O Poeta e o Aldeão e o maestro. We had that gentleman over there, he was there, not the student, he's the one to the left. That gentleman was from the Oporto orchestra, the Symphonic Orchestra. He was a class flute player, he studied in France with a Frenchman, who was a superb flute player. And this comes to mind, I had said that - AH! And I, we were there, the Maestro put down O Poeta e o Aldeão on the bookshelf, "now I'm lost with all these people here listening". But I think I played well, because at the end they came to compliment me "you played very well and so on". So, I don't know, I think I played well, but OH! playing well at that time, who could play well. Now it's all very different.

Interviewer: Now it's different, now it's a higher level of demand in the band.

Interviewee A: Now there are a lot of people who have school. In my time, you could put a march on the stand, and it took about a month to rehearse a march. Now you put a march on, and it's played all at once, it's "tu, tu, tu, tu" and now we're going to do the dynamics here and, so on, you play it again and it's done. But that's how it is, you know that's how it is. But at that time, then some people played by ear. In the first rehearsal, they didn't play anything. They listened and only in the second rehearsal would they play, it wasn't like now.

Interviewer: And you didn't really have a band school formed.

Interviewee A: No, there was not. Now we have a school, it's all professional people and the teachers are all professional people. All graduates, but not in those days. It was a gentleman, it was the maestro or someone he trusted who taught. Then we would go to the teacher, he would say "Look, on such and such a day you have to go to the maestro to see if you can get in", and we would go there, he would tell us to give some [musical] notes and it was "ti tchau ti ti ti ti", it was all shouting [it usually happen with beginners of saxophone]. And that was it, "Look, you can go in". Then we got into the band, we went to rehearsals and couldn't play anything, and we went to the end [place in the chairs]. Usually, the ones who were there at the end were the ones who didn't play anything. If we were around a good one, we would get to learn more... but the sax around us at the end played as much as we did... look, it was sad. Then they changed me to saxophone. I played the clarinet for two or three years. So, I was like that at the beginning, then I went on to play tenor saxophone. Then, when the maestro died, the one who played alto sax, which was that gentleman over there, went to the maestro [points to the paintings in the band's boardroom] and I went to play, but only because I went to his place to play sax. alto. Later, a boy from the GNR from Lisbon came here to play alto sax. And I moved up to tenor, and I've been for many years, since the 80s or 81s.

Interviewer: But did you choose the instrument initially?

Interviewee A: I liked playing the clarinet, and then they changed it, because they needed for me to play the alto sax. Then, other went to play the alto sax, and now I went to play the tenor. But I like playing the tenor. I like playing the tenor, and I bought an instrument of my own. I bought one years ago. I like it, I like it. But the years go by and all the qualities we had, the few qualities, are all gone, but that's it. This is all like that, it's the fingers that fail, the tongue that no longer moves the way we want it to, it's the Vision that we can no longer see. And then the music is very complicated, because now I have pieces that have bars, that we are 7 by 8 and I don't know what, I don't know what. In the old days, it was 4 by 4, 2 by 4, 3 by 4, 6 by 8 and 5 by 4. That's all there was, and now this compass of 12? I don't know why, and I don't know how it is; it's very complicated.

Interviewer: Compost compasses. Yes, but if you run for pleasure, you never tire.

Interviewee A: Of course, I am here because I like it. Otherwise, I would have left. I love it here. This is part of my life because I have been running here for years. It's because I like it here. Not just because when I was younger, I wanted to go out from home, but because of these people. I get to the end of the season and say, hey man, I'm going out, but then there's that interregnum when you don't leave. Then the first rehearsals start, and

it gets a bug inside you. You're dying for it to start, and when the rehearsals start, that's it. I don't know if you, you probably aren't like that, because now I, those were the days. But that's how it is.

Interviewer: And it's a distraction for you, shall we say.

Interviewee A: This is a great distraction, it's great.

END OF INTERVIEW

III. INTERVIEWEE B

START OF INTERVIEW

Interviewer: Good morning! Can I record the interview?

Interviewee B: Yes!

Interviewer: Firstly, I would like to know what made you join a Philharmonic band?

Interviewee B: Well, it's a funny story, when I was young, a little boy of 10, 11, 12, any party I would ask "do you have a band? I used to be like that, then I started studying in those music schools, a music school, in a choral group that I had close to home and from then on, and through meeting other people, I ended up also joining the band's music school and, in the meantime, I joined, this was in 88. Basically, it was around that time and from then on, let's say it was more of an addiction, but this is a good one.

Interviewer: Have you always been in the Arouca Philharmonic Band or have you been in other bands as well?

Interviewee B: That is also very funny. I started in the Arouca band, I had many years when I only played in the Arouca band. In the meantime, as a teacher, one day I was posted to the Azores. This was in October; in November I was already in a band there too.

Interviewer: There in the Azores as well?

Interviewee B: In the Azores, on Terceira Island. I went there to experiment, to keep my punch. The level of the bands there is not as high as ours here, so when they saw me giving half a dozen notes, they didn't let me leave; I was supposed to stay with them all the time. After a while, when you start meeting more people, there it is... I was in 2 bands there. Meanwhile, I came here and started to be called to other places and whenever I don't have a party in our band, I go and help others. Just yesterday I was helping another band. Whenever there are opportunities, I always go.

Interviewer: Of course, of course, you need the tubas quite a lot, don't you?

Interviewee B: Yeah, there is a lot of shortage of them these days.

Interviewer: It's quite a complicated, heavy instrument isn't it?

Interviewee B: Yeah, it seems so, it seems that people are a bit lazy to carry heavy things around. [Irony]

Interviewer: Yeah. What was the experience that marked you most when you travelled in Portugal with the Philharmonic band?

Interviewee B: To be honest, environment, it's been our band for many years now. We are all integrated, aren't we? We have a friendship of many, many years and our experiences abroad are more professional than anything else, because what we find in other bands is their environment and it's as if someone strange was there. I had an experience recently, I went to another band with a guy that usually comes to play with us and there are more people that we know, the atmosphere is better, but we are also a little bit the guests, nobody knows us, there is no great interaction.

Interviewer: But do you have any story that has marked you... in any pilgrimage that you have participated... a funny thing or something that has marked you a lot.

Interviewee B: Several, there are several, there are so many that, to remind me... every now and then we are younger, 18, 20, 20-something years old, and every now and then we forget that we are on duty and we have cup after cup and every now and then things don't go very well. There are processions in which you go off a bit staggering and things like that, but it's more like that. Then, with age, one thinks differently.

Interviewer: Of course, of course.

Interviewee B: Remarkable experiences, usually when we go abroad, there were a few, but they are experiences that left their mark. On two sides, negative aspects, and positive aspects as well, but this has to do with adaptation. Usually, when we go abroad, the question of food is always a problem.

The last time we went to Holland now, it was the third time I travelled abroad with the band. We had an experience in 2003, when we went to Poligny, a town twinned with Arouca for many years. And I say, that was everything and anything, from the question that on the second day, they made a mega fondue in a circus tent. I love melted cheese, but while I was inside, everything was fine, coming out, when I entered again, I couldn't enter because of the smell of cheese, it was so intense that I couldn't enter.

The second experience was when we went to Valencia and we got the second place in our category, which was also something new. The other time [Poligny] it was just a get-together and this time it was a competition and so there was another kind of responsibility, but even so it was enough for everything. The facilities where we were were very good, had a pool and everything in the hotel. We had a borga there, then when we got second place, it was almost all night long, always pumping, as they say.

This time it was also a competition, this time with even more responsibility and while we didn't perform, it was taken seriously. From then on it was almost until morning, because we were in Germany and the Germans are a bit strict with schedules and there were people

complaining in the hostel, where we were, because of the noise. It's easy to understand, 100 people there, all they have to do is talk normally and it's a huge racket. But we take every moment to be together, have a few laughs and things like that.

Interviewer: Did you have any difficulty communicating with members of other bands in these international experiences, and did you communicate with foreign people let's say.

Interviewee B: Yes, although in this contest, we didn't have much of a relationship or any contact, maybe even with the other bands. But I remember at the time in Valencia, we were talking to a person from the management of a Dutch band in Portuguese and English, at least in English, I have to know. There was no big problem, even with the contacts with musicians abroad. Even in Spain, when we went to Spain, I opted for English, because I've had some less positive experiences with Spanish. We think that we know Spanish, that it's similar and when you go to see it, it's not that similar at all.

Interviewer: That's true, but did you communicate with people who were actually native to the country itself, without being from other bands specifically?

Interviewee B: Yeah, nothing much contact, even conversation, but asking for something in a bar or around. There wasn't much contact, there wasn't much contact with natives from the country I was in.

Interviewer: What was the most striking experience you had on these travels? I mean, you've told me a little bit about them, if you want to add something about that, something that marked you as well.

Interviewee B: What marks... it's always that question of going abroad, if you don't travel a lot, any trip abroad is an event, even the question of travelling by plane. This time it was fun, some people were afraid, and we were joking about it. There are always people who are afraid, and it's a bit like that atmosphere we have in the Arouca band; we're almost brothers, with each other. So much so that I'm 51, but there are kids in their 20s and 20s who call me "you" ["tu" – pronoun in Portuguese that it used only when people are closed with each other. It is less formal and usually used among young people. When referring to a person older than us, people should use "você".], and I'm happy about that. I think it brings us closer together. This environment, for me, is what keeps me most in the band of Arouca, it's this question of us being almost brothers.

Interviewer: Of course, that is great. What was the hardest and most enjoyable part about interacting with people from other cultures at the ready? Let's say that when you had the International experience, you ended up coming into direct or indirect

contact with other cultures. Did you have any difficulties or any more enjoyable parts that struck you, that you remember?

Interviewee B: There is one thing that leaves me "confused", I speak more for this last experience, people seem to be more closed, the natives are very closed. They don't express that much emotion in things. They seem to be a bit rigid. We, used to being with each other, end up causing a certain confusion, both their behaviour towards me, in this case, and our behaviour towards them. Because they are very surprised at how open we are with each other, even in the situation of this competition, in which we also had some guest musicians. It's something I often say, any musician that comes to Arouca's Musical band, not because it's mine, although I'm suspicious to say, any musician will want to come back again. First, they usually come because they know someone who is already here, and then they integrate very well, and we also try to welcome people as best as possible. It makes me very happy when someone says, "I loved your atmosphere; when I can, I'll come back again, even if it's for free, as some people say... even if it's for free... There you are, it's something you don't see, but going back to what I was saying, the way people are, in the case of the Germans, the Dutch, whom we contacted now, even when we went to Valencia, in the case of the Spanish, it seems that, I don't know, I can't explain, they have some reservations with us.

Interviewer: We have a difficulty to overcome here, we Portuguese are very open people in Europe and that is natural. But is there any pleasant part about this interaction?

Interviewee B: To be honest no because it's that question of our environment, I can't explain it. We're probably a bit over the top in our joyfulness and people probably don't understand because of that. So, most of the times we went and had international experiences, we were with each other. Basically, there wasn't much of a relationship either with other bands or with people from these countries. It's almost like we were in Arouca, but without being in Arouca.

Interviewer: But it was still fun, right?

Interviewee B: Yeah, that's always, every time we go out it's always fun.

END OF INTERVIEW

IV. INTERVIEWEE C

START OF INTERVIEW

Interviewer: Good morning, may I record this interview?

