

The Repertoire and the Wind Band

THESIS, presented as a reflective aspect for the
degree of Master of Music, Conducting, HaFaBra

by **Luciano PEREIRA**

Supervisor: Mr. Kurt BIKKENBERGS
Co-supervisor: Mr. Ivan MEYLEMANS
Assessor: Mr. Mark JOLY

2021 – 2022

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The repertoire practice as a tool for the artistic development

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Abstract

The Repertoire and the Wind Band: The repertoire as a tool for artistic development aims to study the relationship between the repertoire used through history and the evolution of the northern Portuguese wind band in terms of technical, musical, and artistic development. With that in mind, it pretends to give insight into the repertoire practice and how it is used to maximize the artistic evolution instead of being only its product. The intention is to point to a clear and grounded path for using the repertoire practice as a development tool. The wind band movement in Portugal has a robust implementation in its social background. One of the most critical aspects of this movement is the need and will for technical and artistic improvement, resulting in an intense rivalry between these groups. Portuguese community wind bands try to achieve their best, using the repertoire and its performance to define and state the artistic level of the group itself. This thesis pretends to understand the role of the repertoire practice in the community wind band artistic development while looking at the musician's motivation, work, training, and involvement in the overall evolution process. The use of the Banda Musical de Loivos as a case study intends to understand the specificities of the wind band movement in northern Portugal and, more specifically, in the *Trás-os-Montes* region. To define the performative and repertoire practices as a starting point for the acquaintance of the repertoire potential as a decisive agent of the group artistic development, taking into account the characteristic heterogeneity concerning age, level of training, and artistic development of the musicians who are part of these groups. Through the deep analysis of the social and historical background, the specificities and idiosyncrasies of these phenomena give an inner look to those groups' artistic context and performative practices. It defines a series of guidelines for the repertoire choice and definition, using the social and historical background criteria. Using the repertoire practice to establish performative objectives will help maximize the implementation of new work methods, develop the usual ones, and improve the artistic development process of the community wind band. Besides this, it will contribute to the integral and significant development of the community wind band while expanding the artistic references of all those involved in this movement.

Keywords: Repertoire practice, community wind band, artistic development, wind band movement, motivational development.

Dutch abstract

Het repertoire en het harmonieorkest: het repertoire als instrument voor artistieke ontwikkeling heeft tot doel de relatie te bestuderen tussen het repertoire dat door de geschiedenis heen is gebruikt en de evolutie van het Noord-Portugese harmonieorkest in termen van technische, muzikale en artistieke ontwikkeling. Met dat in gedachten pretendeert het inzicht te geven in de repertoirepraktijk en hoe het wordt gebruikt om de artistieke evolutie te maximaliseren, in plaats van slechts het product ervan te zijn. Het is de bedoeling van dit onderzoek om een duidelijk en gefundeerd pad uit te stippelen voor het gebruik van de repertoirepraktijk als ontwikkelingsinstrument. De Harmonie-beweging in *Portugal* heeft een robuuste uitvoering in haar sociale achtergrond. Een van de meest kritische aspecten van deze beweging is de behoefte aan en de wil voor technische en artistieke verbetering, wat resulteert in een intense rivaliteit tussen deze groepen en hun gemeenschappen. Net als voetbalclubs proberen de Portugese gemeenschapsbands hun best te doen, waarbij ze het repertoire en de uitvoering ervan gebruiken om het artistieke niveau van de groep zelf te definiëren en aan te geven. Dit

proefschrift pretendeert de rol van de repertoirepraktijk in de artistieke ontwikkeling van harmonieorkesten te begrijpen, terwijl we kijken naar de motivatie, het werk, de training en de betrokkenheid van de muzikant bij het algehele evolutieproces. Het gebruik van de Banda Musical de Loivos als *case study* is bedoeld om de specifieke kenmerken van de harmoniebeweging in Noord-Portugal en meer specifiek in de regio *Trás-os-Montes* te begrijpen. Het definiëren van de performatieve en repertoirepraktijk als uitgangspunt voor de kennismaking met het repertoirepotentieel als beslissende factor in de artistieke evolutie van de groep, rekening houdend met de kenmerkende heterogeniteit inzake leeftijd, opleidingsniveau en artistieke ontwikkeling van de musici die deel uitmaken van deze groepen. Door de diepgaande analyse van de sociale en historische achtergrond, geven de specifieke kenmerken en eigenaardigheden van dit fenomeen een innerlijke kijk op de artistieke context en de performatieve praktijken van die groepen. Het definieert een reeks richtlijnen voor de repertoirekeuze en -definitie, waarbij gebruik wordt gemaakt van sociale en historische achtergrondcriteria. Het repertoire gebruiken als een manier om performatieve doelstellingen vast te stellen, zal helpen om de implementatie van nieuwe werkmethodes te maximaliseren, om de gebruikelijke te ontwikkelen, en om het artistieke evolutieproces van de gemeenschapsharmonie te verbeteren en efficiënt te maken, en aldus bij te dragen aan de integrale en significante ontwikkeling van het harmonieorkest en het uitbreiden van de artistieke referenties van iedereen die bij deze beweging betrokken is.

Trefwoorden: Repertoirepraktijk, gemeenschapsharmonie, artistieke ontwikkeling, harmoniebeweging, motiverende ontwikkeling.

Preface

Since my early days as a musician-to-be, the amateur wind band was a house full of dreams and possibilities. Besides the musical training and the opening to the music world, the wind band had a social, cultural, and even personal effect on my development as a youngster and, ultimately, as a grown man and professional musician. Like me, entire generations of Portuguese musicians had the same experience in our country's various amateur wind bands. Portuguese wind bands are seen locally as a great cradle of excellent wind and percussion musicians and a school of values and ethics, with different specificities and contexts that make those groups very special.

Despite this, the community wind bands in my home region have always been linked with a reduced technical, musical and artistic development, often defined as extreme low-level wind bands by its pairs from other Portuguese locations. So, when I first assumed the artistic direction of the community wind band in my village, where I took my first musical steps, I quickly became interested in understanding how it would be possible to change that image, using the resources available while promoting the integral development of the group. Repertoire practice quickly proved to be a powerful tool in promoting musicians' motivation and a decisive agent in changing working routines and methods.

This thesis' theme arises from the need to understand how the repertoire can be used as a tool for the artistic development of community wind bands and what aspects need to be taken into account so that this process can be used with success and produce tangible results.

During the theme development, a conflict arose several times between the artistic focus expected for this study and the pedagogical character of the chosen theme. However, just like Christopher Weait¹ stated, declaring in an interview, "[...] a conductor is a teacher. The term 'maestro' means teacher – not 'master' (as in master/slave)." (Turner, 2013), it becomes impossible to dissociate the pedagogical role played by a conductor (with greater relevance in amateur wind bands) and the artistic role in the pursuit of objectives. It is my conviction that there is no artistic achievement without any pedagogical approach when 'standing in front' of a community wind band.

The amateur context is necessarily different from the professional one. It is easy to assume a more relaxed and 'loose' attitude about artistic revenue as an amateur group. Can this be changed even knowing that we have an utterly heterogenic group, from almost professional music students to little children beginning their path in music? Can the artistic revenue be sufficient to support the evolution of this heterogenic group as a whole? Is the repertoire practice essential for this? Wanting to achieve the answers to these questions drove all the investment in this study.

My emotional attachment and professional activity linked with the community wind bands resulted in this thesis, expecting to answer some critical questions that will hopefully help with the artistic development of the community wind bands.

¹ Christopher Weait is an American composer, pedagogue and band director. Now retired, taught for 20 years at the Ohio State University. (Weait, 2022)

Acknowledgments

I would like to thank my supervisor, professor Kurt Bikkembergs for all the feedback and orientation provided. Thank you also to my co-supervisor, professor Ivan Meylemans, for inspiring me, and Mr. Mark Joly, for being so helpful and available.

Finally, I would like to thank my family, principally my wife and children for all the support and patience, without whom it would be impossible to embark on this challenge.

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Introduction

The community wind band² is probably one of the most essential and decisive Portuguese cultural movements. Those wind bands, scattered through the entire Portuguese territory, have many specificities depending on the region in which they are implemented. The most significant similarity between them is that they were (most of them) the result of the will of a group of people to create a communitarian place connected through music. It is socially accepted that the community wind band represents more than a cultural or musical institution in Portugal. Since the beginning of this cultural movement, at the end of the 18th Century, these groups have been synonymous with humanistic values, communitarian education, and cultural democratization, declared by most the scholars as 'people conservatories' in recognition of their essential role in the musical education of the populations.

With an amateur essence, the community wind band occupied a central place in community life throughout history. Even being a global movement in Portugal (we can find them in distant rural areas and large and populated urban ones), it is in small villages that the social role of these groups became very decisive.

Confining the study object to the northern region of Portugal, we can find more similarities between those groups, such as:

- A large number were founded in the 19th Century;
- A straightforward connection with his social context;
- A significant action in the religious and profane festivities of the region;
- Localism as a factor of social and geographic identity and valuation;
- The rivalry between them and the continuous quest for improvement.

With these factors stated, it seems needed and even essential to analyze their evolution through time having as the central aspect the repertoire practice, connecting it with the performance practices of the wind band in the community, the relation with the populations, the cultural tendencies reflected in their performances and the technical and stylistic resources involved. Consequently, the first and most important way of measuring and comparing the level of each community wind band is through the repertoire performed and the quality of its performance. It is possible to understand if and how the repertoire practice led to the group's artistic and technical evolution.

This study was intended to establish a more inner view of the stylistic, technical, and musical resources used in the performances, using the evolution of the repertoire practice through its history and the testimony of former and current musicians to establish the vectors of their evolution and motivational triggers. The repertoire practice will act as the core of analyzing the

² Known in Portugal by many designations, such as *banda filarmónica*, *banda musical*, or *banda marcial*.

musical development level of the groups researched, inferring the musical skills needed to perform those pieces.

The objective of the thesis was to define, evaluate and understand how the practice of repertoire can be defined, taking into account the specificities involved, to maximize the artistic evolution of a community wind band.

Thus, four questions were postulated to guide the entire research and help with the definition of the investigation's path and whose answers will be the core of this study:

- Is it possible to establish a parallelism between the practice of repertoire and the level of artistic development of a community wind band?
- Is it possible to expand and diversify the practice of repertoire in a community wind band, even in a social context resistant to this diversification?
- Is the practice of repertoire a powerful tool in developing a community wind band's motivation and work capacity?
- Is it possible to define guidelines for the choice of repertoire, considering the specificities of the social and community environment in which the community wind band is inserted?

The observation and analysis of the data retrieved made it possible to connect these aspects and appoint the historical dynamic and evolution, focusing not on the social and communitarian role but on interpreting the community wind band's musical and artistic elements. These actions will help establish guidelines applicable to the northern Portugal community wind bands, using these social characteristics and expectations to optimize the overall development of these groups.

The Banda Musical de Loivos was chosen as a case study to pursue this objective. The choice criterion was related to the fact that it is a band with uninterrupted activity since its foundation in 1826 and has presented a relevant artistic evolution during the last ten years (between 2012 and 2022). In addition, the author is also the artistic director of the community wind band mentioned above since 2012.

To develop the needed fieldwork was used as strategies of identification and cataloging of the scores and other sheet music archived in the community wind band archive, the search for photographic and documental information preserved or present in social media about organizational aspects of the case study, and the execution of questionnaires with musicians with activity in community wind bands. Although the case study analysis was developed by contextualizing its entire history, the detailed analysis focused on the period between 2012 and 2022. Questionnaires were made to assess the perception of the repertoire and its effect on artistic development, on the motivation to participate in activities and to identify relevant aspects of the community experience of these musicians that are relevant to this same evolution.

The study will use the data collected and the accumulated experience, combined with direct knowledge of the surroundings, to establish guidelines that may be useful when choosing a repertoire for the different performative moments. However, it will always be the role of the conductor to contextualize and adapt the conclusions presented here to his specific reality.

Chapter 1 – The Portuguese Wind Band Movement

1.1 A Historical Overview

The community wind band movement in Portugal had its origin in the aftermath of the Napoleonic Wars (1803 – 1815), grounded by the liberal movement and specifically by the 1838 new Constitution, which gave association liberty to all the citizens and opened the way to the cultural and recreative associations. Firstly, as a predominantly urban phenomenon, it rapidly expanded to rural areas and inland territories, mainly by the action of the military bands scattered throughout the Portuguese territory.

In the second half of the 19th century, Lisbon and its surroundings were a breeding ground of wind bands, called *bandas marciais*³ and part of those cultural and recreative associations, proving that those groups were becoming more and more popular. The wind band repertoire was the most appreciated in the capital city once the access to the concert societies' orchestras was unavailable to the general population⁴. (Sousa, 2017) This evident growth in the foundation of cultural and recreative associations was directly connected with the liberal spirit of the 19th century and the Romantic ideals imported from central Europe.

It is possible to observe a decisive action of the popular associations in the urban areas. However, most of the rural community wind bands were founded with the support of music dilettantes, wealthy bourgeois or landowners, literate individuals, teachers, and even clergy members, people interested in developing in their regions, away from the cultural centers, an art so gratifying as music is. (Bessa, 2008)

Despite this political and cultural background, the military band was the most crucial agent in the foundation and development of the civil community bands and the dissemination throughout the territory. At the end of the 19th century, every district capital had at least one military band providing conductors, music teachers, and musicians. In addition, the military band acted as a role model at the level of the group organization, repertoire and even in the uniforms⁵ used. By the end of the 19th century, the community wind band was already a solid cultural movement in Portugal, connected to civil society and with amateur musicians as protagonists (despite the heavy influence from military musicians). (Sousa, 2017)

At the beginning of the 20th century, the movement had some adverse developments due to World War I and the Spanish Flu. However, in the 1920's decade, it was possible to observe a new wave of community wind bands' foundation and reorganization, having a new period of stability and development. (Bessa, 2008) Despite the great popularity achieved in the urban areas in the 19th century and the first decade of the 20th century, the wind band movement faded in large cities. However, it gradually became very active and strong in the rural areas. That phenomenon was also a consequence of the gradual miss interest from the youngsters in the wind band repertoire while looking at new and lighter music manifestations such as jazz.

³ 'Military like' wind bands, referring to the influence of military wind bands on these groups.

⁴ The community wind band had a proximity role to populations, essential in public ceremonies, outdoor concerts, and even dancing events. Conversely, orchestras were considered an elitist group, more suitable for the upper-class population.

⁵ Called *farda* or *fardamento* in Portuguese, directly referencing the military clothing.

During the *Estado Novo*⁶, the Portuguese community wind bands had a new difficult period, primarily because of the emigration waves and the Colonial War recruitment of the youngsters, causing some to stop the activity permanently. The government support was also insufficient, primarily because of the associations' independence and reluctance to join associations and organizations linked with the government. During this crisis, one of the solutions implemented was integrating the community wind bands in pre-existent institutions, such as municipalities, headquarters of the *Legião Portuguesa*⁷, *Casas do Povo*⁸, and fire fighters divisions. As a result, the number of new community wind bands founded decreased between 1940 and 1990. The *Estado Novo* period (1933-1974) had, as a consequence, a very negative effect on the wind band movement, causing dozens of wind bands to end their activities. (Sousa, 2017)

However, not everything was negative in this period. Specificities between northern and southern community wind bands became evident, mainly about the organization model. With a solid tradition in associations, the southern wind bands had a defined organization model that included members of the board, non-musician associates, owned or rented headquarters, instruments owned by the association, and identifiers such as the association hymn, the flag and the constitution. On the other side, northern community wind bands did not have the same associative heritage. They were created as informal groups mostly connected with a relevant figure of their region but without a formal constitution or even formal organization. As a result, they did not have their own or rented headquarters, using occasional spaces such as storage houses, parochial or municipal halls, and even houses owned by one of the musicians. Only in the mid-20th century did the northern community wind bands start the process of organization of the association board with the social entities and associated. As a result, most community wind bands did not have the necessary conditions to develop their activity. These organization model differences resulted in a difference in the payment⁹ earned by southern and northern musicians. The northern musicians were better paid than the southern ones, with the community wind bands sharing the revenue of the services provided between musicians and conductors. (Sousa, 2017)

The last twenty-five years of the 20th century brought a new age for the development of the community wind bands. Through the action of the *INATEL*¹⁰, they started to have more access to financial aids, musical instruments, and musical formation. With the democracy restored¹¹, the mentalities were open, and in this period, the wind bands started to open their doors to women, admitting the first female musicians. This process was incredibly decisive in the public view change about the essence of the wind band. They are no longer a male group of amateur performers but a more inclusive institution based on a healthy spirit of coexistence and artistic

⁶ Dictatorship was established in Portugal between 1933 and 1974.

⁷ Constituted as an official militia by the *Estado Novo*, it had its principal objective to develop the patriotism of voluntaries who meant to organize the nation's moral resistance and promote the cooperation in its defense against the enemies of the regime. (AATT, n.d.)

⁸ Created by the *Estado Novo* through the Law nr. 23051, September 23rd, 1933, it was a social cooperation organism to achieve cultural and social-economic development of the populations under its influence. (CNIS, 2018)

⁹ Despite the amateur character of these community wind bands, the musicians received payment for the services provided in religious festivities, more usual in the north region.

¹⁰ Translated as 'National Institute for the Free Time Enjoyment', an institution whose main objective is the support of nonprofit associations.

¹¹ In 1974, through the 'April Revolution', democracy was restored in Portugal, settling the political system running until now.

dissemination. (Mota, 2009) Original compositions for wind bands start to appear, and, in parallel with the symphonic transcriptions, the wind bands start to perform more jazz and light music, more to the taste of the youngsters. It is also notable the rejuvenation of the constitution of those wind bands, starting to lower the average age of the musicians.

The 21st century brought a new context to the wind band movement. The diversification of the repertoire and role of the community wind bands transformed them without losing contact with each of their traditions and history. The community wind band is progressively occupying its place in the concert hall in addition to the role in popular events such as religious festivities. (Lourosa, 2009)

Supported by the growth of the specialized music education in the country (with a direct effect on the average level of musicians' development, the community wind band diversified its repertoire. We can observe a very different group from their ancestors as an effect. It grew in the number of musicians, changed the organological set, and evolved in its role in the communities without losing touch with traditions, identity, and overall objective: to provide cultural access through music to everyone, with no exception.

1.2 The Repertoire Practices

To understand the community wind band role through time is essential to look at the repertoire practice. The natural function of the community wind band has a direct connection with the music programmed and performed at a determined point in its history. In the 19th-century, and looking deep at various sources such as repertoire archives and concert notes, it is possible to divide the repertoire into Marches and Anthems, Dance Inspired Themes, and Concert Pieces. (Sousa, 2017)

The first category, Marches and Anthems, includes the *passo ordinário*, *passo dobrado e passo militar*¹², the *marcha grave*, *marcha e passo fúnebre*¹³ and the *hino*¹⁴. This type of repertoire reflected the nationalism typical of this century and the direct influence of the military wind band. This repertoire was also very suitable for performance in various events, namely official and celebratory ones. The second category, Dance Inspired Themes, includes all the musical pieces performed that were written in a dance style, such as *polkas*, *mazurkas*, *galops*, and others¹⁵. A cherished musical manifestation gradually became successful as a concert piece, moving away from its original function in a dancing hall. In the third category, and among the Concert Pieces, it is possible to find musical pieces commonly referred to as *peças de harmonia*¹⁶. It includes all of the symphonic music transcribed for wind bands (such as operatic overtures, *zarzuelas*, tone poems, and others) and music initially composed for wind bands (such as popular rhapsodies, fantasies, *divertissements*, and others). The designation of this

¹² Those are a subtype of marches used on parades with their roots in military music, loosely translated as 'common step', 'quickstep', and 'military step'.

¹³ Another subtype of marches used in religious processions or funeral services is loosely translated as a 'deep march', 'march', or 'funeral step'.

¹⁴ Any anthems such as the national anthem, the association anthem, or any other identity piece.

¹⁵ Imported from central Europe, these dance tendencies reflect the influence of the great European cities on cultural life.

¹⁶ Translated as 'harmony pieces', it indicates a type of greater complexity and artistic value.

category does not imply that only these pieces were performed at a concert. In a 19th century wind band concert, we would be able to hear marches and dances. (Sousa, 2017)

From the analysis of the concert programs from military and community wind bands gathered from 1850 to 1910, it is possible to observe a very decisive prominence of Concert Pieces (54.5%) when compared with Marches and Anthems (17%) and Dance Inspired Themes (28,5%). (Sousa, 2017) However, in the community events, the role of Marches and Dance Inspired Themes was a significant one. Whether because of the role played in processions and other religious moments or even because of the popular taste, mimicking the bourgeoisie appreciation for dance and its social role, the repertoire of this category kept its importance, corresponding to the community's expectations.

The 20th century brought a new specificity concerning the evolution of wind bands in Portugal. If the military bands experienced significant development (both in terms of organology¹⁷ and the number of musicians in their ranks), the community wind bands could not keep up. However, despite the difficulties, some community wind bands tried to follow the example of the military bands, more expressively concerning the performed repertoire. Thus, we can point out as main changes in the repertoire practice the following:

- Gradual reduction of dance-inspired themes, only played in festivities or by request;
- The increasing presence of Spanish music, namely concert *pasodoble*¹⁸ and zarzuelas;
- Appearance in the repertoire of the *marcha de concerto*¹⁹, more complex than the ordinary march and directed to the concert hall;
- Reinforcement and predominance of transcriptions of the great symphonic works and music initially composed for the band;

In mid 20th century, and due to the political environment (the dictatorial regime favored nationalist expression), Portuguese composers' popular rhapsodies and fantasies were introduced into the repertoire practice, becoming more usual. Portuguese identity was also promoted in transcriptions, namely with the promotion of Portuguese composers' symphonic works. The Dance Inspired Themes almost disappeared, and the presence of Spanish music increased. Transcriptions of romanticism significant works have been kept, with a particular implementation in pilgrimages and festivities (mainly in northern Portugal). This repertoire structure would remain virtually unchanged until the 1970s.

In the 1960s, the increasing popularity of light music and its diffusion in audiovisual media (television and radio) and sound systems in popular festivities meant that community wind bands lost their popularity, namely due to their repertoire practices. Nonetheless, some community wind bands maintained a 'dancing' role in some inland rural areas. The traditional dance piece from the 19th century progressively disappeared from the repertoire practice. The repertoire's stagnation also contributed decisively to the crisis that the community wind bands felt between 1960 and 1980.

¹⁷ By decree, the constitution of the military bands and the instruments used was extended, making it possible to use more resources in music performance. (Sousa, 2017)

¹⁸ The concert *pasodoble* pretends to be more solemn, with a more rigid structure fitted to the concert hall.

¹⁹ Translated as *concert march*.

The 1970s saw a profound transformation in the repertoire paradigm of community wind bands. The repertoire was opened up to light music through the performance of light music medleys and transcriptions of music from cinema and musical theatre, broadcasted by the media. This change took place first in the military bands (they had the means and skills to carry out this transformation. As happened throughout the wind band movement history, the community wind bands followed the lead. Importing original music for winds from countries like the USA, Netherlands, and others also became more accessible than before.

The first and probably most crucial effect of this 'repertoire revolution' was the growing approach to their public and communities, recovering much of the prestige that had been dilapidated. As a result, community wind bands again presented themselves as a modern and dynamic institution, attracting many young people to their ranks and initiating them in music education. Added to this were the remarkable growth of specialized artistic education²⁰ and the increase in its accessibility in large part of the Portuguese territory.

This fact had two critical effects on the development of community wind bands: Firstly, greater ease of access to official music education, with better human resources and pedagogical skills (which would later directly influence the teaching model in the music schools of community wind bands), and secondly, an increase in the attractiveness for young music students from music conservatories and academies who, having not started their journey in a community wind band, saw in these institutions an opportunity for practice and instrumental development, outside the academic context. Finally, especially in the 1990s, new wind bands started to appear linked to professional projects (unrelated to military bands) and academic activities (usually referred to in the academic context as *orquestra de sopros*²¹). These new institutions would decisively influence the community wind bands in the organization of the artistic season and the practice of repertoire, similar to what had happened for almost two centuries with the military bands.

The 21st century has brought a radical change in terms of repertoire practice. The concert structure became freer, definitively abandoning the obligation to present transcriptions of symphonic music, among other practices. The music performed is composed mainly by foreign composers. Portuguese composers started to expand the compositional resources. The community wind band becomes a space for innovation and exploitation of resources, opening to perform together with choirs, solo voices, and other instruments not generally included in their structure. The instrumental set of the wind band starts to complement itself due to the demands of the repertoire.

Curiously, and with greater incidence in the community wind bands of the northern region, the tradition of performing operatic transcriptions and other symphonic works from the romantic period will continue until nowadays, but in the context of popular festivities. Thus, community wind bands from northern Portugal diversified their repertoire in line with the performative objective. They present a greater diversity of works and a predilection for original pieces for

²⁰ Originally in Portuguese *Ensino Artístico Especializado*, is a public education branch that provides specialized formation to young people whom reveal aptitudes or talent to develop their musical skills or other arts. (ANQEP, 2020)

²¹ Translated from Portuguese as 'wind orchestra', it is the name given to the school band mainly to distinguish it from the community wind band and distinguish itself from an associative character.

wind bands when performing in a concert hall. Contrasting, it presents a more rigid structure with the performance of transcriptions and arrangements of symphonic music, suitable to the public's expectations when performing in the popular festivities.

Nowadays, community wind bands are an avant-garde venue in the repertoire presented. At the same time, it shows respect for the communities' musical tradition, developing its own identity due to its social context and the specificities of its performing activities. The repertoire evolves rapidly to meet the expectations of both public and musicians, who are increasingly qualified and with more resources.

1.3 Standard Performative Practices

In order to understand the phenomenon of community wind bands in Portugal, it is necessary to contextualize the performative practices that drive their activity throughout a season. Through the constant evolution observed in the wind band movement, it is essential to refer to those practices that make the community wind band a curious case, defining it today.

The choice of repertoire is the sole responsibility of the conductor, taking into account its viability in technical terms, the expectation of the public's reception, access to scores, and its own musical identity. The origin, history, geography, and social background of each community wind band also create specificities in each of them in terms of performative practice. However, it is possible to define a field common to all, although the importance demonstrated by each of the practices may be different.

Looking at the present, it becomes clear that community wind bands develop their performing practice in two well-defined services: pilgrimages and festivities services²² and formal concert services²³.

- Pilgrimages and festivities services

Portugal is, by definition, a country in which Catholicism and the consequent religiosity continue to play a vital identity role. With greater prominence in the north of Portugal and smaller communities, this religiosity manifests more visibly in the numerous religious pilgrimages and festivities. Although they are events with a decisive impact in terms of religiosity, they bring together two opposing worlds that complement each other: the celebration of the Christian faith and its mythology and the profane celebration and entertainment of the communities involved.

The Portuguese religious pilgrimage is defined as a journey of the faithful's devotion who travel to a place considered sacred. Celebration acts are held in those locations, bringing together people from different locations. Those acts include the payment of promises, mass, processions, prayers, walking and penance (as part of religious acts), entertainment, dance, commerce, consumption, begging, prodigality, rest, competition for prestige, settling accounts,

²² Originally in Portuguese *festas e romarias*, it is a type of event spread throughout the country and the central activity place for most community wind bands in Portugal, connected with the catholic church.

²³ Although the concert is also an integral part of the service provided in religious festivities and pilgrimages, this designation refers to the service performed outside their context, organized and developed according to the protocols and standards of classical music concerts.

courtship, commensality, reunion, conversations or assistance (as part of profane events). (Barroso, 2003)

The community wind band had, from very early on, a leading role in the development of these activities. This performative versatility and ability to play different roles in different ceremonies defined their presence in these events. Nonetheless, in recent decades, there was a decrease in investment in hiring community wind bands, being replaced in the 'dance role' by *conjuntos musicais*²⁴ specialized in this area. The presence of the community wind band in these events continues to be of great importance and synonymous with the quality of the event itself.

A complete service in a pilgrimage is developed in three specific moments:

- The marching moment - Performance of an *arruada*²⁵ through the streets of the locality where the event occurs. It is usually the first activity of the day. The conductor leads the way, usually accompanied by members of the organization, ending it in front of the church or chapel. (Bessa, 2008) Depending on the region and pilgrimage traditions, this moment may consist of a short or several kilometers parades, covering all or most of the streets of the village;

- The solemn moment - Participation in religious ceremonies mainly through participation in the solemn procession. Usually, behind the *pálio*²⁶ and separating the procession from the people who accompany it, it is the solemn moment *par excellence* and where the audience evaluates not only the musical quality but also the behavior and attitudes shown by the musicians during it. (Bessa, 2008) The distance and duration of the procession also vary greatly depending on regionalism and tradition. In some regions, the community wind band is also responsible for the liturgical performance accompanying the mass, usually using a small instrumental ensemble with a small a choir made up of musicians not included in the instrumental ensemble;

- The festive moment - Performance at one or more outdoor concerts throughout the day. These concerts can be developed individually or alternately with another community wind band, the traditional *despiques*²⁷. The concert's schedule, timing, duration, and repertoire vary depending on the aspects mentioned above. For example, a *despique* can last for 4 hours with no intermission.

These three performance variants usually are constituents of the service in a pilgrimage. However, due to economic difficulties that the organizations of these events have felt in the last decades, there are services of this kind that include only the first two variants or that hire only one community wind band. Recent years observed the revival in the tradition of having two wind bands on pilgrimages and placing the *despiques* in their center. This unpredictability

²⁴ Loosely translated as 'musical groups', it is a rock/pop band specializing in light and popular music covers, appreciated for the dance and lively character of their performances.

²⁵ A wind band parade through the locality streets, loosely translated as 'walking the street'.

²⁶ Translated from Portuguese as 'canopy' or 'pallium', it is a fabric covering, usually decorated and used to protect the priest who presides over the procession from the sun. Parish members usually carry the pallium.

²⁷ A typical type of performance in Portugal consists of the alternating presentation of repertoire by two bands, obeying rules of adequacy and response to the wind band that presents this repertoire first. Much appreciated by the public, it develops into a kind of 'confrontation' between the two groups, winning the one with the most outstanding support from the public.

and versatility resulting from these factors force community wind bands to have a prepared, extensive, and varied repertoire to be chosen during the performance after analyzing the specific conditions and characteristics of the moment.

- Formal concert services

As previously mentioned, the community wind band has shown an evolution in its presence in concert halls. Following the models of the military bands²⁸ and taking advantage of the increased availability of the concert hall in almost the entire national territory, the community wind band started to present regular concerts outside the context of pilgrimages. It is possible then to understand this as the formal area of the performative experience of community wind bands. Often on their initiative and other times at events promoted by state institutions, they had to adapt protocols and program development strategies, making the entire performative process more suitable for the classical concert. With this, new possibilities were opened concerning the choice and preparation of the repertoire. The repertoire possibilities begin to include works that are not suitable for presentation in the context of a pilgrimage. The musical language diversifies, the program starts to be defined and developed for a specific moment and context, and the structure of the concert approaches the canons of erudite concerts.

The opening of its activity to concert halls also resulted in an expansion of the performative scope by the community wind bands. It allowed the development of interdisciplinary projects, including other artistic areas such as dance, multimedia resources, and instrumental resources not ordinarily available.

In short, in about three decades, the community wind band approached the model seen in Europe and the USA of what we can call the concert band²⁹ without losing its 'marching' heritage. Currently, different strategies are used to organize the artistic season. However, the definition of a part of the season dedicated to concert presentations in concert halls, participating in festivals and contests, and other similar activities is increasingly implemented in the community wind bands. The community wind band performative model has expanded to fields not traditionally reserved for it.

One of the most exciting outcomes of this new facet is that it has progressively contributed to renewing the repertoire presented in religious festivities and pilgrimages. Works that not long ago were considered unsuitable to be presented in pilgrimages and festivities are being included in the *despique* programs by the community wind bands more resourceful. A few decades ago, it would have been impossible for a Portuguese community wind band to be able to present one of the symphonies of the American composer David Maslanka³⁰ (even if in a concert hall). Today, it is possible to hear it in the square of any Portuguese locality on a festive day.

²⁸ The military bands were the exclusive wind band group with a regular concert hall presence.

²⁹ The term refers to a wind band capable of playing symphonic music by the addition of instruments (as the string bass and harp) not adapted to marching. (Merriam-Webster, Incorporated, 2022)

³⁰ Maslanka's music for winds has become incredibly well known in the Portuguese Wind Band Movement. He composed more than 150 works, among them 50 pieces for wind ensemble, including eight symphonies, seventeen concertos, a Mass, and concert pieces. (Maslanka Press, 2022)

After analyzing the performative aspects of the community wind band, four areas were defined in the practice of the repertoire: the marching area, the solemn area, the festive area, and the formal area. The first three areas are connoted with the popular character of community wind bands and directly linked to the religious pilgrimages and festivities services, events with a deep tradition in Portuguese culture and where the community wind band plays a central role. The last area concerns the most recent role developed by these institutions and part of the formal concert services, performing in dedicated spaces such as concert halls, auditoriums, and theatres, connoted with classical music practices. Although the marching, solemn and festive areas are often developed in the same service (mainly on religious pilgrimages and festivities), they can also be developed *per se*, depending on the requests received.

- The marching area

In this area, the performed repertoire consists mainly of *marchas de rua*³¹, related to the military marches and with a relatively defined structure. In the last decade, some community wind bands began to introduce *pasodoble* (mostly *taurinos*³² or *pasacalles*³³) into the repertoire of this type, diversifying this practice that has remained unchanged throughout history. These parade marches are performed in formation and marching, generally of low difficulty and with a joyful character. (Bessa, 2008)

- The Solemn Area

The processional moment is also intended for performance in standing formation and marching. The repertoire consists of marches but with a distinct character from the previous ones. The *marchas de procissão*³⁴ are slow marches whose themes relate to biblical episodes, dedications to saints or divine figures, sacred places, or simply religious reflection and introspection. It is not programmatic music and sometimes incorporates religious songs (especially those dedicated to the Holy Virgin) known by the general population. Also, in the last decade, some community wind bands included Spanish processional marches with a different character from the Portuguese ones. The repertoire practice in this area has remained virtually unchanged through time.

In pilgrimages and festivities, the wind band is usually requested to accompany the mass moment with a repertoire consisting of small liturgical pieces, usually taken from the liturgical repertoire and arranged for a small instrumental ensemble and voices (usually a small choir). The arrangements are often unique, made by the conductor or a musician.

- The Festive Area

Although this area can be related to the presentation of concerts at different times of the day, its specificities suggest using the term 'festivity' to signify this area. These specificities are

³¹ Loosely translated as 'Street Marches', it is any parade march intended for marching performance.

³² Written for the Spanish bullfight events, they have characteristics that make them suitable for marching use, such as the simplicity of resources and rhythmic stability.

³³ With the same meaning and objective as the 'Street Marches', they are *pasodobles* written to be performed in formation and marching.

³⁴ Loosely translated as 'Processional Marches', it is a solemn and religious kind of marches.

mainly related to the repertoire performed, although their conditions and locations are also distinct from the standard 'concert' concept.

The repertoire performed is more elaborated in technical and interpretative terms than in the previous areas. Briefly, this repertoire can be organized as follows:

- *Marchas de concerto* - More elaborate and expressive than their street counterparts, they serve as the concert's opening. Also included in this category are the concert *pasodobles* and the *grandes marchas*³⁵.

- *Aberturas*³⁶ - Mainly arrangements and transcriptions of the symphonic or operatic repertoire, originally written for the symphony orchestra. Although specific to a musical form, this term is used in the context of Portuguese wind bands to designate all transcripts of this repertoire.

- *Fantásias*³⁷ - Another term used in a very comprehensive way, transcending its original meaning, serves to identify works usually originally written for wind bands and have neither the duration nor the difficulty associated with the *aberturas*. Some scholars also include transcriptions of movies' soundtracks, a repertoire widely used in recent decades.

- *Medleys de música ligeira*³⁸ - Usually medleys of pop/rock music in a transcription for wind band, it is a type of repertoire that suits the joy of the festivity moment for its vivacity and modernity. The groups and pop artists portrayed can be national or foreign. This type of repertoire also resulted in the introduction of new instruments such as drums, electronic keyboards, and even bass and electric guitars.

- *Rapsódias populares*³⁹ - Compilations of themes from Portuguese popular and folk music (or inspired by them) organized in such a way as to alternate between fast and slow movements, with the beginning of the work being fast and the last one being the fastest of all. The names of the movements are related to traditional Portuguese dances, in a kind of parallelism with the baroque suite. (Bessa, 2008)

- The formal area

Despite being a novelty that started to be part of the performing activities of the community wind band relatively recently, it is based on a set of practices that derives directly from the concert practice of symphony orchestras. However, choosing a repertoire and its combination always depends on several elements, such as the definition or not of a theme, the desired total duration, and the group's level. Concerning repertoire organization, it is usual to open and close the concert by performing vibrant and lively pieces. The core piece (of greater difficulty and duration) must be performed in the middle of the concert. The remnant of the pieces must

³⁵ Loosely translated as 'Grand Marches', they relate with a symphonic feeling, typically heroic in character.

