



UNIVERSIDADE DA BEIRA INTERIOR  
Ciências Sociais e Humanas

# **Are Heavy Metal Music Bands/Musicians Managers of their own Music Business?**

**A Multiple Case Study:  
Portuguese vs. Finnish bands**

**Lídia Baltazar**

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Orientadora: Prof. Doutora Anabela Dinis

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*Are Heavy Metal Music Bands/Musicians Managers of their own Music Business?*

## **Dedication**

To all the “start-up” bands and/or musicians out there, especially underground/unsigned Heavy Metal bands, who face many challenges in making their music heard: Do not give up! There are many ways to win in the Music Industry and it all starts with You! Stay loyal to your dreams, your music and Rock On!

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## **Abstract**

The Music Industry is a very complex world that embraces different and broad segments needing of academic exploration. The big majority of studies and/or academic approaches to this unique business world have been focusing greatly on the record labels side but have failed to address the role of those who make the music - the musicians/artists. This is exactly what the present study aimed to understand: What is the role of the musicians in the music business? Aren't they one of the key elements, essential players, within the whole industry, if not the most important elements ever? The industry of music includes a large number of creative and wise musicians/bands behind one of the most discriminated music genres in the music history - Heavy Metal Music. However, diverse studies have demonstrated that Heavy Metal is recognized as a music genre that generates profit, with an increasing legion of fans all over the world hence, also considered popular music. Therefore, the purpose of this study is to understand how Heavy Metal Music bands and musicians succeed and how they manage to conciliate artistic creativity and commercial demands. By making a multiple case study analysis within two different settings - Portugal versus Finland - it will be shown that Heavy Metal bands / musicians possess business skills that allow them to manage and conduct both the artistic and business activities of their music business. In some of the cases, it will also be raised their entrepreneurial skills in innovating and finding new ways of reaching the audience and becoming more successful whilst doing what they love the most - making music and playing it live.

## **Keywords**

Heavy Metal Music, Music Industry, Band Management, Entrepreneurship, Artistic Integrity

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## Resumo alargado

A música é um aspecto importante que ajuda a definir o ser humano. Os vários tipos e estilos de música variam de acordo com a diversidade de culturas, países e história. A diversidade de estilos de música nos dias modernos advém do intercâmbio cultural e da inclusão de elementos culturais de tempos, locais e contexto diferentes, dentro de determinadas práticas culturais (Mäkelä, 2007). Esta diversidade musical leva ao surgimento de uma indústria complexa onde se produzem novos estilos de música e se criam novas linhas de negócio e inovação.

A Indústria da Música é um mundo muito complexo que engloba segmentos muito diferentes e abrangentes, e os quais precisam de exploração académica. A grande maioria dos estudos e/ou abordagens académicas a esta indústria exclusiva têm focado, na sua grande maioria, o lado das editoras discográficas, os seus modelos de negócio, estratégias de marketing e os desafios eminentes, relacionados com as novas tecnologias e Internet, em particular, abordando questões relacionadas com a forma como as empresas discográficas procuram resolver os problemas dos download e partilha ilegal de discos/música - que são o produto que lhes gera receita e lucro.

Do outro lado da moeda, esta gigantesca indústria também inclui todos aqueles que tornam este negócio possível mas que são, muitas vezes, ignorados - os músicos. Qual é o papel dos músicos na indústria da música? Não serão eles um dos elementos chave, actores essenciais em toda a indústria, senão mesmo os elementos mais importantes de sempre? Os artistas são o núcleo de toda a indústria tanto na forma de produtor como produtor, deste modo, as suas opiniões e atitudes relativamente ao negócio não devem ser ignoradas.

A realidade é que existe um grande número de músicos/bandas sábios e criativos por detrás de um dos géneros musicais mais discriminados em toda a história da música - o Heavy Metal. Tal discriminação deve-se, em parte, aos elevados tons musicais considerados agressivos para os ouvintes mais sensíveis e à sinceridade das letras que, muitas vezes, são consideradas imorais.