Interviewee C: Yes.

Interviewer: The first question I would like to ask you today is: What was the reason you joined a Philharmonic Band?

Interviewee C: It was because I always liked playing musical instrument.

Interviewer: Did you already have a colleague in the Philharmonic Band?

Interviewee C: No, not in the beginning.

Interviewer: How did you find out about the existence of the Philharmonic Bands, did you know about them? Had you ever seen them play? Did someone recommend you?

Interviewee C: No, someone told me about it, I tried it and that was it.

Interviewer: You ended up staying, because you liked the experience. Have you ever done any parties or performances with the Band?

Interviewee C: Yes.

Interviewer: From these travels that you do in Portugal, do you have any experience that marked you the most, either socially or musically?

Interviewee C: No I do not think so.

Interviewer: But did you enjoy those experiences?

Interviewee C: Yes.

Interviewer: Why do you like it?

Interviewee C: Because it is something different.

Interviewer: Do you like the socializing? Do you like being with other people? Do you like playing?

Interviewee C: It's more for the socializing.

Interviewer: Very good! Now let us talk more about the international part, have you ever travelled abroad with the band?

Interviewee C: Yes, in Kerkrade.

Interviewer: Have you had the opportunity to communicate with members of other bands or communicate with locals from the place or places you have been? If so, did you have any difficulties communicating?

Interviewee C: Yes, I had no difficulty. It was a normal thing.

Interviewer: Who did you communicate with? Can you talk a little bit about that experience?

Interviewee C: I communicated there with the members of the site, with the previous band and with people from the street.

Interviewer: What language did you use?

Interviewee C: English.

Interviewer: Do you find it easy to speak English?

Interviewee C: Yes.

Interviewer: Do you have any experiences that marked you as a result of this interaction with locals and members of the other bands?

Interviewee C: We made new friends.

Interviewer: Did you exchange any contacts? Did you keep contacts for now?

Interviewee C: Yes yes.

Interviewer: And have you been communicating with these people now?

Interviewee C: I have lately yes.

Interviewer: What language do you use, English?

Interviewee C: Yes.

Interviewer: So let's go to the last question: What was the most difficult and the most enjoyable part when you interacted with people from other cultures?

Interviewee C: The hardest part was that we didn't all know each other and some of them couldn't speak English. But we had to manage, didn't we?

Interviewer: And the most enjoyable?

Interviewee C: It was getting to know the place.

Interviewer: Did you get to know some traditions, did you try some kind of food? Did you learn anything about other cultures?

Interviewee C: No.

Interviewer: But now I'm sure you will learn how to communicate. I don't know if you want to add anything to the interview that you think is pertinent or not.

Interviewee C: No.

Interviewer: Thanks for your time! Success!

END OF INTERVIEW

V. INTERVIEWEE D

START OF INTERVIEW

Interviewer: Good morning! May I record this interview?

Interviewee D: Yes.

Interviewer: First of all, I wanted to ask you what was the reason that made you join a Philharmonic band?

Interviewee D: Many years ago. I don't remember the reason anymore, but I know that my brother was in a Philharmonic band, and I decided to try it as well. I was listening to a CD by that band, and I heard a piccolo solo (called *Melro Branco*) I liked it very much and decided to learn the flute. Then I moved on to piccolo as well. It was because of listening to the Band's CDs that I started liking it, and I went to learn for the band in question.

Interviewer: Ok, but have you played in other philharmonic bands?

Interviewee D: I started in the (unintelligible text segment) band at the age of 3-4 years. Then I moved to Alvarenga (which is my hometown). I was here 7-8 years, I don't remember very well, around that. Then I went to Figueiredo and was there only 2 years. Then to Arrifana and Arouca at the same time and then now I am permanent (in Arouca).

Interviewer: So you have actually been in a few bands!

Interviewee D: I've been through a lot.

Interviewer: Regarding bands, do you have any experience that has marked you the most on a social level, on a personal level, on a musical level in Portugal?

Interviewee D: In Portugal, the experience that marked me the most was in 2018-2017 (I can't remember exactly) in APB and the great experiences (for me) marked me the most, especially the APB internships where I could direct some bands Portugal and in the Azores. Maybe the first band, the first training period which was the one I was most nervous about, in the Sanjoanense band (União Velha Sanjoanense I think). In terms of pilgrimages, honestly, there wasn't one that marked me either negatively or positively. There is nothing very relevant that I can remember.

Interviewer: What do you like the most about the bands?

Interviewee D: I like the conviviality, mainly the conviviality is the most important thing for me. I like music very much; I like to make music but making music with friends (well now in the band of Arouca I have many friends), for me it is the most important, without any doubt.

Interviewer: Ok, thank you. So, have you ever travelled outside the country?

Interviewee D: Actually, with bands no, that was the first time.

Interviewer: A little while ago, you mentioned that you conducted. Are you also a conductor?

Interviewee D: Yes. I was studying this year, but I've left now. I was for 4 years (or something like that) at the APB with the teacher Paulo Martins. And I conduct the youth band of the Arouca band at the moment.

Interviewer: Now let's talk a little bit about the experience in Kerkrade. I wanted to know if you had the opportunity to communicate with members of other foreign bands or if you had the opportunity to communicate with locals.

Interviewee D: What I felt most sorry about in Kerkrade was that we didn't get to hear other bands. We heard a little bit, they were playing before we played, we heard a little bit of the previous band. But we didn't have any significant contacts with anyone. We had contacts with a Spanish band, Los Sillos. I think that's what they called themselves, but it wasn't a very pleasant experience, because there was confusion. They wanted to rehearse, but they booked earlier. We had until that later time, so there was a bit of confusion between us and them. We didn't really have any connection with any band, because honestly, with the time we were there, except for those Spanish guys, we didn't see anybody else.

Interviewer: Now regarding the locals, did you get a chance to interact?

Interviewee D: The locals... we had in Aachen, we stayed overnight in Germany, in Aachen. I think it was interesting. It was a very small town and very interesting. In Kerkrade we didn't stay long, it was two rehearsals and the concert. From what we saw we don't have much time to find out more.

Interviewer: And regarding your time in Germany, you mentioned that you had the opportunity to communicate. What language did you use to communicate?

Interviewee D: English. In German no, I don't know. We used English and I felt that the Germans were all of them, they could communicate well in English, maybe in other countries where we went by bus, there was not that openness to communicate in English, that was very cool. The Dutch also used English, however it was more complicated to understand them, the accent was kind of weird.

Interviewer: So in that contact, before you learned anything regarding the culture, do you have any interesting or remarkable episodes?

Interviewee D: The most striking episode was the concert itself, and seeing the union between the musicians, even the musicians. They came to help the band reinforcements, was very interesting to see all the union fit between people. I think that was the most remarkable thing, the pride we all felt for the work we did, for what we achieved and how the concert went. That night was quite unforgettable, and you could see the pride in people's eyes. It was really great, I have no words.

Interviewer: This is the last question. What was the most difficult part you had there in the whole journey, both in Holland and in Germany, in terms of interaction with other cultures? You told me a little bit about that episode that felt like stress before the concert, which is natural. But you had another kind of difficulty, something that was less favourable.

Interviewee D: I think the saddest part was even that night also that there were other immigrants there, from what I understood they were Germans, who were there just passing through this hotel where we stayed. We were ready to make a little bit of noise, we were celebrating a little bit and they were not nice to us. I don't know if you've ever been told those stories, they said "go to your country" they were a bit racist, almost. I think that's the saddest part of what we took.

Interviewer: I hadn't been told... What about the most enjoyable part?

Interviewee D: I think it was the socialising with everyone. There wasn't really any specific episode, but throughout the days the jokes, the fun, the drinking too, I think it was that way. It was super fun.

Interviewer: They also told me about the food part.

Interviewee D: I forgot about that. You're absolutely right, very different, very different. And I think I lost 2 or 3kg during those days, it was very complicated... I wasn't aware that the food there was so different from what it is here. I think we are privileged.

Interviewer: I don't have any other questions, do you want to add anything that you think is pertinent?

Interviewee D: I don't think so, I don't know.

Interviewer: I can just ask about your experience as a youth band conductor... you never followed a professional path in music, yet you were interested in being a conductor. How did that come about?

Interviewee D: That started in the Alvarenga band. I was here for a few years, and I started to give music and flute lessons. The students that started with me, after 3-4 years, started playing seriously. At that time, there was no orchestra, no youth band, nothing. So, with

the kids, whom I helped form, created a youth band. Then there were some problems. I left the Alvarenga's band, but that desire for direction always stayed with me, and I decided to join the APB. And when the Arouca Band invited me this year, they invited me to be the conductor of the youth band. And I think it's going very well. It's being very interesting.

Interviewer: But it's quite interesting your path, because you never went down the professional path, and all in an amateur band you managed to advance to the maestro/direction part.

Interviewee D: Although I'm not a professional in music, it's always been a big part of my life, and I've always been very interested in living. I have a lot of affection for it. I think I am much happier not having a professional part, the weight of the professional and sometimes my colleagues of almost my age, who are in a complicated financial situation and can't find work. I feel much more accessible this way. I work, and I'm in music for pleasure.

END OF THE INTERVIEW

VI. INTERVIEWEE E

START OF INTERVIEW

Interviewer: Do you allow recording of the interview?

Interviewee E: Yes, you can record it.

Interviewer: What was the reason that made you join a philharmonic band?

Interviewee E: Let's say, my parents, when I was a little boy, they had, they liked to listen to, let's say, classical, erudite music. And in a rural environment, such as Arouca, maybe the easiest way for you to learn a little of this erudite music was to join a band. There was an academy, but the academy is associated with the school, and it only starts in the 5th grade. So, to start early, I joined the band, and then I ended up joining the Academy as well.

Interviewer: So, you joined the Arouca musical band at what age?

Interviewee E: I was around 8 years old. I was learning solfege for a while and then I started playing the trumpet.

Interviewer: And what was the experience that marked you the most when you travelled in Portugal with the Philharmonic Band? Both on a personal and social level..

Interviewee E: I think I can highlight two aspects. The first is the fact of making music that is capable of arousing certain emotions in me and the fact that we have the possibility of interpreting works that are of such a high calibre that it is enticing in terms of, let's say. I'm not a professional musician, but I'm always interested in evolving and learning more. And the other aspect is always the conviviality, which is always an added value. Maybe that's also why my parents put me in a band so that I wouldn't be at home all day on my mobile phone. So, I tried to get together and play all those games they do in the band. Sometimes when it is bigger parties, for example, there has been a little party that was more than one day, and we end up sleeping there, and so we have more time, and in that case, we always get to know the places we go to better.

Interviewer: Is the Arouca band your only band, or have you been in other bands?

Interviewee E: I have been, but only to do occasional gigs. I don't have a secondary band which is what you call.

Interviewer: Yes, have you ever been abroad with the Philharmonic Band?

Interviewee E: I have just been to Kerkrade.

Interviewer: Have you had any difficulties or communicated with people from other cultures, either members of other bands or people from the region?

Interviewee E: No. Let's just say their English was not that good in that respect, but it was okay. In terms of the philharmonic bands, we didn't have much contact, even with the musicians. Because the competition was, we went there, rehearsed in some places that had no musicians from other bands. We got to the competition, played, didn't even meet the others, and then we left. The people there that we bumped into the most were so the hotel staff and people from the bar places and stuff.