³⁶ Translated from Portuguese as 'Overtures', it refers to the operatic overtures initially performed by the Portuguese wind bands.

³⁷ Translated from Portuguese as 'Fantasies', it does not relate to a specific compositional form in this context.

³⁸ Translated from Portuguese as 'light music medleys', they filled the place left vacant by the dance-inspired themes in vogue during the 20th century.

³⁹ Translated from Portuguese as 'popular rhapsody', it is one of the most distinctive musical genres performed by the Portuguese wind bands.

be contrasting. (Labovitz, 2021) Nevertheless, freedom of choice is a crucial feature of this area. The concerts, competitions, festivals, and other non-pilgrimage-related performances in this area are included in this area.

The choice of repertoire, free from the constraints of festivities and religious pilgrimages, becomes more diversified, and the opportunity to explore new works increases. In the genres presented, rhapsodies, light music medleys, and transcriptions lose prominence, taking the opposite route the original compositions for the wind band. New composers are performed, new music premiered and new resources explored. It is curious that in the first years of this adaptation to this new area, the festive area influenced the formal area in the choice of repertoire. Nowadays, the inverse process occurs: the compositions prepared within the formal area are also being migrated to the festive area, gradually becoming accepted by the public, even the most traditionalist.

With this, the essential performative practices of the community wind bands were defined. They are connected with their surrounding social environment and cover a significant musical and artistic production activity. The image of versatility, quality, and development is now inevitable among the population, rehabilitating the detachment observed in the last twenty-five years of the 20th century.

1.4 The wind band movement in the *Trás-os-Montes* region

The region of *Trás-os Montes*⁴⁰, located in the north of Portugal, is a region with its idiosyncrasy. Geographically confined by two extensive mountains and the Douro River, it has preserved characteristics that make its identity very specific. On the negative side, it is one of the regions with a higher emigration rate and the one that suffers most from depopulation. (Terras de Portugal, 2009) Despite its many centuries-old traditions, the wind band movement was quickly implanted in the social and cultural fabric of the region.

We can immediately say that the national trends in the development of wind bands took over, mainly due to the significant influence of the different regimental bands in the region active until the beginning of the 20th century. However, mainly due to the first emigration crisis experienced from the 1950s forward and the difficulties inherent to the distance from the big Portuguese cities, its development was slightly different from other wind bands in the country. These specificities would shape the practice of repertoire, the degree of development, and the social and cultural function of the wind band itself.

Concerning the functional activity of the bands in this region, they have an umbilical connection to the annual cycle of traditional pilgrimages and festivities for many years and to a large extent still today. A standard activity in this context would have several moments, namely the *arruada* at the beginning of the service, the *missa*⁴¹ and the *procissão*⁴², all of them happening

⁴⁰ Loosely translated as 'beyond the mountains', it is the denomination of a region of Portugal, which, for several times, constituted a province, with limits and attributions that varied throughout history. It only refers to a common identity geographic space without any administrative attribution or meaning.

⁴¹ Translated as 'mass', it is reminiscent of the wind band's religious function, accompanying the mass with a small instrumental group and vocals.

⁴² Translated as 'procession', a performative moment in which the wind band plays appropriate marches to these moments, accompanying the religious procession.

mainly in the morning period. The afternoon and evening are reserved for the *concerto*⁴³, which can be individual, alternating with another wind band (the so-called *despiques*) or even alternating with a popular music group (nowadays in disuse). (Gomes, 2007) It is also important to mention that these events correspond to almost all of the income that the community wind bands have, to define and develop their annual budgets since state support continues to be scarce and the sponsorship and patronage systems are non-existent or incipient to the real needs of these associations.

Despite the significant development concerning the repertoire practice, the population's strong sense of tradition forces the community wind bands to balance some vanguard and renewal of repertoire with respect for tradition. The public and festivities organizers' expectations need to be present when choosing repertoire. Only in this way will it be possible to guarantee an expansion and renewal of the repertoire performed in these events and, at the same time, guarantee the popularity of the community wind band and consequently maintain what is the most significant source of income for an association of this kind over the years.

Considering the entire course of more than two centuries of this movement and the specificities of the *Trás-os-Montes* region, it is urgent to understand how the choice of repertoire should be understood and adapted to the different moments. Currently, many community wind bands define their artistic season in two moments. The first moment, umbilically linked to the participation in pilgrimages and festivities, represents the economic support of the community wind bands. The second is oriented towards exploring new repertoires and performative moments. However, it is still necessary to understand the guidelines of these different choices so that this season's organization does not become redundant and fall short of its objectives.

⁴³ Translated as 'concert', it is a music concert where the wind band plays appropriate repertoire during a determined amount of time, agreed with the event's organization.

Chapter 2 – The Case Study

2.1 The Banda Musical de Loivos

The Banda Musical de Loivos is a community and amateur wind band located in the parish of Loivos and Póvoa de Agrações, Municipality of Chaves, and included in the Intermunicipal Community of Alto Tâmega⁴⁴ (North of Portugal). Presumably founded in 1826, it owes this reference to the oldest date inscribed in a score part of its historical archive. However, it is impossible to guarantee this as the actual foundation date since it was only registered as a cultural and recreational association in 1987. (DigitArq, 2008) Despite this, and considering the village elders' reports, its social environment considers its antiquity indisputable.

The Banda Musical de Loivos has always been guided by being a hub of agglutination of young and older people, often assuming an essential role in the social integration of the inhabitants of Loivos and neighboring villages. Over the nearly two centuries of presumed existence, it has built a reputation for quality, dedication, and passion for music, leveraging the scarce resources it has had at its disposal.

It regularly performs concerts in its region and is an assiduous presence at festivities and pilgrimages. It has always had selfless artistic directors with a spirit of mission who have always guided their work by the group's musical evolution. Among them, it is possible to highlight conductors such as Francisco Gomes (1930s and 1940s), José Rodrigues 'Carriço' (1950s, 1960s, and 1970s), José Maria (1980s), José Lourenço Costa (1990s), among others, who, due to their longevity as conductors, laid the foundations for the band as is known today.

Currently, it is composed of about 60 musicians, primarily young musicians, who combine their professional and academic life with the musical activity in this band. Although with a very young group, it counts on its ranks with a high number of music students, the result of a solid commitment to the education of its musicians as the only way for the artistic evolution of the band and consequent affirmation in a more widened geography. This commitment is visible in the celebration of cooperation protocols with schools of specialized artistic education and in its music school, where the youngsters take their first steps in the music world, later joining the band itself.

In 1999, the Banda Musical de Loivos recorded an album whose themes illustrate the work developed by the band. This work aimed to record and perpetuate, for the first time, the result of dedication and art - with all the limitations that this term implies for those who are only music lovers without forgetting the rich heritage that carries and tries to endow to present and future generations. In 2018, it recorded its second album, entitled '192', which intended to deliver a showcase of the band to the public in the present day.

The period between 2012 and 2022, coinciding with the beginning of the functions of its artistic director Luciano Pereira, was a period of recognized and evident artistic evolution. It expanded

⁴⁴ An administrative region constituted by the municipalities of Boticas, Chaves, Montalegre, Ribeira de Pena, Valpaços and Vila Pouca de Aguiar and that covers an area of approximately 2 922 km². (CIM do Alto Tâmega, 2020)

and diversified its performing activity, presenting a significant artistic evolution that makes it a community wind band recognized for its quality in a cultural environment still poorly considered. It counts with several prizes and mentions in community wind bands competitions and festivals. In 2015, it participated in the 2nd Concurso Internacional de Bandas 'Filarmonia d'Ouro'⁴⁵, in Santa Maria da Feira, having won 2nd Prize in the 2nd Section. In 2017, it participated in the 4th Concurso de Bandas 'Cidade de Braga'⁴⁶, achieving 5th place out of 15 participating community wind bands. In addition, it has presented itself at the Filarmonia ao Mais Alto Nível Festival⁴⁷ and at the Wind Band Festival on the occasion of the anniversary of the Banda Musical de São Martinho de Mancelos. In 2018, it participated in the 5th Concurso de Bandas 'Cidade de Braga', where it won 4th place, and in the 5th Concurso Internacional de Bandas 'Filarmonia d'Ouro', where it won the 1st Prize in the 1st Section. Meanwhile, it saw its artistic director be awarded the Batuta d'Ouro⁴⁸ 2018 distinction. In 2019, it was awarded the 2nd Prize at the II CIBM Ciudad de Benavente⁴⁹ - Spain. Finally, in 2021, it was awarded the 3rd Prize in the 7th Concurso de Bandas 'Cidade de Braga'.

Despite a very intense activity within the scope of competitions, festivals, and formal concerts, it continues to develop a predominant activity in the festivities and pilgrimages of the north of the country, preserving a tradition of activity e maintaining an assiduous presence in the most important festivities of its region.

2.2 The Banda Musical de Loivos from the 19th century to 2011

2.2.1 The Repertoire Practices

Like many bands in the country, and especially in the case of bands from the north, the scores archive of Banda Musical de Loivos has many gaps and significant degradation of the physical scores. The archive presented itself stored without care for systematization, preservation, and organization. Much of the scores were lost over time. The reason for that is most probably the poor preservation effort. In 2013, the board of the Banda Musical de Loivos proceeded to identify and catalog the still existing scores, inscribing the recovered data in a data sheet.

However, even with the direct observation of the material, problems of analysis and identification remained. Among them, it is possible to identify the inconsistency of some registered dates (scores of the same work with different dates inscribed), the absence of a date reference, and the inexistence or inaccuracy in the indication of the composer (in many cases, only the name of the copyist/arranger appears). Even with the inaccuracies mentioned, it is possible to understand the repertoire practice concerning the period between the 19th and 20th centuries.

Sousa's three major repertoire groups already developed in this document were considered to analyze the data referring to this period: the Marches and Anthems, the Dance Inspired

⁴⁵ International Wind Band Competition held in Santa Maria da Feira – Portugal, since 2014.

⁴⁶ Loosely translated as *Philharmonic at its highest-level Festival*, it is a festival organized by a retail store featuring some of the country's most active community wind bands.

⁴⁷ International Community Wind Band Competition held in Braga – Portugal, since 2014.

⁴⁸ Translated as *Golden Baton Award*, it distinguishes the conductor with the best performance in the competition.

⁴⁹ International Wind Band Competition held in Benavente – Spain, since 2018.

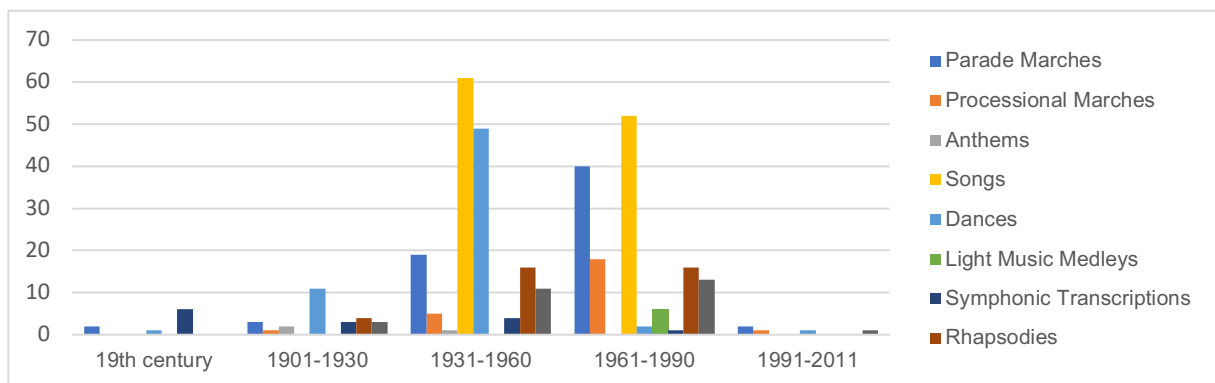
Themes, and the Concert Pieces. (Sousa, 2017) To adapt that to the local reality of the Banda Musical de Loivos, within these three groups were referenced sub-genres:

- Parade marches, processional marches, and anthems (Marches and Anthems);
- Songs, dances, and light music medleys (Dance Inspired Themes);
- Symphonic transcriptions, rhapsodies, and fantasies (Concert Pieces);

Information on Sacred Music was also collected. Although its use is limited to its function in Catholic celebrations, it does not have great relevance for the study carried out.

Most of the scores in the archive are Portuguese repertoire, in line with what was the practice in general. However, it has often been adapted by the copyist (most often the conductor himself in activity at a given moment) to suit the composition and number of active musicians. Another noteworthy feature is the considerable amount of originals written by the different conductors of the wind band, a feature of the repertoire that reflects the difficulty of accessing a repertoire, which most likely boosted these musicians' creativity. The sample consisted of 419 archived pieces [vert. **Appendix A** for more detail]. This sample excluded the scores that did not indicate any reference date (a total of 51 pieces) and the sacred music scores performed in the Catholic rites. Periods were defined in five groups: 19th century, 1901-1930, 1931-1960, 1961-1990, and 1991-2011. Since it is impossible to verify the true meaning of the date information in the scores, it was considered to be the year in which they were introduced in the repertoire of the Banda Musical de Loivos [vert. **Appendix B** for more detail].

Example 1 – Pieces by sub-genres introduced in the different periods.

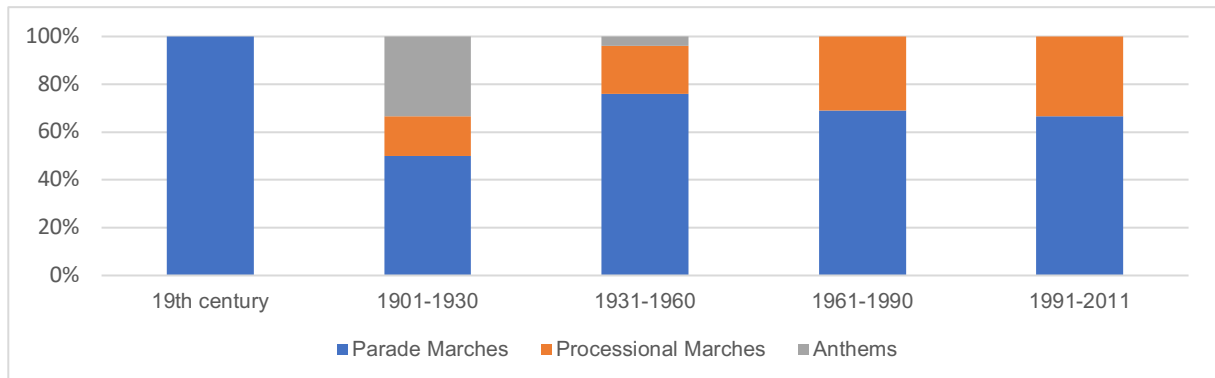


It is possible to observe a significant disparity in the number of pieces identified in each period. There is a greater quantity of data regarding the periods between 1931-1960 and 1961-1990. It is possible to justify the reduced data in the 19th century and 1901-1930 periods with the temporal distance and the presumable disappearance of much of the scores. Despite this fact, it is possible to infer general tendencies in the repertoire presented during the period analyzed. If, in general, the repertoire practice follows the tendencies felt in the country, some specificities are noted. The first and most evident is that no relevant number of symphonic transcriptions were found in the archive, as well as the fact that in the period 1931-1960, a new sub-genre emerged. The songs seemed to replace the dances in the dancing function. It is possible to state that many of these songs are arrangements of originals made by the conductors at a

specific time, taken and developed from the great radio and television hits, in a purely instrumental arrangement destined to be performed in the traditional concerts at pilgrimages and festivities.

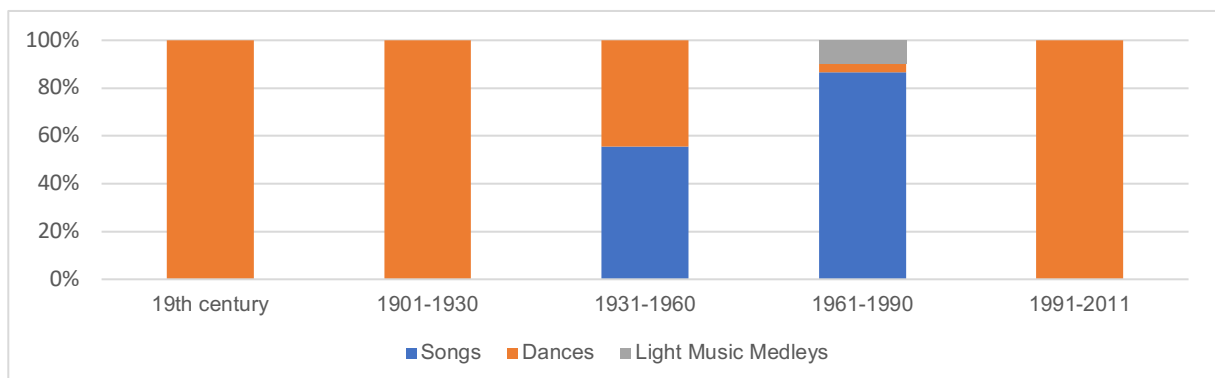
In absolute terms, it is challenging to infer more reliable repertoire trends. However, when analyzing the percentages of the sub-genres, these same specific trends become more evident, making the repertoire practices of the Banda Musical de Loivos perceptible.

Example 2 – *Relative percentage of Marches and Anthems in the different periods.*



In the case of the Marches and Anthems genre, it was possible to observe the appearance of hymns only in the 20th century but with no real significance. The parade marches are a constant and determinant presence in the archive throughout the periods analyzed. From the beginning of the 20th century onwards, the gradually more significant presence of the Procession Marches, non-existent during the 19th century, should be noted. Through the analysis of the obtained data, it is possible to infer that the function of the Banda Musical de Loivos is increasingly linked to the services in festivities and pilgrimages as the Marching Area and the Solemn Area are two essential and central requirements in these celebrations. The residual existence of the Hymns reveals the weak connection of the musical band with the official celebrations and other events linked to the instituted power, being the reflex of its rural and local identity.

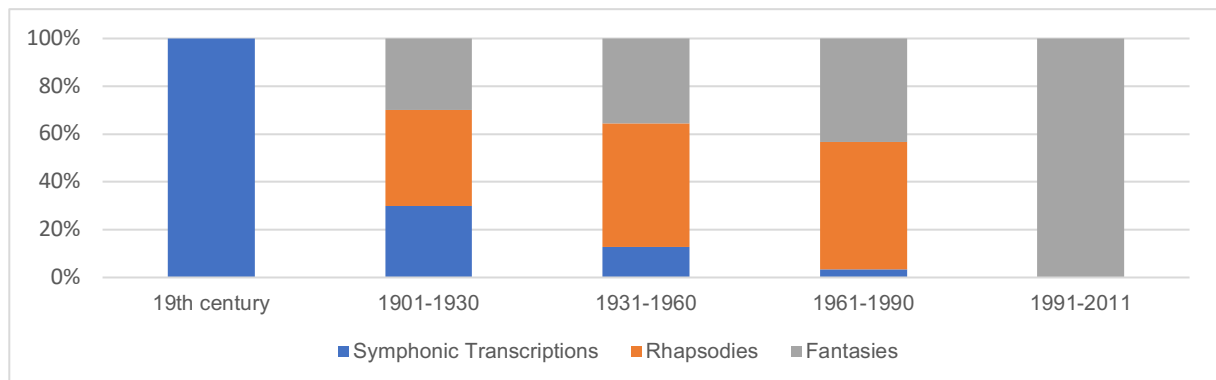
Example 3 - *Relative percentage of Dance Inspired Themes in the different periods.*



Regarding Dance Inspired Themes, the change in repertoire practice is quite evident and striking. If the predilection for the performance of dances is visible in the first two periods of time, from the classical to the 'jazzy' ones, from the 1931-1960 period onwards, a new sub-

genre emerges, the Song which will almost completely replace the Dances in the following period. Although with the same function, the Song seems to meet the popular taste, with progressive access to radio and television, substituting the traditional dances with the songs in fashion. The light music medleys appear in the 1961-1990 period, following the national tendency but maintaining a space of little relevance in performance practice. It is also important to note that the data obtained for the period 1991-2011 is not relevant since only one work was identified within this genre.

Example 4 - *Relative percentage of Concert Pieces in the different periods.*



Finally, in what concerns Concert Pieces, after an initial period in which symphonic transcriptions were a relevant part of this kind of repertoire, a progressive decline can be observed until its probable disappearance from the repertoire practice of the Banda Musical de Loivos. On the other hand, during the 20th century, there was a progressive increase in the presence of rhapsodies with popular inspiration and fantasies, both original pieces written for wind bands. It should be noted that the rhapsodies observed are compilations and arrangements either of popular themes or based on popular themes, thus replacing the classical dances in their ball character, also contributing to their progressive disappearance from the repertoire practice.

Analyzing the data obtained makes it possible to infer a relevant role in communitarian entertainment, often assuming the role of 'dance music group' in concerts integrated into pilgrimages and festivities. The fact that the symphonic transcriptions do not have a relevant role in this repertoire practice maybe because these were associated with the fact that they are challenging and complex pieces in their performance. By inferring the role of the community wind band in the social context, there is the idea that this absence would reflect in the artistic activity of the group and its promissory function in pilgrimages and festivities away from the concert concept, assuming a dance function and promoting the communitarian interaction. Whatever the explanation, the Banda Musical de Loivos entered the 21st century with a performance practice based on its role in the Marching and Solemn Areas and with a repertoire practice based on the performance of rhapsodies and songs with a gradual introduction of light music medleys and some fantasies as a complement to this repertoire practice. Even more important is the observation that it developed specificities during the 20th century due to its social and community context despite following the national trends. This fact directed the repertoire practice towards a field more linked to entertainment function, thus creating a particular artistic identity common to the region's community wind bands, which still conditions the acceptance and expectations of the public regarding the repertoire performed.

A curiosity that emerges from this analysis and can be considered a specificity of the Banda Musical de Loivos repertoire practice is the proliferation of songs. Although the function of this sub-genre in the performances is widely known as a substitute for the dances, they can be considered light music since they are directly related to contemporary songs and ballads. Therefore, it is possible to infer that in the specific case of the Banda Musical de Loivos, the introduction of light music happened at least 30 years before what was happening in the rest of the country⁵⁰, where this sub-genre started to be introduced only in the late 1980s. As a result of functional necessity and the adaptation of the repertoire to the public's expectations, an aspect often looked down upon by the Portuguese band community seems to configure a case of precociousness in the attempt to adjust and adapt the artistic role to social and communitarian trends.

2.2.2 The Performative Practices

The performative practices of the Banda Musical de Loivos in the analyzed period lack documental support. In the archives of the Association are absent written records, correspondence, contracts, and service sheets referring to a period before 1980. Thus, the only available source is the former musicians who orally disseminated this information over time.

The reports and the oral tradition tell us that, since at least the 1940s, the performance practice has remained stable and without significant changes. The primary and almost exclusive performing practice of Banda Musical de Loivos concerned the participation and service provided in the festivities and pilgrimages of the surrounding region. The concerts disconnected from these events and the participation in official or protocol ceremonies were mostly residual and insignificant. Even when it was the case, the repertoire presented was the same as the one established for pilgrimages and festivities.

Looking carefully at the performance practice generally accepted as the correct one, we observe that even today, protocols and procedures remain unchanged or very little adapted to the current reality. The performance practice was provided in parallel to the practice in the rest of the country, consisting of:

- Entrance and *arruada* through the streets of the village;
- Mass accompanied by wind band;
- Solemn procession;
- Concert and *arraial*⁵¹ (with two wind bands or only one, depending on the event itself).

⁵⁰ As stated in the previous chapters, light music was introduced mainly after the 1990s in response to the increasing disinterest from the youngsters in the community wind band music.

⁵¹ *Arraial* is a designation for a popular open-air celebration, including music, food, and drinking, usually used to designate the night event in a pilgrimage or festivity.

This performance practice could be adjusted regarding tradition, the intention of the *mordomos*⁵², religious protocols, or even financial availability. If the repertoire to be performed at the entrance or *arruada*, mass, and solemn procession would be adequate and specific within the standards in use (namely the parade marches, procession marches, and sacred music), it was at the concert that the specificities of the performative practice were evident.

The concert has always assumed a central place in festivities (although it was not always the moment popularly designated as the most important in community wind band service). The culmination of non-religious activity, its role has evolved, and with that, the repertoire practice has changed. Once again, we must mention that no documental records can open the veil on how the concerts were organized and carried out. Hence, it is necessary to resort to accounts and descriptions of former musicians and older people with memory of this subject.

After analyzing the archive data and cross-referencing it with the popular testimonies, it is possible to infer some of the information regarding the performative practices. A concert or festival until the 1980s could be started or not with a concert march or a *pasodoble*, followed by a fantasy or a symphonic transcription (mostly operatic music), being the remaining concert time dedicated to the performance of dances (until the 1950s), gradually replaced by songs. It is worth mentioning that the concert or *arraial* (mainly during the night) would last by definition as long as the public remained in the enclosure and could even last until the dawn of the following day. During this period, the concert function of the community wind bands of the region and specifically of the Banda Musical de Loivos was related to their role as a dance music group, performing pieces whose primary goal would be to be danced by the audience. Numerous reports prove the importance of the quality of the musical performance in these moments and the resistance and endurance in playing for several minutes straight. Thus, one of this period's most distinctive performative practices was the repetition *ad libitum* of the dances or songs performed to allow a fruitful dance experience.

From the 1980s, a change in the role of community wind bands occurs due to social changes throughout the country. Also, as a result of this new social context, dance groups appeared named *conjuntos musicais* that started to increase participation in the festivities, competing for the role as a dance group with the community wind band in the region. As a result of this new aspect of the pilgrimages and festivities, the performance of songs began to fall into disuse, giving way to the performance of popular rhapsodies based on and inspired by traditional melodies and dances. The role as a dance group would not disappear. Only the focus of the repertoire would change to maintain relevance without overlapping repertoires since the constitution of the *conjuntos musicais* allows them to be more similar to the originals and, as such, to be more appealing to the public. The concert structure is similar, now replacing the Songs by Popular Rhapsodies, and the duration of the *arraial* will be shorter. In many cases, the evening is shared with the *conjunto musical*. During this period, the *despiques* with another community wind band becomes more popular as an alternative to the *conjunto musical* at the *arraial*.

⁵² *Mordomos* is the name given to the people responsible for organizing the festival or pilgrimage in a given year, responsible for all aspects of the event, whether financial, organizational, or even communicational.

From the 1990s onwards, the role of the community wind band in concert has been adjusting to new trends. Popular rhapsodies were the primary sub-genre performed, but it gradually began to include more fantasies and light music medleys. The *arraial* became less frequent, the community wind band substituted by *conjuntos musicais*, and the afternoon concert was assumed as the central performative moment concerning the concert. Although the concert repertoire gradually diversifies, the role as a dance group continues to be expected, although it is mainly by tradition and not by practical function. The symphonic transcriptions and songs disappear entirely, and *despiques* become less frequent.

As mentioned before, there are no records that at any time formal concerts were common outside the context of festivities and pilgrimages. It is likely that, at the beginning of its history, the Banda Musical de Loivos performed following the concert society's practice existing in the large cities since the transcriptions of operatic music in the archive and referring to the early periods seem to suggest it. However, at the end of the 20th century, it was inevitable that the Banda Musical de Loivos made services in festivities and pilgrimages its almost exclusive functional activity [*vert.* **Appendix J** for more details]. This fact limited the performance of a more varied repertoire since it was created and worked with a specific purpose. Although the 21st century brought more accessible access to new pieces and new music, the mentality concerning the community wind band's function kept those limitations.

2.2.3 Musicians and Organology

The data for this part was retrieved from the oral tradition, complemented with photographic material. It allows us to perceive that the organological evolution happened in parallel with what was happening in the rest of the country, with a solid connection with the Portuguese military bands. From the analysis of the photographs provided, it was possible to identify the number of musicians that integrated the community wind band, the instruments that were part of the organological set, and the evolution of the same set. After analyzing the available photos and documentation, the data was collected for 1922, 1956, 1978, 1999, and 2010.

Concerning 1922, it is possible to identify 27 musicians playing piccolo, clarinet, alto saxophone, trumpet, alto saxhorn, euphonium, tuba, and percussion. Although it is impossible to identify the instruments of 3 musicians, it is already possible to deduce a concern with the timbre balance, reflected in the number of performers per instrument. The presence of the piccolo⁵³ was worthy of note, as it was also the presence of a soprano and an alto saxophone since these instruments were at a very early stage of their introduction in the community wind band.

⁵³ The instrument was absent for most of the 20th century, as flutes were. Only in the 1990s did it reappear in the Banda Musical de Loivos organological set.

Example 5 – *Number of musicians and instruments in 1922.*

1922		
No. of Musicians	27	
Instruments	Piccolo	1
	Clarinet	3
	Soprano Saxophone	1
	Alto Saxophone	1
	Trumpets/Cornets	6
	Alto Saxhorn	2
	Trombone	2
	Euphonium	2
	Tuba	2
Percussion	4	
Unidentified	3	

Example 6 – *Banda Musical de Loivos in 1922*



In 1956, the number of musicians did not vary significantly, with 27 musicians appearing in the photograph. Unlike the usual, in this photograph, it is possible to identify all the instruments the musicians were playing. One notices the disappearance of the piccolo from the organological set, an incipient reinforcement of the saxophone family with the addition of another alto saxophone, and an apparent more significant concern with timbre balance. The flugelhorn also appears, enriching the sonority of the community wind band.

Example 7 – Number of musicians and instruments in 1956

1956		
No. of Musicians	27	
Instruments	Clarinet	6
	Soprano Saxophone	1
	Alto Saxophone	2
	Trumpets	3
	Flugelhorn	2
	Alto Saxhorn	2
	Trombone	3
	Euphonium	2
	Tuba	2
	Percussion	4
Unidentified	0	

Example 8 – Banda Musical de Loivos in 1956



In 1978 a trend began to be observed that continues today. The number of musicians began to grow, and in 1978 there were already 32. Although it is impossible to identify nine musicians' instruments, the tendency to maintain the different families of instruments in balance was likely present. It is also evident that the tenor saxophone appears for the first time.

Example 9 – Number of musicians and instruments in 1978

1978		
No. of Musicians	32	
Instruments	Clarinet	4
	Soprano Saxophone	1
	Alto Saxophone	1
	Tenor Saxophone	1
	Trumpets	1
	Flugelhorn	2
	Alto Saxhorn	3
	Trombone	3
	Tuba	3
	Percussion	4
Unidentified	9	

Example 10 – Banda Musical de Loivos in 1978.



The 1990s will start a reform movement concerning the number of musicians and the organological set. The flute section definitively returns to the community wind band, and the band grows in the number of players. The sections become complete and balanced. The baritone saxophone is introduced, the last to arrive in the section. In 1999, the Banda Musical de Loivos already had 43 musicians in its ranks [*vert.* **Appendice G** for more details]. Another remarkable feature of this period is the almost complete abandonment of the trumpet (it becomes similar to the soprano saxophone as a mainly soloistic instrument). The traditional trumpet section is replaced by flugelhorns, thus giving a sweeter and softer color to the brass section.

Example 11 – *Number of musicians and instruments in 1999*

1999		
No. of Musicians	43	
Instruments	Flute	2
	Clarinet	12
	Soprano Saxophone	1
	Alto Saxophone	3
	Tenor Saxophone	4
	Baritone Saxophone	1
	Trumpets	1
	Flugelhorn	5
	Alto Saxhorn	3
	Trombone	3
	Euphonium	1
	Tuba	4
Percussion	3	
Unidentified	0	

Example 12 – *Banda Musical de Loivos in 1999*



The beginning of the 21st century has confirmed the growing tendency in the number of community wind band musicians. In 2010, the Banda Musical de Loivos presented a number of players close to 60. The gradual opening to young people and children from the neighboring parishes and increasing ease of mobility between the various villages of the region were decisive for the growth. However, the organological park did not present a considerable evolution. Even with the observed growth, the oboes, bassoons, and the extension of the percussion section did not occur. Another curious element was that only during this same period did we begin to observe the introduction of the trombones (replacing the valve trombones), and horns were still not part of the community wind band's set, with preference continuing to be given to alto saxhorns. It is also easy to understand that repertoire practice has not changed significantly since the end of the 20th century. The re-introduction of trumpets in more significant numbers is also observable.

Example 13 – *Number of musicians and instruments in 2010*

2010		
No. of Musicians	59	
Instruments	Flute	3
	Clarinet	9
	Alto Saxophone	6
	Tenor Saxophone	4
	Baritone Saxophone	1
	Trumpets	5
	Flugelhorn	3
	Alto Saxhorn	2
	Trombone	4
	Euphonium	1
	Tuba	5
Percussion	4	
Unidentified	12	

Example 14 – *Banda Musical de Loivos in 2010*



2.3 The Banda Musical de Loivos from 2012 to 2022

The year 2012 marked a considerable change in the operation, planning, and development of the artistic project of the Banda Musical de Loivos. Due to a growing focus on the musical training of its young musicians provided by the access to specialized artistic education⁵⁴, a path of modernization and development of the artistic activity was traced, and which is still under development, especially as far as the artistic direction is concerned.

We witnessed the introduction of oboes and bassoons in the organological set in this period. The expansion of the percussion section number and instruments was also visible, with the introduction of timpani, glockenspiel, xylophone, tam-tam, and several small percussion instruments added to the typical snare drum, drum set, bass drum, and crash cymbals.

Another fundamental change in the artistic project of the Banda Musical de Loivos was the definition of two distinct seasons of artistic activity: a winter season, characterized by concerts in concert halls, and a summer season, characterized by the traditional activity of the community wind band in pilgrimages and festivities. Contrary to what may be implicit by the nomenclature, the seasons may overlap in some situations. Thus, more than season-related, this definition is intended to clearly define those two distinct areas of the Banda Musical de Loivos activity.

2.3.1 The Repertoire Practices

The band's repertoire practice has changed significantly because of the paradigm shift observed in 2012. Developing and preparing concerts outside the context of festivities and pilgrimages in the region made it possible to significantly expand the type of pieces worked and performed by Banda Musical de Loivos. It is important to note that in the period between 2012 and 2022, 133 new pieces were introduced [*vert.* **Appendix C** for more details]. Excluded from this analysis were parade marches, procession marches, and sacred music, which are not relevant to the objectives that were intended to achieve by serving a particular purpose. In order to maintain coherence with the data analyzed in the previous sub-chapter, the nomenclature used for the types of pieces identified was maintained with minor alterations.

Transcriptions were divided into two distinct types, the symphonic transcriptions of the great orchestral repertoire and the film soundtracks transcriptions, a genre of repertoire with growing popularity among community wind bands. Rhapsodies came to assume a residual role in repertoire practice. This role change was an effect of the artistic project and due to the existence in the repertoire of a considerable number of rhapsodies still being performed at festivities and pilgrimages (about ten pieces). Another of the genres that gained prominence was the *pasodobles* and concert marches. Concert openers *par excellence* maintained a prominent role in the winter and summer seasons.

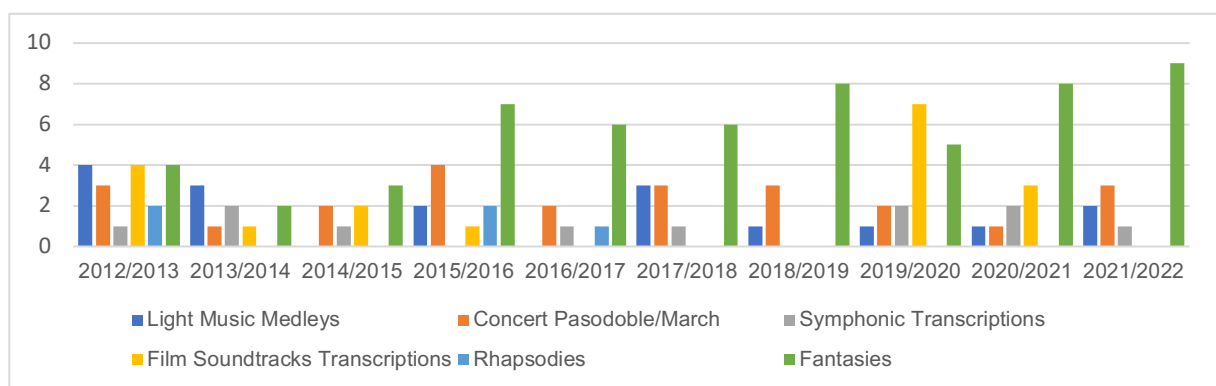
Although with a relatively reduced number, the symphonic transcriptions began to have a more assiduous presence in the repertoire of the Banda Musical de Loivos. The light music medleys gained some relevance, performed almost only in the pilgrimages and festivities concerts. The film soundtrack transcriptions appear in the repertoire with regularity, but, unlike the light music medleys, they are more directed to formal concerts (with greater incidence in thematic

⁵⁴ A cooperation protocol exists between Banda Musical de Loivos and the Academia de Artes de Chaves, an official art school founded in 2008 with pedagogical autonomy that holds the Music Conservatory, located in the Chaves Municipality. (Academia de Artes de Chaves, n.d.)

concerts). Nonetheless, in some cases, it can also be performed in the pilgrimages and festivities of the region.