Estudos diversos têm demonstrado que o Heavy Metal é presentemente considerado como um género musical que gera lucro, e cuja popularidade tem vindo a aumentar por todo o mundo sendo, por isso, considerado música popular. Na Europa, este tipo de música tornou-se mais popular no Norte, principalmente na Noruega, Suécia e Finlândia. Neste último, o género musical intensificou-se e desenvolveu-se a seguir ao ano em que os *Lordi* ganharam o festival Eurovisão da canção em 2006. Desde então, a Finlândia tem presenciado um contínuo

crescimento de bandas de Heavy Metal dentro dos diversos sub-géneros, algumas das quais conseguiram sucesso a nível nacional e internacional.

Contudo, esta popularidade não se alargou homgéneamente pelo mundo fora nem englobou todos os diversos subgéneros. Por exemplo, em Portugal, assim como na maioria dos países do sul da Europa, este género musical é ainda visto à margem ou parte de uma sub-cultura. De qualquer modo, estão constantemente a surgir novas bandas de sub-géneros diferentes, algumas ganhando respeito e reconhecimento a nível nacional e internacional, enquanto que outras nunca vêm a sua música lançada por uma discográfica. Atendendo a estas diferenças (considerando tanto o sucesso nacional como internacional deste tipo de bandas), surgem as seguintes questões: Qual o percurso que estas bandas/músicos seguem para alcançar os seus objectivos e sonhos? O objectivo deste estudo é compreender como é que as bandas e músicos de Heavy Metal alcançam o sucesso e como é que gerem e conciliam a sua criatividade artística com a procura comercial. Com isto em mente, o estudo pretende dar uma visão clara das estratégias de gestão adoptadas pelas bandas de Heavy Metal durante o percurso da sua carreira, tanto ao nível nacional como internacional.

Seguindo um desenho de pesquisa exploratório e uma análise de estudo de caso múltiplo de sete bandas de Heavy Metal de duas realidades distintas - Portugal e Finlândia - irá evidenciar-se que as bandas/músicos nos dois países assumem o papel de gestores das suas carreiras artísticas e da sua actividade de negócio. Mesmo que acabem por contratar profissionais externos para lhes prestarem uma ajuda extra na condução do seu negócio da música, eles mantêm-se sempre informados e ao corrente de tudo o que acontece do lado do negócio, e nunca nada é decidido sem o seu consentimento. Deste modo, é sugerido que estes músicos possuem capacidades de gestão e de negócio, as quais lhes conferem o papel de Gestores da sua própria actividade profissional. Em alguns casos, motivados pela sua paixão pela música e vontade de mostrar a sua arte, estes músicos têm a capacidade de inventar estratégias empreendedoras, as quais permitem ir um pouco mais longe na sua carreira artística. Assim, também é sugerido que estes músicos possam ser considerados empreendedores.

Com este estudo, espera-se chamar a atenção relativamente ao papel dos músicos na indústria da música para vê-los não como agentes passivos que geram receita mas como analisadores de negócio activos, gestores e empreendedores que lutam para alcançar resultados, com os recursos que têm à sua disposição, inventando estratégias, construindo uma rede sólida de contactos, trabalhando com pessoas diferentes e envolvendo-se em diferentes actividades relacionadas com a música. Consequentemente, estes profissionais não só adquirem uma experiência mais alargada dentro do sector da música, como também ganham capacidades para construir as suas próprias empresas. Para além disso, também se

espera que este estudo possa contribuir para a mudança de mentalidades na sociedade Portuguesa, e que se possa desmistificar crenças e preconceitos acerca da música Heavy Metal, dos músicos que a criam e tocam, e das pessoas que a ouvem.