Interviewer: What was the most memorable experience you had on that trip?

Interviewee E: I think it was really being on stage. I wasn't expecting to enjoy it so much, because I wasn't that excited, because the plays were a bit demanding. And I think we played a good part and I really enjoyed playing the piece with all the support there was on stage (refers to the contracted musicians).

Interviewer: Similar to the professionalisation area isn't it?

Interviewee E: Yes.

Interviewer: Now more on the level of the interaction part with other cultures, those little episodes that you had... what was the most difficult and the most enjoyable part in that dialogue?

Interviewee E: Maybe the gastronomy was an aspect that caused friction, because I, namely they drink everything with gas, iced tea with gas, water, everything with gas. Then, they also eat very little, compared to Portugal, we like to eat a lot and they only put a little bit on the plate. I don't think so, it doesn't stand out very positively. They're people who speak another language. I haven't had much opportunity to understand what kind of dynamics they have. I think they are nice. Maybe even more because of the landscapes. They lead a life, probably less hectic than here. They all live... everything is full of trees, they all cycle, everything is flat, the houses are low. And I assume that at least a childhood there must be much more connected to nature than here, if you grew up in Porto or something. That was already a city, but it was very connected to the countryside too.

END OF THE INTERVIEW

VII. INTERVIEWEE F

START OF INTERVIEW

Interviewer: Do you allow recording of the interview?

Interviewee F: Yes, yes.

Interviewer: First of all, what was the reason that made you join a Philharmonic band?

Interviewee F: I started studying music, then my colleagues also, some of them were already playing and I started listening and I also wanted to join. To be together with them and also to make music.

Interviewer: And where did you start playing an instrument?

Interviewee F: It was at the music band school in Arouca.

Interviewer: Have you always been in the Arouca band or have you gone to another band?

Interviewee F: No, I have always been in the Arouca band, although I also go to other bands and so on.

Interviewer: What was the experience that most marked you when you travelled in Portugal with the Philharmonic Band?

Interviewee F: Well, now I don't remember, but competitions are always a different experience compared to a festival, a party.

Interviewer: Yes, but do you like more the competitions or the festivals?

Interviewee F: It is different from the pageant; it has a different attitude.

Interviewer: It is more professional, isn't it?

Interviewee F: Yes, it is.

Interviewer: Yes, but do you like the romarias?

Interviewee F: Yes, it is always a different kind of conviviality. And even the environment is different between the public and the musicians. Then there are, for example, the breaks we have for lunch or dinner. For me, it's always a different kind of conviviality.

Interviewer: Have you ever travelled abroad with the band?

Interviewee F: Yes, this year when we went to Kerkrade.

Interviewer: Was that your only experience?

Interviewee F: Outside the country yes.

Interviewer: And did you have any difficulty communicating with other foreign bands or natives or did you communicate?

Interviewee F: I didn't communicate much. Because it ended up in not having that mix between bands there.

Interviewer: But outside the contest itself, did you communicate with other cultures?

Interviewee F: Well, no. There wasn't much time to walk around like that. Just around the city. We ended up not communicating much, just between us.

Interviewer: Do you have any outstanding experiences from that move? Something that marked you either personally or for the band?

Interviewee F: There was always, for example, at the hotel, at night, the conviviality between the band all together, we all ended up talking, and it created a greater spirit between the band and a greater conviviality between all.

Interviewer: What was the most complex and enjoyable part about interacting with people from other cultures? If you have not had much contact, it is difficult to answer this question. However, did you have any episodes where it was necessary to talk to another foreign person?

Interviewee F: I don't think I ended up talking to anyone foreign like that. Just those things of ordering something in a café.

Interviewer: And do you have anything nice to say about the experience you had? What was it like being there at the World Music Festival, right? Did you see other bands or a small part of the Festival?

Interviewee F: We ended up just being our band. It was an experience that ended up going by very quickly. It was just getting there, doing a little rehearsal, rushing on stage. Then it all went by, it was over.

Interviewer: Would you like to participate in the festival, but only as a spectator?

Interviewee F: Yes, I would.

END OF THE INTERVIEW

VIII. INTERVIEWEE G

START OF INTERVIEW

Interviewer: Good morning! May I record this interview?

Interviewee G: Yes.

Interviewer: Of course the first question I have to ask you is 'What was the reason that made you join a Philharmonic band?'

Interviewee G: I started my studies in a Philharmonic band. My older brother was also already playing an instrument and because of the influence of my parents and my brother (mainly my parents also wanted me to learn music), I immediately joined a Philharmonic band, and that's where I started my studies, even before I entered the fifth grade, so I did the initiation (in the band), and then I joined the basic music education. This was the biggest reason. Then, of course, as I progressed in my studies, the teachers liked to listen to me and always told me to join the band, and of course I wanted to play, so since I was a little girl I started in the *Banda da Branca*, which is the band where I live. Then, for professional reasons, I wanted to go to another band, I went to the Loureiro Band, and then I started dating a trombonist from the Arouca Band, and then he went to the Arouca Band. I also play with other bands sporadically because they request me. But my main band at the moment is the Arouca Band.

Interviewer: When you started, did you start on the bassoon?

Interviewee G: Yes, I started on the bassoon.

Interviewer: It is not very usual for philharmonic bands to have a bassoon, is it?

Interviewee G: Now yes, but I started right away in the top band in Portugal. That's why I started at a high level and I really liked it, it wasn't even the instrument, it was the teacher. Of course, the instrument also captivated me (it was different from the others), I had never seen an instrument like that, neither my parents knew an instrument like that, but then we managed, because the band also had the possibility to lend us the instruments. There didn't have to be an initial investment to buy a bassoon, which is an extremely expensive instrument. And then, with everyone's cooperation, I started to study. And my class still had some students, there were about 5 or 6 students, which for that time was already very 'ahead'.

Interviewer: What was the experience that most marked you when you travelled in Portugal with the Philharmonic band? Both socially and musically, what was the experience that you do not forget?

Interviewee G: Well, all experiences with the band are different. We don't feel good every day, some things go well, others go badly, but for example, I play with the Portuguese Symphonic band (the band that represents Portugal)¹¹, and for me to go and play there for the first time was like that. Is there anything I remember most fondly? For example, playing for the first time in a band. I was very young and as I could play well, my teacher wanted me to go straight away to rehearse with the *Banda da Branca*, a band that played a very demanding repertoire. And I remember that the first time I stayed very still watching all the notes going by and I thought "God, you play so fast". I was used to playing slow and that was it. That was one of the most frightening experiences.

I remember doing parties in Minho, parties a long way from home, where we had to leave at 4 in the morning and only arrived at 4 in the morning the next day. Those were challenging parties, but afterwards, they had a whole character of friendship and companionship and even joy, because besides playing in a band we make friendships that are like family, because we spend a lot of time together, not only in the rehearsals (which are 3 hours or 2 hours and so) but afterwards in the party itself and the transport to the party there is a whole creation of socialisation and a connection that is created with the people that goes beyond the music. Music is a universal language, but by itself, it already wanted connections, right? I, at least, believe that.

Interviewer: Me too, that is why I am doing this. We move on to the next question: have you had any experience abroad with the Philharmonic Band?

Interviewee G: Yes, I recently went with the band from Arouca to Holland and we took part in a contest. It was spectacular. It was a whole experience. We had some adventures with a flight, but this is all something that at the time of the contest concert, the things that come to mind and that seem to motivate us to do better. At least that happened to me, reliving moments of those previous days, and of conversations that the maestro had with us, words that our president said to us, as well as the colleagues. All that nervousness is a completely different experience for a band that had never been to that contest. I was just telling you about that first rehearsal I had in the band, it is always strange and always causes us fear, and I felt that people were afraid but it was as if we were playing at home, because we all know each other and we are a family.

Interviewer: Do you have any experience that marks you also on that tour?

¹¹ The Portuguese Symphonic Band do not represent Portugal. "The Portuguese Symphonic Band is a non-profit cultural association, supported by the Directorate-General for the Arts." (*Banda Sinfónica Portuguesa*, n.d.) <http://bitly.ws/y7WQ>

Interviewee G: In the Netherlands? I have played in several places with the orchestra: Poland, now I am going to Italy...

Interviewer: I wanted to know with the context of the band.

Interviewee G: I enjoyed everything very much. There was one thing that I remember, that sometimes we don't think about, but it worries us. My instrument is very expensive, and they can never go in the hold, and bands sometimes forget these logistical details. On the outward flight the instruments all went in the bus, and we helped to put all the instruments back in place tidily. On the return flight I had to come early for professional reasons (in the music business), and it happened that nobody warned the plane that there was going to be an instrument of some size on the plane, and we were afraid that my instrument wouldn't pass. On top of this, we got a Dutch Uber which delayed us quite a bit; the road to the airport was cut off, but we were lucky because the flight was delayed. We were very lucky. Our luck was that who was doing the check-in was not Ryanair, they were actually people from the airport, so everything went without a problem. I also really enjoyed meeting a gentleman who always used to take us to rehearsals. This Dutch gentleman was retired and was working for pleasure because he didn't need to work anymore, but he wanted to keep working.

We met a lot of people too. I just thought that we could have met more people from the music area, but that didn't happen because we had the rehearsals super timed and super organised. It was to the minute, and then our performance was also scheduled, and we had to be...it was all to the minute (one band rehearsed, or another was waiting, the others left, another one came in). So, there was no space to socialise among the various bands participating in the contest that day. That was something I would like to see happen more often. It wasn't our fault or anyone else's; it was a matter of organisation, and because everything had to be timed to the minute for it to work.

Interviewer: I was going to ask you if you had the opportunity to interact with members of other bands, but you have already answered that question for me as well. And you have also mentioned that you have had the opportunity to interact with locals. Did you have any other experiences besides those with locals? If yes, did you have any difficulties communicating?

Interviewee G: Yes, we always learn a lot when we travel and get out of our comfort zone. But, for example, I remember going there for coffee, and there were always people who had more problems speaking in English, or the Dutch person themselves had difficulty understanding English. But we always managed, and we met many people in cafés, the

barman, the people there... the shopkeepers... it was funny. It was an unforgettable experience.

Interviewer: And now the last question: What was the most enjoyable part and the most difficult part about interacting with other cultures?

Interviewee G: The most enjoyable part for me. I am a person who really likes to be with people (just being with people and getting to know them) and I really enjoyed making friends. I didn't create a connection forever, but the fact of meeting a new person, getting to know a bit of their life, that's already transformative even for us. I really liked meeting the bus driver, as I said, the two drivers who even transported us between the places where we were staying and the concert venue, and after the competition. Also the people from the shops, I've also told you about the people working at the hostel who were also super kind.

We also learned that the food is a bit different. It was funny, sometimes, we had colleagues who, for example, couldn't eat gluten or were vegetarian. And there you go, these are things that you forget, but then you must talk to the people there, with the Dutch in this case, and we had to manage and talk.

And I think that was the best thing, that we wanted to make friends with people, but it was also a necessity, we also needed to communicate with them because many times or we couldn't eat a particular food or we wanted to ask if the food had some specific ingredient that we couldn't eat, or simply to talk and to know the person.

Interviewer: And the most challenging part?