Another significant change in the repertoire practice of Banda Musical de Loivos was the increase in the number of fantasies inserted in the concert programs, which would also have a decisive impact on the programs to be presented during festivities and pilgrimages. It is important to remember that Fantasies designate all the pieces originally written for wind bands regardless of the genre. The fantasies came to play a central role in the Banda Musical de Loivos' repertoire practice. Example 15 shows the pieces introduced in the analyzed period.

Example 15 – *Pieces by sub-genres introduced between 2012 and 2020*

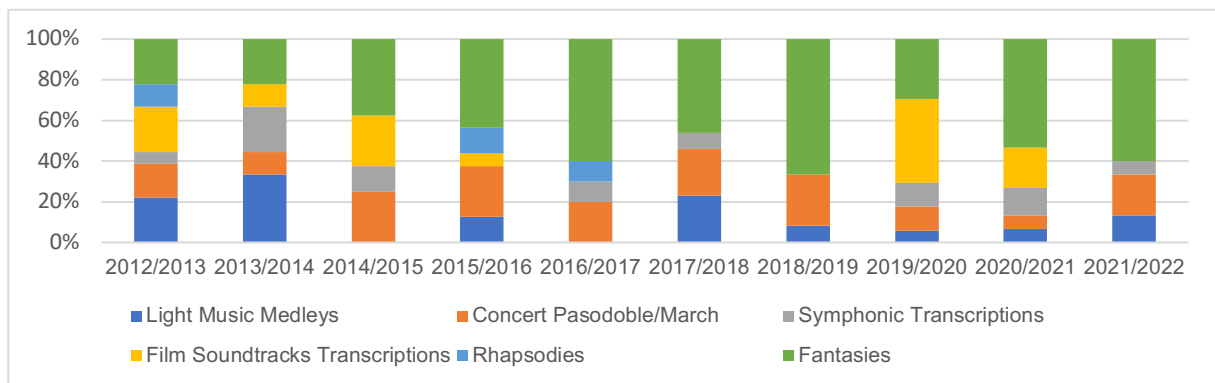


Through the analysis of example 15, it is possible to infer that the 2012/2013 season was a time of redefinition of the performance practice, with 18 works being introduced including light music medleys, film soundtracks transcriptions, and fantasies. However, it is possible to observe a balance in the observed sub-genres which indicates that the repertoire practice was diversified but with attention to the functional needs of the community wind band, namely regarding the commitments related to pilgrimages and festivities.

2013/2014 and 2014/2015 were seasons of continuity concerning the change in repertoire practice. These were the two seasons with the fewest works introduced. However, an increase in the difficulty of the works performed was observed [*vert.* example 18], which explains the lower volume of works. This fact indicates a greater focus on artistic development and stabilization of musical processes. During these two complete seasons, the winter season became broader and more stable, with a considerable number of concerts in different locations.

From 2015/2016 on, fantasies predominate in the Banda Musical de Loivos' repertoire practice. It became the prominent sub-genre, only supplanted in the 2019/2020 season when the realization of a cinema-themed concert made the film soundtrack transcriptions appear with more identified works than the fantasies. This predominance of fantasies reflects the regular participation in wind band competitions, a considerable expansion of the number of concerts outside the context of pilgrimages and festivities, and, consequently, the significant increase in the artistic quality presented.

Example 16 – Relative percentage of Concert Pieces in the different seasons.

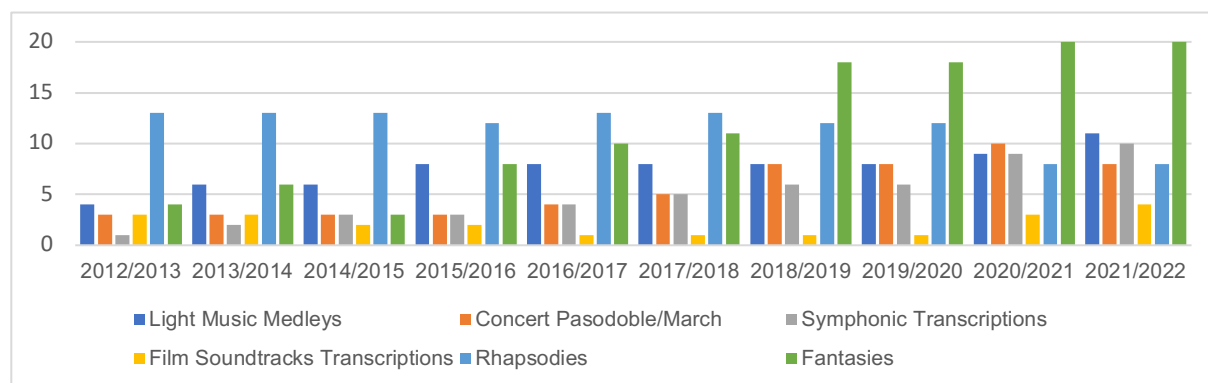


The tendency for fantasies to predominate in repertoire practice was already evident in the transition to the 21st century. However, it was in 2012 that they took center stage. It is possible to observe, through example 16, the relative presence of each of these sub-genres. With this, it is possible to consider the percentage of fantasies to indicate the Banda Musical de Loivos' performing practice. It becomes evident that the balance between the concert hall service and the service in festivities and pilgrimages is becoming evident due to the project's orientation and the significant increase in the quality of the group itself.

The data analyzed concerns to new pieces introduced in the different seasons. However, when we talk about the concert program available for pilgrimages and festivities, we observe a mixture between new works and works that transit from previous seasons. Since the duration of the concert at a festivity can vary between 1h30 and 4 hours, the community wind band has to have a vast repertoire ready to be performed at its disposal. The choice of repertoire is made *in loco* and influenced by the venue where the performance happens, the type of audience present, acoustic conditions, and even the type of stage or platform made available.

The functional activity of a community wind band ultimately has a decisive influence on the choice of repertoire to be performed at any given time. However, it is possible to observe that the performance of rhapsodies, which used to occupy a large part of these concerts, has been gradually reduced. After a period of audience testing, mainly developed in the 2012/2013 to 2014/2015 seasons, the repertoire practice has been changing. It is now possible to define a pilgrimage base concert with the performance of a concert *pasodoble*, a symphonic transcription, one or two fantasies, one or two light music medleys, and one rhapsody. It is essential to note that the performance scheme can be altered in its number, order, and predominance of sub-genres depending on the factors already presented.

Example 17 – Pieces by sub-genres part of pilgrimages and festivities repertoire.



Evolution in the sub-genres performed at pilgrimages and festivities has been accompanied by a gradual increase in the difficulty level of the pieces performed. Consequently, there has been an evolution in the repertoire practice in the context of a festivity concert or pilgrimage [vert. **Appendix D** for more details]. The process of redefining the repertoire practice during a concert inserted in a festivity or pilgrimage is indexed to the audience's acceptance with well internalized performative concepts related to the service of a community wind band in these events.

Thus, in addition to the qualitative investment of the community wind band, pieces considered 'exotic'⁵⁵ or outside the context of the event must have well-defined characteristics to promote their acceptance: to be of evident quality, to be primarily pieces of excellent sound effect and with emotional and majestic sections, to be suitable for outdoor performance, to be able to hold the audience's attention even in moments of ambient noise and to be performed with quality and artistic mastery.

Another inherent aspect of the process was the gradual increase in the difficulty level of the pieces performed, both in the concert hall context and in the festivals and pilgrimage concerts. The technical and artistic development of the musicians in the community wind band, the focus on musical training as a pillar of the construction of the community wind band, the increasing access to a program considered challenging, and the bet on the participation in wind band competitions had the effect of increasing the technical and artistic level of the group, despite having a wide variety of musicians at different ages and with different artistic backgrounds.

After analyzing the pieces introduced in the repertoire of the Banda Musical de Loivos according to their degree of difficulty, the three works with a higher difficulty grade⁵⁶ in each season were selected.

⁵⁵ There is still a cultural resistance on the part of the public present at festivities and pilgrimages to the performance of so-called 'concert' works, meaning works of greater complexity and depth that require a pro-active listening attitude and that depart from the more popular and straightforward character.

⁵⁶ Information retrieved and confirmed through www.windrep.org or directly with the publisher.

Example 18 – Pieces with higher difficulty grade per season.

2012/2013			2013/2014		
Name	Composer	Grade	Name	Composer	Grade
Ross Roy	Jacob de Haan	3	Persis	J. L. Hosay	4
Les Miserables	C. Schoenberg (arr. M. Peters)	4	Camión Real	A. Reed	5
The Phantom of the Opera	Andrew Lloyd Weber (arr. J de Meij)	4	Finale New World Symphony	A. Dvorak (arr. Leidzen)	6
2014/2015			2015/2016		
Name	Composer	Grade	Name	Composer	Grade
Jericho	B. Appermont	4	Il Giudizio Universale	C. de Nardis (arr. F. Cesarini)	5
Slavonic March	P. Tchaikovsky (arr. Y. Kimura)	5	Year of the Dragon	Ph. Sparke	5
Robin Hood	M. Kamen (arr. P. Lavender)	4	Noah's Ark	B. Appermont	5
2016/2017			2016/2018		
Name	Composer	Grade	Name	Composer	Grade
La Isla de la Luz	J. A. Pina	5	Expedition	Ó. Navarro	6
Finale 5th Symphony	D. Schostakovich (arr. Richter)	6	El Golpe Fatal	D. Brossé	6
Symphony 1 "LotR"	Joan de Meij	6	Las Siete Trompetas	Ó. Navarro	6
2018/2019			2019/2020		
Name	Composer	Grade	Name	Composer	Grade
Hispania	Ó. Navarro	5	5th Symphony	D. Maslanka	6
Machu Pichu	S. Yagisawa	6	Los Ultimos Dias de Troya	D. R. Dominguez	5
Goliardi	F. M. Gallego	6	Sinfonia 1 "Asgard"	T. A. Barberan	5
2020/2021			2021/2022		
Name	Composer	Grade	Name	Composer	Grade
Sidus	T. Doss	6	La Rosa del Desierto	F. M. Gallego	6
Lincolnshire Posy	P. Grainger	6	Lux Futura	K. Houben	5
Arco Iris	D. Pestana	6	Vesuvius	F. Ticheli	5

The increase in the difficulty of the works performed is evident throughout the ten seasons analyzed, and it can even be said that the level of difficulty stabilized at Grades 5 and 6 starting in the 2015/2016 season.

Suppose in what concerns the grade of difficulty, it is possible to observe a clear evolution in the repertoire practice through the ten years analyzed. It is also possible to infer a choice of repertoire adequate and adapted to the specific moment of artistic development of the Banda Musical de Loivos. Interestingly, in the first three seasons analyzed, there was a considerable presence of transcriptions (both symphonic and film soundtracks) among the pieces identified

as having a higher grade of difficulty. This choice was related to the popularity and familiarity of the group with the pieces, which added motivation and commitment to the development, at the time, would present themselves slightly above the technical possibilities. In 2015/2016, the original pieces for wind band (fantasies) started to occupy almost all the prominent places concerning the degree of difficulty. Among the 30 works presented, 6 are transcriptions, and 24 are original works for wind band⁵⁷.

Finally, it is essential to state that throughout the ten years analyzed and as a result of an artistic project still under development, the Banda Musical de Loivos established a new paradigm concerning the repertoire practice. It moved away from the image of the community wind band that predominantly performed rhapsodies of popular themes. Moving away from the exclusively performative function connected with pilgrimages and festivities assumed itself an eclectic group with expanded performative practices. Meanwhile, it managed to keep the ancestral connection to festivities and pilgrimages while contributing to the artistic development without reneging on tradition or the role ancestrally reserved for community wind bands.

Currently, this change in repertoire practice is already observed in the community wind bands of the surrounding region and, consequently, among the public enthusiastic about community wind bands.

2.3.2 The Performative Practices

With the definition of a new artistic project in 2012, the performance practice of the Banda Musical de Loivos took on a plurality unprecedented until that date. The artistic project was based on three assumptions:

- The development of the artistic quality presented in short/medium term, promoting strategies and activities that would enhance this same development;
- The investment in music education as a pillar for the artistic development, deepening the investment in its music school and strengthening cooperation protocols with official music schools;
- The diversification of the performative practices and consequent expansion of the functional activity;

This artistic project remains in effect until the moment this study was conducted and has had a decisive impact on the organization, activity plan, and image of the association that houses the community wind band.

The performance practice was defined by having three clearly defined contexts:

⁵⁷ Although some of the works were written for symphony orchestra or brass band, we considered original works in which the composer made the transcription for wind band and not by others. In the specific case of *Il Giudizio Universale*, the work was originally written for wind band, and the reference to the arranger is related to the re-adaptation, re-instrumentation, and re-edition of the original work.

- A 'winter season' dedicated exclusively to performing concerts in concert halls, with repertoire defined for this purpose and with the intent of exploring suitable concert music. The program could be thematic or not, depending on the group's needs during its preparation. A minimum of 4 concerts per complete season was also defined.
- A 'summer season' devoted to the activity in the region's pilgrimages and festivities with repertoire selected for this purpose. The repertoire to be performed would be selected from the repertoire presented at the 'winter season', complemented with pieces worked explicitly for this purpose according to the balance needs of this repertoire. The number of services provided this season would vary according to the requests and contracts signed between the Banda Musical de Loivos and the organizing committees of the pilgrimages and festivities.
- The regular participation in wind band competitions in Portugal and abroad, with consequent promotion of moments of greater intensity and focus on work. This area was necessary for the artistic development of the group, promoting the image of the Banda Musical de Loivos in the process.

The winter season consists of the preparation, development, and presentation of repertoire in which the choice's criterion, set on the group's needs, both technical and musical, never disregarding the expectations of the audience but broadening the references in order to make the concert enjoyable for both the group and the audience. In the first phase (roughly between 2012 and 2015), it also aimed to expand the group's and audience's musical references, thus allowing a sustained and integral development of both sides of the concert experience.

In a second phase, and although maintaining the same basic idea in the definition of the repertoire, the possibilities were expanded, being possible a greater boldness in the presentation of a more complex repertoire, both technically and musically.

Currently, the Winter Season of Banda Musical de Loivos is already a reference for the public and the surrounding community, assumed by them as a differentiating moment from the Summer Season.

Example 19 – *'Magnum Caellum'* by the Banda Musical de Loivos. February 29th, 2020



The performative practice of the summer season has not changed significantly since the 1990s. The service at a festival or pilgrimage still consists of an *arruada*, Mass and Procession complemented by one or two concerts. As was seen before, the repertoire performed in the concerts was the real change, a change that is still under development. However, due to the new performative practice context of Banda Musical de Loivos, the range of action in pilgrimages and festivities has expanded outside its home region. Some of these services were performed in distant regions, namely in Minho⁵⁸, where the repertoire practice expected by the public is mainly different from the usual in *Trás-os-Montes*, with a preference for symphonic transcriptions and fantasies instead of rhapsodies and light music medleys.

Example 20 – *Banda Musical de Loivos in a despique. July 21st, 2018.*



Although with similarities to the winter season, it was considered essential to distinguish this context from the previous. Participation in wind band competitions primarily implies the willingness to be evaluated, the availability of dedicated preparation time, and the ability to develop a program that would find some obstacles to be included in the summer season repertoire. The usual structure of a wind band competition⁵⁹ allows for more available time for specific and detailed work, which ultimately enhances the technical and artistic development of the group in a more sustained and fast-paced way. All this work is enhanced by motivation, mission spirit, and a sense of belonging to the group, strengthening aspects related to cooperation, teamwork, and collective achievement. The Banda Musical de Loivos participated in its first competition only in 2015/2016. Since then, it has participated in six wind band competitions, obtaining relevant results.

⁵⁸ *Minho* is the Northwestern region in Portugal, known for its pilgrimages in the summer with an intense Community Wind Band culture, placing them in the center of the festivities.

⁵⁹ Usually, the repertoire performed in a wind band competition consists in a presentation piece, a mandatory piece and a free choice piece.

Example 21 – *B. M. Loivos at the 7th CBF Cidade de Braga. November 28th, 2022*



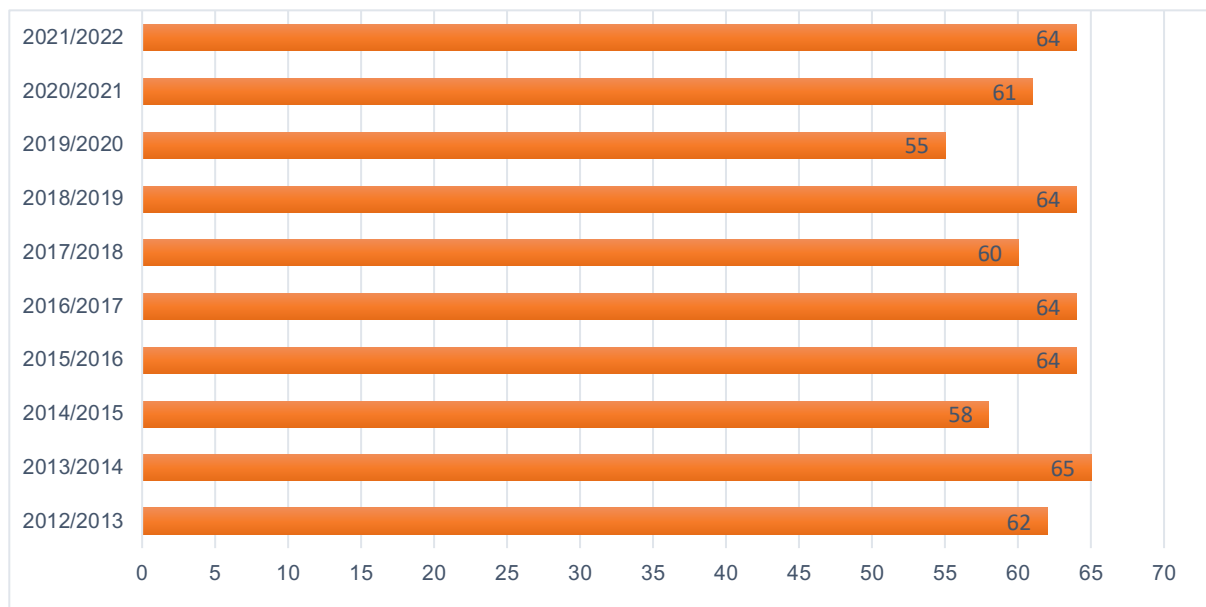
The performance practice and its different dimensions cannot be seen as the exclusive promoter of artistic development. However, it emerges as a potentiator and reflection of the increase in the artistic quality presented and its evolution. Especially in amateur wind bands, it is vital that the work is translated into practical results and, more importantly, divulged and presented regularly. Receiving positive feedback on the result of weeks or months of hard work is a critical element.

The Banda Musical de Loivos performance practice continues to expand and diversify, enhancing the experiences of its musicians, always intending to present a progressively better and more solid group, providing experiences that are an asset to its development. Although still with a reduced expression, it has developed some multidisciplinary projects, namely with folk music groups, dance, and others, allowed the group's enrichment, namely in the development of specific group work skills.

2.3.3 Musicians and Organology

The period between 2012 and 2022 would confirm the growth of the Banda Musical de Loivos regarding the number of musicians. During this period, the musicians' numbers stabilized close to 60 with minor fluctuations, maintaining the indispensable stability to the pursuit of the artistic project. Also critical was the introduction of oboes and bassoons in the organological set and the definition of instrumental versatility within the sections in instruments of the same family, which was not usual until 2012. These aspects significantly increased the resources available, particularly concerning the repertoire to be developed. Finally, the use of alto saxhorns was abandoned, replaced by F horns, which were lacking before this period.

Example 22 – *Number of musicians per season.*

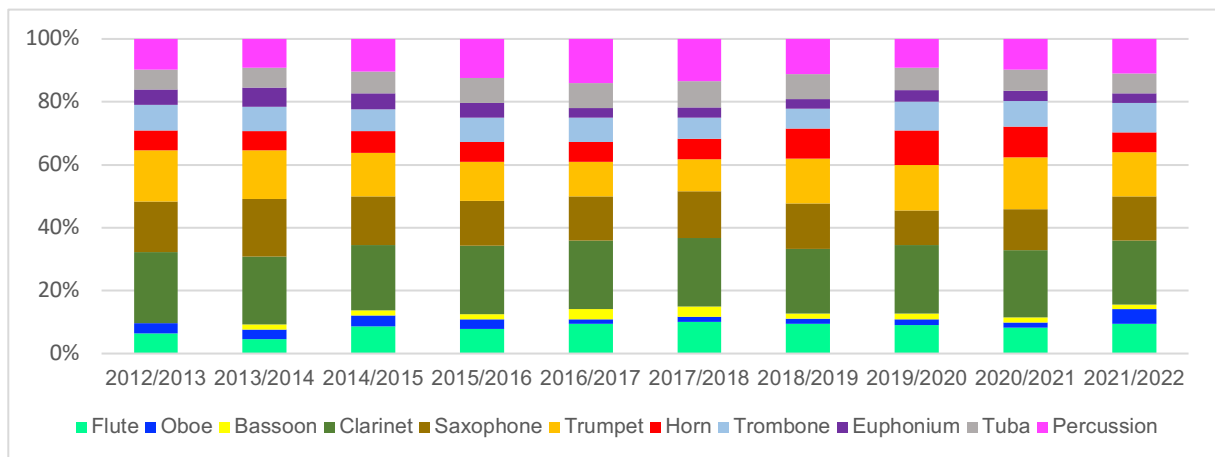


As can be seen by analyzing example 22, the variation in the number of musicians joining the Banda Musical de Loivos was between 55 musicians in 2019/2020 and 65 musicians in 2013/2014. The two most significant drops in the number of musicians, in 2014/2015 and 2019/2020, had different causes. The first coincided with the change in the association's Executive Board, which consisted of the succession of a new executive team and the consequent departure of a considerable number of musicians, most of them members of the outgoing executive board. The second coincided with the beginning of the Covid-19 pandemic, reflecting on some of the musicians' distancing and consequent retirement. It should also be noted that these decreases, among others, were always compensated with the entry of students from the community wind band's music school, which allowed to maintain the balance that otherwise would have been impossible to maintain.

Despite the low average age, below 18 years old, the group has considerable diversity in training, experience, and musical development. In the community wind band, it is possible to find young people starting their journey in musical learning and musicians with middle and high school musical education. It also integrates musicians attending bachelor's and master's degrees in the music area and even musicians whose only musical training they received was the one provided by the community wind band itself. Even moving away from the broadly intergenerational paradigm typical of the Portuguese wind band movement, it presents itself as a heterogeneous group in terms of training, even if less in terms of age.

Regarding the organizational framework and constitution of the Banda Musical de Loivos, 2012 was the year of the stabilization and complementation of the different sections, the introduction of missing instruments, the updating/replacement of some of the present sections, and the expansion of the percussion section. These changes were made to provide the Banda Musical de Loivos with the means that would allow it to be adequate to the demands of the contemporary repertoire, enriching its artistic experience.

Example 23 – Relative percentage of Banda Musical de Loivos sections by season.



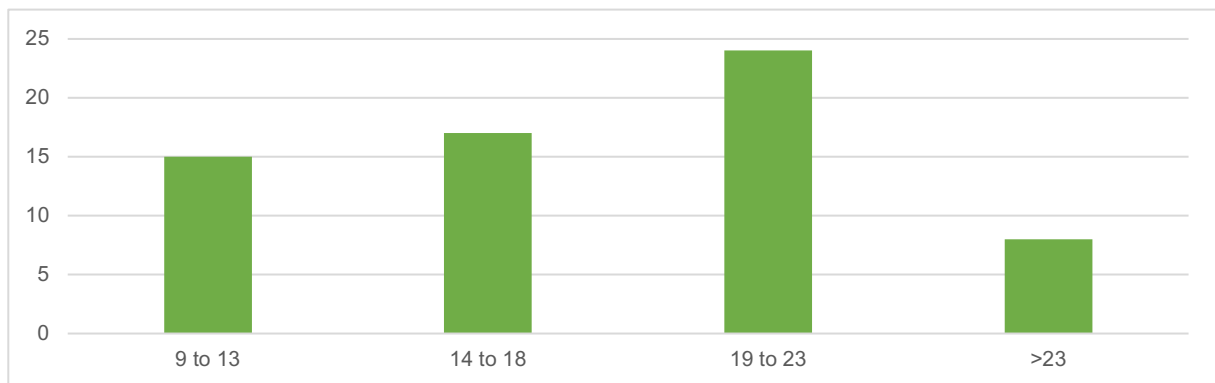
When we analyze the balance between the different sections, it is possible to see in example 23 that the composition of the Banda Musical de Loivos has remained stable and balanced during the years analyzed [*vert.* **Appendix I** for more detail]. The slight fluctuations observed are not considered relevant since it is possible to observe a relative constancy. This observed constancy allowed the maintenance of the assumptions of the artistic project.

The group's heterogeneity is a characteristic of all community and amateur wind bands, mixing in the same artistic object musicians from different backgrounds with different formations and ages. The focus on musical formation proved essential to providing the Banda Musical de Loivos music school students with theoretical, instrumental, and group work skills. Thus, to propose themselves to the wind band, all students must attend the music school where they have instrument and theory classes, besides attending the children's wind band. After an average of two years (depending on the musical development reached), they can take the wind band admission test.

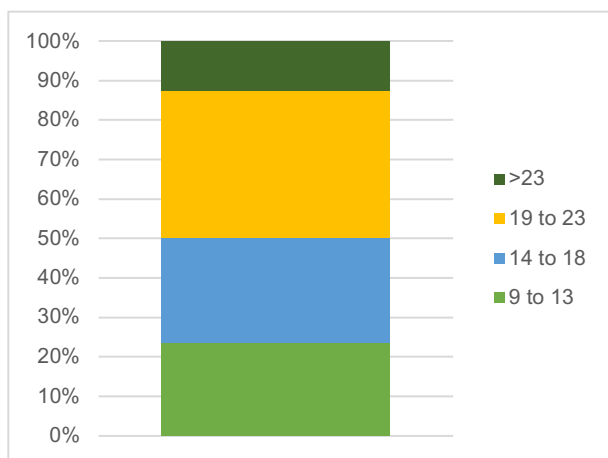
It is also important to mention that, since 2012, a system of section leaders has been implemented, selecting them from among the oldest and most developed musicians. In addition to the skills inherent to the position, they have the task of guiding, directing, and supervising the newly admitted musicians, helping their integration and enhancing their development.

It is possible to identify aspects related to the age distribution of the musicians and, more importantly, the level of musical training (specific to the instrument they play in the band) of each of the musicians in the group through an analysis of the 2021/2022 season [*vert.* **Appendix J** for more details]. The Banda Musical de Loivos is, like most community wind bands in the north of the country, a relatively young group, with an age range between 9 and 46 years.

Example 24 – Number of musicians by age group in 2021/2022.



Example 25 – Relative percentage of musicians by age group in 2021/2022.



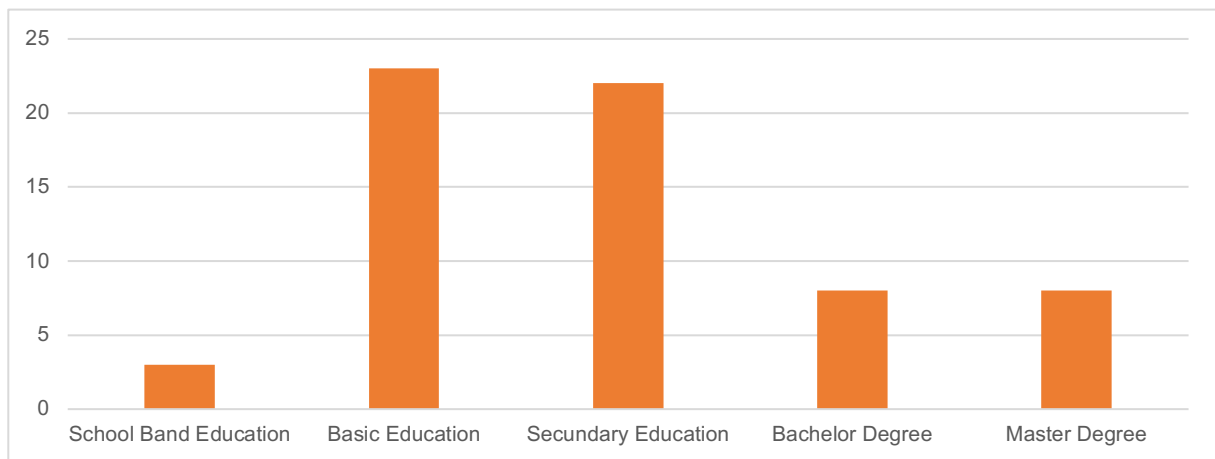
From the observation of example 25, it is evident that the group is heterogeneous. The age group from 19 to 23 years old presents the highest incidence (24 musicians). It is possible to observe that in the two lower age groups (9 to 13 and 14 to 18), the incidence is also significant (15 and 17 musicians, respectively). The age group over 23 years old, with a lower incidence (8 musicians), represents a group of musicians that integrates the group, in its large majority, for more than 15 years.

Despite a young group, most musicians already had access to specialized artistic education during their formative years. Also noteworthy is that the oldest musician, contrary to what is usual in most community wind bands, is only 46 years old. This dilapidation of older musicians from the group started during the beginning of the 21st century due to reasons not clearly identified. However, that may be related to the conciliation of professional and family activities with the Banda Musical de Loivos' activities.

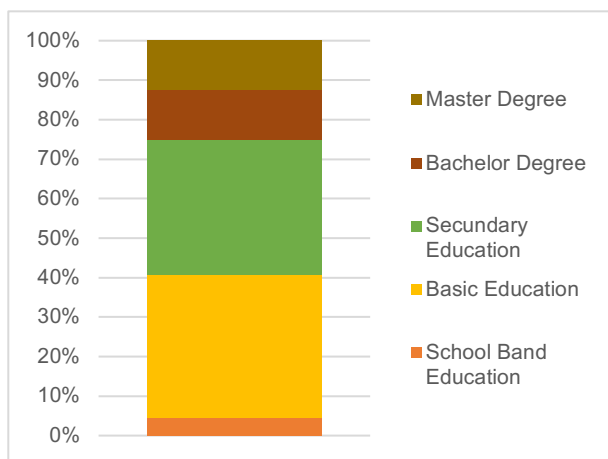
When analyzing musical and instrumental education, the group presents a considerable level of training, diversified according to age and access to official music education, but relevant when the intention is to define a group's educational profile. The number of musicians in the group according to the music education level⁶⁰ is then presented.

⁶⁰ Portuguese musical and artistic education, like education in general, is divided into Basic Education (equivalent to the Primary level and the first three years of the Belgian Secondary level), Secondary Education (equivalent to

Example 26 – Number of musicians by music education level in 2021/2022.



Example 27 – Relative percentage of musician by music education level in 2021/2022.



It is relevant to note that of the current group, only three musicians attended only the community wind band's music school (an unofficial beginner's level education), despite two of these having basic and high school level music education but are studying other instruments than those they play in the Banda Musical de Loivos. All the other musicians have attended or completed one of the official levels of musical education during their artistic trajectory (96%). Another relevant aspect is that 60% of the group is made up of musicians who are attending or have completed high school or college music studies and that there are several musicians with Bachelor's degrees in their instrumental specialty, while others are finishing their Master's degrees. We can then state that the group reflects a determinant investment in training, continuous and extended in time, a factor reflected in the group's evolution and the development of relevant artistic skills.

We can then define the Banda Musical de Loivos as a young group, with a balanced musical background and adequate to its context, with a marked progression margin. If, in terms of age and training levels of its musicians, it moves away from the traditional concept of an amateur community wind band, in terms of identity, it continues to preserve and promote the characteristics that define it as a community wind band.

the last three years of the Belgian Secondary level), and Higher Education (which includes Bachelor's and Master's Degrees, as it does at the Belgian Tertiary level). (Scholaro, 2022)

Chapter 3 – Repertoire as a Tool for Artistic Development

3.1 Choosing Repertoire: How?

Like any other musical group, defining repertoire and programming for a wind band is always an act that brings together a multiplicity of visions and concepts. Strategies are constantly being developed based on the conductor's artistic sensibility and the desired effect on the audience to deliver the 'perfect' concert. While it is true that, in a professional context, there is a greater emphasis given to the intended artistic message and the reaction of the target audience, in an amateur context, the specificities to be observed expand, introducing more transparently the perception and receptivity of the musicians to a given repertoire. Furthermore, if that is visible in most worldwide wind band movements, it becomes even more determinant when we speak in the context of Portuguese community wind bands.

As previously discussed, the combination of the functional activity with the typology of the musicians that develop them into an increasingly open environment and with direct access to the best wind band music makes it essential to look carefully at the choice of repertoire. Programming must be looked at not only as an artistic phenomenon but also as an enhancer of the artistic experience of the group itself. The 2012 to 2022 Banda Musical de Loivos case study analysis provided essential data to systematize the process.

Taking into account the regional scope and the performance and repertoire practice of the Banda Musical de Loivos in the referred period, we can define as guiding vectors for the choice of repertoire and consequent programming the following:

- The audience's expectations and attendance at the performances;
- The musicians' expectations and the artistic development of the group itself;

With the first, the need to consider the functional activity and the performative goal of the community wind band becomes evident. The main objective of any community wind band is to share its activity with the public and receive appreciation. It is crucial to consider its predisposition and develop strategies for a gradual expansion of the musical universe considered standard in terms of repertoire practice. With the second, it is possible to define strategies that promote the pedagogical objectives aiming at the group's artistic development, understanding their expectations, and boosting the motivation levels for the work in the rehearsal context.

These vectors are common to any act of musical programming and reflect the concern with a comprehensive action with the public and musicians. However, the specificities of cultural and social context make these vectors somewhat different if we consider that the audience's expectations are often different from the expectations of the musicians in terms of repertoire. The necessary compromise then requires a careful analysis of the aspects to be taken into account to satisfy both parties since the audience needs to be incorporated into the artistic experience.

As secondary aspects, but with determining importance concerning the choice of repertoire, we must also mention aspects that arise from the social, cultural, and identity context. The traditional image and social specificities of the Portuguese community wind band are often a determining factor in this choice of repertoires, including aspects such as the feeling of belonging to the group, the local and regional pride and identity, as well as the competitiveness among peers, and the will to excel. When within a regional context that is culturally depreciated and diminished over time, this can become a determining aspect when choosing repertoire.

It should be noted that the specific guidelines for choosing repertoire may need adjustments depending on the performance practice. The public's expectations may not always be the same. It will depend if the repertoire is chosen for a festival, pilgrimage, or concert in a concert hall. Thus, given all the specificities already presented throughout this research, the need to understand the choice of repertoire and its programming in a clear, deep, and meaningful way will promote faster and solid artistic development.

To scrutinize these vectors, we will consider the formal concert (integrated in the winter season), the festivity concert (integrated in the summer season), and the wind band competition concert as the three determinant performative moments in terms of choice of repertoire and programming, since the parades, processions, and religious events have a specific repertoire.

3.2 The Audience as repertoire recipients

The regular audience of the Banda Musical de Loivos is defined by being wide-ranging, diverse, and varied. On one side, we have the enthusiasts with family or generational connections and, on the other side, new audiences that have arrived due to the diversification of performance practices. Because the traditional concept of community wind band has decades of implementation, the public's idea of the type of repertoire to perform is also entirely implemented. While the process of changing repertoire practice has evolved quite favorably during the analyzed period, there is still some resistance to new repertoire or repertoire outside of what is considered the standard for the community wind band. Thus, it becomes essential to develop strategies that allow the development of the audience itself, making it more open to new music, styles, composers, and sonorities, cultivating its listening. Furthermore, for this purpose, the formal concert is a privileged space.

As awareness-raising strategies that have proven most effective, we can indicate:

- The definition of a theme framing the pieces in a concept or image, providing an artistic context even before the concert begins;
- The availability of printed program notes with a clear, close and appealing language to involve the audience in the creative process and provide cues as a form of orientation during the audition, even in the case of non-programmatic music;
- The use of live speech at the end of the concert, usually by the conductor, wherein brief moments, the concert is summarized with an articulate speech and making parallelism between the works performed and the sensory experience of the audience, social

context, event, or even collective context, validating the experience as being shared between musicians and audience;

- The use of audio-visual resources, such as videos, lighting, and multidisciplinary intersections, provides a thread to the concert. It can also be used when the repertoire demands a greater predisposition from the audience.

These strategies have proven effective, providing the necessary predisposition to hearing new music and the consequent expansion of musical references.

Also crucial is the choice of pieces to be performed. Works of lesser quality or less explored meaning (being programmatic or not) tend to receive less acceptance by the audience concerning works that, although presenting a language more exotic than the standard, are of great quality and have explicit emotional content. Curiously, a general predilection from the public was also observed for works of greater technical complexity (actual or perceived) and works of great sound effect. Despite this, it becomes impossible to resort to these strategies to transition from the formal concert to the festive concert. If we add that the audience grows exponentially from the former to the latter and that standard repertoire practice is deeply rooted in these situations, new issues must be addressed.

