

CULTURE, TERRITORY, AND TRANSFORMATION: THE SONIC REVOLUTION OF THE ORQUESTRA DA QUEBRADA



The state of Espírito Santo (ES), located in the Southeast region of Brazil, is fertile ground for the emergence and strengthening of various social, artistic, and cultural collectives committed to promoting a better quality of life for the peripheral population of the state. Among the more than two hundred collectives registered on the *Mapa Cultural ES*¹⁾ platform, the Instituto Cultura Viva stands out. This nonprofit organization, based in Vitória/ES²⁾, is responsible for developing the Orquestra da Quebrada project, which is the focus of this study. The Orquestra da Quebrada is composed of young people from different neighborhoods in situations of potential social vulnerability in the Metropolitan Region of Vitória. In its performances, the ensemble promotes a disruptive fusion between orchestral music and the beats of hip-hop, rap, electronic beats, and other urban rhythms that shape the cultural universe of peripheral youth. Idealized by conductor Eduardo Lucas³⁾, the project builds bridges between classical music, traditionally elitist, and street culture, popular and historically marginalized, especially due to its Black and Latin roots. By bringing the community into theaters and taking the orchestra into peripheral territories, the project breaks symbolic and territorial barriers, democratizing access for historically excluded groups to both the consumption and production of a cultural asset that, for centuries, remained restricted to the elites. Furthermore, the Orquestra da Quebrada grants agency to its own participants, residents of these communities, who act as students, teachers, conductors, technicians, and decision-makers in all stages of the activities, adopting a dynamic that directly aligns with the *Do It Yourself* (DIY) philosophy. The Orquestra da Quebrada generates income, promotes culture, broadens horizons, and strengthens the sense of pride, identity, and belonging to the territory – just as proposed by studies on cultural democratization, defended by authors such as Marilena Chauí⁴⁾ – for both the young participants and their families. The project not only de-elitizes classical music but also reaffirms the transformative power of art and culture in the lives of peripheral communities in Espírito Santo. Thus, the Orquestra da Quebrada emerges as a powerful tool against the perpetuation of inequalities, exclusion, and the silencing of voices historically marginalized by Eurocentric and supremacist hegemonization, contributing to the construction of new social imaginaries that are more plural, inclusive, and representative of Brazilian realities.

KEYWORDS: Cultural collectives, DIY, cultural democratization.

¹⁾ See at: <https://mapa.cultura.es.gov.br/>

²⁾ See at: <https://planometropolitano.es.gov.br/>

³⁾ Eduardo Lucas holds a master's degree from the Federal University of Rio de Janeiro (UFRJ) and is a doctoral candidate at UniRio. A member of the faculty at the Espírito Santo Music College (Fames), he develops projects focused on sociocultural inclusion through collective musical practice. See at: <https://secult.es.gov.br/Not%C3%ADcia/orquestra-da-quebrada-leva-fusao-do-classico-com-hip-hop-as-escolas-da-grande-vitoria>

⁴⁾ Marilena Chauí is a Brazilian philosopher and university professor known for her analysis of culture, politics, and society, as well as for her engagement with key issues related to Brazilian democracy. See at: <https://www.casadosaber.com.br/autores/marilena-chauí>



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