Interviewee G: Yes, the most difficult part. I didn't think there was any difficulty in socialising with the other cultures. I am also used to dealing with various cultures and various people, I really didn't find there was any difficulty. It is natural to human beings (socialising), and as music is also a universal language, through music... For example, we had a Dutchman in our band. He came to play the saxophone with us. He was Dutch, he spoke English, but he played (saxophone). He knew all the musical language and we didn't have to speak our language, his language or English to communicate. Through music, you can get to know a lot of people and what they are like.

Interviewer: So you mentioned that as a professional musician you have had several international experiences, so you also have no difficulty and you are already used to that environment in a certain way.

Interviewee G: Well, yes, yes, I am a person who likes to meet other people and talk to people. For example, I went to play in Poland also before going to Holland, I was invited

to play in Poland, and I met a lot of people from the orchestra, but the orchestra itself organised lunches with different people to get to know each other, but I myself during rehearsals or in the intervals, I myself had this attitude of wanting to get to know people and because I think it is always good to have this socialization and the human being needs this very much, especially nowadays when children are born already hooked on a mobile phone and very alone, with many problems that the Internet and the technological evolution brought us and that... Well, this has to be another study to be carried out. But I think that there is nothing like physical, personal and real contact between one person and another. Especially for musicians who really need that connection and that physical eye contact to connect and to make music really well.

Interviewer: That is true because you are a group, right?

Interviewee G: Exactly. For example, there was a video we did in Pandemic where we each recorded our part and then the conductor put it all together. I watch that, and it sounded completely different. I'm not our band or anything, of course, no matter how well the work was done, it was never going to sound like our band.

END OF INTERVIEW

IX. INTERVIEWEE H

START OF INTERVIEW

Interviewer: Good afternoon! May I record the interview?

Interviewee H: Yes.

Interviewer: So firstly the first question I wanted to ask you. What was the reason that made you join a Philharmonic band?

Interviewee H: Well, there are several reasons. In my specific case, I think that the first reason is not directly related to the fact of joining a Philharmonic Band, but more specifically to the world of music. It's because my family already has a very, very old tradition as musicians, not all of them professional, mostly amateurs. Still, there is a big tradition in the family, since, if I'm not mistaken, my great-great-grandfather. My great-great-grandfather, then my great-grandfather, my grandfather, then my uncle and then me. That is, there's a whole tradition connected to music and, in this case, the Arouca band, which also made me want to study music. I entered the Academy a little bit because of that influence, also because at the time my uncle was studying at the university, I had a lot of contact with him, I mean, I heard him every day. There was always that influence of arriving from primary school or pre-school, and I saw him studying, so I ended up joining a little bit because of that family influence. In the band, I think it ended up being a natural path. I started studying music, also by influence, because bands are also a means for us to develop our skills, given their activity, this makes people have better technical abilities to play and it is often said that, especially in academic contexts. When we do, for example, symphony orchestra internships, the wind students have a slightly better reading tradition than the string students. That's even done a little bit, why? Because we have that base of the band, that is, since we were kids, and everybody always enters between 10 and 15 years old. But there's a background there, a very good one, which allows us to develop those capacities.

So, I think it's a bit like that, in short, it's first due to family influence and pleasure, because if I didn't like it, it wouldn't be worth it. And then it's a natural path, this is already in the band, which allows you to develop all these capacities that I have just mentioned.

Interviewer: Thank you. Extremely interesting, that curiosity about symphony orchestras, I didn't know that by chance.

Interviewee H: Yes, it's like that, it's not that it's 100% correct, but the truth is that we, as we joined the band at a very young age, we immediately got into the habit. What happens?

We join an institution that already is, whether it's better or worse in terms of quality, it doesn't matter here, but that already has a certain level, and when we join, we are always below that level. So, if every week we go to a rehearsal and we don't manage to do anything, that motivates us to study, to look for more and more, and that only has an influence on our development. That's why sometimes the students who are in the bands have a much higher level of ease than those who are not. But that's just a curiosity.

Interviewer: Of course, of course. In relation to the experiences that you have had in bandas, I would like to ask if you have been only in the Arouca Musical Band or if you have been in other bands?

Interviewee H: Well, as a full member, I have only been and still am in the Arouca Musical Band. Then what happens a little bit is that I sometimes go and help other associations. To be honest, I think I've lost count of a few of the bands I've been to. I've played in the *Banda Marcial do Vale*, for example, and in *Associação Recreativa e Musical Amigos da Branca*, for example. I place that one more at the top, but without a doubt, it's also in a professional context, I mean, it's not so much philharmonic; let's say, it's the Portuguese Symphonic Band. I usually play there when they call me, when I'm lucky enough, but I can consider that in the last year it was quite regular. Then it's at the academic level and another professional orchestra. It's basically that experience.

Interviewer: Regarding the philharmonic bands themselves, do you have any experience that has most marked you, that has most marked you both on a personal, professional, musical level? What is it that has marked you the most?

Interviewee H: When I was a kid, when I was 8, 9, 10 years old, every party was a new experience, especially the parties outside the municipality of Arouca where we had to go by bus, for example, leaving at 3 in the morning and arriving at 5 in the morning the next day was an incredible experience. As the years went by, so did the demands, the positions I occupied. At the moment I'm concertmaster of the band and band leader, so I have other obligations that I didn't have before. For example, four years ago, when I played first clarinet, I probably played at the last minute. So, in this aspect, I think that we are beginning to look at our activities from a slightly different point of view.

In terms of musical experiences, the experiences that I highlight the most, at first hand, is the participation in the Kerkrade contest, both for the contest itself and for all the organization, all the dynamism. Then, all the competitions I've done here in Portugal since the Braga contest, the Feira contest, also the contest in Valencia, in 2014, with the band from Arouca, in Spain. I would also highlight the soloist concerts in which I've been able

to play solo, which I've played a few times solo with the band. In other words, it's always a very interesting and enriching experience both for the band and, above all, for me.

I would also like to highlight some concerts that we did with some artists here in Arouca, which was about I think it was following the urban regeneration works in the centre of Arouca. And then, as a way of marking that, the City Hall, in partnership with the band, started to develop a project called "Sons da Praça". And normally we always perform with some artists, who despite being from music, but from a slightly different area of music, it is always interesting to have this sharing of knowledge and often with people of national and international renown like "GNR", "Ala dos namorados", "Sofia Escobar", I think that was also super interesting.

Interviewer: It was a great experience. By chance the President of the Arouca musical band also told me about it. I didn't know about it, but then I found out about it and I didn't even know that it existed, actually.

Interviewee H: Yes, actually, it was supposed to continue to exist, but with the "Covid" issue everything stopped, but this year, supposedly, there should be, but here in Arouca, unfortunately, the City Hall is not very culturalist, let's say so.

Interviewer: I wanted to ask you if you have ever travelled abroad with the band, you mentioned that you have been to Kerkrade, you have also been to Valencia. In relation to those experiences, were you able to communicate with other cultures, were you a little more reserved? Did you have any difficulties in that communication process?

Interviewee H: Well, in relation to Spain, it was in 2014, in other words, I was about to turn 15, so I was 14 at the time. In terms of language, I didn't have any problems in Spain, or even in Holland, but it's always a bit easier, but there you are, maybe I considered that in that competition I didn't have so much contact with another culture, precisely because I didn't have so much freedom, I was always either in the company of someone or accompanied. So, I went a little bit wherever people went. And maybe, at that time, I didn't have that sense of searching and knowing what existed here and there, as I do now. For example, now in Holland, in that respect, yes, it was totally different. Because deep down we ended up being bigger in the band. It's a bit like that expression. I didn't have any difficulty communicating with people, because whenever they could speak English or knew it, there was no problem at all. In terms of cultures yes, we managed to have quite a lot of contact, because we moved around a lot in the short time we were there, not only for rehearsals, and we did rehearsals in different institutions, which were in the hands

of different people, but also inside the hostel itself and everything around the hostel. We from Kerkrade didn't have a great knowledge because we were staying in Germany, so a big part of our time was spent there. We went to Kerkrade for the rehearsal, then for the competition, but really in Germany we got to know the village, the town, I don't know exactly, the culture there. We went to bars, cafes, we walked around the centre a bit, but from what I could see I got the idea that Kerkrade, in that Dutch area, has a tradition very similar to the German tradition, so I don't think there is that difference. Or rather, I think there's a big difference between that area of kerkrade, for example that we saw from Amsterdam or Rotterdam, it almost doesn't even seem to be part of the same country. I mean, if it was by tradition, from the contact I had, I would probably say that Kerkrade almost belonged to Germany, because the tradition is very similar.

What I found, people are not very approachable there, to be honest. In fact, we even had some problems, especially with the food, not that the food was bad, it's not Portuguese food either, but the food was not bad, but the food was not enough for half the band, for 3 or 4 meals, and we can say that the people weren't very flexible and even, on the other hand, they were quite grudging and so on, but we were able to get in touch with them and the city was spectacular. So I think there was a big difference between the experience of Valencia 2014 and Kerkrade 2022.

Interviewer: Also because of your age, which is natural. And do you have any striking experiences from that contact? Do you have anything like that that you want to share?

Interviewee H: Well, actually we have a rather peculiar experience, but mainly because I think it's good when we go to a place and in one way or another, we have left our mark. I think that musically we left our mark for the result that it was, but also personally. I'm talking particularly about the group I was in, which was essentially the clarinet section. I must first say that there are a lot of people who like gin there in the band. And so it's just by a coincidence before we went to Holland, I mean, on a search engine, I found a Gin bar. And so the first night we were there, we went to the in bar. The fact that it struck me and it was a little bit special, was that we were around 15 or 20 people in our group and the cafe had room for like 4 or 5 people. However, we managed to end up all in there and we had there making out for a long time and we took a lot of contact with the gentleman from the bar and stuff. We got to the end and we got to ask for Gin props, like all sorts of pieces you can use to make a cocktail, and he gave them to us.

He let the bar stay open until later, for us to be, when we left, we were about 40-50 minutes walk from the hostel. There was no bus anymore, all kinds of Uber, Bolt was sold out and the only way was taxi, but it wasn't easy and he made himself available. He got us a taxi and managed to get us a much cheaper price than it was going to be, because the taxi was super expensive there. The moment we realised that we had left our mark there was that, our conductor, he was doing a conducting competition along with the band competition and then, after the band competition, he stayed there for another 3 or 4 days, inclusive. He got to the final, got third place, but on one of the last days, I think it was after the conducting contest, his girlfriend, who came to work with us, she plays the clarinet, was with us on that first day. And it seems that, after everything was over, they stayed there for a little while to enjoy all the surroundings of the area and the contest, and went to the bar again. The barman, by his accent, detected that they were Portuguese and remembered perfectly our group and everything that had happened. He said he had been with the Portuguese and it was brutal. That is a different experience, because I think that we go there to play and we have to have that responsibility, but also the other side is important, the humanistic side and I think that in this aspect, everybody had an incredible experience.

Interviewer: Actually nobody had told me that story yet.

Interviewee H: I think maybe, with the people you're going to talk to, I don't know everybody, but maybe I was the only one there. So that could have been it.

Interviewer: You were divided into groups, so you had some different perspectives.

Interviewee H: Not that it was excluding anyone, but we were very united, but there was always that natural division and it was a bit like that.

Interviewer: So that was your most striking, let's say, most fun experience when you interacted with other cultures. The hardest part, let's say was really the food part, or do you have anything else?