In addition to the repertoire commonly accepted as standard by the public (concert *pasodobles* and marches, rhapsodies, and light music medleys), it is necessary to set some guidelines when deciding which pieces will transit from the winter to the summer season, being that:

- They should be suitable for performance in an outdoor space, with background noise and non-ideal weather and acoustic conditions. Works that require more outstanding care with tuning, extensive plans in reduced dynamics (piano or pianissimo), or that present more delicate sections in terms of texture are not recommended;
- They should be works whose character is epic or technically challenging to maintain the audience's interest and curiosity. Often, the posture of the audience during these festive concerts departs from that considered appropriate in a formal concert, taking on a more informal, chattering posture. As such, it is essential to keep the audience's attention on the performance;
- They should have a clear tonal language or 'full-spectrum' sound effects and be performed with excellent quality. During these ten years, one of the most considered aspects is that the technical, sound, and musical quality of the Banda Musical de Loivos is determinant for accepting new music in the context of festivities and pilgrimages. Even when there is strong resistance for reasons of tradition and local culture, the musical quality of the works and the community wind band itself has been an essential element in the progressive acceptance of this repertoire.

Another essential aspect observed in the festive concert is that the conductor must analyze the receptivity and predisposition of the audience to a specific type of repertoire. Although there is a predefined scheme, it is often adapted or, in extreme cases, changed to provide an enriching performance moment for both musicians and the audience.

In the wind band competition concert (due to the specifics of the event), the public is not taken into account when choosing the repertoire. Usually, with a bolder program, both technically and musically, acceptance is much easier and more immediate due to understanding the context of the performance. These events have contributed to greater public acceptance of 'non-standard' pieces and expansion of their own musical culture, which ultimately benefits and facilitates the introduction of bolder works in other contexts.

3.3 The Musician as Repertoire Agent

Considering the growing prevalence of musicians with relevant musical and instrumental education, in parallel with the fact that we are in the presence of an amateur group, the musicians are also part to consider in the choice of repertoire. Although it may be advisable to observe the preferences and musical sensibilities of the musicians when choosing a repertoire that will be well received within the group, in this particular case, we look at the influence that the repertoire itself may have on the artistic evolution of the community wind band.

Increased musical qualifications and skills bring challenges that are a core part of the group's artistic development. Many of the works traditionally performed in pilgrimages and festivities have a simple and easy language. If we add to this the lack of appropriate economic incentives, the need to keep the group focused, motivated, and emotionally engaged arises. If we consider the significant heterogeneity of community wind bands in terms of age, training, availability, and even personality, it becomes clear that it is necessary to find a compromise that allows everyone to benefit, both individually and as a group.

3.3.1 An insight into the musicians' expectation

In order to perceive and analyze more clearly the expectations, preferences, and attitudes towards the repertoire, a survey was conducted online on the Facebook platform, targeting musicians who are members of Portuguese community wind bands [vert. **Appendix E** for more details]. The survey was available between December 30th, 2021, and January 10th, 2022. Fifty-one musicians responded anonymously, being the only requirement to be connected as musicians to community wind bands [vert. **Appendix F** for more details].

The first part of the questionnaire focused on the need to characterize the sample regarding their instrumental practice and their experience as musicians in a community wind band. Two questions were asked to assess the instrument played and the years of activity as a community wind band musician.

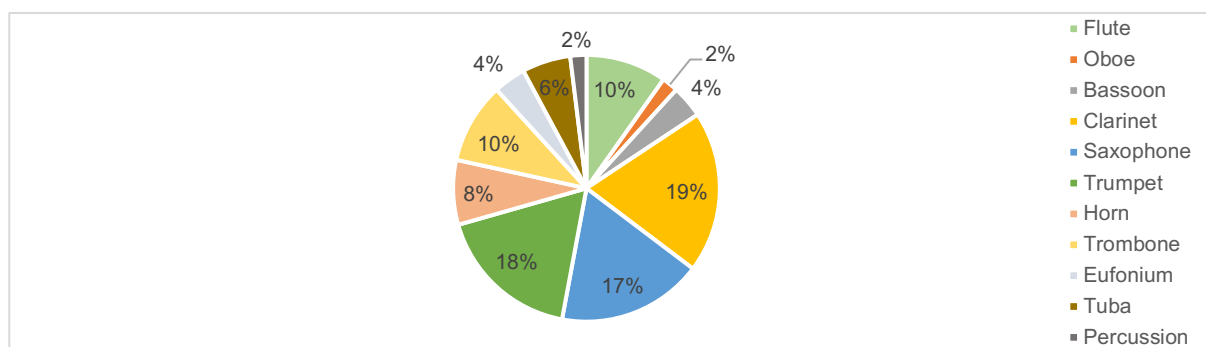
To question no. 1, "*What instrument do you play?*"⁶¹ the results showed a data sample similar to the organological set of a Portuguese community wind band. From the sample collected, it was possible to identify a considerable majority of clarinet players (19%), trumpet players (18%), and saxophone players (17%), summing up to more than half of the answers (54%). The remaining 48% were distributed among flute players (10%), oboe players (2%), bassoon players (4%), horn players (8%), trombone players (10%), euphonium players (4%), tuba players (6%), and percussion players (2%).

⁶¹ Translated from Portuguese: "*Qual o seu instrumento?*"

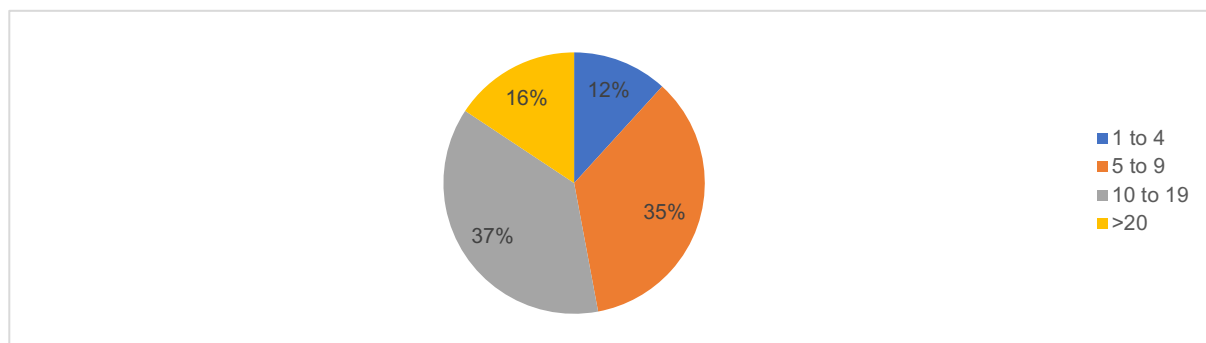
Regarding question no. 2, "How many years have you been involved with a Community Wind Band as a musician?"⁶², the majority of answers came from the age groups "5 to 9 years" and "10 to 19 years" (35% and 37% respectively), with the remaining value referring to the age groups "1 to 4 years" and "20 or more years" (12% and 16% respectively).

Although the sample is not extensive in terms of quantity, the results obtained can be considered as an approximate standard reference to the constitution of a community wind band, reflecting the heterogeneity mentioned before and different sensibilities and experiences. The current study analyzes the data obtained in a group context, using the parallelism with the actual context with the community wind band and not relate the results to subgroups, whether they were observed in the years of experience or the instrument performed.

Example 28 – Incidence of responses per instrument performed.



Example 29 – Incidence of responses by community wind band years of enrollment.



The second part of the questionnaire aimed to gain insight into the repertoire preferences and the reasons for those same choices. Two questions were asked (questions no. 3 and 4) to assess the individual preferences about music pieces and the aspects considered relevant in that choice.

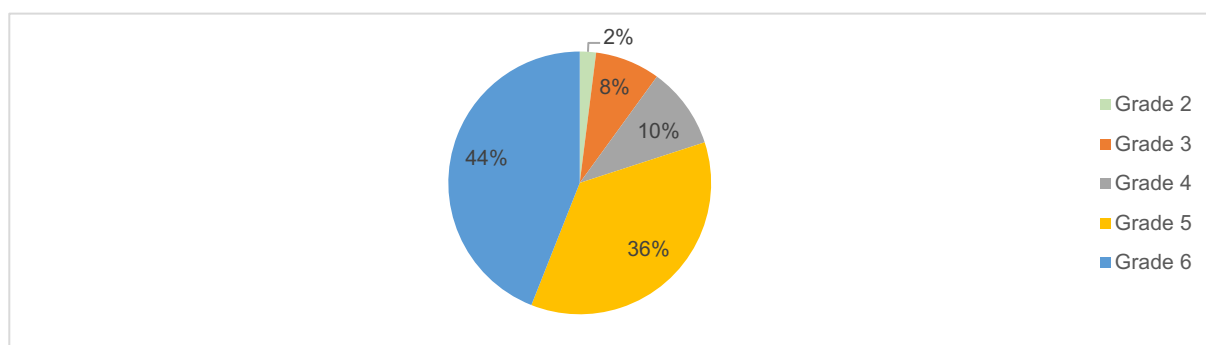
To question no. 3, "Which piece of music do you highlight from your career as a philharmonic musician?"⁶³ it was considered only 50 valid answers since one of the individuals decided not

⁶² Translated from Portuguese: "Há quantos anos está ligado(a) às bandas filarmónicas enquanto músico?"

⁶³ Translated from Portuguese: "Qual a peça musical que destaca do seu percurso enquanto músico filarmónico? (nome da peça e compositor)"

to answer. The main objective of this question was to understand what kind of pieces are referred to as relevant and what characteristics they present. Among the several works mentioned, the most relevant pieces were José Suñer Oriola's 'El Jardin de las Hespérides' (with seven mentions), Martínez Gallego's 'Goliardi' (with six mentions), Óscar Navarro's 'Libertadores', David Maslanka's 'Symphony no. 5' and Philip Sparke's 'The Year of the Dragon' (all with five mentions). Many compositional styles and languages range from Portuguese popular music to great symphonic music for wind bands and some transcriptions. For a more accessible analysis of the data obtained, it was assigned a difficulty level⁶⁴ to all pieces. From this analysis, we obtained the following relative results.

Example 30 – Incidence of responses by grade of difficulty of the indicated piece.



After matching them with the level of difficulty of the pieces mentioned, one of the most relevant aspects is that the pieces of greater difficulty (grades 5 and 6) were chosen by 80% of the participants (36% and 44% relatively). Adding the pieces of the immediate lower grade (grade 4 with 10% incidence) to these reveals a 90% rating in the upper half of the grading system. The remaining results were 8% for grade 3 pieces, 2% for grade 2, and no references for grade 1.

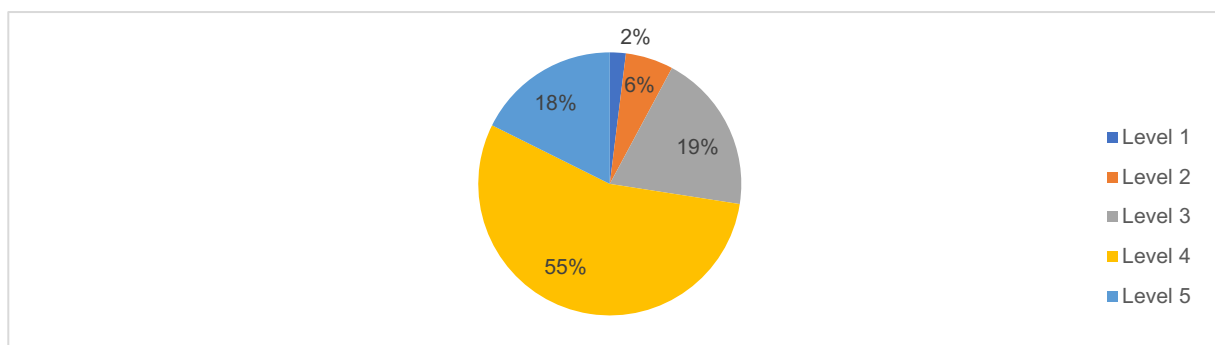
This first group of questions allowed a characterization of the group under study. Despite not being numerous, the characteristics regarding the instrument played and the number of years active in community wind bands allow us to make a parallelism with a standard group of this kind, presenting approximately the same characteristics that we could find in the *Trás-os-Montes* region or even in the rest of the country. When cross-referencing this data with the data obtained from the answers to question no. 3, it is possible to detect a tendency concerning the preferences related to the repertoire. The fact that the incidence of pieces chosen with a high level of difficulty is so high seems to indicate that the pieces with a higher level of difficulty and with a tremendous emotional and artistic content are those that have a more decisive effect on the musician himself, as can be seen by the pieces that obtained the highest number of mentions. Another relevant aspect is that the percentage of musicians with a relationship of 1 to 4 years with community wind bands (12%) is higher than the combined percentage of pieces with a grade of difficulty 2 and 3 (10%). This result may mean that even in musicians with less experience and consequently lower levels of musical training, the pieces with a medium/high level of difficulty are more appealing and significant for their development journey.

⁶⁴ The most common system of levels 1 to 6 was used, with level 1 being the lowest level of difficulty and level 6 being the highest level of difficulty, using information from the windrep.org website or, in the absence of information, using information made available by the publishers.

The second group of questions aimed to explore what aspects are most relevant to define a piece as significant in the context of community wind bands. Question no. 4 asked each participant to "Indicate the order of relevance of the following aspects that contribute to the prominence of a piece of music in a community wind band context, taking into account your personal opinion." For this purpose, five aspects were made available: "the high difficulty level"⁶⁵, "the compositional style"⁶⁶, "the piece's popularity"⁶⁷, "the suitability to the individual artistic level"⁶⁸ and "the suitability to the group artistic level"⁶⁹. The responses were provided using a five-level numerical relevance scale, level 1 being the least relevant and level 5 being the most relevant.

The data concerning "the high difficulty level" shows evident relevance, although only 18% attributed maximum relevance to this aspect. More than half of the participants attributed level 4 (55%), and only 8% indicated a low relevance (8% in levels 2 and 1), being 19% attributed to level 3. The data obtained suggest considerable importance given to the 'difficulty' aspect in defining the significance of a piece in a community wind band context since the two highest levels of relevance (level 4 and 5) with a summed result of 73%.

Example 31 – Incidence of for the "the high difficulty level" aspect.



In the aspect of "the compositional style", the aim was to assess the relevance given to stylistic and technical issues and the emotional or rational affinity with a genre of music, composer, or compositional school, commonly referred to as the musical quality of the work. An overwhelming response was observed in the top two levels of relevance, with approximate results. 45% answered with level 5 and 41% with level 4, presenting a value of 86% combined. Another relevant fact was that no participant attributed the lowest level of relevance (level 1), with level 2 being indicated residually (2%) and level 3 indicated in 12% of the answers. The fact that the level with the most indications was the highest level of the relevance scale is also noteworthy. The data suggest that one of the aspects in attributing the relevance of a piece is related to its musical quality and stylistic identity.

Example 32 – Incidence of for the "the compositional style" aspect

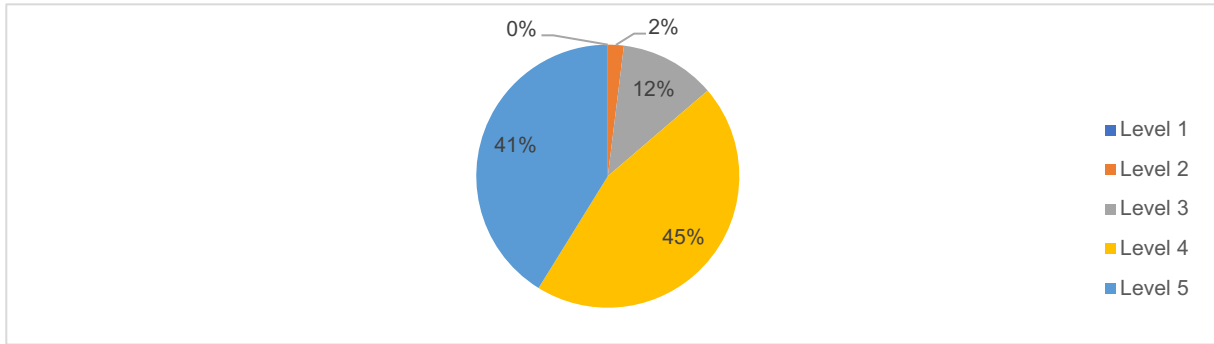
⁶⁵ Translated from Portuguese: "Nível elevado de dificuldade"

⁶⁶ Translated from Portuguese: "Estilo composicional"

⁶⁷ Translated from Portuguese: "Popularidade da obra"

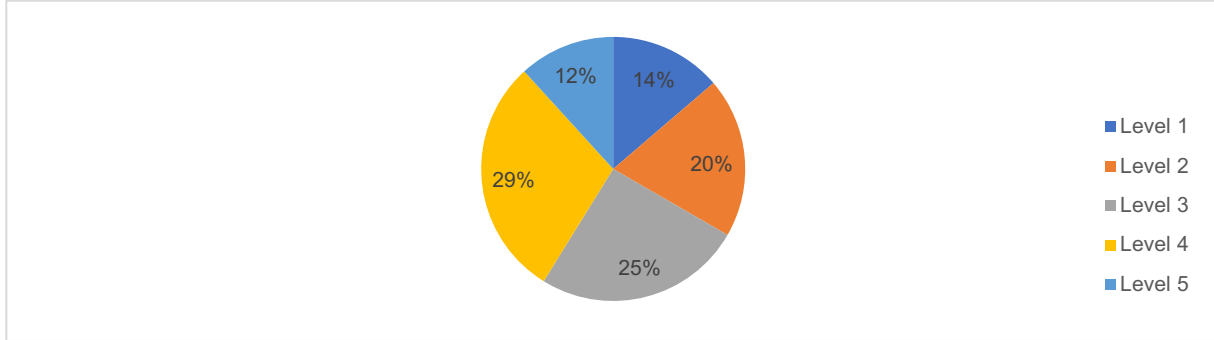
⁶⁸ Translated from Portuguese: "Adequação ao nível artístico (individual)"

⁶⁹ Translated from Portuguese: "Adequação ao nível artístico (banda filarmónica)"



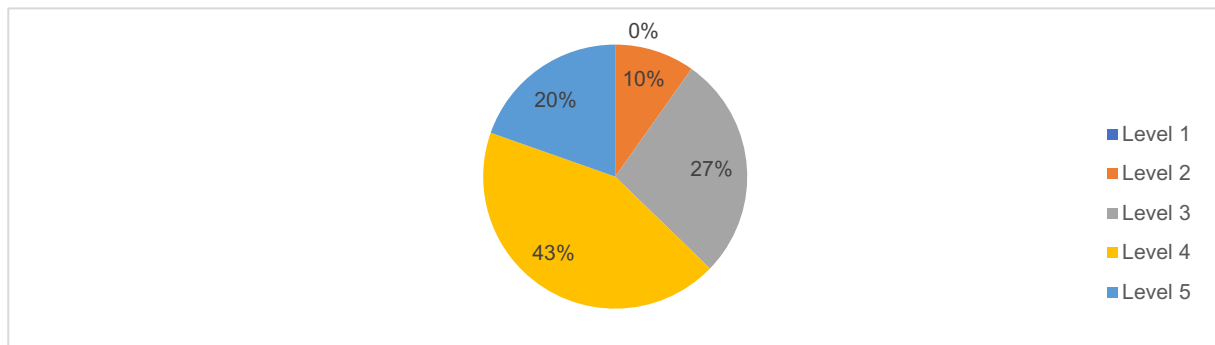
The aspect related to "popularity of the piece" intended to gauge whether the fact that a piece is played by a considerable number of community wind bands, part of a widespread fashion, or is especially regarded among the public is considered decisive in defining the relevance of a piece. The results showed considerable dispersion. Only 12% of the participants indicated level 5, while 29% indicated level 4, the answer with the highest incidence. However, the three lowest levels had an incidence of 59% (25% in level 3, 20% in level 2, and 14% in level 1), allowing us to deduce that there is no consensus on its relevance, although this is also an aspect to consider.

Example 33 – Incidence of for the "piece's popularity" aspect.



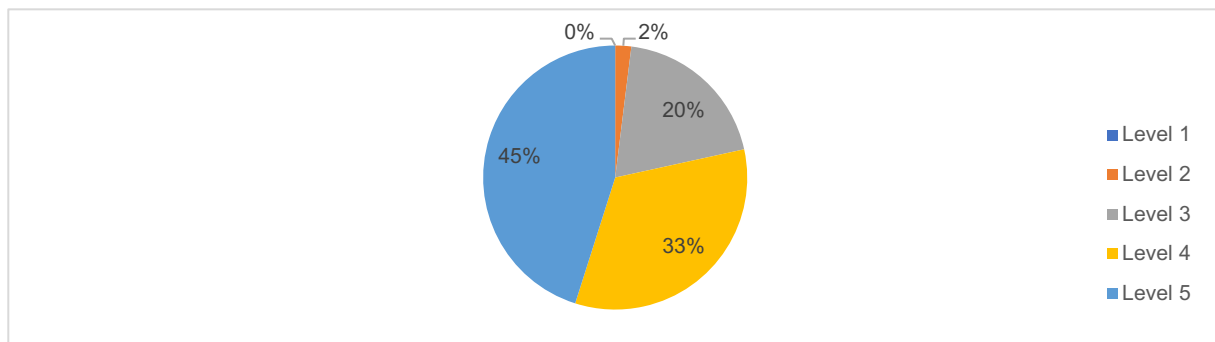
When the "appropriateness to the artistic level" aspect refers to the artistic level of the group as a whole, the results change significantly. Level 5 of the relevance scale has the highest incidence (45%), followed closely by level 4 (33%). Combined, the two highest levels of relevance have an incidence of 78%, a significant result. In addition, level 1 had no incidence, and level 2 only had an incidence of 2%, with the remaining 20% verified in level 3. These results show a clear relevance given to this aspect but, even more interestingly, the idea that the piece has to become relevant and significant through the quality of the performance.

Example 34 – Incidence of for the " the suitability to the individual artistic level" aspect.



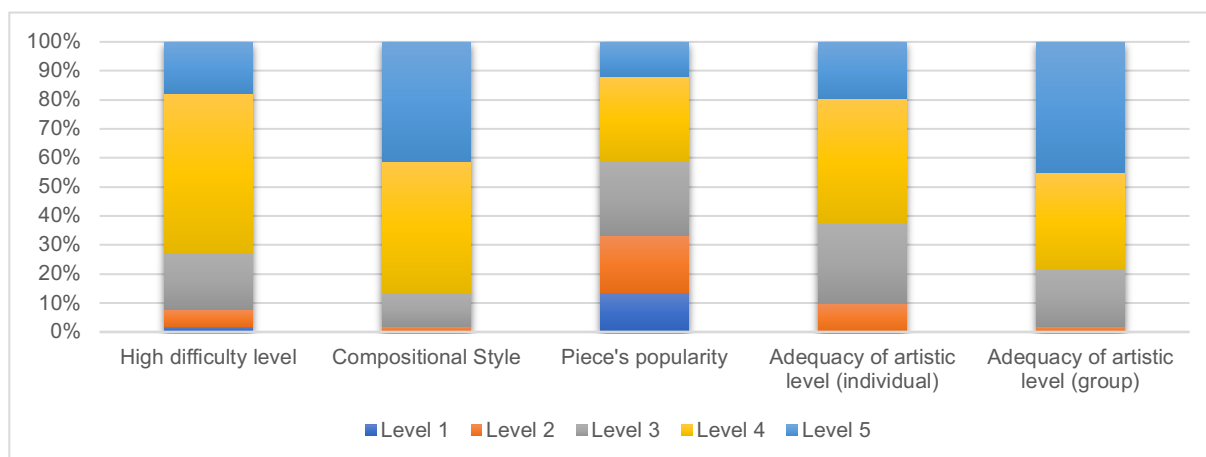
When the "appropriateness to the artistic level" aspect refers to the artistic level of the group as a whole, the results change significantly and clearly. Level 5 of the relevance scale has the highest incidence (45%), followed closely by level 4 (33%). Combined, the two highest levels of relevance have an incidence of 78%, a significant result. In addition, level 1 had no incidence, and level 2 only had an incidence of 2%, with the remaining 20% verified in the incidence of level 3. These results show a clear relevance given to this aspect but, even more interestingly, an idea that the piece has to become relevant and significant at the moment of public presentation and developed with quality by the group.

Example 35 – Incidence of for the " the suitability to the group artistic level" aspect.



Concerning question no. 4, the data collected seems to suggest that although the five aspects presented are considered relevant in general, it is the level of compositional style allied to the level of difficulty and the adequacy to the level of the group that presents themselves as the most relevant aspects to make a piece relevant and meaningful in the context of the community wind band. The results obtained are relevant since they seem to reflect the need for a significant experience in the execution of the piece and the generalized care with the importance of all the band members being able to fulfill what is necessary for the normal development of the piece. This fact demonstrates a developed collective consciousness adequate to the context studied. The difference and broader dispersion in the results related to the same aspect but in individual contexts suggest greater confidence in overcoming difficulties and developing work with pieces of greater difficulty. It is possible to state that a piece is relevant and significant mainly when simultaneously challenging, presents a clear musical quality and provides a moment of artistic and performative communion within the group.

Example 36 – Comparison of incidence for the five aspects provided in question no. 4.



The third group of questions aimed to gauge the importance of motivational aspects. Those aspects were related to the individual motivation to participate in the community wind band activities, namely repertoire preparation and rehearsal. Two questions (no. 5 and no. 6) were asked to understand how motivation can be developed. In a community wind band context, motivation for work and rehearsals is a critical element since the performing moment is the one that the musicians involved are most willing to do, primarily due to the characteristic amateurism of these groups.

Question no. 5 aimed to relate different aspects of the community wind band experience to personal motivation to participate in rehearsals. Participants were asked to "Indicate the order of relevance [...] of the following aspects in the development of your motivation to participate in community wind band rehearsals"⁷⁰, using the same relevance scale. The aspects indicated were the "repertoire's difficulty level"⁷¹, the "final objective of the repertoire to be worked on"⁷², the "working routines"⁷³, the "socialization with other colleagues"⁷⁴ and the "responsibility and sense of belonging to the group"⁷⁵.

The "repertoire's difficulty level" was placed to understand if the repertoire difficulty would have an objective influence on the motivation for the participation in the rehearsals and the individual perception about the necessity of participation in them. We observed a higher incidence of answers for level 4 (49%), with level 5 showing an incidence of 27%. The two highest levels obtained 76%, reflecting this aspect's relevance in motivation. In level 1 and level 2, the incidence of answers was 14% when combined (4% and 10%, respectively). Level 3 had a 10% incidence. It is possible to infer that, to the overwhelming majority of participants, the level of difficulty of the repertoire is a relevant aspect in developing motivation to participate in community wind band rehearsals.

⁷⁰ Translated from Portuguese: "Indique a ordem de relevância (sendo 1 o menos relevante e 5 o mais relevante) dos seguintes aspetos no desenvolvimento da sua motivação para participar nos ensaios da banda filarmónica."

⁷¹ Translated from Portuguese: "Nível de dificuldade do repertório"

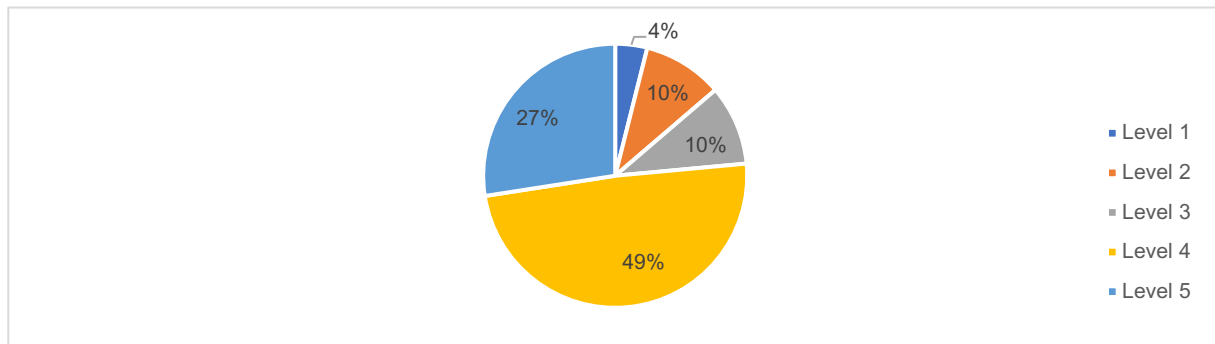
⁷² Translated from Portuguese: "Objetivo final do trabalho a realizar"

⁷³ Translated from Portuguese: "Rotina de trabalho"

⁷⁴ Translated from Portuguese: "Convívio com os restantes colegas"

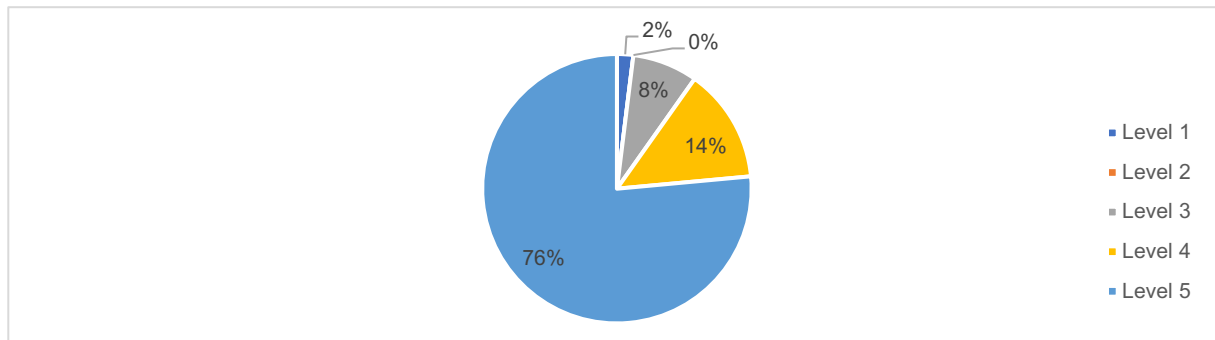
⁷⁵ Translated from Portuguese: "Responsabilidade e sentido de pertença ao grupo"

Example 37 – Incidence of for the "the repertoire's level of difficulty" aspect.



Concerning the aspect "final objective of the repertoire to be worked on," it aimed to assess the influence of the type of performance scheduled for a particular event. The results reveal that this is one of the most relevant aspects of individual motivation. 76% of respondents indicated the highest level of relevance (level 5), with the remaining levels indicated in 24% of the answers given (level 1 with 2%, 2 with no incidence, 3 with 8%, and 4 with 14%). The results are even more expressive if we add the results of the two highest levels of relevance, with a total incidence of 90%.

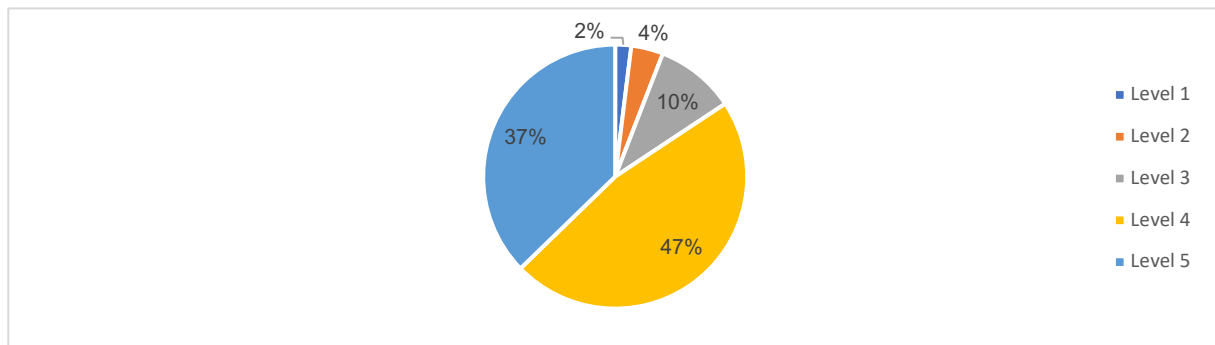
Example 38 – Incidence of for the "final objective of the repertoire to be worked on" aspect.



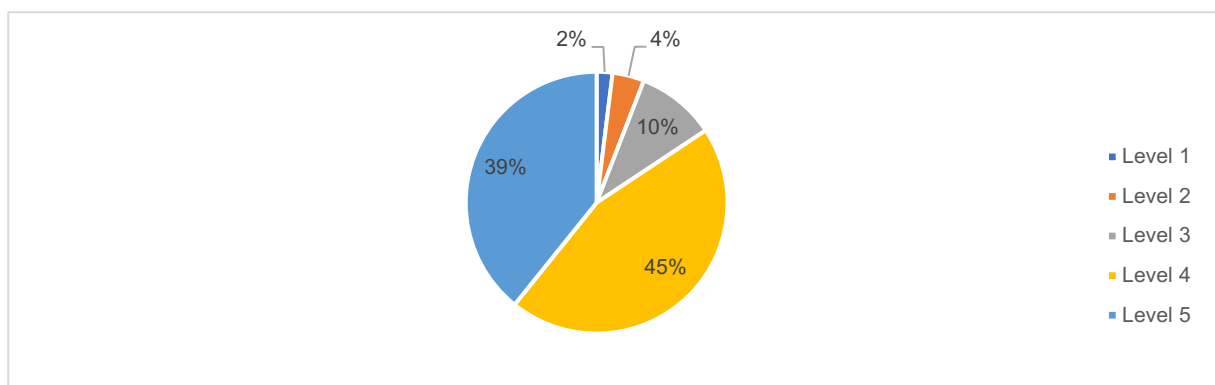
Concerning the aspects of "work routine" and "socializing with other colleagues," the intention was to assess interpersonal relationships and socialization among musicians based on the work routine (mostly weekly) that these groups present as part of their identity. The results obtained are similar. It is even possible to observe the exact incidence of responses in relevance levels 1, 2, and 3 (2%, 4%, and 10%, respectively), with the two highest levels having the exact incidence of responses when combined (84%). Level 4 has an incidence of 47% in the first aspect, slightly decreasing to 45% in the second aspect. Conversely, level 5 has an incidence of 37% in the first aspect, rising slightly to 39% in the second.

The relevance attributed to these two aspects ends up reflecting intrinsic characteristics of community wind bands, considered important and relevant by the musicians that integrate them, namely the conviviality and sociability, besides the development of stable and regular work routines, thus expanding the musical character of these groups and contributing for the maintenance of the motivation to work.

Example 39 – Incidence of for the "working routine" aspect.

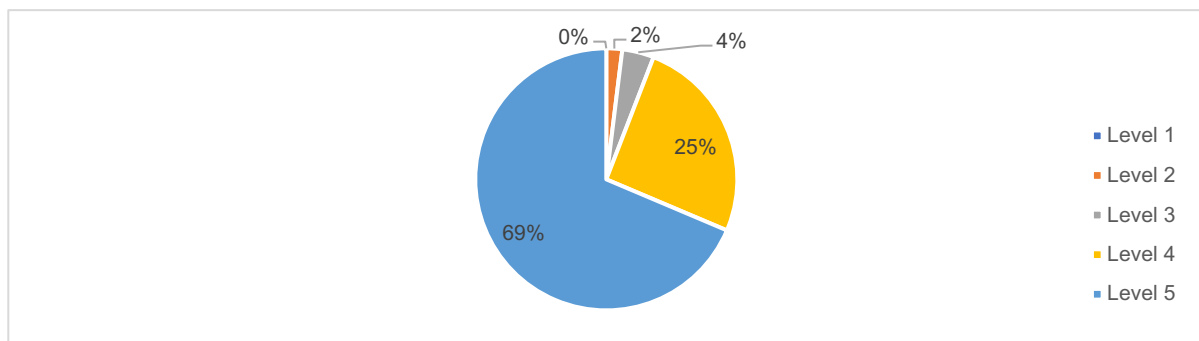


Example 40 – Incidence of for the "Socializing with other colleagues" aspect.



The last aspect indicated that the "responsibility and sense of belonging to the group" ended up having a broader meaning and related to the communitarian and social principles and values of this type of group, principles and values that define the own identities of each community wind band and also the whole community wind band movement in Portugal. 69% of the respondents indicated level 5 on the relevance scale, while 25% indicated level 4 (94% when combined). Only 6% indicated one of the three lowest levels of relevance (level 1 with no incidence, 2 with 2%, and 3 with 4%), which can be considered non-relevant answers.