## **Palavras-Chave**

Música Heavy Metal, Indústria da Música, Gestão de Bandas, Empreendedorismo, Integridade Artística

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## Introduction

“It may be that music is the most important thing that we humans ever did.” (Cross, 1999, p.14).

How would life be without music? Music moves mountains, souls and animals. We find it in nature and everywhere else for as long as we listen, it makes part of our daily lives distributed from diverse channels. Music is everywhere, it evolves and is developed by those - musicians - who love music and cherish it as a vital element in their daily lives. For them, making music is a form of expression about their love, passion, anger, disappointment, beliefs, interests, culture, traditions, mother land history, political matters and visions, etc. (Cross, 1999, 2005).

Music is an important aspect which helps to define the human being. The types and styles of music vary in accordance with different cultures, countries and history. Modern-day diversified music styles come from intercultural exchange and cultural elements inclusion of different times, places and contexts within certain cultural practices (Mäkela, 2007). This musical diversity causes the emergence of a complex industry where new styles of music are produced and new music businesses and innovation are created. Consequently, music abandoned its sacrosanct role and space within the community to assume a rational presence among commercial places and logical trade, such as bars, radio and clubs. The system which controls and organizes music production throughout urban centres of a country is the link of currency with the media-steered subsystem and the classical power of record label contracts. That is to say, music production moves from an urban unstructured and multicultural world to the one greatly structured and rational of record labels who control the worldwide music production, and consequently, the musicians that create the music (Turley, 2001). In fact, Kubacki and Croft (2006) accurately referred that music and people have become interdependent from the moment records were created. For record companies, the gain obtained from record sales is more important than the musicians (creators/producers of the music), who are disposable when their music stops generating money or becomes property of the record companies (Turley, 2001).

Therefore, the Music Industry is a very complex world that embraces different and broad segments needing of academic exploration. The big majority of studies and/or academic approaches to this unique business world have been focusing greatly on the record labels side, their business models, marketing strategies and eminent challenges linked to new technologies and the Internet, in particular, how record companies tackle the illegal downloads and sharing of records/music - the product that provides them revenue and profit

(Easley, 2005; Gander, Haberberg and Rieple, 2007; Gander and Rieple, 2002; Hougaard and Tvede, 2009; Michel, 2003; Ouellet, 2007; Taylor, 2010; Tschmuck, 2006; White, 2007).

On the other side of the coin, this colossal industry also includes those who make all this music business possible but are often disregarded - the musicians. What is the role of the musicians in the music business? Aren't they one of the key elements, essential players, within the whole industry, if not the most important elements ever? Where would labels stand without musicians? Aren't musicians the source of all music industry? Kubacki and Croft (2004, 2005, 2006) have explored the role of the artists in the music industry, arguing that the artists are the core of the whole industry both by being a product and a producer, therefore their opinions and attitudes towards the business should not be neglected.

The fact remains that there is a large number of creative and wise musicians/bands behind one of the most discriminated music genres in the music history - Heavy Metal Music. Such discrimination is, in part, due to the high tones of the music, considered too aggressive for the more sensitive listeners; the sincerity in the lyrics many times considered non-ethical due to its allusions to different thematic such as the dark meanings of life and death, feelings, politics, etc., (Helden, 2009; Kemp, 2006) a thematic that also enables the different genre variations into thrash metal, death metal, black metal, gothic metal, doom metal, folk metal, among others sub-genres. Although it is a genre widely criticized and harassed by society it is also followed by many fans (Trilling, 2007 July; Walser, 1993; Weinstein, 2000). In fact, though Rock-Pop media accused and rejected Heavy Metal for its sexist, racist and fascist contents, such weren't reasons strong enough for the genre to be ignored by the record labels that immediately offered contracts to Heavy Metal pioneer bands<sup>1</sup> that emerged from clubs/bars with loyal followers (Tschmuck, 2006).