Interviewee H: The only drawback of the experience was, of course, there is also always the issue of prices, which are a little bit higher than here, but we expected that. But yes, I think that in relation to the food, it was the most unpleasant thing, because we had very good meals and, for example, I don't know if it was a coincidence or not, but I always ended up being one of the first to go to the meals and I never had that problem. So, basically, it's a little bit like if it was in Portugal or somewhere else, maybe on the first day it would fail, because it happens, but on the following day we would have everything ready so that it wouldn't fail and there it didn't, it happened 2, 3 times and they were always right, we were the ones who ate too much. I think that was the only negative point.

They even - in other words, this was the most ridiculous point of all, in inverted commas - there was a meal where they served us rice and sausages and because we supposedly ate a lot, there it was in any other place and they would calculate OK, they eat like this, let's put this on. Not them there, they always put the same amount, but what did they do? They put up a little sign saying we can only take one sausage per person, one sausage.

Interviewer: Really?

Interviewee H: Yeah, and so that was the only negative thing, being that there was only one time that I didn't really have any food which I ended up having. But the one time I'm talking about now was in Kerkrade, it was really within the organisation of the contest, they had a restaurant, the band hired the catering service, basically what they served us was breakfast. This was at two in the afternoon, but it was a breakfast meal that wasn't even enough for 20% of the band. Then we ended up getting some pizzas at dominos, if I'm not mistaken, and that was the only time I was more likely to run out of food. Otherwise, I always made it, but a lot of people didn't.

Interviewer: But did you eat in restaurants or was it always the Kerkrade organisation?

Interviewee H: That is so, we as a rule, that is, except for one meal. We always ate at the hostel where we were staying, only the day before the competition we had a rehearsal in the morning and a rehearsal in the afternoon in Kerkrade and as it was not worth the time to go to the hostel and come back again, we had lunch inside the competition park. It seemed to me, even from the images I saw later, that at night it functioned as a kind of bar and dining area. And that's where we had lunch, and it was negative, because of what they served us. Afterwards, they even had other things to eat, but, for example, there were no forks, no cutlery, no plates, nothing. It was the only negative point, but I didn't even mention the quality of the food, but a little bit of the logistics, which were not well organised for what they were going to receive.

Interviewer: You feel like it's like a festival, don't you? It ends up being a festival.

Interviewee H: Of course, from a different point of view, but it is no different *to MEO Marés Vivas or Super Bock Super Rock*, because I think that many people have no idea, and myself, to a certain extent, I had no idea of the number of people that go there. What happens is that it's a festival that lasts a whole month, so instead of having maybe, 200,000 people in one day, we have those 200,000 people spread over 3 or 4 days. And then it's a giant festival, a giant at all levels, because of the quality it presents, because all the institutions that go there are of high quality, and even if they are not, let's say, of top world

quality, the associations that work, as in our case, strengthen themselves to be at that level. Then it is a competition that only takes place every four years. It's a kind of Olympic Games, maybe that's what the term is. It's a kind of Olympic Games in the sense that within music, there are many categories. A lot is going on, there are 3 categories for fanfare festivals, 3 or 4 categories for brass bands, 4 categories for wind bands. Then there are the categories for parade competitions in which, for example, often military bands participate that are used to making all these "xpto" organised films here. Then there are various street groups, but all on a professional level. There are also DJs all around, and several bars, so it is a top festival with a level of quality that is well above average.

Interviewer: Yeah, that is why the public doesn't know much about it because musically speaking it is one of the top quality festivals.

Interviewee H: And then, that is what happened to us and because, maybe from the Portuguese point of view, there is not much participation yet. This year 3 more bands took part, 2 of us in different categories, but until we went, because we were the first Portuguese band to perform, there had only been 2 institutions there, unless I am mistaken. But whenever we go there, we leave a mark, the Portuguese, whenever they go there, they leave a mark. But the idea we have is that it's only a philharmonic or wind orchestra competition. For example, in Spain, that's what happens, it's only bands that go there. The town stops completely for the contest. The houses are all full of placards and flags from the contest, everything is there, it's as if the city or town closed down and only thinks about that. It's really an impressive scene and then the whole area surrounding the pageant is very associated with music, I happened to have the opportunity to see it, I mean, all the streets have names of composers, there are many shops associated with the pageant and music, I mean, it's really a medium that works for that and it's a month in high rotation, let's say it's a world apart.

Interviewer: I wasn't actually aware of that part...

Interviewee H: Yeah, I wasn't aware of it either. I knew that there were various categories of the competition, wind orchestras and I knew that there were also brass bands, but I had no idea that there were, for example, the parade competitions, groups playing, and, for example, there are some really important names, even individual references for us, who were, would be or have been there playing, so it's a really good level.

Interviewer: Which category did you compete in?

Interviewee H: We competed in the first category. The competition has 3 categories and then there is a category above that which is completely different in terms of rules from the one we were in.

The first category supposes that the degree of difficulty is higher. But it is a category that contemplates a performance time of x amount of time, in which you must perform an obligatory piece for all bands, which is the same for all, and then a whole free repertoire until you reach that time. This also happens in the second and third category, where the repertoire you must present is of a lower degree of difficulty.

To explain the difference, there is concert Division which was the category where the orchestra of Chaves, from Chaves Academy won by chance. That is, what differs in that category is that there is not an imposed repertoire, the evaluation parameter is divided in 2, that is, it is divided in the musical performance and in the project issue. To participate in that category, you have to present a whole project that involves, it can be the audiovisual part, it can be just image, it can also be just sound. It can be a mixture of the two, but your show has to work on that basis. That's why the evaluation is made on both parameters. For example, I happen to know that even at the musical level, the orchestra that won, in this case the one from Chaves, wasn't even the one that got a better appreciation, not that you were far away because you weren't, but at the project level and the junction of the two, it was undoubtedly the best. That matters because we play very well, but if we are going to a category where another aspect also counts, we have to pay attention to it. It was something that didn't happen in our category, which was only about musical performance.

Of course, in the Concert Division, they also had the same musical parameters as us, like tuning, musicality, interpretation, everything else, but then they would certainly have other evaluation parameters from the point of view of the project. Basically, this is the difference for the concerto Division, which is really the whole project. I know that they presented a project based on the national 2, and it was all about a piece written according to the various road tracks where the national 2 goes. The national 2, starts in Faro and ends in Chaves. What they went through was a projection of a car trip along the National 2, and the work followed, like the images they passed through. For example, in the most Alentejan part, let's say the composer included traditions of Alentejan singing in the work. He picked up this type of tradition, everything was very well associated, and it was well done. Basically, that's the idea, the creation of a project.

I know that one of the other bands or orchestras that participated, their project was to present an opera, that is, they played 50 minutes, one piece, it was an opera and their project ended. The important thing is to have a project to present.

Interviewer: And was it a Portuguese composer?

Interviewee H: I couldn't tell you that. I don't know at the level of the repertoire of the Chaves orchestra which was the composer of the works, I really can't answer that.

Interviewer: That one from national 2, it wasn't a Portuguese composer, was it?

Interviewee H: I am not sure if it was a composer, but then I can confirm, I think I can find that out. But it was a work written purposely for the competition and dedicated to them in function of that video image. I'm not sure. I think the composer is Spanish, but then I can confirm for sure.

Interviewer: And your category? you told me they were in the Concert Division. What was your division?

Interviewee H: We were in the first division of the contest.

The Concert Division, it's a concert evaluation. The whole perspective is evaluated, the project perspective has to be all interconnected. It's not that each work wasn't analysed individually, but there has to be a connection and the evaluation is also made according to that. That's why the evaluation parameter is from a more general concert perspective, that's why it's a concert division.

In our case, of course it's always in terms of concert, but it's narrower, i.e. the first work, the second, the third. In their case, for example, the first work may not have been well achieved in relation to the second, but if the project and the interconnection between them pulls it up, that also adds value. Not in our case, it is all independent.

Interviewer: I don't have any other questions for you, do you want to add anything to the interview that you think is pertinent?

Interviewee H: Maybe the only thing I could say in conclusion is the question of how good the band was there, from the youngest people to the oldest, because maybe many of them, or even all of them, will not have the experience of stepping on that stage again, which is a strong stage in the world of music. After highlighting all the work, the evolution that the band obtained with this because, we work for the contest, but there is all the work that stays from now on, and that focus, and dedication makes it possible for the band to evolve a lot until the contest. It wasn't just the 40 minutes we were on stage; it was everything else around it.

Interviewer: Okay, thank you for your participation! Lots of success!

END OF INTERVIEW

X. INTERVIEWEE I

START OF INTERVIEW

Interviewer: Can we begin? May I record this interview?

Interviewee I: Yes.

Interviewer: The first question I have for you is, what was the reason that made you join a Philharmonic band?

Interviewee I: Initially, my uncle had spoken to me for the same, to go into a Philharmonic band, not only to gain experience but also to understand another type of environment within the music. So, my uncle, after that conversation, took me to his band, which is currently the musical band of Arouca.

Interviewer: At what age did you start in the Arouca band?

Interviewee I: I started when I was 13.

Interviewer: Thirteen years old so you have been in the Arouca Band for about a year?

Interviewee I: Yes.

Interviewer: When you started playing, where did you start?

Interviewee I: I started by playing in a group in Gondomar, near the Church of Gondomar. Then in my fourth year I joined the Costa Cabral music academy.

Interviewer: Have you ever gone out with the band in Portugal? Have you done any services, any parties?

Interviewee I: Yes. Since last year, when I joined the band in Arouca, I have done some parties and this year especially, I managed to go to Holland with the band, Kerkrade. I took part in the World Music contest, which is a contest of bands at an international level.

Interviewer: What was the experience that most marked you in Portugal, when you go with the Philharmonic Band? Activities, in terms of experiences, what have you done? What is it that most marks you when you go with the band?

Interviewee I: I feel like playing not only with the band, but I feel like socialising in these parties that I do with the band, and I feel like dialoguing with the people that make it up, because they have a lot of experience and not only, and I manage to gain experience myself, doing these parties over time.

Interviewer: You say experience on a musical level and on a personal level, is that it?

Interviewee I: Affirmative.

Interviewer: You already told me that you went abroad with the band? That was the only time you went, right? Now Kerkrade?

Interviewee I: Yes.

Interviewer: Did you ever communicate with any members of other bands? Other international bands? How did it go?

Interviewee I: When I went to Kerkrade, I never communicated with other bands there, but I managed to talk to people from that region.

Interviewer: Okay, from Kerkrade itself?

Interviewee I: Yes.

Interviewer: And what language did you use to communicate?

Interviewee I: English.

Interviewer: And what was the most remarkable experience you had on that trip?

Interviewee I: In my opinion it was the concert that we did for the contest.

Interviewer: I have heard that you have been well classified, that it was great for you and I am very happy about that. I congratulate you now, as I have congratulated the rest of you as well. Regarding the communication that you had with people from Kerkrade, let's say Dutch, was that, what was the most difficult and the most pleasant part regarding this interaction?

Interviewee I: I got to know new cultures of various people from that region, where it is very pleasant for me to know new cultures from that region, where then I also connect those dots, where I go to other parts of the world, and it is curious and not only. I can, understand better the culture of each region itself in the world.