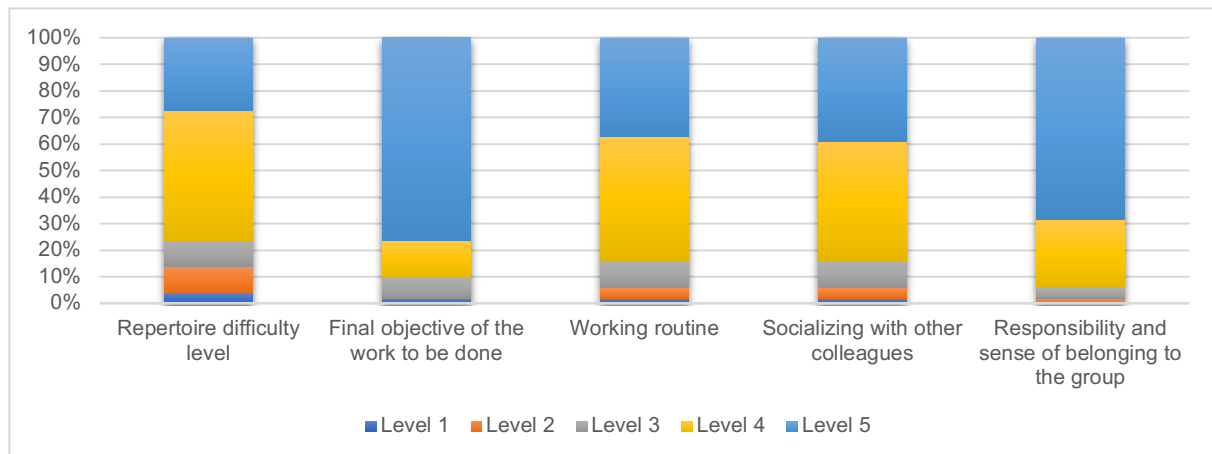
Example 41 – Incidence of for the "responsibility and sense of belonging to the group" aspect.



The complete results for this question show that the responsibility towards other colleagues and the group itself, combined with the feeling of belonging to a group and a relevant cause, acts as an essential enhancer of work motivation. This data's observation validates these groups' social solid characteristics. More important than this finding is the perception that these

non-musical and non-procedural aspects can be decisive elements of motivational strategies, promoting moments of collective. Although with their specificities, the last three aspects seem to indicate this. Concerning the first two aspects, it is also clear that, although the level of difficulty of the repertoire is indeed motivating, it is the final objective for which the rehearsals take place that demonstrates to be a powerful motivational tool.

Example 42 – Comparison of incidence for the five aspects provided in question no. 5.



Question no. 6 intended to look at performance practices and their influence on work motivation, particularly regarding rehearsals. Participants were asked to "Indicate the order of relevance [...] of the different repertory performance goals in developing your motivation."⁷⁶ To this question, four performative moments were indicated: the "concert"⁷⁷ (not related to the festivity and pilgrimage concert), the "wind band competitions"⁷⁸, the "festivities and pilgrimages"⁷⁹, and the "wind band gatherings"⁸⁰.

After a comparative analysis of the results, it becomes clear that there are some specificities, as far as the motivational aspect is concerned, depending on the performance practice. In the case of the concerts, the results obtained showed a total incidence in the three highest levels of the relevance scale. 47% indicated level 5, 45% level 4, and the remaining 4% concentrated on level 3. The fact that there were no responses at levels 1 and 2 suggests that the concerts are the performance practice that most motivates participants since in the other performance practices, we observed responses at the two lowest levels (levels 1 and 2).

⁷⁶ Translated from Portuguese: "Indique a ordem de relevância (sendo 1 o menos relevante e 5 o mais relevante) dos diferentes objetivos de performance do repertório no desenvolvimento da sua motivação pessoal."

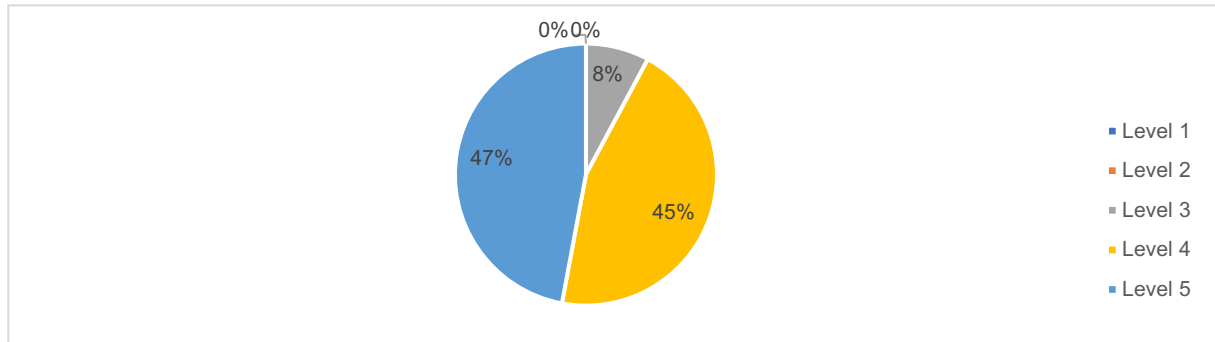
⁷⁷ Translated from Portuguese: "Concertos"

⁷⁸ Translated from Portuguese: "Concursos de Bandas Filarmónicas"

⁷⁹ Translated from Portuguese: "Festividades e Romarias"

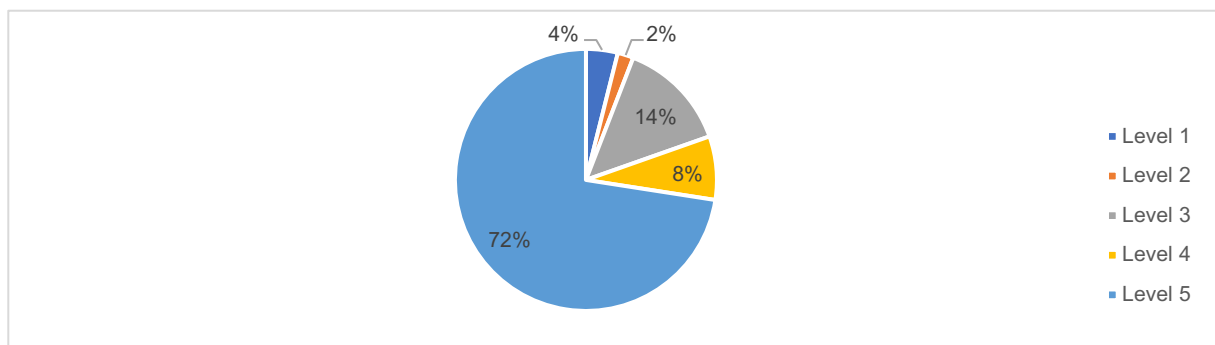
⁸⁰ Translated from Portuguese: "Encontros de Bandas Filarmónicas"

Example 43 – Incidence of for the "Concert" moment.



The case of Wind Band Competitions is paradigmatic. Although it is the performance practice with the highest incidence at level 5 (72%), it is also the one that obtains the lowest result at level 4 (only 8%), with the remaining responses distributed between levels 3 (14%), 2 (2%) and 1 (4%). These results suggest that although this performance practice can increase motivation levels quite markedly, its specificity and demand may somehow make the results less relevant when talking about musicians with little experience and musical training.

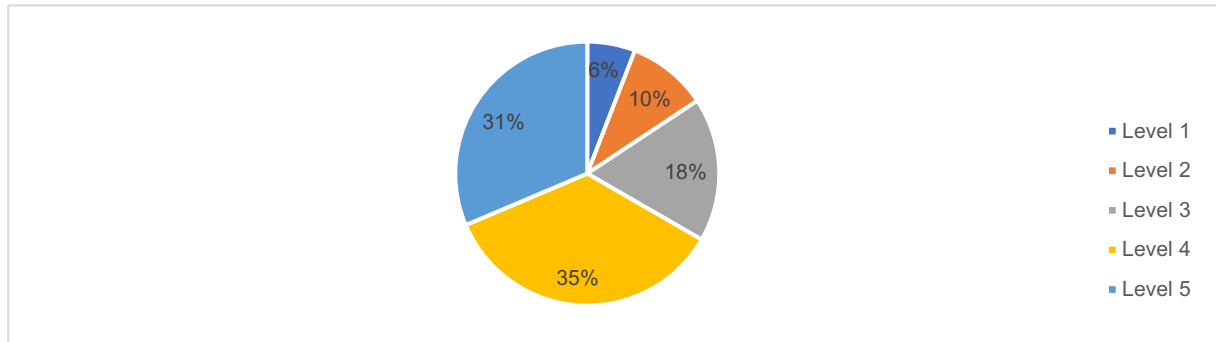
Example 44 – Incidence of for the "Wind Band Competitions" moment.



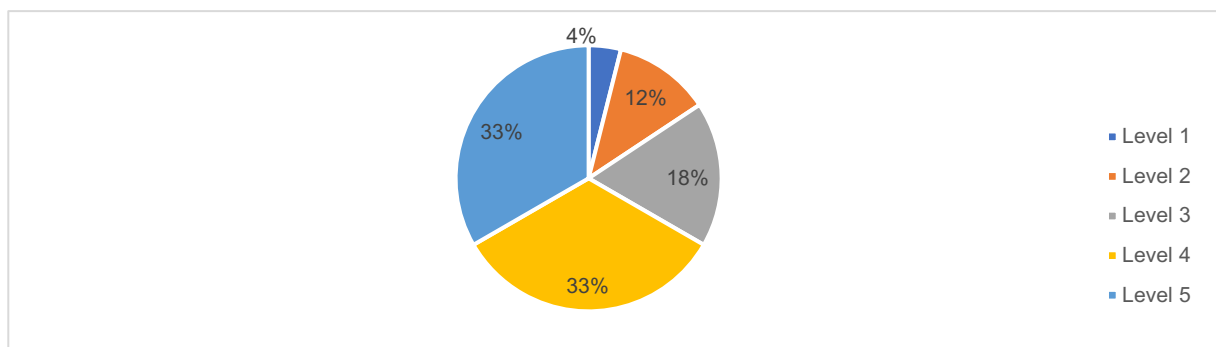
About festivities and pilgrimages and wind band meetings, we observed a wider dispersion of the results across the levels of relevance, with a more visible balance between the three highest levels. The incidence in the two lowest levels also increases. Level 5 displays an incidence of 31% in the first, increasing to 33% in the second. Level 4 shows 35% in the first, falling to 33% in the second. The variation in the three lowest levels is not relevant, with level 3 maintaining a value of 18% for the two performative practices, while level 2 shows 10% in the first and 12% in the second. Finally, level 1 shows 6% in the first, falling to 4% in the second.

The specific characteristics of these two types of performative practices seem to influence the answers somehow. The fact that they present themselves as the most common and regular (there are community wind bands that participate in around 30 festivities and pilgrimages over three months) and the type of repertoire often performed at band meetings (similar to the practice in the concerts of the festivities and pilgrimages) may have influenced the results.

Example 45 – Incidence of for the "Festivities and Pilgrimages" moment.

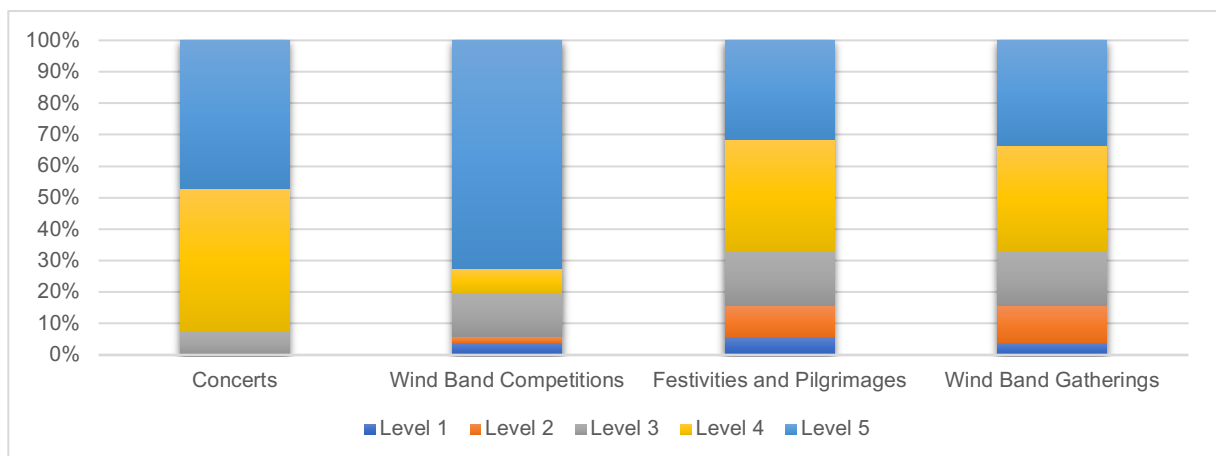


Example 46 – Incidence of for the "Wind Band Gatherings" moment.



The observed results indicate that formal concerts are the leading performance practice that increases musicians' motivation, while wind band competitions are a powerful motivational tool. However, it needs special attention so that the experience can somehow suit the group. Their specificities demand it. In the case of festivities and pilgrimages and band meetings, probably because they are the performance practices most rooted in community wind band culture, show a wider dispersion of results. However, the overwhelming prevalence of responses in the three highest levels of relevance allows us to infer that they continue to be one of the reference performative manifestations of community wind bands.

Example 47 – Comparison of incidence for the five aspects provided in question no. 6.



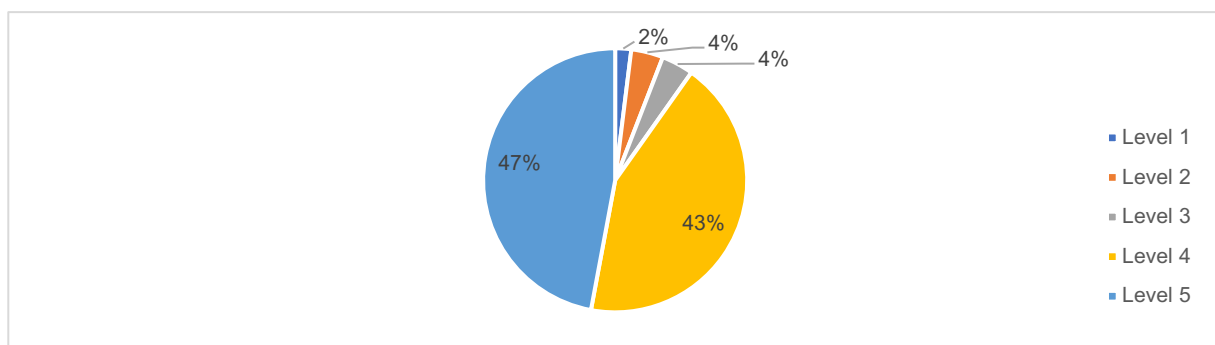
The fourth and final group focused attention on the awareness of the artistic evolution of the community wind band regarding the level and adequacy of the repertoire to develop. Three questions were asked, identified as questions no. 7, 8, and 9. The first question asked participants to use the scale of relevance, while the last two questions asked them to indicate the statement they considered the most correct.

Question no. 7 asked participants to "considering your personal experience as a member of a community wind band, indicate the order of relevance [...] of the following aspects regarding the artistic evolution of a community wind band."⁸¹. The main objective of this question was to assess the influence of the functional aspects on the artistic evolution of the community wind band from a personal perspective, considering only the individual perception of these aspects. The aspects available were: the "level of repertoire worked"⁸², the "individual work of the musicians"⁸³, the "group work of the community wind band"⁸⁴, and the "type of programmed performances"⁸⁵ and the "technical and artistic training of the musicians"⁸⁶.

Regarding the "level of repertoire worked" aspect, it aimed to understand the perception of the influence on the evolution of the community wind band of the type of repertoire performed and whether or not this same influence would be decisive. There were 47% of responses at level 5 and 43% at level 4, totaling 90% when combined. The remaining 10% spread among the three lowest levels of relevance, (4% at level 3, 4% at level 2, and 2% at level 1). Level 5 had a slightly higher incidence than level 4 (4% more).

The data analysis shows that the importance of this aspect is evident, although the participants' opinions split between those who consider it decisive and those who consider it important. It is also curious that level 3 had a very low incidence, which corroborates the previous statement.

Example 48 – Incidence of for the "level of repertoire worked" aspect.



The aspect "Individual work of musicians" aimed to assess the awareness of the need to work outside the space of activity of the community wind band, the most commonly called individual

⁸¹ Translated from Portuguese: "Considerando a sua experiência pessoal enquanto membro de uma banda filarmónica, indique a ordem de relevância (sendo 1 o menos relevante e 5 o mais relevante) dos seguintes aspetos quanto à evolução artística de uma banda filarmónica."

⁸² Translated from Portuguese: "Nível do repertório trabalhado"

⁸³ Translated from Portuguese: "Trabalho individual dos músicos"

⁸⁴ Translated from Portuguese: "Trabalho em grupo da banda filarmónica"

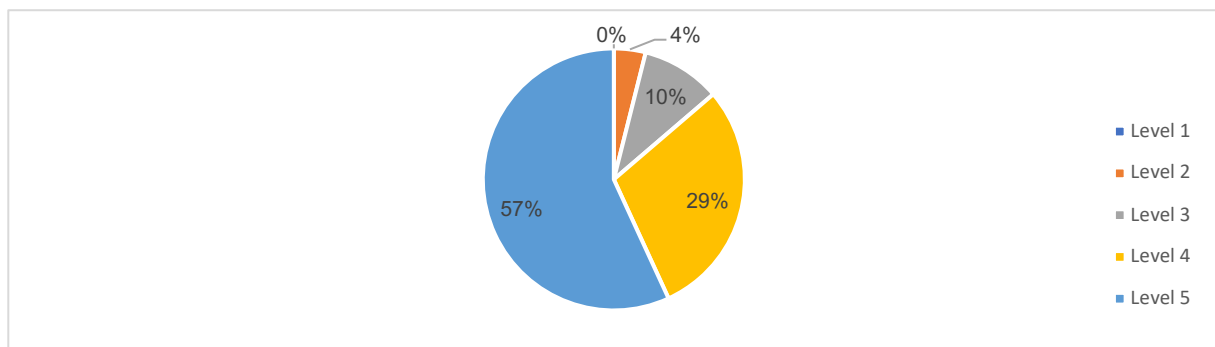
⁸⁵ Translated from Portuguese: "Tipo de performances programadas"

⁸⁶ Translated from Portuguese: "Formação técnica e artística dos músicos"

study of the scores to work in the rehearsal, for the evolution of the group. The results presented an overwhelming incidence at level 5 with 57% of responses, followed by level 4 with 29%. Level 3 had an incidence of 10%, and level 2 had 4%. No responses were indicated for level 1.

The results suggest that the musicians of the community wind bands perceive the individual study of the instrument as a critical aspect of the artistic development of the community wind band. However, often the amateur nature of these groups makes this individual work more difficult. It is possible to state that the aspect closely linked to the training and instrumental development of a musician is applied in the context of group work, enhancing the integral artistic development with their colleagues.

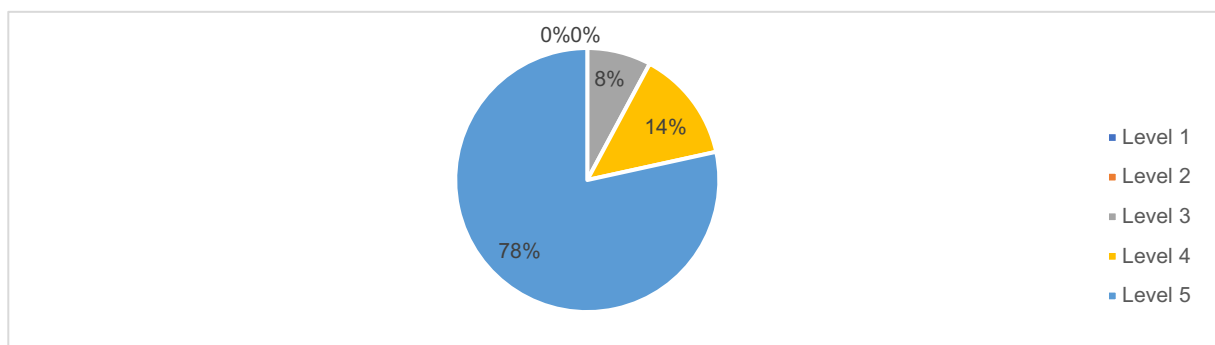
Example 49 – Incidence of for the "Individual work of musicians" aspect.



The "group work of the community wind band" aspect aimed to gauge the perception of the need for group work, commonly known as rehearsals, in the artistic evolution of the community wind band. Furthermore, if the results in the individual work aspect present themselves as quite clear, the results in this aspect are overwhelming. 78% indicated level 5 in their answers, while only 14% indicated level 4 and 8% level 3. None of the participants considered this aspect as little or not relevant (levels 2 and 1).

It becomes clear that there is a developed conscience among the musicians who see group work and rehearsals as an essential aspect that can influence the artistic evolution of the community wind band.

Example 50 – Incidence of for the "group work of the community wind band" aspect.

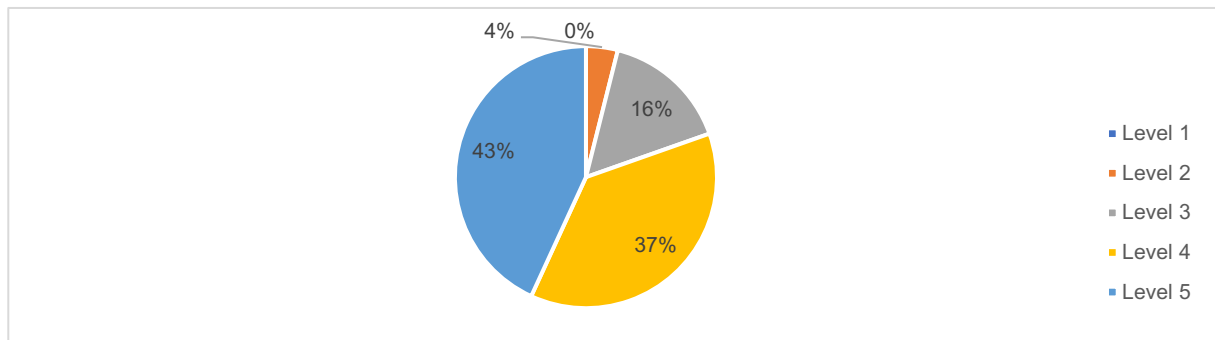


The "type of scheduled performances" aspect was indicated to understand whether or not the different performative practices would significantly influence the artistic evolution of the

community wind band. The results obtained suggest this importance, although the highest levels of relevance disperse the results. Level 5 again presented the highest incidence with 43%. Level 4 presented an incidence of 37%, and level 3 presented 16%. At the lowest levels, there was again the absence of responses in level 1 while level 2 presented 4%.

Although it is possible to infer relevant importance given to this aspect, the results suggest that the performative practices can present themselves as the platforms where this evolution takes place instead of being the potentiator of this same artistic evolution.

Example 51 – Incidence of for the "type of scheduled performances" aspect.

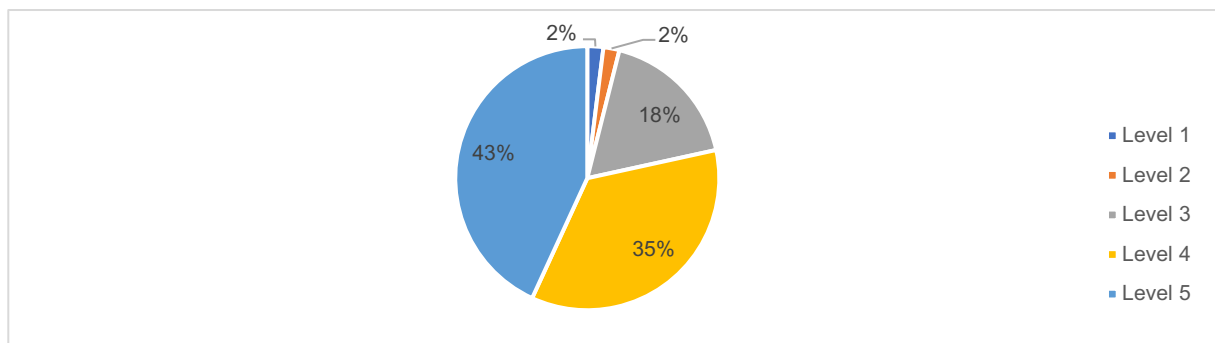


Finally, the "technical and artistic formation of musicians" aspect aimed to assess the importance of musicians' technical and artistic training in the evolution of the community wind band. If it is true that it is enough to observe the results to understand that they consider this aspect relevant, it is also true that the data obtained can somehow provide some clues to understand the more global perception about the influence of the five aspects presented. The two lowest relevance levels (levels 1 and 2) had an incidence of 2%. Level 3 obtained a more expressive result, although with only 18% of incidence. Levels 4 and 5 again showed the highest incidence but in balanced numbers (35% and 43%, respectively).

Finally, the "technical and artistic formation of musicians" aspect aimed to assess the importance of musicians' technical and artistic training in the evolution of the community wind band. If it is true that it is enough to observe the results to understand that they consider this aspect relevant, it is also true that the data obtained can somehow provide some clues to understand the more global perception about the influence of the five aspects presented. The two lowest relevance levels (levels 1 and 2) had an incidence of 2%. Level 3 obtained a more expressive result, although only 18% of incidence. Levels 4 and 5 again showed the highest incidence but in balanced numbers (35% and 43%, respectively).

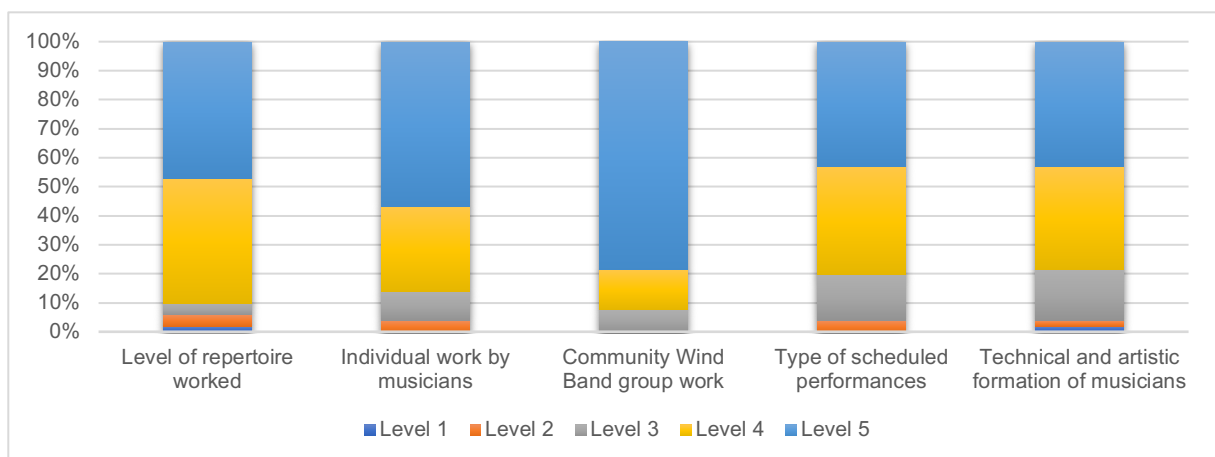
The results prove the importance of this aspect. However, regarding community wind bands, a greater incidence would be expected in the two highest levels of relevance, namely in level 5, since the more significant the technical and artistic level of the musicians that integrate the community wind band, the faster is the artistic development.

Example 52 – Incidence of for the "technical and artistic formation of musicians" aspect.



After analyzing the collected data, it is possible to have a comprehensive picture of the musician's perception of the artistic evolution of the community wind band and its specificities. When we analyze example 53, it immediately becomes clear that the group work carried out in the context of the community wind band (rehearsals) is the aspect that musicians consider the most decisive for the group's artistic evolution. The level of repertoire worked on and the individual work of the musicians are also of great importance and, combined with group work, have the potential to provide a rapid, solid, and significant artistic evolution of the group. Although the results of the type of performances programmed and the technical and artistic training of the musicians have also presented results that attest to their relevance, it seems possible to infer that, although they may be complementary to the previous ones, they do not represent a decisive aspect.

Example 53 - Comparison of incidence for the five aspects provided in question no. 7.



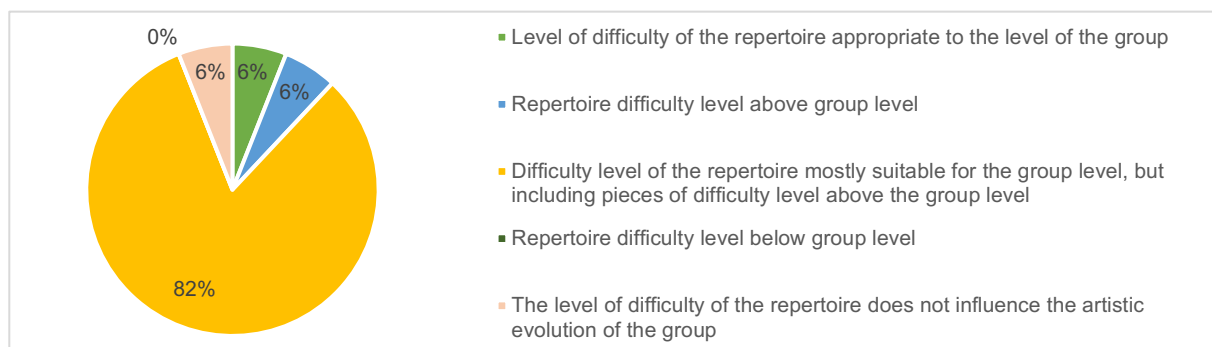
In question no. 8, respondents were asked to indicate, "Which of the statements related to the repertoire do you consider the most correct, considering a solid and rapid artistic evolution of the community wind band?"⁸⁷ while in question no. 9, they were asked to indicate, "Which of the statements related to the repertoire do you consider the most correct considering a

⁸⁷ Translated from Portuguese: "Qual das afirmações relacionadas com o repertório considera como sendo a mais correta tendo em conta uma evolução artística sólida e rápida da banda filarmónica?"

musician's solid and rapid artistic evolution in a community wind band?"⁸⁸. As the two questions were similar, it was essential to distinguish the group context from the particular context inserted in the group practice. The statements made available were: "Difficulty level of the repertoire suitable for the level of the group"⁸⁹, "Level of difficulty of the repertoire above the level of the group"⁹⁰, and "Level of difficulty of the repertoire mostly suitable for the level of the group, but which includes pieces of difficulty above the level of the group"⁹¹, "Level of difficulty of the repertoire below the level of the group"⁹² and "The level of difficulty of the repertoire does not influence the artistic evolution of the group"⁹³ for both questions.

Analyzing the data, we observe a marked predominance in the "repertoire of a level suitable for the group but with the inclusion of pieces above the group level" result, in 82%. The remaining incidence is distributed equally by the rest of the statements (6% each). None of the respondents answered, "The level of difficulty of the repertoire does not influence the artistic evolution of the group".

Example 54 - Incidence for question no. 8.



When the focus is on the individual evolution of the community wind band musician, the results vary. The statement about "Level of difficulty of the repertoire below the level of the group" continues absent, but the remaining statements change in incidence. The predominance of the statement "Level of difficulty of the repertoire mostly suitable for the level of the group, but which includes pieces of difficulty above the level of the group" drops considerably to 59%. In the opposite direction, the statement about "Level of difficulty of the repertoire above the level of the group" goes up to 27%, a sharp rise. The statement "The level of difficulty of the repertoire does not influence the artistic evolution of the group" drops slightly to 4%, while the statement "Difficulty level of the repertoire suitable for the level of the group" also rises slightly to 10%.

These variations in incidence from the previous question raise some pertinent questions. The first is the realization by the participants that what is considered appropriate for them at the

⁸⁸ Translated from Portuguese: "Qual das afirmações relacionadas com o repertório considera como sendo a mais correta tendo em conta uma evolução artística sólida e rápida de um músico filarmónico?"

⁸⁹ Translated from Portuguese: "Nível de dificuldade do repertório adequado ao nível do grupo"

⁹⁰ Translated from Portuguese: "Nível de dificuldade do repertório acima do nível do grupo"

⁹¹ Translated from Portuguese: "Nível de dificuldade do repertório maioritariamente adequado ao nível do grupo, mas que inclua peças de nível de dificuldade acima do nível do grupo"

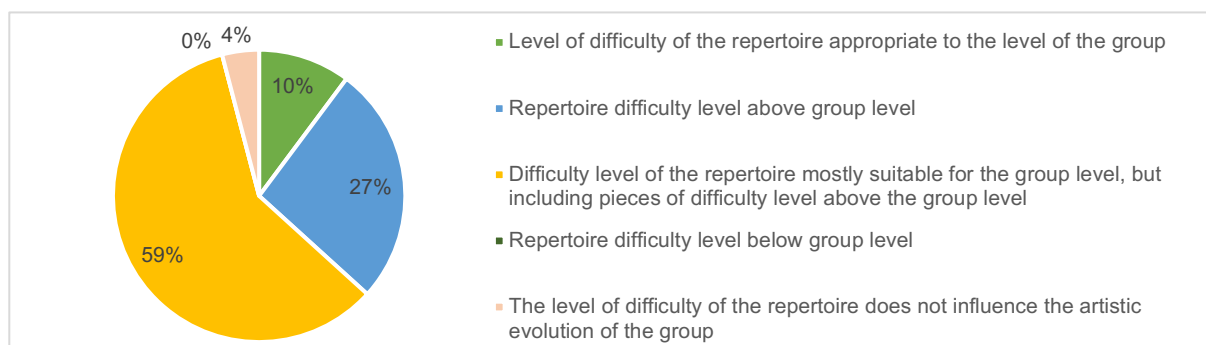
⁹² Translated from Portuguese: "Nível de dificuldade do repertório abaixo do nível do grupo"

⁹³ Translated from Portuguese: "O nível de dificuldade do repertório não influencia a evolução artística do grupo"

individual level may not correspond to what is appropriate for the group as a unit. It is also noted that despite the participants have become more daring, namely through the observation of the growing incidence in the statement "Level of difficulty of the repertoire above the level of the group", it is consensual in both cases that developing an appropriate level repertoire with the inclusion of higher-level pieces is the most efficient method to promote artistic evolution.

These variations in incidence from the previous question raise some pertinent questions. The first is the realization by the participants that what is considered appropriate for them at the individual level may not correspond to what is appropriate for the group as a unit. It is also noted that despite the participants have become more daring, namely through the observation of the growing incidence in the statement "Level of difficulty of the repertoire above the level of the group", it is consensual in both cases that developing an appropriate level repertoire with the inclusion of higher-level pieces is the most efficient method to promote artistic evolution.

Example 55 - Incidence for question no. 9.



The idea that a repertoire leveled with the group but with some above-level pieces has advantages concerning the artistic development, both collective and individual, is solid. However, it is relevant to mention that in the case of individual artistic evolution, many participants consider that the difficulty of the repertoire promotes their artistic evolution, probably promoting overcoming and hard work. It was noted that these results and their nuances demonstrate a strong knowledge of the context of the community wind bands and their specificities.

3.3.2 Choosing Repertoire for Artistic Development

From the detailed analysis of the data collected, it is possible to translate the opinion and perception that the musicians have of the repertoire and its effect on the development of motivation, commitment, and sense of work. As such, and in the context of a community wind band, with its markedly amateur character, it is important to interpret this same perception to optimize the work and, consequently, enhance the group's development. It is essential to mention that the aspects available for each of the questions responded through the relevance scale were chosen because of their common-sense acceptance as crucial in the community wind band activity. The intention was not to separate the aspects by cataloging them between valid and invalid but to understand the nuances in the answers that translates into a sense of greater relevance.

The results obtained from question no. 3 and 4 allowed us to conclude that what defines a piece of the repertoire as relevant and worthy of mention is the performative experience, provided through observing aspects related to the adequacy to the level group and appropriateness at the individual level. These results suggest that the determining aspect is related to a given piece's performative and artistic experience. Soon after, results related to aspects of compositional style and difficulty level. Thus, it is possible to say that what makes the piece relevant is its challenge for the group, its evident musical quality, and the capacity to provide an emotional return during its performance.

The results of questions no. 5 and no. 6, related to the motivation to work within the community wind band, seem to reinforce the conclusions drawn from the data obtained from the previous questions. The two most influential aspects of a musician's motivation are the final objective of the work to be carried out and the responsibility and feeling of belonging to the group. Combined with these, it was possible to observe that, when asked about their motivation's most influential performance objective, the most evident answers were given to the formal concert in a more consensual way and to the wind band contest in a more determined way. It is possible to say that the performative objective is genuinely the determining aspect for developing individual motivation for the work of the community wind band. In this field, the formal concerts are presented as the privileged performative platform, while the wind band competitions are a moment for a considerable increase in this motivation. Another conclusion retrieved is that the social and community aspects of these groups continue to have a decisive effect on the musicians' motivation, given that the existence of identity within the community wind band and the consequent pride and sense of belonging is an aspect that even if extra-musical, can be used in order to enhance artistic evolution.

Finally, concerning questions 7, 8, and 9 referring to the perception of the effect of different aspects on the artistic evolution of the community wind band, the answers showed that the aspect that the musicians consider decisive is group work in the context of rehearsal, followed by the aspect about the level of the repertoire worked and the individual work by the musicians. The remaining aspects presented themselves as relevant, however less decisive. It is also curious that the aspect of the musicians' artistic and technical training did not have a more decisive response in the results, suggesting that the musicians also consider the rehearsal space decisive for their technical and artistic development, allowing them to achieve the proposed objectives. Concerning the difficulty level, it was also concluded that the musicians consider that introducing pieces of greater difficulty in a balanced program is the most effective strategy for the general artistic development. However, the incidence is higher in the group context than in the individual one. In the individual context, it is possible to observe significant growth of the response related to the repertoire presenting a high level of difficulty concerning the level of the group, suggesting that the concern with the balance of the group is quite evident. However, a repertoire of greater difficulty presents itself as an element of motivation and individual development at the individual level.