Diverse studies have been demonstrating that Heavy Metal is currently recognized as a music genre that generates profit, which popularity has increased all over the world, thereby being also considered as popular music. In Europe, this type of music became most popular in the North, namely Norway, Sweden and Finland. In the last, the genre intensified and developed itself upon the moment when Lordi won the 2006 Eurovision Song Contest. Since then, Finland has been witnessing a continuous growing of Heavy Metal bands within the different subgenres, some of which reaching success at the national and international level, taking them to promote their music all over the world, from United States of America to Australia and Japan (Helden, 2009; Mäkela, 2009)

However, such popularity hasn't spread homogeneously throughout the world neither has it embraced all different subgenres. For instance, in Portugal, as in most of the south European countries, this genre is still viewed as marginal music or sub-culture. Nonetheless, new bands of the different sub-genres are constantly rising, some gaining respect and recognition at the

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<sup>1</sup> This music style originated back in early 70's when Led Zeppelin, Black Sabbath and Deep Purple emerged from the underground music scene. Hence, these bands became the "fathers" of Heavy Metal music genre.

national and international level, others never seeing their music released by a label. In the light of these differences (considering both national and individual success of this genre and bands), the following questions arise: How do these musicians/bands go about to achieve their aims, objectives and dreams? The answer seems to be: by creating music and making record deals to release their masterpieces. But how do they become known by the industry and the public? What kind of skills do they possess that help them to succeed?

These questions might result into an ethical dilemma for musicians that, in order to reach success, feel the need to cooperate with the music industry and, eventually, put their artistic integrity at risk. In addition, most published research has failed both in presenting the artist as an entrepreneur and focusing on the interrelationships established between the artists, the society and the arts (Kubacki and Croft, 2005); that is, focusing on how the artists face the different business practices adopted by the industry and how the relationships between musicians and those who represent and support their music are established.

Kubacki and Croft (2005, 2006) views of artists as producers of the product they offer to its consumers - the music - place the artist in the centre of the music industry as he is both the product and its creator. Still, most of the available essays on the music industry are more centred on the corporate side of the record labels than on the musicians' whereas it is clear that "musicians are the core of the whole industry, and they are the main products and producers, their opinions and attitudes are of great importance for the well-being of the industry" (Kubacki and Croft, 2004, p. 583). Therefore, it is important to question: How do musicians understand the financial value of their music, that is, how do they feel about the music versus the money it generates? Given that the music industry is composed by individuals and groups, that is, controlled by small and medium enterprises, could it be that musicians see themselves as a business and/or entrepreneurs (Kubacki and Croft, 2005)?

Many researchers, among which Bygrave and Hofer (1991), Clark and Holt (2010), and Cassom (2003) refer that the concept of entrepreneur has been widely discussed by scholars that have failed to reach one concrete definition, as each one has different points of view towards the term. Therefore, Bygrave and Hofer regard the entrepreneur as "someone who perceives an opportunity and creates an organization to pursue it" (p. 14). Clarke and Holt add that besides founding his own organization, an entrepreneur concentrates on developing "new ventures that are not sheltered by sponsoring organizations" (p. 318). And Cassom defines an entrepreneur "as someone who specializes in taking judgemental decisions about the coordination of scarce resources" (p. 20). Casson further refers that, though entrepreneurship is normally associated to private organizations, any kind of person within different economic backgrounds can be entrepreneurs, from planners in a socialist economy to priests and kings in traditional societies.

Following such reasoning, as Turley (2001) points out, the musician is the core of all music production so he should be regarded as "labourer, artisan, and creator" (p.651). Passman (2008:3) considers that "a rock star and a brain surgeon have something in common... Each

one is capable of performing his craft brilliantly and generating huge sums of money, without the need for any financial skills". Passman contends that most of the artists, big and small, never learnt on business basics such as royalties, copyrights, music publishing and other activities and details that influence their professional lives. However, even though they don't appreciate the business issues of their music career, they still want to have an intelligent participation in their professional decisions and are wise enough to know that no one will take better care of their business than themselves.