Interviewer: Do you feel that you have learned any customs... you have talked to Dutch people, right... or you have communicated with other cultures as well? Not just Dutch people?

Interviewee I: I communicated more, mainly with Dutch people, but I also interacted with Germans.

Interviewer: Do you feel that you learned anything regarding their culture if you had any difficulties communicating with them?

Interviewee I: I had no difficulty. I learned new traditional dishes of the region and drinks.

Interviewer: You liked the part about interacting with other cultures, that is great. Is there anything else you would like to add to the interview? Anything else you would like to say about your experience in the philharmonic bands?

Interviewee I: I think this contest has served as an experience for the band, for future events, contests, and parties that the band might have.

Interviewer: Of course, of course it has. You are growing a lot as a band and you will certainly grow a lot as well, on a personal level and with these contests. Do you want to follow the professional path?

Interviewee I: I don't really know yet, I have other options as well. But it will always be in my professional path, one option that will always be music as well.

Interviewer: That is great. You can complement the band in the future, if you don't want to leave, and you stay in the band, that you end up feeding the bug ready. Thank you for your collaboration!

END OF INTERVIEW

XI. INTERVIEWEE J

START OF INTERVIEW

Interviewer: Good morning, may I record the interview?

Interviewee J: Yes.

Interviewer: The question I must ask you is: what was the reason that made you join a Philharmonic band?

Interviewee J: So, I started my studies at the Academy in first grade and then the opportunity came up to go to the band to play and as I also left the Academy and not miss the music, I went to the band.

Interviewer: Okay, but was it someone... How did you find out about the band? Was it someone who told you? How did that come about?

Interviewee J: Ah, I had a lot of friends that were in the band, so it was more about staying with my friends.

Interviewer: Have you ever played in another philharmonic band?

Interviewee J: No, I have only played in Arouca Band.

Interviewer: Earlier, in a casual conversation, before the recording, you mentioned that you have also played fowl, do you want to talk a little bit about that?

Interviewee J: So, when I joined the academy, I wanted oboe, but there was no oboe here in Arouca. So, I did the 5th degree in flute and then, when I finished the 5th degree, I changed to oboe.

Interviewer: In the band school?

Interviewee J: In the band school yes.

Interviewer: Very interesting! Now tell me a little bit about your experiences in band. Do you have any that were most remarkable? What is the most remarkable for you when you move around in Portugal with the band?

Interviewee J: Hmm, I don't know... I guess... but in terms of parties and stuff the band does?

Interviewer: Both on a social level, on a personal level, on a musical level... what is it that most marks you in these band experiences?

Interviewee J: Well, the best party that we do is to go to São João de Braga. It is always good, isn't it? We go to São João, of course, I think that's all, it's the biggest party and that's it. But it's always good to get together in all the parties that we go and even the concerts that we give.

Interviewer: And have you ever travelled outside the country with the Philharmonic band?

Interviewee J: This was the first one.

Interviewer: It was Kerkrade, right?

Interviewee J: Yes.

Interviewer: Okay, so now I was wondering if on an interaction level did you have any difficulties or if you were able to communicate with members of other foreign bands or also with the native people?

Interviewee J: Well, with other bands, we didn't have much opportunity to talk, because we were staying outside Holland. So, when we went there, to Holland, it was just for the contest. We played in our turn and went back again to Germany. So we didn't have much contact with the other bands. Now with the locals and stuff, yeah, because we went out at night and stuff, so it was cool. I had been there in Germany as well, and so... okay it was cool.

Interviewer: So you didn't have any difficulties. What language did you use?

Interviewee J: English. I have German too, so I understood a few things.

Interviewer: Interesting, so you were able to communicate in German?

Interviewee J: Not really, not really.

Interviewer: It's a little bit complicated. What was the most striking experience you had? What made this moment important to you the most?

Interviewee J: I don't know, I think it was good for the band, even in terms of people all getting along because people were going out at night together. Then we made a huge bus trip together, so yeah, that was super important. Of course, also the moment after we played, being there. But until then, it was always that pressure of we must play, we have to look good to play, I don't know what. But it was really cool afterwards, being all together and stuff. I think that was the best part of the experience.

Interviewer: The atmosphere in the band?

Interviewee J: Sure.

Interviewer: What was the hardest and most enjoyable part when you interacted with people from other cultures?

Interviewee J: Honestly, I don't know.

Interviewer: If you had anything that was difficult, something that was more complicated?

Interviewee J: The cuisine is a little bit complicated there. The lunches and dinners, I didn't find it too difficult, but there were a lot of people from the band complaining about the lunches and dinners there. Okay, it's different from ours because they use a lot of condiments and stuff.

Interviewer: And the most enjoyable one you had?

Interviewee J: I don't know, I think it was all nice. People were very nice in the bars and stuff. Just nice.

Interviewer: Do you feel you learned anything from another culture?

Interviewee J: I don't know, I don't know. As I had been there before, it wasn't like that new thing, but it is always different. (to Germany)

Interviewer: I don't have any other questions for you. Anything else you would like to add that you think is pertinent?

Interviewee J: I don't think so.

Interviewer: Thank you!

Interviewee J: You are welcome!

END OF INTERVIEW

XII. INTERVIEWEE K

START OF INTERVIEW

Interviewer: Hello! Do you allow recording of the interview?

Interviewee K: Yes.

Interviewer: Do you play any musical instrument?

Interviewee K: Yes, I play the clarinet.

Interviewer: You are a chairman who belongs to the artistic side as well! The first question I have for you relates to the administration part of the band. I would like to know what were the reasons that made you join the administrative part here of the Arouca musical band?

Interviewee K: It was a bit of a natural process. At a time when the band was going through a bit of a downward phase and some of us, a group of musicians, perhaps a younger group, thought it was a good idea to have other ideas or to try other things to do with the band. And that was then, but it wasn't now. It was about 15 or 16 years ago, with a direction and they also invited other colleagues to be part of the direction. So, I accepted at that time and I became part of the board, I was a member and then I continued. Then I became treasurer and then president. Then came a time when I was getting a little tired, but I was reaching the point where I had to either step forward as president because I thought there should be another dynamic or else leave the board. And then, at that time, the President was at election time and if he didn't want to stand again, I said "then I'll stand". So that's how I stayed as president, but it's a journey... I have been president for 8 years, but the journey of being part of the board started 8 years ago.

Interviewer: How many years has the Arouca Musical Band existed?

Interviewee K: The Arouca Band has 197 years. It was founded in 1825, so in 3 years it will be 200 years old.

Interviewer: Two centuries.

Interviewee K: Two centuries which is quite a lot, we are already preparing the celebration.

Interviewer: And how long have you been here in the Arouca band?

Interviewee K: I have been in the Arouca Band for as long as I can remember. Since... I joined the band at the age of 11.

Interviewer: And have you ever been in another band?

Interviewee K: It was always here. I started studying music at the age of 6. At about 7/8 I started with clarinet. I started taking lessons here in an association that existed, which still exists, which is a rock choir group. At the time there was a musician from the band who gave music lessons there and then he was also a clarinetist. I started having clarinet lessons with him. Then I entered the São João Madeira Academy of Music. That was it and at the age of 11 I had already joined the band.

Interviewer: But are you a clarinet teacher or did you just do the training?

Interviewee K: No, I just did the complementary course, the 8th grade.

Interviewer: And then you didn't want to pursue music?

Interviewee K: Not actually I wanted to. Then life didn't provide for that at the time, but it is a goal that is still here.

Interviewer: Really?

Interviewee K: Really. My goal is still to go for a degree in clarinet.

Interviewer: Who knows, maybe you'll be the next conductor of the band.

Interviewee K: No, not that. Just an instrumentalist. And the degree is because I enjoy learning and of course I know I will learn a lot more. It has always been a goal since I was very young. It's not easy to give up my objectives like that.

And when I can, I'll try. When I have a little more time, when my professional and family life allows me, I will dedicate myself to the clarinet and try for a degree.

Interviewer: Right, and that's great! So, how many members does the band currently have?

Interviewee K: Currently we are 72.

Interviewer: 72 in total is a lot of musicians!

Interviewee K: Yeah, but we were more. But with the pandemic we lost maybe around 10 musicians.

Interviewer: Now, I want to ask you what were the most important moments for the Arouca band? So, at the level of competitions, like now in Kerkrade for example, if you have participated in others.

Interviewee K: So, at the level of contests? We have, I think we have 3. The band has never been much of a contestant, lately, in the last, maybe the last decade, we have been, we have participated 4 times. But until then, we participated once in a contest about 20 something years ago. It was a contest that took place in Macieira de Cambra, contest of bands of the North and the band participated and even got first place at that time. After that we never took part in any more contests. We returned to competitions in 2014, when

we went to Valencia. Okay, and we participated in the second category and got second place. That was a step, it was also a milestone in the band's history at the contest level. Right, because there was no history behind the competitions. We applied to Valencia, we were accepted, and we went there unexpectedly. We weren't expecting that. We did our work, and we also didn't have much notion of what the other bands were doing in the contest and how much competition we were going to have. So, we got second place, and we were very happy.

And that year 2014 was also very positive and it was marked not only by that because we also... Every year we perform here in Arouca the so called *Sons da Praça* concert, which is organised in partnership with the municipality, with the town hall. In which the band always does a concert with some artist or invited groups or bands. We started with that in 2012 or 2009, but I'm not sure. I mean, nowadays we see many bands playing with Quinto do Bill, playing with FF, with Sofia Escobar, with others, Luís represas... and at that time we were pioneers, there was no habit of bands playing with these groups. And we started, the first time I think, was in 2009. We played with... he's from Coimbra... I can't remember his name. He's very well known, he sings a lot of solo and many, many well-known.

Interviewer: I know you have played with Rui Reininho!

Interviewee K: Also yes, Reininho was in the second year of those concerts. The first year was just a concert held here with the choirs from Arouca. In the second year, it was with Rui Reininho and Maria João. In the third year it was with Ana Lains and with this one, of which you are missing the name.

Interviewer: That's fine.

Interviewee K: And in 2014, in that concert, it was so a good year too. why did we go to the... it's here, look (points to the certificate of participation of the competition in Valencia displayed in the band management room) International participation, the second prize of the second section. This was at the end of July and then at the beginning of August, we did a concert like GNR. It was a very positive year for us. After that, we've already done it with the winged lovers, we've already done it with the opera singers, a spectacular group who are soloists from the São Carlos theatre. We've done fado with... they were four fado singers, Ana Lains, Mariana Noronha and... that's how we've done concerts. The last one we did... No, the last one we did was with *Ala dos Namorados*, in 2019, before the pandemic. In 2018, we did with Sofia Escobar and with FF, we did musicals.

Interviewer: All here in Arouca?

Interviewee K: All here in the Square. And this one with FF was also... FF and Sofia was the first time they did musicals and sang together and it was with us. Ah, after that, funny that FF... this is stretching, but I think it's interesting. FF and Sofia was the first time... they had each other as an idol and it was the first time they met together doing a job. And it was, after that, after that concert, that Filipe la féria, invited them to go and do the Musicais De Uma Vida or something, with him.

Interviewer: Really? Because you saw them together?

Interviewee K: This was a result of our work in Arouca. And after that they already did... Just recently they did it with the band from Fajões in the music house.

Interviewer: That is extremely interesting.