Taking into account the observations made, it is possible to define some guidelines so that the choice of repertoire, combined with particular aspects of the social and community experience of these groups, can be presented as a relevant motivational element and, with this, enhance the group artistic development:

- The repertoire to be worked on must be balanced for the group but oriented to provide an emotional return during its public presentation;
- The repertoire must always be defined so that the group can retrieve a rewarding experience from it, even though the level of development of the musicians can be heterogeneous, taking into account a well-defined and timed performative objective;
- The formal concert is the performative moment with the most significant potential in terms of repertoire development and consequent motivation for the work, while the wind band contests present themselves as a performative moment that allows the work of higher-level repertoire with a very concrete objective;
- Social and community aspects within the community wind band must be taken into account when choosing the repertoire;
- The definition of a straightforward, defined, and efficient rehearsal routine is essential for the artistic development of the group.
- The choice of repertoire must always include challenging pieces to maintain high levels of motivation and enhance the artistic development of the community wind band.

The context in which a community wind band develops its activity influences its artistic development. However, despite the markedly amateur character with the specificities that often lead the musical environment to consider this same character harmful to artistic development, it is possible to use many of the specific characteristics of these groups to enhance artistic development. The repertoire presents itself as one of the great drivers of this development through the emotional effect that can potentially establish with the musicians who are part of these groups, whether in terms of overcoming difficulties, artistic achievement, or even just the feeling of belonging to a performative moment. For older and more educated musicians, it serves as a challenge and communitarian connection, while for younger and less educated musicians, it serves as a purpose and an objective, visible on the need they have to evolve as musicians.

Nonetheless the guidelines, it is the conductor's responsibility to balance the choice of repertoire in order to comply with the guidelines without ever jeopardizing the artistic result, interpreting and analyzing the group, and defining the best choices to be made according to the artistic level of the community wind band at the time that chooses the repertoire.

Conclusion

The wind band movement in Portugal is undoubtedly a space full of specificities and characteristics that make it a distinct phenomenon from so many others worldwide. Even within the same national context, the differences observed due to the development in different country regions make these community wind bands special and unique in their activity and the proximity to their social and communitarian environment. The community wind band blends in with its community context, and the context that houses it also becomes an influential part of the musical and artistic phenomenon. This particularity, especially observable in community wind bands based in small or medium-sized locations, appears as an essential element for artistic development when combined with a practice of repertoire that enhances the best that these groups offer: a great wealth of human resources and an idea of community that transcends the artistic sphere.

The specificities of the community wind band in the region of *Trás-os-Montes* needed an in-depth and detailed analysis to outline a path of artistic development, taking the repertoire and its practice as a central point. The main concerns are the motivation for the work of the musicians and the respect for the traditions and pre-established performance practices, financial guarantee for the activity of these groups and associations.

Using the period between 2012 and 2022 concerning the Banda Musical de Loivos, it is possible to establish a parallelism between the practice of repertoire and the artistic level of a community wind band. It was clear that the increase in the level of difficulty of the repertoire during this period coincided with a considerable evolution in his artistic level.

Through the case study of the Banda Musical de Loivos, with particular attention given to its evolutionary path in the last ten years, it was possible to reach some conclusions that somehow allow the creation of a set of guidelines regarding the practice of repertoire. Combining musician's expectations that resulted in a group of musicians increasingly able and competent in their instrumental specialties, with the expectations of the public very close to the community wind bands, and with a pre-formatted idea based on the tradition of several decades, it is possible to define a fruitful repertoire practice. The repertoire practice evolved through the years, changing many of its characteristics. It was then clear that the practice of repertoire is a crucial element for the change of artistic paradigm concerning community wind bands and that this can present itself as an essential tool for artistic development, transcending their traditional performative role. The repertoire can thus become a trustworthy agent of change within the group and the public's perception of its activity.

The defined guidelines relate exclusively to findings that must be observed in a similar context to the case study. However, this can be used and adapted in different contexts, having to meet the specificities.

However, I believe that, despite the markedly regional specificities at the base of all community wind bands, there are similar problematics for which these guidelines can be essential tools. The repertoire presents itself as more than a final artistic product to be performed in a specific context. It can be used as a tool for the artistic development of groups and to expand public expectations, contributing to a richer, diversified, and meaningful experience.

The conclusion is that the group's repertoire practice must be balanced based on feasibility criteria while developing individual skills, promoting a significant evolution of each repertoire developed. The musical and compositional quality of the repertoire must be preserved in this choice, being the group work in rehearsal presented as the most outstanding promoter of artistic development. The planning of performances during the community wind bands season must be diversified, and there must be a clear commitment to formal concerts as a space for developing and exploring the repertoire. The wind band competitions present an extra motivating element due to their particular characteristics. Finally, at the moment of the public performance, all the guidelines and development strategies are, or are not, validated. So, it becomes necessary to pay special attention to the general adequacy of the repertoire so that this final experience is enriching and meaningful for the group in its entirety.

Another conclusion was that the public has an essential role in defining the repertoire practice, as it could not be otherwise, and a set of strategies must be developed that allow a greater acceptance of unusual or exotic repertoire from the traditionally presented and with this to expand the musical and artistic references of the public.

Nevertheless, the repertoire practice is not the only important aspect of the artistic development of the community wind band. It must be accompanied by a solid and active executive structure and have a solid commitment to the training of its musicians. The study suggests that the group had a relevant development when discussing musicians' education level (seen through the repertoire performed over time). However, the repertoire can have a decisive role as a potentiator and motivational developer when carefully and judiciously planned. The repertoire practice is a vital element for the artistic development of community wind bands in the region of *Trás-os-Montes*, and can even be used to promote this same development, being highly effective in this role. Through the repertoire practice, one can transform the artistic path of a community wind band and ultimately influence the environment in which it is inserted.

Although this study was based on my personal experience as a musician and conductor of a community wind band based in the observed region, the collection of historical and archival data, the feedback of musicians with umbilical connections to these groups, and the in-depth analysis of the practical effects of the strategies used during the last ten years served to rationalize the theme and justify the practices developed in the case study. Perceiving the context to promote evolutionary progress proved essential, producing a set of guidelines that can be used in other community wind bands in the region and even in other regional contexts. As a result, strategies that have arisen from observing different realities and contexts during my career as a musician of community wind bands and, more recently, through experimentation within the working groups as a conductor are now justified, validated, and clearly defined.

To have the intended effect, it is also important to mention that the conclusions presented must be adapted to the environment in which they will be implemented. It also needs a clear and well-defined artistic plan and the support of the entire executive board of the association. It is also needed that musicians always have the emotional return on their public performance and their effort, sacrifice, and dedication for their community wind band.

I, therefore, consider that the proposed objective was fully achieved, presenting solid and well-founded conclusions concerning the presented problem, making it clear that the practice of repertoire is indeed a powerful tool in promoting the artistic development of community wind bands. As a product of many influences and sensibilities, the repertoire practice can become an identity aspect, pushing forward that same artistic development.

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Appendix A

Phisysical Scores Catalog

List of scores in a physical archive collected and preserved by the Banda Musical de Loivos.
Catalog created in 2013.

Example A 1 – Physical scores catalog.

Year	Title	Composer	Arrangement	Genre
1835	1100	Domingues	Francisco Gomes	Parade March
1866	Recitativo e Duetto	D. L. Mottilli	n. a. ⁹⁴	Symphonic Transcription
1887	Pot-pourri da opera D. Carlos	n. a.	José Pereira Byscaia	Symphonic Transcription
1888	La Charra	Ayres Bernardino d'Aguiar	n. a.	Dance
1888	Cavatina de tenor e baritono	n. a.	Francisco Gomes	Symphonic Transcription
1891	L'Italie	n. a.	João Carlos Pinto Ribeiro	Symphonic Transcription
1893	O Propheta	Giacommo Meyerbeer	João Carlos Pinto Ribeiro	Symphonic Transcription
1895	Reis	M. Augusto Gaspar	n. a.	Parade March
1896	Cavatina nell' opera	n. a.	n. a.	Symphonic Transcription
1901	Eco da arcada em Lisboa	n. a.	n. a.	Fantasy
1913	Maria, Mari	Eduardo di Capua	n. a.	Symphonic Transcription
1919	Suite de Valses	Francisco Gomes	n. a.	Dance
1919	Dália	n. a.	Francisco Gomes	Symphonic Transcription
1920	Charine Mázurka	Francisco Gomes	n. a.	Dance
1920	Condizer	Francisco Gomes	n. a.	Dance
1920	Hino Loivense	Francisco Gomes	n. a.	Anthems
1920	Querenios Deus	Francisco Gomes	n. a.	Processional March
1921	Hymno Brasileiro	n. a.	Francisco Gomes	Anthems

⁹⁴ Non available.

1923	Suite de Valses	Francisco Gomes	n. a.	Dance
1924	Alma portuguesa	A. Lisboa	n. a.	Rhapsody
1924	A festa na serra do Pilar	João Carlos de Sousa Moraes	n. a.	Rhapsody
1924	Estrella do Minho	João Carlos Pinto Ribeiro	n. a.	Rhapsody
1924	Cantares da romaria	João Correia	n. a.	Rhapsody
1924	2º pot-pourri da Jarzuella los Magyares	Joaquín Gaztabinde	n. a.	Symphonic Transcription
1924	Hasta la vista mazurka	n. a.	n. a.	Dance
1925	O Jarri-band & O mensageiro	Francisco Gomes	n. a.	Dance
1926	Ronda miliciana	B. Costa	n. a.	Parade March
1926	Saladino	Francisco Gomes	n. a.	Dance
1926	The Thunderer & Tango do destino	J. Sousa & Santos Neves	n. a.	Dance
1927	Loivense	Francisco Gomes	n. a.	Dance
1927	O disco	Francisco Gomes	n. a.	Dance
1927	Sion	Francisco Gomes	n. a.	Dance
1927	Peço a palavra	José d'Oliveira de Sousa	n. a.	Fantasy
1927	Marche des Prud'hommes	n. a.	Domingos Monteiro	Parade March
1928	Aorora	Francisco Gomes	n. a.	Fantasy
1928	Os tripeiros	n. a.	n. a.	Parade March
1932	A Severa	n. a.	J.S. Marquez	Song
1932	Ordinário - O intrépido bambino	n. a.	n. a.	Parade March
1932	Dander	n. a.	Francisco Gomes	Dance
1933	Homenagem á música de Loivos	Francisco Gomes	n. a.	Parade March
1933	Raposódia	Francisco Gomes	n. a.	Rhapsody
1934	A meu ver	Francisco Gomes	n. a.	Fantasy

1934	A mim pertence	Francisco Gomes	n. a.	Dance
1934	Alessandro Stradella	Friedrich von Flotow	Francisco Gomes	Symphonic Transcription
1934	Gratidão	J. Campos	Francisco Gomes	Song
1934	Reverie	Sousa Moraes	n. a.	Fantasy
1935	Yemen	Francisco Gomes	n. a.	Dance
1935	Batuque	Francisco Gomes	n. a.	Dance
1935	O Fernandinho	Francisco Gomes	n. a.	Dance
1935	Eu te procurei	Francisco Gomes	n. a.	Dance
1935	O Fernandinho	Francisco Gomes	n. a.	Dance
1936	Estantenco	Francisco Gomes	n. a.	Dance
1936	O Mouro	Francisco Gomes	n. a.	Dance
1936	Os alegres	Sebastião Ribeiro	n. a.	Dance
1937	Marcha dos Marinheiros do filme Bocage	Carlos Calderon	Francisco Gomes	Song
1937	Bailarico do filme Bocage	Cruz e Sousa	Francisco Gomes	Song
1937	Frescos de musica	Francisco Gomes	n. a.	Fantasy
1937	O Fantástico	Francisco Gomes	n. a.	Dance
1937	Amável	Francisco Gomes	n. a.	Dance
1937	Maria da saudade	n. a.	Francisco Gomes	Song
1937	O Crava	Porfírio da cruz	Francisco Gomes	Dance
1937	Seleccção de fados	Sousa Moraes	Francisco Gomes	Song
1938	Exprimentar tango	Francisco Gomes	n. a.	Dance
1938	Sobre a madrugada	Francisco Gomes	n. a.	Fantasy
1938	Anfora	Francisco Gomes	n. a.	Fantasy
1938	Para ajudar os aprendizes	Francisco Gomes	n. a.	Parade March

1938	3ª Rapsódia	João Correia	n. a.	Rhapsody
1938	Canção da terra	n. a.	Francisco Gomes	Song
1938	Canção do marinheiro	n. a.	Francisco Gomes	Song
1938	Canção dos camponeses	n. a.	Francisco Gomes	Song
1939	Ociano	Francisco Gomes	n. a.	Dance
1939	Oblisco	Francisco Gomes	n. a.	Dance
1939	Valsa	Francisco Gomes	n. a.	Dance
1939	Gavóte	Francisco Gomes	n. a.	Dance
1939	Brilhantina	Francisco Gomes	n. a.	Dance
1939	Valsa com mistura	Francisco Gomes	n. a.	Dance
1939	O talhadinho	Francisco Gomes	n. a.	Dance
1939	Anfura	Francisco Gomes	n. a.	Dance
1939	O Maravilhoso	Francisco Gomes	n. a.	Dance
1939	O Julinho	Francisco Gomes	n. a.	Dance
1939	O Morgadinho	Francisco Gomes	n. a.	Dance
1940	Figurinhos da capa rota	Francisco Gomes	n. a.	Dance
1940	Saudade	Francisco Gomes	n. a.	Dance
1940	Noite de Folgado	Francisco Gomes	n. a.	Dance
1940	Será?	Francisco Gomes	n. a.	Dance
1940	Ouvi-te & Carnavalesco	Francisco Gomes	n. a.	Dance
1940	Arriba dança	Francisco Gomes	n. a.	Dance
1940	Valsa das dez horas	Francisco Gomes	n. a.	Dance
1940	O Morgadinho	Francisco Gomes	n. a.	Dance
1940	Saudades da minha terra	Teixeira	n. a.	Fantasy

1941	O palhaço	Francisco Gomes	n. a.	Dance
1942	Rapsódia	Francisco Gomes	n. a.	Rhapsody
1943	Um divertimento	n. a.	n. a.	Fantasy
1944	Hino da associação flaviense de bombeiros voluntários	António de Assis	n. a.	Anthems
1946	Natália	Francisco Gomes	n. a.	Fantasy
1946	Flores d'Outono	n. a.	José Rodrigues	Fantasy
1948	Teclado	J. C. Braz	n. a.	Dance
1948	Al Olivo	Luiz Araque	n. a.	Dance
1948	Doble ó nada	n. a.	Francisco Gomes	Dance
1948	Forcados de Alhandra	n. a.	n. a.	Dance
1949	Mabor	F. Pereira de Sousa	n. a.	Parade March
1949	Marcha das oferendas de Loivos ao hospital de Chaves	Francisco Gomes	n. a.	Parade March
1949	Marcha para os aprendizes	Francisco Gomes	n. a.	Parade March
1949	Missa breve	Francisco Gomes	n. a.	Música Sacra
1949	Rapsódia	Francisco Gomes	n. a.	Rhapsody
1949	Micouco	n. a.	Francisco Gomes	Dance
1950	Rapsódia	Francisco Gomes	n. a.	Rhapsody
1951	Cantigas soltas	J. M. de Sousa	n. a.	Rhapsody
1951	Trabuco	n. a.	Francisco Gomes	Dance
1952	Fox-zanbra	Francisco Gomes	n. a.	Dance
1952	Na calada da noite	Francisco Gomes	n. a.	Fantasy
1953	Saudação a Vilarinho das Paranheiras	José Rodrigues	n. a.	Parade March
1953	Atómico & 1951	Ribeiro da Silva & Costa Santos	n. a.	Parade March

1954	Cavalaria Ligeira	C. M. Suppé	n. a.	Symphonic Transcription
1954	Manuel dos Santos	José Rodrigues	n. a.	Dance
1954	8ª Rapsódia Popular	José Rodrigues	n. a.	Rhapsody
1954	Serão espanhol & Cantares de Espanha	n. a.	José Rodrigues	Song
1954	Verdasco cachopas e foguetes	n. a.	n. a.	Dance
1954	Ecos do Tâmega	n. a.	José Rodrigues	Rhapsody
1955	O 52... & O teimoso	José Rodrigues	n. a.	Parade March
1955	9ª Rapsódia	José Rodrigues	n. a.	Rhapsody
1955	Rapsódia nº 10	José Rodrigues	n. a.	Rhapsody
1955	Violetas Imperiais & Marcha do Bairro Alto	n. a.	José Rodrigues	Song
1955	Sonho Dourado & Marcha de Lisboa	n. a.	José Rodrigues	Song
1955	Cachopa do Minho & Velas ao Alto	n. a.	José Rodrigues	Song
1955	Sinal da Cruz & Nem às Paredes confesso	n. a.	José Rodrigues	Song
1955	Mi Amor & O 17	n. a.	José Rodrigues	Song
1955	Vira do Alentejo & Não digo...	n. a.	José Rodrigues	Song
1955	Sonho de amor & Foi Deus	n. a.	José Rodrigues	Song
1955	Noite de luar & Maria vai	n. a.	José Rodrigues	Song
1955	Juvenes et Virgines	n. a.	José Rodrigues	Música Sacra
1956	O France	José Rodrigues	n. a.	Parade March
1956	O teimoso & O garoto	José Rodrigues	n. a.	Parade March
1956	O Lingrinhas	José Rodrigues	n. a.	Parade March
1956	Bombeiros voluntários de Felgueiras & Soldados da Paz	Manuel Ribeiro da Silva	n. a.	Parade March
1956	Triana & Bairro Alto	n. a.	José Rodrigues	Song

1956	O Toinga & O Benfica	n. a.	José Rodrigues	Song
1956	Tempo de Vira & Noite Serena	n. a.	José Rodrigues	Song
1956	Ai vai Lisboa & Aqui não fico	n. a.	José Rodrigues	Song
1956	Lisboa de 1955 & Santos populares	n. a.	José Rodrigues	Song
1956	Fizeste mal & O maluco	n. a.	José Rodrigues	Song
1956	Pepita Greus	Pascual Perez Chovi	n. a.	Dance
1957	O Lingrinhas	José Rodrigues	n. a.	Parade March
1957	O Bairrista	José Rodrigues	n. a.	Parade March
1957	Sra. Das Graças	José Rodrigues	n. a.	Processional March
1957	Avé	José Rodrigues	n. a.	Processional March
1957	Senhora Nossa	José Rodrigues	n. a.	Processional March
1957	Rapsódia transmontana n.11	José Rodrigues	n. a.	Rhapsody
1957	Arribardexe di Roma & Zúlú	n. a.	José Rodrigues	Song
1957	Marcha de Boticas & Espanha	n. a.	José Rodrigues	Song
1957	Marcha Barrosã & Bailei	n. a.	José Rodrigues	Song
1957	Negro zumbom & Agora não	n. a.	José Rodrigues	Song
1957	Gaiata morena & Aperta meu coração	n. a.	José Rodrigues	Song
1957	Ai Baião & cú cú	n. a.	José Rodrigues	Song
1958	Rapsódia nº3	António Pereira da Costa	n. a.	Rhapsody
1958	Seleccção de fados	José Rodrigues	n. a.	Song
1958	O 17 & O Toni	José Rodrigues	n. a.	Parade March
1958	Saúde e Amor	José Rodrigues	n. a.	Dance
1958	Seleção Popular n.º2	José Rodrigues	n. a.	Rhapsody
1958	Seleção popular nº1	José Rodrigues	n. a.	Rhapsody

1958	Olhei	n. a.	José Rodrigues	Song
1958	A sineta	n. a.	José Rodrigues	Song
1958	Calçada da Serra & Sorte Grande	n. a.	José Rodrigues	Song
1958	Bambino & Jídio	n. a.	José Rodrigues	Song
1958	Será & Tudo acabou	n. a.	José Rodrigues	Song
1958	Andaluz & Marcha do rio Kuay	n. a.	José Rodrigues	Song
1958	Mulher Rendera & Sputnik	n. a.	José Rodrigues	Song
1958	Lágrimas por música & Malcreada	n. a.	José Rodrigues	Song
1958	Figueira da Foz & Serei feliz com o teu amor	n. a.	José Rodrigues	Song
1958	Recordação	n. a.	José Rodrigues	Song
1958	Recordações de Coimbra	n. a.	José Rodrigues	Rhapsody
1958	Lenda do Beijo & S. Paulo	n. a.	José Rodrigues	Symphonic Transcription
1958	Missa em Honta de S.João de Brito	Padre Abel Ferreira Alves	n. a.	Música Sacra
1958	Campanera & O Legionário	Ribeiro Dantas	José Rodrigues	Song
1959	O Pinho	José Rodrigues	n. a.	Dance
1959	O Alberto	José Rodrigues	n. a.	Dance
1959	O 20	José Rodrigues	n. a.	Dance
1959	Rapsódia de alvorada	José Rodrigues	n. a.	Rhapsody
1959	A Marcha da nossa rua	n. a.	José Rodrigues	Song
1959	Diz-me se queres fado	n. a.	José Rodrigues	Song
1959	Lazzarella & picolissima Serenata	n. a.	José Rodrigues	Song
1959	Rua sem luz & chá chá chá	n. a.	José Rodrigues	Song
1959	Chau, chau Bambina & Maruzzella	n. a.	José Rodrigues	Song
1959	O Louco & Salta Moleque	n. a.	José Rodrigues	Song

1959	Vamos a eles	n. a.	José Rodrigues	Song
1959	Rusgas de S. João & A janela do meu quarto	n. a.	José Rodrigues	Song
1959	Karimando & Cantares de Espanha	n. a.	José Rodrigues	Song
1959	Cabeçinha no ombro & Picolissima serenata	n. a.	José Rodrigues	Song
1959	Viúva alegre	n. a.	José Rodrigues	Symphonic Transcription
1959	Mater Amabilis	n. a.	José Rodrigues	Música Sacra
1959	O Português & El Gato Montês	n. a.	José Rodrigues	Dance
1959	Marcha de Constantim & O Brioso	Padre Âgelo do Carmo Minhava	n. a.	Parade March
1960	Le portaitte	José Rodrigues	n. a.	Fantasy
1960	Senhora das Dores	José Rodrigues	n. a.	Processional March
1960	Senhora da Paz & Senhora da guia	José Rodrigues	n. a.	Processional March
1960	Caixito	n. a.	José Rodrigues	Song
1960	Folhas Secas	n. a.	José Rodrigues	Song
1960	Arrebita	n. a.	José Rodrigues	Song
1960	Porque te quero	n. a.	José Rodrigues	Song
1960	Buena sera	n. a.	José Rodrigues	Song
1960	O Cravo & Pensando em ti	n. a.	José Rodrigues	Song
1960	Sevilhana & Saudade	n. a.	José Rodrigues	Song
1960	Sorriento	n. a.	José Rodrigues	Song
1960	Hi, Lili, Hilo	n. a.	José Rodrigues	Song
1960	12 de Setembro	n. a.	n. a.	Parade March
1960	Comandante & Sérgio e Dino	n. a.	José Rodrigues	Parade March
1960	Antonieta e Serenat de Chubert	n. a.	José Rodrigues	Symphonic Transcription
1961	Rapsódia ligeira	José Rodrigues	n. a.	Light Music Medley

1961	Motivos de França	José Rodrigues	n. a.	Rhapsody
1961	Heróis de Mucaba	n. a.	José Rodrigues	Song
1961	Saudades de Vizeu & Não tremas	n. a.	José Rodrigues	Song
1961	Futebol & 9 de Abril	n. a.	José Rodrigues	Song
1961	Desculpa irmão & 30 de Maio	n. a.	José Rodrigues	Parade March
1961	Uma festa em campanha	n. a.	n. a.	Rhapsody
1962	Querer é poder & O Alberto	António F. Fernandes	n. a.	Parade March
1962	Romarias do Norte	José Rodrigues	n. a.	Rhapsody
1962	Cantos Populares	José Rodrigues	n. a.	Rhapsody
1962	Esperança	n. a.	José Rodrigues	Song
1962	9 de Abril & O Américo	n. a.	José Rodrigues	Song
1962	Terra fria & O 22	n. a.	José Rodrigues	Song
1962	Barbaña & O Lúcio	n. a.	José Rodrigues	Song
1962	29 de Linha	n. a.	n. a.	Fantasy
1962	Angola é nossa & Marfel	n. a.	José Rodrigues	Parade March
1962	Marcha de Montalegre	Padre Âgelo do Carmo Minhava	n. a.	Parade March
1963	Nossa senhora das necessidades & Santa Eugénia	José Gomes Figueiredo	n. a.	Processional March
1963	Simplicidade	Manuel Ribeiro da Silva	José Rodrigues	Song
1963	Barbaña & De Paredes a Penafiel	n. a.	José Rodrigues	Song
1963	O Jovem	n. a.	n. a.	Parade March
1964	Saudação à Maia	Hermínio Santos Leite	n. a.	Parade March
1964	Rapsódia n.22	José Rodrigues	n. a.	Rhapsody
1964	Rapsódia nº20	José Rodrigues	n. a.	Rhapsody

1964	Suppé	n. a.	n. a.	Symphonic Transcription
1964	Amor cigano & Lua de mel	n. a.	José Rodrigues	Song
1964	Portugal é meu e Eapanha - Cañi	n. a.	José Rodrigues	Song
1964	Infantaria 14 & O Capri	n. a.	José Rodrigues	Parade March
1964	Recordar & Infantaria 14	n. a.	José Rodrigues	Parade March
1964	O Benfeitor	n. a.	José Rodrigues	Parade March
1965	Santa Bárbara	J. P. Mineiro	n. a.	Processional March
1965	As minhas Marias & Várias notas	José Gomes Figueiredo	José Rodrigues	Song
1965	Seleção Popular	José Rodrigues	n. a.	Rhapsody
1965	Infantaria 6 & Regresso feliz	Manuel Ribeiro da Silva	José Rodrigues	Parade March
1965	Noite Portuguesa	n. a.	José Rodrigues	Song
1965	Amor cigano & Lenda do beijo	n. a.	José Rodrigues	Song
1965	Pepita Greus & El gato montês	n. a.	José Rodrigues	Dance
1966	Soldados com raça	Alcino Coelho de Sousa	n. a.	Parade March
1966	Vigoroso	Alcino Coelho de Sousa	n. a.	Parade March
1966	O Filarmónico de Portugal & P. Dobrado	Alcino Coelho de Sousa	José Rodrigues	Parade March
1966	O Abandonado & Recordação	J. C. Chicória	José Rodrigues	Parade March
1966	Lisboa amada	José Gomes Figueiredo	José Rodrigues	Song
1966	Islas Canárias	José M. Tarridas	n. a.	Dance
1966	Rua da Amargura	Manuel Paião	José Rodrigues	Song
1966	Ó tempo volta pra traz	n. a.	José Rodrigues	Song
1966	Ramo de ouro	n. a.	José Rodrigues	Song
1966	Opera popular	n. a.	José Rodrigues	Rhapsody
1967	De braço dado	Alcino Coelho de Sousa	José Rodrigues	Song

1967	Nossa Senhora da Saúde & Rainha de Portugal	José Gomes Figueiredo	n. a.	Processional March
1967	Nossa Senhora das Necessidades & Nossa Senhora das Dores	José Gomes Figueiredo	n. a.	Processional March
1967	Missa Fácil	José Rodrigues	n. a.	Música Sacra
1967	Cantares do povo	José Rodrigues	n. a.	Rhapsody
1968	Variações do fado & Dervertimento Musical	José Rodrigues	José Rodrigues	Song
1968	Saudação a Vila Verde	José Rodrigues	n. a.	Parade March
1968	Rapsódia ligeira	José Rodrigues	n. a.	Light Music Medley
1968	Sta Luzia (missa a 2 vozes)	José Rodrigues	n. a.	Música Sacra
1968	saramaco	Manuel de Oliveira	n. a.	Parade March
1968	Fantasia popular	n. a.	José Rodrigues	Rhapsody
1968	Devaneios campestres	Sousa Moraes	n. a.	Fantasy
1969	5ª Selecção	José Rodrigues	n. a.	Light Music Medley
1969	6ª Selecção	José Rodrigues	n. a.	Light Music Medley
1969	Boa Nova	Miguel de Oliveira	n. a.	Parade March
1969	Abandonado	Miguel de Oliveira	n. a.	Parade March
1970	Mater Dolorosa & Bom Jesus	José Rodrigues	n. a.	Processional March
1970	Alegres cantigas	José Rodrigues	n. a.	Rhapsody
1970	Primavera & Os Pacóvios	Miguel de Oliveira	José Rodrigues	Song
1970	Já disse & Avelino Soaes	Miguel de Oliveira	José Rodrigues	Song
1970	Nossa Senhora da Guia	Miguel de Oliveira	n. a.	Processional March
1970	Várias Notas & Ilha Verde	n. a.	José Rodrigues	Song
1971	Santa Rita	Ilídio Costa	n. a.	Processional March
1971	Manuel Paris	Miguel de Oliveira	n. a.	Parade March

1971	Vamos cantar	n. a.	José Rodrigues	Song
1971	Alegre como teu olhar	n. a.	José Rodrigues	Song
1971	Zumba na caneca	Sílvio Pleno	n. a.	Song
1972	Manuel Paris & Homenagem a Loivos	Miguel de Oliveira	José Rodrigues	Parade March
1973	Missa em Português	José Rodrigues	n. a.	Música Sacra
1973	Celos de Maria	n. a.	José Rodrigues	Song
1973	Canção de Luxemburgo	n. a.	José Rodrigues	Song
1973	Rosa Linda & Variações do fado	n. a.	José Rodrigues	Song
1973	Paula Cristina	n. a.	José Rodrigues	Song
1973	Primavera	n. a.	José Rodrigues	Song
1973	Montanha & minha amora negra	n. a.	José Rodrigues	Song
1973	Missa (em Português)	n. a.	José Rodrigues	Música Sacra
1974	Retalhos	José Rodrigues	n. a.	Concert March
1974	Minho e Galiza	Miguel de Oliveira	n. a.	Concert March
1974	Liberdade	n. a.	José Rodrigues	Song
1974	Alhariz & Ivone	n. a.	José Rodrigues	Song
1974	Saudade & Manuel Paris	Miguel de Oliveira	n. a.	Parade March
1975	Dina	Alberto de Freitas	José Rodrigues	Song
1975	Olhando o Céu	Fernando Ferreira da Costa	n. a.	Processional March
1975	Estrela Dourada	José Rodrigues	n. a.	Concert March
1975	Um Pardal	José Rodrigues	n. a.	Parade March
1975	Rainha do céu	José Rodrigues	n. a.	Processional March
1975	Totobola	Miguel de Oliveira	n. a.	Parade March
1975	Miguel	Miguel de Oliveira	n. a.	Parade March

1975	Missa	n. a.	n. a.	Música Sacra
1975	Templo de Diana	Sousa Moraes	n. a.	Processional March
1976	Fantasia	Jose Elói	n. a.	Fantasy
1976	Missa	n. a.	José Rodrigues	Música Sacra
1976	Suite Portuguesa	Rui Coelho	n. a.	Fantasy
1977	Saudação a nossa Sra da Hora de Nogueira	Fernando Ferreira da Costa	n. a.	Processional March
1977	Notas Variadas	José Rodrigues	n. a.	Fantasy
1977	O infeliz	José Rodrigues	n. a.	Parade March
1977	Seleção de números ligeiros	José Rodrigues	n. a.	Light Music Medley
1977	Missa (a 2 vozes)	José Rodrigues	n. a.	Música Sacra
1977	Dia de romaria	José Rodrigues	n. a.	Rhapsody
1977	Alegria musical	José Rodrigues	n. a.	Rhapsody
1977	Cantares transmontanos	José Rodrigues	n. a.	Rhapsody
1977	Uma festa em campanhã	n. a.	n. a.	Concert March
1978	19 Séculos	José Rodrigues	n. a.	Parade March
1978	Recordando	Manuel Ribeiro da Silva	n. a.	Rhapsody
1978	Sorrisos	n. a.	José Rodrigues	Song
1978	De madrugada	n. a.	José Rodrigues	Song
1979	Os compadres do Sardão	Fernando Ferreira da Costa	n. a.	Parade March
1979	Zé Brasileiro/Marcha/Fox-canção/olhos negros	n. a.	José Rodrigues	Song
1979	Despedida/T. de Bolero/O astro/ Lírio Branco	n. a.	José Rodrigues	Song
1979	Manhã Florida	n. a.	José Rodrigues	Song
1979	Janela Aberta / Silencio/nFim de Arraial/ Não sei como é	n. a.	José Rodrigues	Song

1979	A oliveira da Serra	n. a.	José Rodrigues	Song
1980	Alma Vareira	Fernando Ferreira da Costa	n. a.	Parade March
1980	Nossa Sra. Do bom despacho	Hermínio Santos Leite	n. a.	Processional March
1980	Flores Maiatas	Ílidio Costa	n. a.	Concert March
1980	Retalhos da Música	José Rodrigues	n. a.	Fantasy
1980	Retalhos da música	José Rodrigues	n. a.	Fantasy
1980	Seleção de números ligeiros	n. a.	José Rodrigues	Song
1981	Luz do Luar	n. a.	José Rodrigues	Song
1981	Canção-Fox & Vou levar-te comigo	n. a.	José Rodrigues	Song
1981	Não me ables & Pirolau	n. a.	José Rodrigues	Song
1981	Recordar música antiga & Pepita	n. a.	José Rodrigues	Song
1981	Lisboa tão linda & Que não te falte	n. a.	José Rodrigues	Song
1981	Suite Portuguesa	Rui Coelho	n. a.	Fantasy
1982	As lavadeiras de caneças	F.G. de Freitas	n. a.	Song
1982	Miraflores	Fernando Ferreira da Costa	n. a.	Parade March
1982	Senhora da Nazaré	Ílidio Costa	n. a.	Processional March
1982	Alto Tâmega	José Joaquim da Silva	n. a.	Parade March
1982	Totobola & 1x2	Miguel de Oliveira	n. a.	Parade March
1982	Dia de festa	n. a.	José Rodrigues	Song
1982	Granada	n. a.	José Rodrigues	Song
1982	Loucabela & Alto camarada	n. a.	José Rodrigues	Song
1982	Seleção de números ligeiros	n. a.	José Rodrigues	Light Music Medley
1983	Um Raio de Luz	Fernando Ferreira da Costa	n. a.	Processional March
1984	Saudação a Mateus	Fernando Ferreira da Costa	n. a.	Parade March

1985	O Grande Chefe	Fernando Ferreira da Costa	n. a.	Parade March
1985	Frei Vicente	Fernando Ferreira da Costa	n. a.	Processional March
1985	Nossa Senhora dos Homens	Hermínio Santos Leite	n. a.	Processional March
1985	Tudo são cantigas	Hermínio Santos Leite	n. a.	Rhapsody
1985	Entrada às 14	Ilídio Costa	n. a.	Parade March
1985	São Clemente	Ilídio Costa	n. a.	Processional March
1986	Chega-lhe Zé	Francisco Silva	n. a.	Parade March
1986	O Cachamola	Ilídio Costa	n. a.	Parade March
1987	Homenagem à Banda	Fernando Ferreira da Costa	n. a.	Parade March
1989	Comendador A. S. A. Roque	Amílcar Morais	n. a.	Parade March
1989	Carregosa em Marcha	Fernando Ferreira da Costa	n. a.	Parade March
1989	Ancede em Peirre	Fernando Ferreira da Costa	n. a.	Parade March
1990	Senhora de Fátima	Ilídio Costa	n. a.	Processional March
1991	OS dragões	Fernando Ferreira da Costa	n. a.	Parade March
1993	Santa Maria Maior	Alberto Madureira da Silva	n. a.	Processional March
1995	Cidade Esposende	Valdemar Sequeira	n. a.	Parade March
1997	Concerto d' Amore	Jacob de Haan	n. a.	Fantasy
2000	El Gato Montês	n. a.	n. a.	Dance
n. a.	O regente	Alcino Coelho de Sousa	n. a.	Parade March
n. a.	Margens do Rio Douro	Alexandre da Fonseca	n. a.	Parade March
n. a.	Zé Pedro	Alexandre Fonseca	n. a.	Parade March
n. a.	Artave	Alexandre Fonseca	n. a.	Parade March
n. a.	Seleccção n. 1	Amilcar Morais	n. a.	Light Music Medley
n. a.	My Way	Amílcar Morais	n. a.	Song

n. a.	Se os meus olhos falassem	Amílcar Moraes	n. a.	Song
n. a.	Joana	Amílcar Moraes	n. a.	Song
n. a.	Amores de Pedrogão	António Lourenço	n. a.	Concert March
n. a.	Eu te amo meu Brasil	António Pereira da Costa	n. a.	Song
n. a.	Alte Kameradeu	C. Teike	n. a.	Parade March
n. a.	Missa a 3 vozes	Francisco Gomes	n. a.	Música Sacra
n. a.	Suspiros de Luanda	Frederico de Freitas	n. a.	Song
n. a.	Virgem de Lourdes	Giuseppe Gessi	n. a.	Processional March
n. a.	Às 8 em ponto	Hermínio Santos Leite	n. a.	Parade March
n. a.	Sou de todos	Hermínio Santos Leite	n. a.	Parade March
n. a.	Rezei aos pés da virgem	Hermínio Santos Leite	n. a.	Processional March
n. a.	São Romão	Hermínio Santos Leite	n. a.	Processional March
n. a.	Divino Salvador	Hermínio Santos Leite	n. a.	Processional March
n. a.	Perdoa-me Senhor	Hermínio Santos Leite	n. a.	Processional March
n. a.	Num caminho santo	Hermínio Santos Leite	n. a.	Processional March
n. a.	Cantigas são canções	Hermínio Santos Leite	n. a.	Rhapsody
n. a.	O abandonado	J. C. Chicória	n. a.	Parade March
n. a.	Inspiração Divina	Joaquim Coelho de Lima	n. a.	Processional March
n. a.	Saudação	José Gomes Figueiredo	n. a.	Parade March
n. a.	Alto Minho	José Rodrigues	n. a.	Song
n. a.	Coração de Jesus	José Rodrigues	n. a.	Processional March
n. a.	Seleção Popular	José Rodrigues	n. a.	Rhapsody
n. a.	Saudação a Vila Verde	José Rodrigues Figueiredo	n. a.	Parade March
n. a.	Aniversário	Manuel Ribeiro da Silva	n. a.	Song

n. a.	João Alberto	Manuel Ribeiro da Silva	n. a.	Parade March
n. a.	Bombeiros voluntários de Felgueiras	Manuel Ribeiro da Silva	n. a.	Parade March
n. a.	Luís Jorge	Manuel Ribeiro da Silva	n. a.	Parade March
n. a.	Mário Soares	Miguel de Oliveira	n. a.	Parade March
n. a.	Mater Dolorosa	Miguel de Oliveira	n. a.	Processional March
n. a.	Saudades	n. a.	n. a.	Song
n. a.	Açores te quero tanto	n. a.	Américo Aguiar	Song
n. a.	Sinfonia à beira mar	n. a.	n. a.	Fantasy
n. a.	Campos Verdes	n. a.	n. a.	Concert March
n. a.	Saudação à Maia	n. a.	n. a.	Parade March
n. a.	Marcha de S.João n-1	n. a.	n. a.	Parade March
n. a.	Marcha de S.João n-2	n. a.	n. a.	Parade March
n. a.	Saudação à mãe do céu	Padre Abel Ferreira Alves	n. a.	Processional March
n. a.	entre acto sinfónico	Pereira Mineiro	n. a.	Symphonic Transcription
n. a.	Matiñika	R.F. Groba	n. a.	Dance
n. a.	O legionário	Ribeiro Dantas	n. a.	Parade March
n. a.	Olga	Rodrigues Pinho	n. a.	Processional March
n. a.	Seleccção luso-brasileira	Silvio Pleno	n. a.	Light Music Medley
n. a.	Mestre Laranjeira	Valdemar Sequeira	n. a.	Parade March
n. a.	António Viana	Valdemar Sequeira	n. a.	Parade March
n. a.	En un salon de automatons	Wollstedt	n. a.	Song

Appendix B

19th century to 2012 Repertoire Practice

Table with the data collected on the repertoire practice of the Banda Musical de Loivos from the 19th century to the year 2011. Only the scores referencing an inscribed date were considered for analysis purposes.