These are enough reasons to, just like Weber argues, find out how musicians act within the music business and society, in order to discover and take advantage of those opportunities that will push their artistic careers further. For Weber, a musical entrepreneur is connected with a musical opportunist in the sense that the musician has the ability to "identify an unexploited avenue of composition, performance, or production, and find ways by which to accomplish it" (p. 5). Moreover, being simply a good artist is not enough to succeed in the highly competitive music industry, so the musician is an entrepreneur as his skills allow him to find sponsors for his music, captivate fans and the public in general, be a leader among the professionals he works with, organize the different music chores from composition to production and live performances, and lastly, self promote himself among the music market, social networks and public exposure (Weber, 2004).

Thus, given the above, the purpose of this study is to understand how Heavy Metal Music bands and musicians succeed and how they manage to conciliate artistic creativity and commercial demands. With this in mind, it intends to give a clear understanding of the management strategies heavy metal bands adopt in the course of their career progression, both at a national and international level. By doing so, it is believed that band members, i.e., the musicians that form the band, may possess management business skills which they apply to create and build their "business", without jeopardizing their artistic freedom and endeavours, thereby acquiring the profile of a manager. In addition, this study also intends to understand if and/or how the music culture predominant in their national society influences the success of heavy metal bands. For such purpose bands from two national cultures are compared: Finish - where heavy metal bands are part of popular music culture- and Portugal - where heavy metal bands are still a marginal culture.

The following chapters present the process and results of this research. The research began with a literature review focused on interweaving the music business with the art of making heavy metal music, shedding light on the role of the musicians within this dichotomy as businessmen and/or entrepreneurs, encompassing and channelling such highlights with the theoretical frameworks used in the research (chapter 1). Base on that, chapter 2 will provide a description of the specific objectives that led to this research, highlight the research design adopted and the procedures to data collection and analysis. On chapter 3, a description/

characterization of each band case will be provided, in order to better situate the context and peculiarities of each case, in an attempt to shed light into the similarities with traditional business managers and entrepreneurs. Chapter 4 through chapter 9 will describe the results found during the research, showing bands ideals and common goals, analysing the dichotomy arts versus business, and understanding how these bands manage themselves and the relationships with their record labels, focusing on the cultural music differences between Portugal and Finland. Finally, in chapter 10, the answers to the research questions will be given, highlighting on the dichotomy artistic creation - business and finalizing the chapter with a reference to the factors that brought/keep bringing these bands to success.

## 1. Literature review and theoretical framework

### 1.1. Music Industry: an institution in the interface between art and business

#### *Music industry: concept and roots*

As referred by Kubacki and Croft (2005), culture is seen as a business by major enterprises therefore, culture is yet another industry that produces similar products. For example, record labels release music with the aim of meeting the market expectations and, consequently, generating income. This, according to Le Cocq (2002), means that the commercial strategy behind the music industry is confined to the observation of that which sells and the attempt to reproduce the product observed as best as possible in order to maximize sales. Thus, in the last years, terms like “cultural industry” (Adorno, 1975; Hirsch, 1972; Towse, 2011), “cultural economy” (Cowen, 2011; Towse, 2011), “creative industry” (by definition, artist are creative) (Lazzeretti, 2012; Towse, 2011; Wikstrom, 2009) and “cultural entrepreneurship” (Chong 2002) have flourished from economic and business literature.

As a conclusion on the term of cultural industries, Burnett (1996:34) defines them as “those which produce goods or services which are either somehow expressive of the ways of life of a society, such as film, television and music, or which somehow occupy a special position within its system of social communication, such as advertising or the press. They are the industries which give form to social life in words and pictures, sounds and images. They increasingly offer the terms and symbols which we live our lives by”.