Interviewee K: This is a bit of the more recent history of the band. Okay, but we were talking about on the level of competitions. There is the one in Valencia and after that we participated in the São João de Braga contest. The first time, where we had a not so good classification, we got the 5th place. Then we went back there and after two years, we were third. And now in 2019, before the pandemic, we also went and got second place.

Interviewer: Which is great!

Interviewee K: And this year we went to Kerkrade in the first division. Only we applied, we applied for the second division and then the jury of the contest or organiser sent us an email and then even called us, okay... saying that our band was going to be selected, but that our band was a band to go to the first division. So, we're kind of in a bit of a corner here. If we accept, we know that it's a very big challenge, that it wasn't what we wanted, that we wouldn't be so well prepared, and if we don't accept, maybe we'll be a little bit badly seen. So, we accepted and went to the first division. It's a really top-level. That's competing with orchestras, all professional or on the way to a professional level because we played with... at least 3 of the other bands were orchestras, national youth orchestras, national youth orchestras from Switzerland, Finland and... They were all, it was all young people doing their degree, their teachers, I mean, all doing an already professionalised path. It's a really top-level.

We came in eighth place. It was good because out of 16 orchestras, we were in the middle of the table. It was very good, and it was also the best classification ever for a Portuguese band in the first division. In the second division there was already one band, which was the (segment of text incomprehensible) band that went there one year and won. In the first division, only the *Banda da Branca* had been there, I think until then and had got the tenth place. Here we were eighth. It went, it went very well.

Interviewer: You're always going up! But you have a lot of professional musicians here.

Interviewee K: We have some. With degrees and masters. We have many, but most of them are still all amateurs.

Interviewer: I don't know if you have any other outstanding moments, now in terms of the pilgrimages. So, stories of pilgrimages.

Interviewee K: You know, pilgrimage stories. All kinds, from a stage falling, which has happened to us. I remember going to a party when I was younger, going to a party and we went on the buses and had to take instruments on the buses. It was at that time that eardrums started to be used a lot. So, we had two eardrums, which we still have today, we have four, but two of them are older. As they were so much bigger, they didn't fit in the bus bags, they had to go on top. It seems like the old-fashioned way with the bags on top in the bus stuck. And we were going that way, to the Póvoa, Vila do Conde side, and passing on the A1 before reaching the Arrábida bridge we heard "trum pum pum pum pum" and we looked back and it had fallen. It had been that, there the eardrum panning with the wind on the road and the cars swerving.

Interviewer: But do you guys still have that eardrum now?

Interviewee K: We do. That didn't damage anything. It's got the frame and that pan, and the thing just hit the wind and the thing was tied up wrong and it came out and it fell off.

Interviewer: There were no band vans at that time?

Interviewee K: No, no.

Interviewer: On the pilgrimages there are always those funny stories. Okay now one more level of funding. I want to ask if you have any funding from any public entity. How do you manage?

Interviewee K: So, the band finances itself in various ways, the association. We have the services of the *Festas and Romarias* [Religious Festivals], don't we? Which are paid for. And then there is some funding from the municipality, the Town Council, and the Parish Council. Then we also have the membership fees, and we also have sponsors, companies, and advertisements that we have in the van or on that awning that is used in the parties. And then we also have our partners, benefactors that we turn to when we need some extra, some extraordinary funding. Like the case of Kerkrade or other cases of buying new instruments and things like that. So, we always have a lot of recourse to the benefactors. Fortunately, they've supported us. And then we also have several sponsoring companies.

For Kerkrade we've managed in a way. Let's say that we haven't managed to get all the money for the budget that we had stipulated, but we're working on it. Already after coming we are still in the fight because our budget to go to Kerkrade was 60000 EUR. Just to go there. So, this is almost half of the annual band budget, annual band budget. So, it was a little bit. And we got a big part of that budget already, but not all of it yet, but we are still now still visiting some companies. A little bit more in that sense. So that we can cover all the expenses we had.

Interviewer: Do you try to get sponsors; do you go looking for them? From the partners as well?

Interviewee K: Yes, the companies, businessmen. Some of them are more into the musical part of the association, others don't care much.

Interviewer: But to go to Kerkrade did you ask for something? Did you talk to the municipality?

Interviewee K: Of course, in that sense they also gave an extra support. Which is the support of the support that they usually give annually. There was extraordinary support for us to go to Kerkrade.

Interviewer: Which is great! I don't even know if you want to add anything about the band.

Interviewee K: I can talk a little bit about the band and about the part of all the other strands that the band has, which is not only the Philharmonic band. We have the music school. We also have the youth band, and we also have a group, which is sporadically there, but which is also part of a strand of the band. I am speaking of the light orchestra. The band is a little bit close to these four areas. The music school is an investment that the band has, because it is one of the activities that we have a cost, isn't it? Of course, the kids pay a very insignificant amount, but we always make a loss, because we have teachers, the teachers we have are all graduate teachers. We always use our own teachers, the graduated teachers who are part of the band. The musicians who are part of the band. If they don't have the opportunity, they don't have the schedule, and if they can't we use teachers from outside. But we always want graduated teachers so that the kids always learn in the best way. From a young age, they don't start with vices. It's also a cost, it's an investment in the band, because in our future... that's also why many musicians join the band. But it is also another cost that the band has. It is part of our investment.

We also have a youth band which is very strong with these kids, to encourage them, because when they come to school, they always want an instrument first. And then they've

already given an instrument and they want to join the band. Of course, they can't all join the band. The youth band is a first... a first network where they have fun. And many of them end up losing their taste for it and leave. Many of them even earn more for later in the band, let's say in the senior band.

Interviewer: And many of them also end up being a professionalised path?

Interviewee K: Yes.

Interviewer: And apart from the instrument lessons, do they also have solfege, musical training?

Interviewee K: Yes, they have the musical music training. They have the instrument. They have 4 subjects: music formation, instrument, ensemble class and the youth band.

Interviewer: Exactly. It ends up working like the Academy.

Interviewee K: Yes, yes, very similar. That's what we always try, even the teachers, as they are graduated teachers who give hours even in other academies, we always ask them to follow even a little bit of the program, which there is official. Because many of them, besides attending band school here, also attend the Academy, and many others who don't attend and one day want to follow, already have a good basis.

We now have a little discussion with the municipality about improving our facilities. As you have seen, we are here and we have a very small rehearsal room. Then we have two more rooms. We have this one here which is the room for almost everything, for storage, for the management, for everything. And we've been struggling for some years with some better facilities that we've been promised, which is the rest of the building. But the music academy also has some new facilities, but now they're still using both.

So, we hope that soon we'll have a building all to ourselves so that we can develop both the school. We really want to go into strings and then also into other traditional instruments, like the Accordion or concertina. That there are a few roots here in Arouca of the Accordion and the small part that is fundamental to keep in order not to lose its roots.

Interviewer: Excellent! You told me that it had four strands. It had the music school, the light orchestra, the youth band and the senior band. And the focus of the light orchestra?

Interviewee K: The light orchestra is a group. It is 20 elements or 19 elements that do everything like light music, jazz. Lately it has been better, maybe it has had no activity for the last 3 years if I am not mistaken. With the pandemic, everything has also been very quiet. The last activity we had... usually, we always had 2/3 activities a year. We

would go and participate in some light orchestra meetings that there are for the country. We also organised one here in Arouca with other bands that we invited. We also organized a music contest in Arouca. There were various aspects of music. This, also always with the support of the municipality. We organize a meeting of bands, a meeting of youth bands and a meeting of light orchestra. With the light orchestra we have already done a concert with Herman José¹², which was spectacular. He is completely crazy. With his songs with the things and us there, the light orchestra accompanying.

Interviewer: And the musicians in the light orchestra are selected by you?

Interviewee K: It's the musicians from the band. It's a little bit selected. And also those that usually always have much more taste and availability, because there are more days of rehearsal besides band rehearsals, Those that have more of a taste for jazz, and availability. But they also "self-select".

Interviewer: Yes. Thank you! I don't know if you want to add anything else that you think is pertinent.

Interviewee K: That's all from me.

Interviewer: Thank you.

Interviewee K: You are welcome.

END OF INTERVIEW

¹² The event was accompanied by audio-visual resources that can be viewed in: <https://www.youtube.com/watch?v=Jwb6CPq6Tr0> - *Herman José em Arouca*

XIII. INTERVIEWEE L

START OF INTERVIEW

Interviewer: Hello! Do you allow recording of the interview?

Interviewee L: Of course.

Interviewer: The first question I would like to ask you is: what was the reason that made you join a Philharmonic band?

Interviewee L: Well, the reason was that my father forced me to do it because I used to go with my father to *Romarias* and one of the times, my father went with me to one of the bands that were playing. He asked if there was a music school and if I could learn. From then on, after band school in Rio Tinto, I went to the conservatory.

Interviewer: So you have participated in several bands before the band that you are now directing?

Interviewee L: Yes, as an instrumentalist I was part of at least 4 bands. Rio Tinto Band, Gondomar Band, Rio Mau Band and Famalicão Band.

Interviewer: So you have never been an instrumentalist in the Arouca Band.

Interviewee L: I have never been an instrumentalist in the Arouca Band.

Interviewer: In terms of your conducting career, have you been in several philharmonic bands?

Interviewee L: Yes. Philharmonic bands no because I think that is a high bar for direction. I started with a choir, the parish choir. And that was it, and we started doing... We had gone on a trip to Taizé, I don't know if you know it. It's a place of spiritual retreat. And then we got the bug of doing the repertoire that we had done there, so I advanced a little. I think I was 16, I think. And we did a concert in honour of that place and from then on I formed a choir in the band I was playing in, in the Gondomar band. I formed a choir in the Gondomar band. And thanks to that choir, I managed to do a concert with other choirs. I got other choirs from the city together. I did Fauré's Requiem with the Orchestra. I invited some colleagues of mine, I was at ESMAE, and I invited them to make an orchestra. From there the taste of the orchestra emerged and then I made a very amateur video for the young musicians awards 2016, with my colleagues of which I was fortunate to pass. And I was one of the 12 finalists in 2016 and only now in 2022... and it started there! From there, from having passed the Young Musicians Award, pitching which I worked 2 hours. And then I joined the Lever band, who gave me the opportunity to be able to start conducting. I had 2 years there. In 2018, the opportunity arose to... the

invitation from the band of Arouca and ready to embrace this project, which is already a band with kind of structure. Which I didn't have in the Lever band.

Interviewer: An extremely interesting journey, you were "forced" initially to play an instrument and then everything came up.

Interviewee L: Sorry, but maybe I have moved on here, I tried to summarise it in a smaller piece.

Interviewer: Sure, it must have a huge story!

You guys usually perform in pilgrimages and do some concerts right? What I want to ask is: What and how is the repertoire chosen? It is chosen by the conductor, certainly, but how does that happen?

Interviewee L: Ok. So, it all depends on the festival or concert in question. If it is a concert, I try to find a theme for the concert and I try to make sure that the works are within that theme or that they at least make sense within the theme that we are dealing with. If it's a party there's always more freedom, although if it's a party with another band, the so called "despique de bandas", isn't it? We try to respond in some way to the composer or to the time that the other band played.