Example B 1 - 19th century to 2012 repertoire practice.

	Marches and Anthems		
	Parade Marches	Processional Marches	Anthems
19th century	2	0	0
1901-1930	3	1	2
1931-1960	19	5	1
1961-1990	40	18	0
1991-2011	2	1	0
No registered date	19	11	0
	Dance Inspired Themes		
	Songs	Dances	Light Music Medleys
19th century	0	1	0
1901-1930	0	11	0
1931-1960	61	49	0
1961-1990	52	2	6
1991-2011	0	1	0
No registered date	10	1	2
	Concert Pieces		
	Symphonic Transcriptions	Rhapsodies	Fantasies
19th century	6	0	0
1901-1930	3	4	3
1931-1960	4	16	11
1961-1990	1	16	13
1991-2011	0	0	1
No registered date	1	2	3

Appendix C

Introduced pieces in the repertoire practice between 2012 and 2022

List of pieces introduced in the repertoire practice of the Banda Musical de Loivos between 2012 and 2022. The record does not include marches and sacred music due to their non-relevance to the study.

Example C 1 – *Introduced pieces in the repertoire practice between 2012 and 2022.*

2012/2013		
Abba Mia	Light Music Medley	arr. Luís Cardoso
Caballeros de Navarra	Concerto PD	I. S. Navarro
Cavaleria Legiera	Transcription	F. von Suppé
Deep Purple Medley	Light Music Medley	arr. T. Sahashi
Dos Açores ao Algarve	Rhapsody	Sílvio Pleno
Dunia Piris	Concert PD	Rafael Tallens
El Cumbanchero	Light Music Medley	arr. N. Iway
El torico de la cuerda	Concerto PD	L. S. Alarcón
Flying Mallets	Fantasy	R. van der Welde
Galáxia	Light Music Medley	arr. A. Madureira
Les Miserables	Transcription	arr. M. Peeters
Moment for Morricone	Transcription	Arr. J. de Meij
Momentos Menores	Fantasy	Ilídio Costa
Português Cantado	Rhapsody	Carlos Marques
Ross Roy	Fantasia	Jacob de Haan
The Phantom of the Opera	Transcription	Arr. J. de Meij
The Zorro's Mask	Transcription	arr. J. Moss

Uma Noche en Granada	Fantasy	Emílio Cebrian
2013/2014		
Augusto Alves	Concert PD	Nuno Osório
Camiño Real	Fantasy	Alfred Reed
Deolinda Sinfónico	Light Music Medley	arr. C. Amarelinho
Finale 9ª Symphony	Transcription	A. Dvorak
Granada	Transcription	A. Lara
Hootenanny	Light Music Medley	H. Walters
Persis	Fantasy	James L. Hosay
Robin Hood Symphonic Suite	Transcription	arr. P. Lavender
Roque em Português	Light Music Medley	arr. Luís Cardoso
2014/2015		
Alpina Fanfare	Fantasy	Franco Cesarini
Enrique Lopez	Concert PD	Anton Alcalde
Jericho	Fantasy	Bert Appermont
Litle Concert Suite	Fantasy	Alfred Reed
Marche Slave	Transcription	P. I. Tchaikovsky
Olé Contrabandista	Concert PD	Óscar Navarro
Out of Africa	Transcription	arr. J. de Meij
Robin Hood	Transcription	arr. J. Bocook
2015/2016		
1 st Suite in E	Fantasy	G. Holst
Cantigas da Tradição	Rhapsody	Luís Cardoso

Concha Flamenca	Concert PD	P. Artole
Divine Comedy	Fantasy	Robert W. Smith
Flashback to the Eighties	Light Music Medley	arr. P. Murtha
Hounds of Spring	Fantasy	Alfred Reed
Il Giudizio Universale	Fantasy	C. de Fiorenzo
Las Arenas	Concert PD	Manuel Morales
Led Zepelin on Tour	Light Music Medley	arr. P. Roszell
Marta Agustin	Concert PD	P. Sanz Alcover
Noah's Ark	Fantasy	Bert Appermont
Pela Lei Pela Grei	Concert March	Ilídio Costa
Pirates of the Caribbean: at world's end	Transcription	arr. J. Bocook
Plegaria Taurina	Fantasy	Rafael Mendez
Volta a Portugal	Rhapsody	Luís Cardoso
Year of the Dragon	Fantasy	Philip Sparke
2016/2017		
Ali Baba	Fantasy	Bert Appermont
España Cani	Fantasy	P. Marquina
Finale 5th Symphony	Transcription	D. Schostakovic
La Isla de la Luz	Fantasy	J. A. Pina
Klezmer Classics	Fantasy	Arr. J. de Meij
Larga Cordobesa	Concert PD	Martinez Gallego
Lusitanidades	Rapsody	Carlos Marques
Rua da Fonte	Concerto PD	Anton Alcalde

Saga Candida	Fantasy	Bert Appermont
Sinfonia LotR	Fantasy	J.de Meij
2017/2018		
braga: à [bolta] do São João	Fantasy	C. Brito Dias
Altanero	Concerto PD	F. B. Piqueras
Andrómeda	Fantasy	Saul G. Soler
El Golpe Fatal	Fantasy	Dirk Brossé
Expedition	Fantasy	Óscar Navarro
Golden land	Fantasy	Saul G. Soler
La Utielana	Concert PD	L. S. Alarcón
Las Siete Trompetas	Fantasy	Óscar Navarro
Rienzi	Transcription	R. Wagner
Ventos de España	Concerto PD	Ilídio Costa
2018/2019		
Da avenida viajam iluminados desejos	Fantasia	Oswaldo Fernandes
Fiesta Taurina	PD de Concerto	José de la Veja
Goliardi	Fantasy	Martinez Gallego
Hispania	Fantasy	Óscar Navarro
Images	Fantasy	José Suñer
La Ruta del Cid	Fantasy	Davir Rivas
Leonardo Dreams	Fantasy	Saul G. Soler
Libertadores	Fantasy	Óscar Navarro
Machu Pichu	Fantasy	S. Yagisawa

Música y Vinos	Concert PD	Manuel Morales
Musical Apolo	Concert PD	A. Blanquer
Xutos Medley	Light Music Medley	arr. Luís Cardoso
2019/2020		
5 th Symphony	Fantasy	David Maslanka
Sinfonia 1 - Asgard	Fantasy	T. A. Barberan
Avengers Age Ultron	Transcription	arr. M. Brown
Beauty and the Beast	Transcription	arr. T. Mashima
Hymn to the Fallen	Transcription	arr. P. Lavender
Guardians of the Galaxy	Transcription	M. Brown
Harry Potter Suite	Transcription	arr. Robert W. Smith
Jesus Duque	Concert PD	Martinez Gallego
La Boda de Luís Alonso	Transcription	G. Gimenez
La Leyenda del Beso	Transcription	Soutullo y Vert
Los Ultimos Dias de Troya	Fantasy	David Rivas
Olé Contrabandistes	Concert PD	R. Garcia i Soler
Paconchita	Fantasy	Óscar Navarro
Bohemian Rhapsody	Light Music Medley	arr. P. Murtha
Sheltering Sky	Fantasy	John Mackey
Symphonic Suite from Star Trek	Transcription	arr. J. Bocook
Highlights from Titanic	Transcription	arr. T. Hashide
2020/2021		
2 nd Suite in F	Fantasy	G. Holst

Arco Iris	Fantasy	Duarte Pestana
Avengers	Transcription	arr. M. Brown
Capricho Varino	Fantasy	J. Silva Marques
Conga del Nuevo Fuego	Transcription	arr. O. Mickels
Danza Sinfonica	Fantasy	James Barnes
El Cachoncho	Concert PD	Óscar Navarro
How to Train your Dragon	Transcription	arr. S. O'Loughlin
Lincolnshire Posy	Fantasy	Percy A. Grainger
Sidus	Fantasy	Thomas Doss
Star Wars Force Awakens	Transcription	arr. J. Bocook
Suite Alentejana	Transcription	L. de Freitas Branco
Symphonic Dances	Fantasy	Yosuke Fukuda
The Girls of Jobim	Light Music Medley	arr. M. Schneider
Uvas do Douro	Fantasy	Duarte Pestana
2021/2022		
Alpina Saga	Fantasy	Thomas Doss
Arizona	Fantasy	Franco Cesarini
Bom Jovi Rockmix	Light Music Medley	arr. W. Wossner
Diego Perez	Concert PD	David Rivas
Earth Wind and Fire	Light Music Medley	arr. P. K. Schaars
El Triangulo de las Bermudas	Fantasy	J. A. Pina
Fina Blasco	Concert PD	Rafael Tallens
Gemma Arago	Concert PD	Sanchez Torrella

La Rosa del Desierto	Fantasy	Martinez Gallego
Lux Futura	Fantasy	Kevin Houben
Overture 1812	Transcription	P. I. Tchaikovsky
Pompeia	Fantasy	J. A. Pina
Requiem	Fantasy	David Maslanka
Sinfonietta Galaica	Fantasy	Nelson Jesus
Vesuvius	Fantasy	Franck Ticheli

Appendix D

Official Programs Performed in Festivities and Pilgrimages

Program sheets concerning the specific repertoire to be performed on festivities and pilgrimages. In 2021, the summer season did not occur due to the Covid-19 pandemic.

Example D 1 – 2012/2013 summer season program.



BANDA MUSICAL DE LOIVOS

2012/2013

RAPSODIAS

- Português Cantado
- Romarias do Norte
- Encantos do Minho
- O Povo Cantando
- Cantigas São Canções
- Cantares de Romaria
- Vamos à Romaria
- Retalhos do Minho
- Cantares de Sempre
- Bailar em Nespereira
- Já Cá Cantas
- Cantigas da Rua
- Dos Açores ao Algarve

PEÇAS A SOLO

- Flying Mallets

MARCHAS FINAIS

- Caballeros de Navarra

HINOS

- Hino de Loivos

PASODOBLE DE CONCERTO

- El Torico de La Cuerda
- Dunia Piris

ABERTURAS

- Cavalaria Ligeira

ORIGINAIS

- Una Noche en Granada
- Ross Roy
- Momentos Menores

BSO/FANTASIAS

- Les Miserables
- A Máscara de Zorro
- Moment for Morricone

MÚSICA LIGEIRA

- Deep Purple Medley
- El Cumbanchero
- Abba Mia
- Galaxia

Example D 2 – 2013/2014 summer season program.



BANDA MUSICAL DE LOIVOS

2014

PASODOBLE DE CONCERTO

- El Torico de La Cuerda
- Dunia Piris
- Augusto Alves

ABERTURAS

- Cavalaria Ligeira
- Finale 9ª Sinfonia

ORIGINAIS

- Persis
- Ross Roy
- Camiño Real
- Momentos Menores

BSO/FANTASIAS

- Les Miserables
- A Máscara de Zorro
- Moment for Morricone
- Robin Hood

MÚSICA LIGEIRA

- Deep Purple Medley
- El Cumbanchero
- Abba Mia
- Galaxia
- Hootenanny
- Roque em Português

RAPSODIAS

- Português Cantado
- Romarias do Norte
- Encantos do Minho
- O Povo Cantando
- Cantigas São Canções
- Cantares de Romaria
- Vamos à Romaria
- Retalhos do Minho
- Cantares de Sempre
- Bailar em Nespereira
- Já Cá Cantas
- Cantigas da Rua
- Dos Açores ao Algarve

PEÇAS A SOLO

- Flying Mallets
- Granada

MARCHAS FINAIS

- Caballeros de Navarra

HINOS

- Hino de Loivos

Example D 3 – 2014/2015 summer season program.



BANDA MUSICAL DE LOIVOS

2015

PASODOBLE DE CONCERTO

- Enrique Lopez
- Concha Flamenca
- Ole Contrabandista

ABERTURAS

- Cavalaria Ligeira
- Finale 9ª Sinfonia
- Marche Slave

ORIGINAIS

- Jericho
- Persis
- Ross Roy
- Camiño Real
- Momentos Menores

BSO/FANTASIAS

- Les Miserables
- A Máscara de Zorro
- Moment for Morricone
- Robin Hood

MÚSICA LIGEIRA

- Deep Purple Medley
- El Cumbanchero
- Abba Mia
- Galaxia
- Hootenanny
- Roque em Português

RAPSODIAS

- Português Cantado
- Romarias do Norte
- Encantos do Minho
- O Povo Cantando
- Cantigas São Canções
- Cantares de Romaria
- Vamos à Romaria
- Retalhos do Minho
- Cantares de Sempre
- Bailar em Nespereira
- Já Cá Cantas
- Cantigas da Rua
- Dos Açores ao Algarve

PEÇAS A SOLO

- Flying Mallets
- Granada

MARCHAS FINAIS

- Caballeros de Navarra

HINOS

- Hino de Loivos



PASODOBLES DE CONCERTO

- Las Arenas
- Marta Agustin
- Concha Flamenca

ABERTURAS

- Cavalaria Ligeira
- Marcha Eslava
- Juízo Final

ORIGINAIS

- Ross Roy
- El Camino Real
- Persis
- Year of the Dragon (*1º e 3º and*)
- A Divina Comédia (*Inf/Purg/Asce*)
- A Arca de Noé
- 1ª Suite em Mib G. Holst
- Hounds of Spring

BSO

- Robin Hood
- Piratas das Caraíbas

PEÇAS A SOLO

- Plegaria Taurina
- Xylo Classics

MÚSICA LIGEIRA

- Deep Purple Medley
- Roque em Português
- Deolinda Sinfónico
- Hootenany
- Led Zepelin on Tour
- Flashback to the Eighties
- Daft Punk Medley
- 7 Army Nation

RAPSODIAS/FANTASIAS

- Encantos do Minho
- Cantigas São Canções
- Cantares de Romaria
- Vamos à Romaria
- Retalhos do Minho

PROGRAMA BML 2016

- Cantares de Sempre
- Bailar em Nespereira
- Já Cá Cantas
- Cantigas da Rua
- Momentos Menores
- Cantigas de Tradição
- Volta a Portugal

MARCHAS PALCO

- Pela Lei e pela Grei

HINOS

- Hino de Loivos

MARCHAS DE RUA

- Presidente António Conde
- Manuel Joaquim de Almeida
- 1989
- Filarmonia
- BoaRasCaTino
- Zé Pedro
- Tio Ramon
- Xabia
- La Vereda
- Melopeia
- Infantes do 6
- Caçadores do 1
- A Cidade Invicta

MARCHAS DE PROCISSÃO

- Hossana in Excelsis
- Pasion Granatensis
- Concha
- Jerusalem
- Santa Bárbara
- Mater Mea
- Mesopotâmia
- Pasa la Soledad
- El Ángel Blanco
- Luz en la Soledad
- Cristo del Amor
- La Madrugá
- Cordero de Dios
- Bendita Amargura
- Transfiguração
- Corpo Místico



PROGRAMA VERÃO 2017

PASODOBLE DE CONCERTO

- Rua da Fonte
- Larga Cordobesa
- Marta Agustin

ABERTURAS

- Cavalaria Ligeira
- Marcha Eslava
- Juízo Final
- Finale 5ª Schostakovic

ORIGINAIS

- Ross Roy
- Persis
- El Camiño Real
- Isla de la Luz (1º e 3º and)
- Saga Cândida
- Arca de Noé
- Gandalf e Hobbit (Sr. Dos Aneis)

BSO/FANTASIAS

- Lusitaniedades
- Klezmer Classics
- Piratas das Caraibas
- Volta a Portugal
- Paisagem Ribatejana
- A Lenda do Beijo

MÚSICA LIGEIRA

- Deep Purple Medley
- Led Zepellin on Tour
- Selecção QB
- Roque em Português
- Deolinda Encanto Sinfónico
- Flashback to the Eighties
- Hootenany

RAPSODIAS

- Canções da Tradição
- Momentos Menores
- Encantos do Minho
- Cantigas São Canções
- Cantares de Romaria
- Vamos à Romaria
- Retalhos do Minho
- Cantares de Sempre
- Bailar em Nespereira
- Já Cá Cantas
- Cantigas da Rua

PEÇAS A SOLO

- Plegaria Taurina
- Espanha Cani
- Flying Mallets

MARCHAS FINAIS

- Pela Lei Pela Grei
- Stars and Stripes forever

HINOS

- Hino de Loivos

MARCHAS DE RUA

- Xábia
- El Tio Ramon
- Melopeia
- Caçadores do 1
- Infantes do 6
- Cidade Invicta
- Zé Pedro
- Manuel Joaquim d'Almeida
- Presidente António Conde
- Filarmonia
- Boarascatino
- 1989
- Fiesta en la Calleta

MARCHAS DE PROCISSÃO

- Hossana
- Nazareno y Gitano
- Concha
- Mesopotamia
- Jerusalen
- Mater Mea
- Pasion Granatensis
- Santa Bárbara
- Camino del Sepulcro
- Salve
- Mektub
- Cruxifixion
- Transfiguração



VERÃO 2018

PASODOBLES DE CONCERTO

- Larga Cordobesa
- Ventos de España
- La Utielana
- Rua da Fonte

ABERTURAS

- Marcha Eslava
- Juízo Final
- Finale da 5ª Schostakovic
- Rienzi
- Cavalaria Ligeira

ORIGINAIS

- Persis
- El Camiño Real
- Arca de Noé
- Saga Candida
- Isla de la Luz
- Ross Roy
- Golden Land
- Expedition
- El Golpe Fatal

BSO/FANTASIAS

- Lusitanidades
- Volta a Portugal
- Momentos Menores
- Piratas das Caraíbas

MÚSICA LIGEIRA

- Led Zepellin on Tour
- Deep Purple Medley
- Roque em Português
- Deolinda Encanto Sinfónico
- Eighties Flashback
- Hootenany
- Xutos Medley

PEÇAS A SOLO

- España Cani
- Flying Mallets
- Plegaria Taurina

RAPSÓDIAS

- Canções de Tradição
- Encantos do Minho
- Cantares de Romaria
- Retalhos do Minho
- Bailar em Nespereira
- Já Cá Cantas
- Cantigas da Rua

OUTRAS

- Pela Lei Pela grei
- El Gato Montês
- Chiclanera
- Joselito Bienvenida
- Cielo Andaluz



Programa Festas 2019

PASODOBLES DE CONCERTO

- Larga Cordobesa
- Cornetim do Mestre Alfredo
- Música y Vinos

ABERTURAS

- Marcha Eslava
- Juízo Final
- Final da 5ª Schostakovic
- Rienzi
- Cavalaria Ligeira

ORIGINAIS

- Persis
- El Camiño Real
- Arca de Noé
- Expedition
- El Golpe Fatal
- Ross Roy
- Libertadores
- Hispânia
- Machu Pichu
- La Ruta del Cid
- Images
- Leonardo Dreams
- Golden Land

BSO/FANTASIAS

- Lusitanidades
- Volta a Portugal
- Momentos Menores

MÚSICA LIGEIRA

- Led Zepellin on Tour
- Deep Purple Medley
- Roque em Português
- Deolinda Encanto Sinfónico
- Eighties Flashback
- Hootenany
- Xutos Medley

PEÇAS A SOLO

- Espanha Cani
- Flying Mallets

RAPSÓDIAS

- Canções de Tradição
- Encantos do Minho
- Cantares de Romaria
- Retalhos do Minho
- Bailar em Nespereira
- Já Cá Cantas
- Cantigas da Rua

OUTRAS

- Pela Lei Pela grei
- El Gato Montês
- Chiclanera
- Joselito Bienvenida
- Cielo Andaluz



Programa Verão 2021

PASODOBLES DE CONCERTO

- Larga Cordobesa
- Cornetim do Mestre Alfredo
- Música y Vinos
- **Jesus Duque**
- **Pérola 59**

ABERTURAS

- **Suite Alentejana**
- **Suite 2 em Fá M (Holst)**
- Marcha Eslava
- Juízo Final
- Final da 5ª Schostakovic
- Rienzi
- Cavalaria Ligeira

ORIGINAIS

- **Los Ultimos Dias de Troya**
- Persis
- El Camiño Real
- Arca de Noé
- Expedition
- El Golpe Fatal
- Ross Roy
- Libertadores
- Hispânia
- Machu Pichu
- La Ruta del Cid
- Images
- Leonardo Dreams
- Golden Land

BSO/FANTASIAS

- **Arco Íris**
- **Uvas do Douro**
- **Capricho Varino**
- **La Leyenda del Beso**
- **Robin Hood**
- **La boda de Luís Alonso**
- Lusitanidades
- Volta a Portugal
- Momentos Menores

MÚSICA LIGEIRA

- **Paconchita**
- Led Zepellin on Tour
- Deep Purple Medley
- Roque em Português
- Deolinda Encanto Sinfónico
- Eighties Flashback
- Hootenany
- Xutos Medley

PEÇAS A SOLO

- Espanha Cani
- Flying Mallets

RAPSÓDIAS

- Canções de Tradição
- Encantos do Minho
- Cantares de Romaria
- Retalhos do Minho
- Bailar em Nespereira
- Já Cá Cantas
- Cantigas da Rua

OUTRAS

- Pela Lei Pela grei
- El Gato Montês
- Chiclanera
- Joselito Bienvenida
- Cielo Andaluz



Programa Verão 2022

PASODOBLES DE CONCERTO

- Fina Blasco
- Diego Perez
- Larga Cordobesa
- Música y Vinos
- Jesus Duque
- Pérola 59

ABERTURAS

- 1812
- Suite Alentejana
- Suite 2 em Fá M (Holst)
- Marcha Eslava
- Juízo Final
- Final da 5ª Schostakovic
- Rienzi
- Cavalaria Ligeira

ORIGINAIS

- El Triangulo de las Bermudas
- Symphonic Dance
- Pompeia
- Los Ultimos Dias de Troya
- Persis
- El Camiño Real
- Arca de Noé
- Expedition
- El Golpe Fatal
- Ross Roy
- Libertadores
- Hispânia
- Machu Pichu
- La Ruta del Cid
- Images
- Leonardo Dreams
- Golden Land

BSO/FANTASIAS

- Arco Íris
- Uvas do Douro
- Capricho Varino
- La Leyenda del Beso
- Robin Hood
- La boda de Luís Alonso
- Lusitanidades
- Volta a Portugal
- Momentos Menores

MÚSICA LIGEIRA

- Earth Wind and Fire
- Bon Jovi Rockmix
- Paconchita
- Led Zepellin on Tour
- Deep Purple Medley
- Roque em Português
- Deolinda Encanto Sinfónico
- Eighties Flashback
- Hootenany
- Xutos Medley

PEÇAS A SOLO

- España Cani
- Flying Mallets

RAPSÓDIAS

- Canções de Tradição
- Encantos do Minho
- Cantares de Romaria
- Retalhos do Minho
- Bailar em Nespereira
- Já Cá Cantas
- Cantigas da Rua

OUTRAS

- Pela Lei Pela grei
- El Gato Montês
- Chiclanera
- Joselito Bienvenida
- Cielo Andaluz

Appendix E

Musicians Questionnaire (original version)

Print screen of the questionnaire provided to community wind band musicians in Portuguese.

Example E 1 – *Questionnaire to musicians (original version)*

O Repertório e a Banda Filarmónica

Este questionário é direcionado a músicos profissionais, amadores e estudantes que desenvolvem a sua atividade musical no seio de uma Banda Filarmónica. Tem como objetivo recolher dados relacionados com a percepção, motivação e efeito do repertório no desenvolvimento artístico das bandas filarmónicas e dos músicos que as integram. Os dados recolhidos serão utilizados e tratados no âmbito da realização da Tese de Mestrado em Direção (HaFaBra) que estou atualmente a desenvolver na LUCA School of Arts (Bélgica). Todos os dados serão recolhidos e tratados de forma anónima e servirão o único propósito aqui explicitado. Obrigado pela colaboração.

Luciano Pereira

***Obrigatório**

Qual o seu instrumento? *

A sua resposta _____

Há quantos anos está ligado(a) às bandas filarmónicas enquanto músico?

1 a 4 anos

5 a 9 anos

10 a 19 anos

20 ou mais anos

Qual a peça musical que destaca do seu percurso enquanto músico filarmónico? (nome da peça e compositor) *

A sua resposta _____

Indique a ordem de relevância (sendo 1 o menos relevante e 5 o mais relevante) dos seguintes aspetos que contribuem para o destaque de uma peça musical em contexto de uma banda filarmónica, tendo em conta a sua opinião pessoal.

Nível elevado de dificuldade *

	1	2	3	4	5	
Menos relevante	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Mais relevante

Estilo composicional *

	1	2	3	4	5	
Menos relevante	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Mais relevante

Popularidade da obra *

	1	2	3	4	5	
Menos relevante	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Mais relevante

Adequação ao nível artístico (individual) *

	1	2	3	4	5	
Menos relevante	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Mais relevante

Adequação ao nível artístico (banda filarmónica) *

	1	2	3	4	5	
Menos relevante	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Mais relevante

Indique a ordem de relevância (sendo 1 o menos relevante e 5 o mais relevante) dos seguintes aspetos no desenvolvimento da sua motivação para participar nos ensaios da banda filarmónica.

Nível de dificuldade do repertório *

	1	2	3	4	5	
Menos relevante	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Mais relevante

Objetivo final do trabalho a realizar *

	1	2	3	4	5	
Menos relevante	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Mais relevante

Rotina de trabalho *

	1	2	3	4	5	
Menos relevante	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Mais relevante

Convívio com os restantes colegas *

	1	2	3	4	5	
Menos relevante	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Mais relevante

Responsabilidade e sentido de pertença ao grupo *

	1	2	3	4	5	
Menos relevante	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Mais relevante

Indique a ordem de relevância (sendo 1 o menos relevante e 5 o mais relevante) dos diferentes objetivos de performance do repertório no desenvolvimento da sua motivação pessoal.

Concertos *

	1	2	3	4	5	
Menos relevante	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Mais relevante

Concursos de Bandas *

	1	2	3	4	5	
Menos relevante	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Mais relevante

Festividades e Romarias *

	1	2	3	4	5	
Menos relevante	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Mais relevante

Festivais de Bandas Filarmónicas *

	1	2	3	4	5	
Menos relevante	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Mais relevante

Considerando a sua experiência pessoal enquanto membro de uma banda filarmónica, indique a ordem de relevância (sendo 1 o menos relevante e 5 o mais relevante) dos seguintes aspetos quanto à evolução artística de uma banda filarmónica:

Trabalho individual dos músicos *

	1	2	3	4	5	
Menos relevante	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Mais relevante

Trabalho em grupo da banda filarmónica *

	1	2	3	4	5	
Menos relevante	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Mais relevante

Tipo de performances programadas *

	1	2	3	4	5	
Menos relevante	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Mais relevante

Formação técnica e artística dos músicos *

	1	2	3	4	5	
Menos relevante	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Mais relevante

Qual das afirmações relacionadas com o repertório considera como sendo a mais correta tendo em conta uma evolução artística sólida e rápida da banda filarmónica?

- Nível de dificuldade do repertório adequado ao nível do grupo
- Nível de dificuldade do repertório acima do nível do grupo
- Nível de dificuldade do repertório maioritariamente adequado ao nível do grupo, mas que inclua peças de nível de dificuldade acima do nível do grupo
- Nível de dificuldade do repertório abaixo do nível do grupo
- O nível de dificuldade do repertório não influencia a evolução artística do grupo

Qual das afirmações relacionadas com o repertório considera como sendo a mais correta tendo em conta uma evolução artística sólida e rápida de um músico filarmónico?

- Nível de dificuldade do repertório adequado ao nível do grupo
- Nível de dificuldade do repertório acima do nível do grupo
- Nível de dificuldade do repertório maioritariamente adequado ao nível do grupo, mas que inclua peças de nível de dificuldade acima do nível do grupo
- Nível de dificuldade do repertório abaixo do nível do grupo
- O nível de dificuldade do repertório não influencia a evolução artística do grupo

Appendix F

Musicians' Questionnaire Results

Example F 1 – Responses to question no. 1, 2 and 3.

Participant no.	1. What instrument do you play?	2. How many years have you been involved with a Community Wind Band as a musician?	3. What is the piece of music that stands out from your experience as a Community Wind Band musician?	Grade
1	Trombone	1 a 4 anos	Andrómeda - Saul Gomes Soler	5
2	Trompete	20 ou mais anos	Arco Íris - Duarte Pestana	5
3	Saxofone	10 a 19 anos	Arco Íris - Duarte Pestana	5
4	Trompete	1 a 4 anos	Conga del Fuego Nuevo - Arturo Márquez	5
5	Clarinete	10 a 19 anos	El Jardin de las Hespérides - José Suñer Oriola	6
6	Fagote	10 a 19 anos	El Jardin de las Hespérides - José Suñer Oriola	6
7	Saxofone	10 a 19 anos	El Jardin de las Hespérides - José Suñer Oriola	6
8	Clarinete	20 ou mais anos	El Jardin de las Hespérides - José Suñer Oriola	6
9	Trompete	10 a 19 anos	El Jardin de las Hespérides - José Suñer Oriola	6
10	Trompete	10 a 19 anos	El Jardin de las Hespérides - José Suñer Oriola	6
11	Saxofone	5 a 9 anos	El Jardin de las Hespérides - José Suñer Oriola	6
12	Tuba	5 a 9 anos	Encantos do Minho - Valdemar Sequeira	3
13	Trompete	1 a 4 anos	Flight of valor - James Swearingen	2
14	Eufónio	5 a 9 anos	Goliardi - Martinez Galego	6
15	Flauta	10 a 19 anos	Goliardi - Martinez Galego	6
16	Trompa	1 a 4 anos	Goliardi - Martinez Galego	6
17	Tuba	10 a 19 anos	Goliardi - Martinez Galego	6
18	Flauta	10 a 19 anos	Goliardi - Martinez Galego	6
19	Percussão	5 a 9 anos	Goliardi - Martinez Gallego	6
20	Clarinete	10 a 19 anos	Highlights from Chess - arr. Johan de Meij	4
21	Trompete	20 ou mais anos	Inferno - Fiorenzo	5
22	Clarinete	1 a 4 anos	La Ruta del Cid - David Rivas Domínguez	4
23	Oboé	5 a 9 anos	Las Aventuras del Principito - Férrer Ferran	4
24	Clarinete	10 a 19 anos	Libertadores - Óscar Navarro	5
25	Flauta	5 a 9 anos	Libertadores - Óscar Navarro	5

26	Trompete	20 ou mais anos	Libertadores - Óscar Navarro	5
27	Saxofone	5 a 9 anos	Libertadores - Óscar Navarro	5
28	Trompete	10 a 19 anos	Los Caprichos de Goya - Martinez Gallego	5
29	Clarinete	20 ou mais anos	Marcha Eslava - P. I. Tchaikovsky	5
30	Saxofone	5 a 9 anos	Moment for Morricone - arr. Johan de Meij	4
31	Saxofone	5 a 9 anos	Música y Vinos - Manuel Martínez	3
32	Saxofone	20 ou mais anos	Pop show n.º 4 - Amílcar Morais	3
33	Saxofone	20 ou mais anos	Rapsódia Eslava n. 3 - Carl Friedmann	5
34	Saxofone	5 a 9 anos	Retalhos do Minho - Valdemar Sequeira	3
35	Clarinete	5 a 9 anos	Sinfonia n.º 2 - José Suñer Oriola	6
36	Trompa	20 ou mais anos	Sinfonia n.º 2 - José Suñer Oriola	6
37	Flauta	5 a 9 anos	Sinfonia n.º 2 - José Suñer Oriola	6
38	Trompa	1 a 4 anos	Sinfonietta n.º 1 - Nelson Jesus	5
39	Trompa	5 a 9 anos	Symphony nr. 5 - David Maslanka	6
40	Trombone	5 a 9 anos	Symphony nr. 5 - David Maslanka	6
41	Tuba	5 a 9 anos	Symphony nr. 5 - David Maslanka	6
42	Clarinete	5 a 9 anos	Symphony nr. 5 - Dimitri Shostakovich	6
43	Trombone	10 a 19 anos	Symphony nr. 8 - David Maslanka	6
44	Eufónio	10 a 19 anos	The Year of the Dragon - Philip Sparke	5
45	Trombone	10 a 19 anos	The Year of the Dragon - Philip Sparke	5
46	Flauta	10 a 19 anos	The Year of the Dragon - Philip Sparke	5
47	Trompete	10 a 19 anos	The Year of the Dragon - Philip Sparke	5
48	Trombone	10 a 19 anos	Una Noche en Granada - Emilio Cebrián Ruíz	4
49	Clarinete	5 a 9 anos	Vesuvius - Frank Ticheli	5
50	Fagote	10 a 19 anos	William Tell Overture - Giacomo Rossini	6
51	Clarinete	5 a 9 anos	(...)	

Example F 2 - Responses to question no. 4.

Participant no.	4. Please indicate the order of relevance (1 being the least relevant and 5 being the most relevant) of the following aspects that contribute to the prominence of a piece of music in a marching band context, taking into account your personal opinion.				
	High difficulty level	Compositional style	Work's popularity	Adequacy of artistic level (individual)	Adequacy of artistic level (community wind band)
1	4	4	3	4	4
2	4	5	4	4	5
3	1	5	2	4	3
4	4	5	3	2	4
5	3	5	2	4	4
6	4	5	3	4	5
7	4	4	1	3	4
8	2	4	1	5	5
9	4	5	5	3	3
10	5	4	4	4	5
11	4	4	2	4	4
12	2	3	4	3	3
13	4	4	4	5	5
14	5	5	5	5	5
15	5	5	1	2	2
16	4	3	1	4	4
17	4	5	3	4	4
18	4	4	2	3	3
19	4	4	2	5	5
20	3	3	4	3	3
21	4	4	4	4	4
22	4	4	4	4	4
23	4	3	1	3	5
24	3	4	5	3	4
25	5	5	4	4	5
26	3	4	2	3	3
27	3	2	5	5	5
28	4	5	1	3	3
29	4	3	5	5	5
30	3	4	4	3	4
31	2	5	5	5	5
32	4	4	3	4	4
33	4	5	2	4	5
34	4	5	3	3	5

35	5	5	4	4	4
36	5	5	3	5	5
37	5	5	3	4	4
38	3	4	3	4	5
39	5	4	4	2	5
40	5	4	2	2	3
41	4	5	1	4	5
42	4	4	4	4	4
43	3	4	4	4	5
44	4	5	3	5	5
45	4	5	3	2	3
46	3	3	4	5	5
47	4	4	2	4	4
48	3	4	4	4	4
49	4	4	3	3	3
50	4	4	2	3	5
51	4	5	3	3	5

Example F 3 – Responses to question no. 5.