Interviewer: And if it is the conductor who chooses initially, how does that process work? First he chooses-

Interviewee L: Oh yes yes. Normally it's like that, normally it would be by season, wouldn't it? And we'd come up through the history of music above, but only there's a bit of an inversion in the history of music that first you do... you tend to do a pasodoble don't you? So, an overture for... with or without a soloist, on trumpet or any other instrument. Then it would be a piece from the classical repertoire. But the order was reversed and an overture from the romantic repertoire was played first, with Tchaikovsky or Wagner. And then it's back to Rossini. There or even... I'm missing the name... Rossini's *Guillaume Tell* I think. A work more in the classical style or in the classical style... So you do a pasodoble, then an overture from the romantic period, a work from the classical period "in inverted commas". And then it's free and we usually do a Spanish fantasia: the legend of the kiss; or other works that now there are fantasies, for example, by Portuguese composers, Freitas, a work by the composer Luís Cardoso. And they serve there as a transition from this repertoire, heavier "between inverted commas" or more traditional, to later make the more modern works for band.

Interviewer: The light ones, right?

Interviewee L: Yes yes...although there are bands that like that lighter repertoire. Then there are other bands that prefer to continue with symphonic works, but which were originally written for band. They are called band originals, and there is more and more repertoire for wind orchestra or Philharmonic Band, which is the same designation. And we continue the concert in this kind of repertoire. The light works come more in the concert at night, for example... then also our dear dammed ones are sets of songs, selections of songs, all together in one work.

Interviewer: Now in relation to what you have lived in the philharmonic bands, do you have any experience that has marked you most either socially or musically. What is it that has marked you the most?

Interviewee L: Only one is very difficult. The first situation that I remember was at my first party. It is very important, because at the time I was very young, I was 9 years old, I had just started to learn for about 3/4 months. And I went to do my first party, my first service, but as it was necessary... I'll use the term "fill in the ranks", it was necessary to make up for some lack of some musicians who had left the previous plan and so, they left the music, I went to play, I went to do the party. But I went with a wrong piston. So, I was a trumpet player, they swapped my first piston with the third one, which was to make sure that I wouldn't play, that I wouldn't spoil the band. I was there and the man who did that to me said, "Look, I'm here beside you, trying to make sure you get all the positions right". Even so, my first party was without playing a single note. For a first party it was a good omen. No, but for the philharmonic milieu that sometimes you have to do 30 for a line. But for the sake of the music and the philharmonic above all.

Interviewer: Of course, for the quality of the music. Now, a more international part, have you ever travelled outside the country with a Philharmonic band?

Interviewee L: Yes, yes, the first time was this year. In 2022 for the competition in Kerkrade.

Interviewer: What was the repertoire played?

Interviewee L: Well, the repertoire for the competition has 2 parameters. The first is that it must be a 40-minute concert and within this concert, there is compulsory work chosen by the competition. The obligatory work was by a French composer called (text segment unintelligible) and it was a premiere. No band had ever played the work before the competition. And being an international contest, the repertoire I thought was "if we say what national is good". I think I wanted to show that internationally. Our goal was to take one of the most essential soloists, if not the most recognised soloist of the philharmonic

bands on trumpet, which is the trumpet player Jorge Almeida. He has been playing for a few years now. Even before, I remember I was a little boy, another situation... I remember I was a kid in the Rio Tinto band, I started and was on my way to the parties. My father had a cassette of a musical band from Trofa, I think, a cassette which had a solo piece for trumpet, and my warm-up was to try to play over the trumpet player Jorge Almeida, to try to match the quality, and that was my warm-up on the way to the party. So, after all these years, I had the good fortune of being able to make a debut too, it was Helder, a maestro and composer who was kind enough to compose the piece. It was an entrance *Pasodoble* for the trumpet player Jorge Almeida and the Musical Band of Arouca. Afterwards we made the obligatory piece. As the obligatory piece was a bit demanding and a bit showy, I thought that people needed a piece of that kind before, they needed a "corta sabores" [Flavour Cutter] as they use to say in those dinners or in those weddings, right? They needed to hear something romantic there, something from the romantic period of that style. So, I chose to do the work *Intermezzo* from the opera *La Micro Fritz*, which is ready, by an Italian composer. And to finish it was another work by another Portuguese composer, in this case, the composer Luís Carvalho. It was the work *Fantastic Variations*, which is a homage to the composer Duarte Ferreira Pestana¹³, who is one of the most influential composers of the Portuguese repertoire, of course.

Interviewer: So now regarding the whole experience, plus the social part. Did you have any opportunities to interact with members of other bands, interact with other local cultures? How did that occur?

Interviewee L: Yeah. It's like, if it was for the band itself, they didn't have... or the band's schedule, I wouldn't have much opportunity because, as you know, in a contest of this matrix, the travel of these almost 100 people, there were 99 musicians, is vast. And then every minute has various added costs, so we had to reduce it as much as possible. So, so that the final value wouldn't be so high... the musicians themselves didn't have much opportunity for this exchange, because staying one more day would be an exorbitant value. But I made it because I also competed. The competition has several modalities: philharmonic bands, and fanfare bands, which are smaller groups, without saxophones, for example. There are marching bands. They are what we see in the United States. There are Brass Bands too. There are various categories, and one of them is also for conductors,

¹³ Ava Musical Editions. (n.d.). *Duarte Ferreira Pestana (1911–1974)*. <https://bit.ly/3gEwz7w>

and I competed in the category of conductor up to the age of 35. I was selected for the final stage, so because I was selected and it was 15 days after the competition and I made it to the final, I made it to the final of the International Conducting Competition. I was there for quite a few days, so... I was there for 15 days; the band was only there for 3. It really allowed me to relate with other conductors from other bands and even the conductor who was a finalist and the winner of the contest, and it was agreed that next year our bands would exchange. So, we can only gain from this exchange.

Interviewer: Great! What was the most remarkable experience you had during this trip?

Interviewee L: Apart from the final concert with the band, because it was many months, it was 6 months of work. Every, every weekend, the musicians had to have rehearsals, they had to prepare. For an amateur band, this preparation is not easy at all. Even more, after it had been suggested to us to go to another level, because we had to do the contest in the first category and we had competed in the second category. The organisation thought that we had the level of the bands in the first category. So we had to accept that invitation. So the piece became from this level to this level, it was immediately an increase of 2 levels, because the compulsory piece of the second category was level 4 and the one in the first category was level 6. So in terms of execution, everything became much more difficult. The piece was incredible, but very difficult. So it was many months of preparation. Arriving in Kerkrade on the day of the concert and performing the piece that we had been preparing for for six months, I think that's a sign, that's a defining moment. There's another defining moment that I can't help but put on the same level is my arrival at the final, isn't it? And the final concert. Conducting in the final concert of the conductor's competition is also impactful.

Interviewer: Of course, and congratulations!

Interviewee L: Thank you very much! To see our name of Portugal there under mine is something to be very proud of.

Interviewer: Of course, of course. Congratulations again!

Interviewee L: Thank you very much! Right now, with the band, it was, I don't know if you know, it was the first time that a Portuguese band was best ranked in that category, so it is also a source of pride for us.

Interviewer: Of course! Regarding the interaction between cultures... let's say that the conductor mentioned that he interacted with other conductors. I would like you to tell me what was the most difficult and the most enjoyable part of that interaction.

Interviewee L: In the interaction even with other cultures... We were - the competition was in Holland, only we stayed in Germany, as it was very close to the border. Holland is a very expensive country to live in and next door there was a more affordable standard of living. So, we decided to stay with the band in Germany. Because it's a more multicultural country what you have is a bit more like the Iberian mentality. I think. There are a lot of people, you notice a lot of homeless people, you notice more socially deprived people. So, you can notice that difference. In Holland, there isn't that much difference... as it's a very expensive country to live in, I didn't notice that difference, I don't know if they have any other type of programmes, if not another type of support for those who can't afford it, but as it's a more expensive country, you don't notice that social need so much. At the level of people, of interaction, the Germans hardly speak English. I feel that they don't want to help, don't they? Basically, if you want to speak German, you can do it. The Dutch, everybody already knows how to speak English and are happy to help. Even in Holland you pass by someone, and everyone says hello or smiles. In Germany, you don't say "hello" and maybe you don't get paid.

And in terms of food, it's also very different. So, I think that the two countries are different from our Mediterranean diet, I think. It's all based on fried food, sausages and those things that are super bad for us and also, for example, they have a sandwich for lunch. They don't have the tradition of eating like us, with plates. They eat a sandwich. So, we had some problems with that, because in all the places we had with the band, they weren't used to people eating so much. Every place we had, we had problems with the last ones, who were the ones who were going to eat, because they always ran out of food. No, not because of the greed of the colleagues, but because of the few resources they were giving us.

Interviewer: And that you put down as a most unpleasant experience, right?

Interviewee L: Of course. We went in a more work context, not a leisure context. And so we ended up giving up some situations, for example, one of the days was just for rehearsals, wasn't it? It was rehearsal in the morning, afternoon and evening, so they were already very tired from rehearsals and the next day was the concert. And then the fact that the concert was at 6 in the afternoon, being late, it wasn't possible to visit some places and for that relationship. Now, maybe if you continue with this project going forward and for example, next year there would be more we could give you more.

Interviewer: What about the support you have had?

Interviewee L: That is because it involves a significant financial effort. It's just that the management has been fantastic in that respect. So, it's a lot of money. When I started, I had no idea that there would be so many expenses. I confess, and halfway through and I questioned whether it would be worth it or not, so much effort that I was noticing that so many musicians, so much management, were doing even I would be doing. And then, at the end of it all, no matter how much I must count the changes, isn't it? It's worth it, it's very worthwhile and although it's not valued, because I feel a bit even by the media. I speak, for example, of the magazine Dacapo. Which is a magazine about music in Portugal, even that magazine didn't mention. In Jornal de Notícias it talked about the Chaves Orchestra which got the first place. Right now with us, no, it was not valued the fact that a conductor got third place in the most important conducting contest for bands. It was not mentioned either, but we don't do that to be mentioned. We do it to evolve and to become better and better within what we think is the world parameter, because in our street we are always the best. When we start walking in other streets, we already have the idea that maybe we're small, so when we walk in other countries, we're tiny, right? So that was our goal and our motivation.

Interviewer: Just one more question, did the musicians incur any kind of expense or was the management able to cover it?

Interviewee L: Look, I know there are other, some other institutions that also went to Kerkrade that musicians had to participate. Because of this multiculturalism, it was also possible to understand how the other masters managed to get their bands to participate in the competition. Our band, the musicians did not have to invest a single cent. The band wanted it to be clear that the commitment of the musicians is their musical performance. And they think that if they give their best musically, they don't have to do it any other way, and the band had to bear all the expenses. Very, very, very, very, very expensive. But it was worth it.

Interviewer: Worth it, worth every effort, every penny.

Interviewee L: Exactly.

END OF INTERVIEW

I. Photos of Arouca Musical Band at the WMC



Figure 1 - Arouca Musical Band before the competition at the airport

Source: All credits belong to *Banda Musical de Arouca*



Figure 2 Harpist of Arouca Musical Band during the concert performance

Source: All credits belong to *World Music Contest*: <http://bitly.ws/y7Ve>



Figure 3 Trumpet Player of Arouca Musical Band during the concert performance

Source: All credits belong to World Music Contest: <http://bitly.ws/y7Ve>



Figure 4 Arouca Musical Band during the concert performance

Source: All credits belong to World Music Contest: <http://bitly.ws/y7Ve>