Participant no.	5. Please indicate the order of relevance (1 being the least relevant and 5 being the most relevant) of the following aspects in the development of your motivation to participate in Community Wind Band rehearsals.				
	Repertoire's difficulty level	Final objective of the repertoire	Working routine	Socialization with other colleagues	Responsibility and belonging to the group
1	4	5	5	5	5
2	4	5	4	4	4
3	3	5	1	2	4
4	2	5	3	1	2
5	4	5	4	5	5
6	4	5	4	4	5
7	5	5	4	3	4
8	4	5	4	4	5
9	5	5	5	4	5
10	3	4	4	4	5
11	4	5	4	3	5
12	2	4	4	5	5
13	4	5	5	5	5
14	4	5	5	5	5
15	5	5	5	5	5
16	4	4	4	2	4
17	5	5	4	4	5
18	5	5	5	5	5
19	4	5	3	4	4
20	2	3	2	4	3
21	3	3	3	5	4
22	4	5	4	5	5
23	4	1	2	4	5
24	4	5	5	4	5
25	5	5	5	5	5
26	4	4	4	4	5
27	3	5	4	3	5
28	5	5	4	4	4
29	1	5	5	5	5
30	2	4	4	5	5
31	1	5	5	5	5
32	4	5	4	5	5
33	5	5	5	5	4
34	4	3	5	4	3

35	5	5	4	5	5
36	5	5	5	5	5
37	3	5	4	3	5
38	4	5	5	4	5
39	5	5	5	4	5
40	4	5	4	4	5
41	4	5	5	4	5
42	4	5	4	5	5
43	4	5	3	4	4
44	4	5	5	5	5
45	5	3	4	5	5
46	5	5	4	4	4
47	4	5	5	4	5
48	4	4	3	4	4
49	4	4	4	4	4
50	5	5	4	4	4
51	2	5	5	3	5

Example F 4 – Responses to question no. 6.

Participant no.	6. Please indicate the order of relevance (1 being the least relevant and 5 being the most relevant) of the different repertoire performance objectives in the development of your personal motivation.			
	Concerts	Wind band Competitions	Festivities and Pilgrimages	Wind Band Gatherings
1	5	5	5	5
2	4	5	4	3
3	5	4	1	3
4	4	5	3	4
5	5	5	5	5
6	4	5	1	3
7	4	3	5	4
8	5	5	5	5
9	5	5	4	4
10	4	4	4	4
11	5	5	5	5
12	5	3	5	5
13	5	5	4	5
14	5	5	3	5
15	5	5	2	1
16	5	5	4	5
17	3	5	2	4
18	5	5	5	5
19	5	5	5	4
20	3	1	2	2
21	3	3	4	2
22	4	5	4	4
23	4	2	5	3
24	5	5	3	3
25	4	5	5	4
26	4	5	3	5
27	4	5	4	1
28	4	5	3	3
29	5	3	1	2
30	4	4	4	4
31	5	3	5	5
32	5	5	5	4
33	5	3	4	2
34	3	1	5	4

35	4	5	5	5
36	5	5	3	5
37	5	5	4	4
38	5	5	5	5
39	4	5	3	4
40	4	5	4	5
41	4	5	5	4
42	4	5	4	4
43	4	5	3	2
44	5	5	4	5
45	4	5	2	2
46	4	4	4	3
47	4	5	4	4
48	4	5	4	4
49	4	3	2	3
50	5	5	4	5
51	5	5	3	3

Example F 5 – Responses to question no. 7.

Participant no.	7. Considering your personal experience as a member of a Community Wind Band, please indicate the order of relevance (1 being the least relevant and 5 being the most relevant) of the following aspects regarding the artistic evolution of a Community Wind Band:				
	Level of repertoire worked	Individual work by musicians	Community Wind Band group work	Type of scheduled performances	Technical and artistic formation of musicians
1	5	4	5	5	5
2	4	4	4	5	4
3	1	3	4	2	5
4	4	2	3	4	3
5	4	5	5	5	3
6	5	4	5	5	4
7	5	4	5	4	3
8	5	5	5	5	4
9	5	5	5	4	5
10	5	5	5	5	5
11	5	5	5	5	5
12	4	4	4	3	5
13	5	5	5	4	5
14	5	5	5	5	5
15	5	5	5	5	5
16	4	4	5	4	4
17	5	4	5	5	5
18	5	5	5	5	5
19	4	5	5	4	5
20	2	2	3	3	2
21	3	3	3	3	4
22	4	5	5	5	4
23	2	5	4	3	3
24	4	5	5	4	5
25	5	5	5	5	4
26	4	5	5	3	4
27	4	5	5	5	5
28	5	4	5	4	3
29	4	5	5	5	5
30	4	5	5	4	5
31	5	5	5	5	3
32	5	5	5	5	5
33	5	5	5	5	3
34	4	3	5	2	1

35	5	5	5	5	5
36	5	4	4	4	4
37	4	5	5	4	4
38	4	5	5	4	5
39	5	4	5	4	4
40	5	5	5	4	4
41	5	5	5	5	5
42	5	5	5	5	3
43	3	4	5	4	4
44	5	4	5	5	5
45	4	5	5	3	4
46	4	3	4	4	4
47	4	5	5	4	4
48	4	3	3	3	4
49	4	4	4	4	4
50	4	4	5	4	3
51	4	4	5	3	5

Example F 6 – Responses to question no. 8.

Participant no.	8. Which of the statements related to repertoire do you consider to be the most correct for a solid and rapid artistic evolution of the community wind band?
1	O nível de dificuldade do repertório não influencia a evolução artística do grupo
2	Nível de dificuldade do repertório maioritariamente adequado ao nível do grupo, mas que incluía peças de nível de dificuldade acima do nível do grupo
3	Nível de dificuldade do repertório maioritariamente adequado ao nível do grupo, mas que incluía peças de nível de dificuldade acima do nível do grupo
4	Nível de dificuldade do repertório maioritariamente adequado ao nível do grupo, mas que incluía peças de nível de dificuldade acima do nível do grupo
5	Nível de dificuldade do repertório maioritariamente adequado ao nível do grupo, mas que incluía peças de nível de dificuldade acima do nível do grupo
6	Nível de dificuldade do repertório maioritariamente adequado ao nível do grupo, mas que incluía peças de nível de dificuldade acima do nível do grupo
7	Nível de dificuldade do repertório maioritariamente adequado ao nível do grupo, mas que incluía peças de nível de dificuldade acima do nível do grupo
8	Nível de dificuldade do repertório maioritariamente adequado ao nível do grupo, mas que incluía peças de nível de dificuldade acima do nível do grupo
9	Nível de dificuldade do repertório maioritariamente adequado ao nível do grupo, mas que incluía peças de nível de dificuldade acima do nível do grupo
10	Nível de dificuldade do repertório maioritariamente adequado ao nível do grupo, mas que incluía peças de nível de dificuldade acima do nível do grupo
11	Nível de dificuldade do repertório maioritariamente adequado ao nível do grupo, mas que incluía peças de nível de dificuldade acima do nível do grupo
12	Nível de dificuldade do repertório adequado ao nível do grupo
13	Nível de dificuldade do repertório maioritariamente adequado ao nível do grupo, mas que incluía peças de nível de dificuldade acima do nível do grupo
14	Nível de dificuldade do repertório acima do nível do grupo
15	Nível de dificuldade do repertório maioritariamente adequado ao nível do grupo, mas que incluía peças de nível de dificuldade acima do nível do grupo
16	Nível de dificuldade do repertório maioritariamente adequado ao nível do grupo, mas que incluía peças de nível de dificuldade acima do nível do grupo
17	Nível de dificuldade do repertório maioritariamente adequado ao nível do grupo, mas que incluía peças de nível de dificuldade acima do nível do grupo
18	Nível de dificuldade do repertório maioritariamente adequado ao nível do grupo, mas que incluía peças de nível de dificuldade acima do nível do grupo
19	Nível de dificuldade do repertório maioritariamente adequado ao nível do grupo, mas que incluía peças de nível de dificuldade acima do nível do grupo
20	O nível de dificuldade do repertório não influencia a evolução artística do grupo
21	Nível de dificuldade do repertório maioritariamente adequado ao nível do grupo, mas que incluía peças de nível de dificuldade acima do nível do grupo
22	Nível de dificuldade do repertório adequado ao nível do grupo

48	Nível de dificuldade do repertório maioritariamente adequado ao nível do grupo, mas que inclua peças de nível de dificuldade acima do nível do grupo
49	Nível de dificuldade do repertório adequado ao nível do grupo
50	Nível de dificuldade do repertório maioritariamente adequado ao nível do grupo, mas que inclua peças de nível de dificuldade acima do nível do grupo
51	Nível de dificuldade do repertório maioritariamente adequado ao nível do grupo, mas que inclua peças de nível de dificuldade acima do nível do grupo

Example F 7 – Responses to question no. 9.

Participant no.	9. Which of the statements related to repertoire do you consider to be the most correct in view of a solid and fast artistic evolution of a community wind band musician?
1	O nível de dificuldade do repertório não influencia a evolução artística do grupo
2	Nível de dificuldade do repertório maioritariamente adequado ao nível do grupo, mas que incluía peças de nível de dificuldade acima do nível do grupo
3	Nível de dificuldade do repertório maioritariamente adequado ao nível do grupo, mas que incluía peças de nível de dificuldade acima do nível do grupo
4	Nível de dificuldade do repertório acima do nível do grupo
5	Nível de dificuldade do repertório acima do nível do grupo
6	Nível de dificuldade do repertório acima do nível do grupo
7	Nível de dificuldade do repertório maioritariamente adequado ao nível do grupo, mas que incluía peças de nível de dificuldade acima do nível do grupo
8	Nível de dificuldade do repertório maioritariamente adequado ao nível do grupo, mas que incluía peças de nível de dificuldade acima do nível do grupo
9	Nível de dificuldade do repertório maioritariamente adequado ao nível do grupo, mas que incluía peças de nível de dificuldade acima do nível do grupo
10	Nível de dificuldade do repertório maioritariamente adequado ao nível do grupo, mas que incluía peças de nível de dificuldade acima do nível do grupo
11	Nível de dificuldade do repertório maioritariamente adequado ao nível do grupo, mas que incluía peças de nível de dificuldade acima do nível do grupo
12	Nível de dificuldade do repertório adequado ao nível do grupo
13	Nível de dificuldade do repertório acima do nível do grupo
14	Nível de dificuldade do repertório acima do nível do grupo
15	Nível de dificuldade do repertório acima do nível do grupo
16	Nível de dificuldade do repertório maioritariamente adequado ao nível do grupo, mas que incluía peças de nível de dificuldade acima do nível do grupo
17	Nível de dificuldade do repertório maioritariamente adequado ao nível do grupo, mas que incluía peças de nível de dificuldade acima do nível do grupo
18	Nível de dificuldade do repertório maioritariamente adequado ao nível do grupo, mas que incluía peças de nível de dificuldade acima do nível do grupo
19	Nível de dificuldade do repertório maioritariamente adequado ao nível do grupo, mas que incluía peças de nível de dificuldade acima do nível do grupo
20	O nível de dificuldade do repertório não influencia a evolução artística do grupo
21	Nível de dificuldade do repertório adequado ao nível do grupo
22	Nível de dificuldade do repertório adequado ao nível do grupo

48	Nível de dificuldade do repertório maioritariamente adequado ao nível do grupo, mas que inclua peças de nível de dificuldade acima do nível do grupo
49	Nível de dificuldade do repertório adequado ao nível do grupo
50	Nível de dificuldade do repertório maioritariamente adequado ao nível do grupo, mas que inclua peças de nível de dificuldade acima do nível do grupo
51	Nível de dificuldade do repertório acima do nível do grupo

Appendix H

Banda Musical de Loivos' 1999 festivities and Pilgrimages Services Schedule

List of services to be carried out in 1999, related to festivities and pilgrimages. It includes information on the services to be performed and the date, time, and duration.

Example H 1 – Banda Musical de Loivos' 1999 festivities and pilgrimages services schedule.

LOCALIDADE	DIA	HORARIO	VALOR	OBSERVAÇÕES
RELAÇÃO DE FESTAS DE 1999				
JANEIRO				
CAMBEDO ✓	10	09,00 - 24,00	220.000,00	Missa - Alim.
SABROSO DE AGUIAR	17	13,00 - 17,30	120.000,00	
F. CASTELO RODRIGO ✓	24	09,00 - 18,00	300.000,00	Missa - Alim.
SEIXO	31	11,00 - 14,00	0	Missa - Alim.
MAIO				
VILARINHO SÉCO ✓ ✓	3	09,30 - 19,30	200.000,00	Missa - Alim.
VILAS BOAS ✓	16	09,00 - 24,00	170.000,00	Missa - Alim.
SR.ª DA CONCEIÇÃO ✓	23	12,30 - 19,30	130.000,00	Missa - S/ Alim.
SR.ª DA SAÚDE ✓	24	08,00 - 21,00	320.000,00	Missa - S/ Alim.
ADÃES ✓	30	10,00 - 21,00	200.000,00	Missa - Alim.
JUNHO				
VILELA DA CABUGUEIRA ✓	13	09,00 - 20,00	210.000,00	Missa - Alim.
CHAVES	17	22,00 - 23,00	175.000,00	Concerto
VILAR DE PERDIZES ✓	20	08,30 - 20,30	220.000,00	Missa - Alim.
RAIZ DO MONTE ✓	24	09,00 - 20,00	230.000,00	Missa - Alim.
CERVA ✓	29	8,30 - 19,00	250.000,00	Missa - Alim.
JULHO				
CHAVES	8	10,45 - ?	200.000,00	Dia da cidade
LOIVOS	18		0	
VIDAGO	20	22,00 - 23,30	175.000,00	Concerto
SONIM ✓	25	14,00 - 03,00	295.000,00	Alimentação
CHAVES	29	22,00 - 23,00	175.000,00	Concerto
SEARA VELHA ✓	31	09,00 - 02,00	300.000,00	Missa - Alim.
AGOSTO				
VILELA DA CABUGUEIRA ✓	7	09,00 - 19,00	205.000,00	Missa - Alim.
PINHO ✓	7	21,00 - 24,00	180.000,00	Arraial
VILA DO CONDE ✓	8	09,00 - 02,00	410.000,00	Missa - Alim.
TRONCO ✓	15	09,00 - 20,00	470.000,00	Missa - Alim.
S. TIAGO DE ALHARIZ ✓	19	09,00 - 12,00	220.000,00	Missa - S/ Alim.
ARDÃOS ✓	21	09,00 - 03,00	340.000,00	Missa - Alim.
PARADELA DE MONFORTE ✓	22	09,00 - 02,00	360.000,00	Alimentação
TRAVANCAS ✓	29	09,00 - 24,00	340.000,00	Missa - Alim.
SETEMBRO				
VREIA ✓	5	14,00 - 19,00	130.000,00	Missa - Merenda
FERNANDINHO ✓	12	10,30 - 20,00	300.000,00	Missa - S/ Alim.
AGOSTO				
S. Lourenço ✓	10	08:00-13:30		Arraial - Missa e Guisado
Batistas ✓	14	13:00-20:00		
Soutelinho ✓	24			

Appendix I

Banda Musical de Loivos' Musicians Lists

The examples refer to active musicians in each season between 2012 and 2022. They were collected from the official data sheets of the Banda Musical de Loivos in use during the seasons portrayed. They were made available in their original form and language.

Example I 1 – 2012/2013 list of musicians.

	Nome Completo	INSTRUMENTO	ANOS BANDA	ACADEMIA/ GRAU	MORADA
Clarinetes		1º Clarinete	13	Não	Loivos
		1º Clarinete	17	Não	Chaves
		1º Clarinete	9	Não	Loivos/Porto
		1º Clarinete	6	Não	Loivos
		1º Clarinete	30	Não	Loivos
		1º Clarinete	1		Vila Verde Raia
		2º Clarinete	5	Sim/ 1º grau	Vidago
		2º Clarinete	7	Não	Loivos
		2º Clarinete	5	Não	Vila do Conde
		2º Clarinete	5	Não	Loivos
		3º Clarinete	3	Sim/3º grau	Loivos
		3º Clarinete	3	Sim/ 2º grau	Selhariz
		3º Clarinete	2	Não	Loivos
Flauta		1ª Flauta	6	Não	Loivos
		1ª Flauta	1	Sim/ 6º grau	Chaves
		1ª Flauta	1		Vila Verde Raia
Oboé		Oboé	1	Sim/3º grau	Chaves
		Oboé	1	Sim/3º grau	Chaves
Saxofone Alto		1º Saxofone alto	1	Sim/ 6º grau	Chaves
		1º Saxofone alto	13	Não	Loivos
		1º Saxofone alto	5	Não	Oura
		2º Saxofone alto	4	Não	Vilarinho das Paranheiras
		2º Saxofone alto	20	Não	Loivos
		2º Saxofone alto	3	Não	Loivos
		2º Saxofone alto	2	Não	Sabroso
Saxofone Tenor		1º Saxofone Tenor	17	Não	Loivos
		1º Saxofone Tenor	24	Não	Vilar de Nantes
		1º Saxofone Tenor	3	Sim/1º grau	Vila Verde de Oura
Bombardinos		1º Bombardino	15	Sim/ 1º grau	Vila Verde de Oura
		1º Bombardino	2	Sim/ 1º grau	Vidago
		1º Bombardino	5	Não	Oura
Trompas		1ª Trompa	1	Sim / 4º grau	Loivos
		2ª Trompa	1	Sim / 4º grau	Vilela do Tâmega
		3ª Trompa	2	Sim / 1º grau	Vila Verde de Oura

		3ª Trompa	2	Não	Chaves
Trompetes		1º trompete	1	Sim /6º grau	Vilarandelo
		1º trompete	6	Sim / 5º grau	Vidago
			1		
		2º trompete	5	Não	Oura
		2º trompete	5	Não	Vila do Conde
		3º trompete	3	Não	Loivos
		3º trompete	3	Sim/1º grau	Vidago
	Fliscornes		1º Fliscorne	30	Não
		3º Fliscorne	2	Não	Loivos
Trombones		1º trombone	5	Sim/ 5º grau	Vidago
		1º Trombone	1	Sim/5º grau	Vila verde da Raia
		2º trombone	4	Não	Oura
		3º trombone	4	Não	Vila Pouca de Aguiar
		3º trombone	4	Não	Chaves
Tubas		1ª tuba	24	Não	Loivos
		1º tuba	21	Não	Loivos
		1º tuba		Não	Loivos
		1º tuba		Não	Loivos
Percussão		percussão	15	Não	Arcossó
		Percussão	4	Não	Loivos
		percussão	1	Sim/ 3º grau	Chaves
		percussão	1	Sim / 3º grau	Chaves
		percussão	4	Não	Vila Pouca de Aguiar
		percussão	1	Professor	Chaves

Example I 2 – 2013/2014 list of musicians.

Número	Ano	Nome	GRUPO
1	2014		Percussão
2	2014		Saxofone tenor
3	2014		Clarinete
4	2014		Bombardino
5	2014		Saxofone Alto
6	2014		Saxofone Alto
7	2014		Trombone
8	2014		Clarinete
9	2014		Trombone
10	2014		Tuba
11	2014		Fagote
12	2014		oboé
13	2014		Percussão
14	2014		Tuba
15	2014		Trombone
16	2014		Bombardino
17	2014		Saxofone Alto
18	2014		Trompa
19	2014		Percussão
20	2014		Saxofone Alto
21	2014		Clarinete
22	2014		Trompa
23	2014		Trompete
24	2014		Clarinete
25	2014		Clarinete
26	2014		Saxofone Alto
27	2014		Saxofone Alto
28	2014		Saxofone tenor
29	2014		Felizcorne
30	2014		Clarinete
31	2014		Clarinete
32	2014		Trompete
33	2014		Oboé
34	2014		Saxofone Alto
35	2014		Trompete
36	2014		Tuba
37	2014		Clarinete
38	2014		Tuba
39	2014		Trompete
40	2014		Trompa
41	2014		Flauta
42	2014		Trompete
43	2014		Clarinete
44	2014		Flauta
45	2014		Clarinete
46	2014		Trompete
47	2014		Saxofone Alto
48	2014		Trompete

49	2014		Percussão
50	2014		Bombardino
51	2014		Trombone
52	2014		Saxofone tenor
53	2014		Percussão
54	2014		Clarinete
55	2014		Bombardino
56	2014		Clarinete
57	2014		Clarinete
58	2014		Trompete
59	2014		Saxofone Alto
60	2014		Clarinete
61	2014		Trombone
62	2014		Flauta
63	2014		Percussão
64	2014		Trompa
65	2014		Trompete

Example I 3 – 2014/2015 list of musicians.

Nome	INSTRUMENTO
	Clarinete
	Clarinete
	Clarinete
	Clarinete
	Clarinete
	Clarinete
	Clarinete
	Clarinete
	Clarinete
	Clarinete
	Clarinete
	Clarinete
	Clarinete
	Clarinete
	Saxofone Alto
	Saxofone Alto
	Saxofone Alto
	Saxofone Alto
	Saxofone Alto
	Saxofone Alto
	Saxofone tenor
	Saxofone Tenor
	Saxofone tenor
	Bombardino
	Bombardino
	Bombardino
	Flauta
	Flauta
	Flauta
	Flauta
	Flauta
	Oboé
	Oboé
	Fagote

	Trompete
	Trompete
	Trompete
	Trompete
	Trompete
	Trompete
	Trompete
	Trompete
	Fliscorne
	Trompa
	Trompa
	Trompa
	Trompa
	Trombone
	Trombone
	Trombone
	Trombone
	Tuba
	Tuba
	Tuba
	Tuba
	Tuba
	Percussão
	Percussão
	Percussão
	Percussão
	Percussão
	Percussão

Example I 4 - 2015/2016 list of musicians.

Nome	INSTRUMENTO
	Clarinete
	Clarinete
	Clarinete
	Clarinete
	Clarinete
	Clarinete
	Clarinete
	Clarinete
	Clarinete
	1 ano Clarinete
	1 ano Clarinete
	1 ano Clarinete
	1 ano Clarinete
	1 ano Clarinete
	1 ano Clarinete
	Saxofone Alto
	1 Ano Saxofone Alto
	Saxofone Alto
	Saxofone Alto
	Saxofone Alto
	Saxofone Alto
	1 Ano Saxofone Alto
	Saxofone tenor
	Saxofone Tenor
	Bombardino
	Bombardino
	Bombardino
	Flauta
	Flauta
	Flauta
	Flauta
	Flauta
	Oboé
	Oboé
	Fagote
	Trompete

	Trompete
	Trompete
	Trompete
	Trompete
	Trompete
	Trompete
	Fliscorne
	Trompa
	Trompa
	Trompa
	Trompa
	Trombone
	Trombone
	Trombone
	Trombone
	Trombone
	Tuba
	Tuba
	Tuba
	Tuba
	Tuba
	1 Ano Tuba
	Percussão
	Percussão
	Percussão
	Percussão
	Percussão
	Percussão
	Percussão
	Percussão

Example I 5 – 2016/2017 list of musicians.

Nome	INSTRUMENTO
	Clarinete
	Clarinete
	Clarinete
	Clarinete
	Clarinete
	Clarinete
	Clarinete
	Clarinete
	1 ano Clarinete
	1 ano Clarinete
	1 ano Clarinete
	1 ano Clarinete
	1 ano Clarinete
	1 ano Clarinete
	Saxofone Alto
	1 Ano Saxofone Alto
	Saxofone Alto
	Saxofone Alto
	Saxofone Alto
	Saxofone Alto
	Saxofone TENOR
	Saxofone tenor
	Saxofone Tenor
	Bombardino
	Tuba
	Bombardino
	Flauta
	Flauta
	Flauta
	Flauta
	Flauta
	Oboé
	Oboé
	Fagote

	Trompete
	Trompete
	Trompete
	Trompete
	Trompete
	Trompete
	Trompete
	Fliscorne
	Trompa
	Trompa
	Trompa
	Trompa
	Trombone
	Trombone
	Trombone
	Trombone
	Trombone
	Tuba
	Tuba
	Tuba
	Tuba
	1 Ano Tuba
	Percussão
	Percussão
	Percussão
	Percussão
	Percussão
	Percussão
	Percussão
	Percussão
	Percussão

Example I 6 - 2017/2018 list of musicians.

Nome	INSTRUMENTO
	Clarinete
	Clarinete
	Clarinete
	Clarinete
	Clarinete
	Clarinete
	Clarinete
	Clarinete
	Clarinete
	Clarinete
	Clarinete
	Clarinete
	Clarinete
	Clarinete
	Clarinete
	Saxofone Alto
	Saxofone Alto
	Saxofone Alto
	Saxofone Alto
	Saxofone Alto
	Saxofone Alto
	Saxofone Alto
	Saxofone TENOR
	Saxofone tenor
	Saxofone Tenor
	Bombardino
	Bombardino
	Flauta
	Flauta
	Flauta
	Flauta
	Flauta
	Flauta
	Oboé

	Fagote
	Trompete
	Trompete
	Trompete
	Trompete
	Trompete
	Fliscorne
	Trompa
	Trompa
	Trompa
	Trompa
	Trombone
	Trombone
	Trombone
	Trombone
	Tuba
	Tuba
	Tuba
	Tuba
	Tuba
	Percussão
	Percussão
	Percussão
	Percussão
	Percussão
	Percussão
	Percussão
	Percussão

Example I 7 – 2018/2019 list of musicians.

BANDA MUSICAL DE LOIVOS 2018/2019			
	Nome	Instrumento	Cartão de Cidadão
1		Flauta	
2		Flauta	
3		Flauta	
4		Flauta	
5		Flauta	
6		Flauta	
7		Oboé	
8		Fagote	
9		Fagote	
10		Clarinete	
11		Clarinete	
12		Clarinete	
13		Clarinete	
14		Clarinete	
15		Clarinete	
16		Clarinete	
17		Clarinete	
18		Clarinete	
19		Clarinete	
20		Clarinete	
21		Clarinete	
22		Clarinete Baixo	
23		Saxofone Alto	
24		Saxofone Alto	
25		Saxofone Alto	
26		Saxofone Alto	
27		Saxofone Alto	
28		Saxofone Tenor	
29		Saxofone Tenor	
30		Saxofone Tenor	
31		Saxofone Barítono	
32		Trumpet	
33		Trumpet	
34		Trompete	

35		Trompete	
36		Trompete	
37		Trompete	
38		Trompete	
39		Trompete	
40		Trompete	
41		Trompa	
42		Trompa	
43		Trompa	
44		Trompa	
45		Trompa	
46		Trompa	
47		Trombone	
48		Trombone	
49		Trombone	
50		Trombone	
51		Bombardino	
52		Bombardino	
53		Tuba	
54		Tuba	
55		Tuba	
56		Tuba	
57		Tuba	
58		Percussão	
59		Percussão	
60		Percussão	
61		Percussão	
62		Percussão	
63		Percussão	
64		Percussão	

Example I 8 – 2019/2020 list of musicians.

BANDA MUSICAL DE LOIVOS 2019/2020			
	Nome	Instrumento	Cartão de Cidadão
1		Flauta	
2		Flauta	
3		Flauta	
4		Flauta	
5		Flauta	
6		Oboé	
7		Fagote	
8		Clarinete	
9		Clarinete	
10		Clarinete	
11		Clarinete	
12		Clarinete	
13		Clarinete	
14		Clarinete	
15		Clarinete	
16		Clarinete	
17		Clarinete	
18		Clarinete	
19		Clarinete	
20		Saxofone Alto	
21		Saxofone Alto	
22		Saxofone Alto	
23		Saxofone Tenor	
24		Saxofone Tenor	
25		Saxofone Barítono	
26		Trompete	
27		Trompete	
28		Trompete	
29		Trompete	
30		Trompete	
31		Trompete	
32		Trompete	
33		Trompete	
34		Trompa	

35		Trompa	
36		Trompa	
37		Trompa	
38		Trompa	
39		Trompa	
40		Trombone	
41		Trombone	
42		Trombone	
43		Trombone	
44		Trombone	
45		Bombardino	
46		Bombardino	
47		Tuba	
48		Tuba	
49		Tuba	
50		Tuba	
51		Percussão	
52		Percussão	
53		Percussão	
54		Percussão	
55		Percussão	

Example I 9 – 2020/2021 list of musicians.

BANDA MUSICAL DE LOIVOS 2020/2021			
	Nome	Instrumento	Cartão de Cidadão
1		Flauta	
2		Flauta	
3		Flauta	
4		Flauta	
5		Flauta	
6		Oboé	
7		Fagote	
8		Clarinete	
9		Clarinete	
10		Clarinete	
11		Clarinete	
12		Clarinete	
13		Clarinete	
14		Clarinete	
15		Clarinete	
16		Clarinete	
17		Clarinete	
18		Clarinete	
19		Clarinete	
20		Clarinete	
21		Saxofone Alto	
22		Saxofone Alto	
23		Saxofone Alto	
24		Saxofone Alto	
25		Saxofone Alto	
26		Saxofone Tenor	
27		Saxofone Tenor	
28		Saxofone Barítono	
29		Trompete	
30		Trompete	
31		Trompete	
32		Trompete	
33		Trompete	
34		Trompete	

35		Trompete	
36		Trompete	
37		Trompete	
38		Trompete	
39		Trompa	
40		Trompa	
41		Trompa	
42		Trompa	
43		Trompa	
44		Trompa	
45		Trombone	
46		Trombone	
47		Trombone	
48		Trombone	
49		Trombone	
50		Bombardino	
51		Bombardino	
52		Tuba	
53		Tuba	
54		Tuba	
55		Tuba	
56		Percussão	
57		Percussão	
58		Percussão	
59		Percussão	
60		Percussão	
61		Percussão	

Example I 10 – 2021/2022 list of musicians.

BANDA MUSICAL DE LOIVOS 2021/2022			
	Nome	Instrumento	Cartão de Cidadão
1		Flauta	
2		Flauta	
3		Flauta	
4		Flauta	
5		Flauta	
6		Flauta	
7		Oboé	
8		Oboé	
9		Oboé	
10		Fagote	
11		Clarinete	
12		Clarinete	
13		Clarinete	
14		Clarinete	
15		Clarinete	
16		Clarinete	
17		Clarinete	
18		Clarinete	
19		Clarinete	
20		Clarinete	
21		Clarinete	
22		Clarinete	
23		Clarinete	
24		Saxofone Alto	
25		Saxofone Alto	
26		Saxofone Alto	
27		Saxofone Alto	
28		Saxofone Alto	
29		Saxofone Tenor	
30		Saxofone Tenor	
31		Saxofone Tenor	
32		Saxofone Barítono	
33		Trompete	
34		Trompete	

35		Trompete	
36		Trompete	
37		Trompete	
38		Trompete	
39		Trompete	
40		Trompete	
41		Trompete	
42		Trompa	
43		Trompa	
44		Trompa	
45		Trompa	
46		Trombone	
47		Trombone	
48		Trombone	
49		Trombone	
50		Trombone	
51		Trombone	
52		Bombardino	
53		Bombardino	
54		Tuba	
55		Tuba	
56		Tuba	
57		Tuba	
58		Percussão	
59		Percussão	
60		Percussão	
61		Percussão	
62		Percussão	
63		Percussão	
64		Percussão	

Appendix J

Musicians' Education Level and Age Group

Table with information concerning the level of musical training of the musicians of the Banda Musical de Loivos and its distribution by age groups, referring to the 2021/2022 season.

Example J 1 – Musicians' education level and age group.

BANDA MUSICAL DE LOIVOS				
Name	Id. Number	Instrument	Musical Education Level	Age Group
		Bassoon	Secondary Education	14 to 18
		Clarinet	Secondary Education	14 to 18
		Clarinet	Basic Education	14 to 18
		Clarinet	Secondary Education	14 to 18
		Clarinet	Secondary Education	14 to 18
		Clarinet	Secondary Education	14 to 18
		Clarinet	Basic Education	19 to 23
		Clarinet	Bachelor Degree	19 to 23
		Clarinet	Master Degree	19 to 23
		Clarinet	Basic Education	9 to 13
		Clarinet	Basic Education	9 to 13
		Clarinet	Basic Education	9 to 13
		Clarinet	Basic Education	9 to 13
		Euphonium	Bachelor Degree	19 to 23
		Euphonium	Master Degree	19 to 23
		Flute	Secondary Education	>23
		Flute	Basic Education	19 to 23
		Flute	Bachelor Degree	19 to 23
		Flute	Master Degree	19 to 23
		Flute	Master Degree	19 to 23
		Flute	Basic Education	9 to 13
		Oboe	Basic Education	14 to 18
		Oboe	Bachelor Degree	19 to 23
		Oboe	Basic Education	9 to 13
		Percussion	Secondary Education	14 to 18
		Percussion	Basic Education	>23
		Percussion	Basic Education	14 to 18
		Percussion	Secondary Education	14 to 18
		Percussion	Secondary Education	19 to 23
		Percussion	Bachelor Degree	19 to 23
		Percussion	Bachelor Degree	19 to 23
		Saxophone	Secondary Education	14 to 18
		Saxophone	Secondary Education	14 to 18
		Saxophone	Secondary Education	19 to 23
		Saxophone	Basic Education	9 to 13

		Saxophone	Basic Education	9 to 13
		Saxophone	Secondary Education	19 to 23
		Saxophone	Basic Education	>23
		Saxophone	School Band Education	>23
		Saxophone	Basic Education	14 to 18
		Trombone	Master Degree	>23
		Trombone	Secondary Education	14 to 18
		Trombone	Secondary Education	14 to 18
		Trombone	Secondary Education	19 to 23
		Trombone	Secondary Education	19 to 23
		Trombone	Basic Education	9 to 13
		Horn	Secondary Education	14 to 18
		Horn	Secondary Education	19 to 23
		Horn	Master Degree	19 to 23
		Horn	Basic Education	9 to 13
		Trumpet	Secondary Education	>23
		Trumpet	School Band Education	14 to 18
		Trumpet	Secondary Education	19 to 23
		Trumpet	Bachelor Degree	19 to 23
		Trumpet	Bachelor Degree	19 to 23
		Trumpet	Basic Education	9 to 13
		Trumpet	Basic Education	9 to 13
		Trumpet	Basic Education	9 to 13
		Trumpet	School Band Education	9 to 13
		Trumpet	Basic Education	9 to 13
		Tuba	Basic Education	>23
		Tuba	Master Degree	>23
		Tuba	Secondary Education	19 to 23
		Tuba	Master Degree	19 to 23

Appendix K

Questionnaire Individual Responses

Individual responses to the questionnaires were archived due to the large number of pages produced. They are accessible to the public for download.

Example K 1 – *Questionnaire individual responses (download link).*

https://drive.google.com/file/d/1bFxfEuEwugFGMyVXgOcXHyXdNwwBrbJ_/view?usp=sharing

Abstract

The Repertoire and the Wind Band: The repertoire as a tool for artistic development aims to study the relationship between the repertoire used through history and the evolution of the northern Portuguese wind band in terms of technical, musical, and artistic development. With that in mind, it pretends to give insight into the repertoire practice and how it is used to maximize the artistic evolution instead of being only its product. The intention is to point to a clear and grounded path for using the repertoire practice as a development tool. The wind band movement in Portugal has a robust implementation in its social background. One of the most critical aspects of this movement is the need and will for technical and artistic improvement, resulting in an intense rivalry between these groups. Portuguese community wind bands try to achieve their best, using the repertoire and its performance to define and state the artistic level of the group itself. This thesis pretends to understand the role of the repertoire practice in the community wind band artistic development while looking at the musician's motivation, work, training, and involvement in the overall evolution process. The use of the Banda Musical de Loivos as a case study intends to understand the specificities of the wind band movement in northern Portugal and, more specifically, in the *Trás-os-Montes* region. To define the performative and repertoire practices as a starting point for the acquaintance of the repertoire potential as a decisive agent of the group artistic development, taking into account the characteristic heterogeneity concerning age, level of training, and artistic development of the musicians who are part of these groups. Through the deep analysis of the social and historical background, the specificities and idiosyncrasies of these phenomena give an inner look to those groups' artistic context and performative practices. It defines a series of guidelines for the repertoire choice and definition, using the social and historical background criteria. Using the repertoire practice to establish performative objectives will help maximize the implementation of new work methods, develop the usual ones, and improve the artistic development process of the community wind band. Besides this, it will contribute to the integral and significant development of the community wind band while expanding the artistic references of all those involved in this movement.

Keywords: Repertoire practice, community wind band, artistic development, wind band movement, motivational development.