The concept of cultural industry was somewhat explained by Hirsch (1972) as a concept that refers solely to “profit-seeking firms producing cultural products for national distribution”. In turn, Adorno(1975) replaced his previous definition of “mass culture” by “cultural industry”,

which better reflects the culture that “arises spontaneously from the masses” and hence is the “contemporary form of popular art”. For the author, cultural industry encompasses “the old and familiar into a new quality”, it creates products according to a pre-defined plan, tailored for the masses, yet the masses are seen as objects, components of the whole machinery of producing culture. In the end, “the masses are not the measure but the ideology of the culture industry, even though the culture industry itself could scarcely exist without adapting to the masses.” Also, Towse (2011) includes cultural industries within the group of companies that mass-produce goods and services having sufficient creative/artistic content to be conferred as cultural products. Towse further refers that the terms *cultural industries* and *creative industries* denote the same meaning, though the former is the recognized concept, the latter is still used and preferred by many. One distinction is that creative industries connect the creative and performing arts with cultural industries, thereby embracing a broader range of the different arts. Another difference is that the term *cultural industry* was first introduced by Adorno and Horkheimer to differentiate high culture from low culture, where the former was created by real artists that would never repeat their art, hence would never have problems in selling it; while the latter was the result of repetition and replication. Nevertheless, nowadays the term *creative industries* embraces both low and high culture and doesn't discriminate one in favour of the other. Actually, the term creative industries has been encompassing a wide diversity of industries: from those considered traditional creative industries such as publishing, architecture and engineering studies, music, film and performing arts; to the non traditional creative industries like research and development, software and computer services, and advertising (Lazzeretti, 2012) In addition, Wikstrom (2009) adds that there are alternative concepts that have the same meaning of creative industries, that is, that are used to refer to the same kind of industries, though in some cases, even include others like the tourism, sports and restaurant sectors within the experience industries concept.

Since economists are perceiving the economic value of such creative industries, including the television, film and music sectors, cultural economy is also extending its interest to such type of industries (Towse, 2011). According to Cowen (2011), in past times, cultural economy and creative economy are linked since the latter took off in the former. Cultural economics didn't use to focus on sectors more closely linked with the arts such as advertising, software, marketing and services, however, as those sectors started to be more linked with the arts, so did cultural economies began focusing in those microeconomics to gain knowledge and local increasing returns to scale from creative activity. Every country, especially the developing ones, have many forms of cultural production as, for example, music (raggae in Jamaica), indigenous arts, fashion, design, advertising, among others, which are characterized by “learning externalities and local increasing returns to scale”, hence, being part of cultural economy. While in earlier times, cultural economy would focus on a single activity, nowadays it concentrates more in local cultural networks within an area analysing their strength and

how to provide the enough support for their development. Consequently, cultural economy is turning its interest more into the production and creation of ideas rather than the production of gadgets.

Lastly, cultural entrepreneurship is seen as a source full of dynamic options/strategies to create and develop creative places which are supported by the individuals directly related with the arts business and those are also the ones contributing to the development and understanding of the cultural entrepreneurship concept. In short, cultural entrepreneurship exists when artists are comfortable “with artistic creation sitting alongside commercial activity” (Chong, 2002:30).

Given that music is a specific part of culture, there is also a “music industry” associated with music market(s). As in all cultural sectors, there are contradictions when trying to bring up a clear definition for “Music Industry” or “Music Business”, as some people believe art is clearly distinct from business. In providing a definition for Music Industry, Wikstrom stresses that it “consists of those companies concerned with developing musical content and personalities which can be communicated across multiple media” (2009:49).

The linkage between music and industry was primarily established by Max Weber (1978) when he analysed music as part of the historical process of rationalization which contributed to the development of capitalism in the West. This study allowed him to formulate the rationalization theory, stating that the evolution from ancient to modern music replaced the traditional and irrational vision of art with a more rational one. According to Weber, the only element leading to Western European capitalism ascension was the rationalization of western cultures, partly brought about by emerging bureaucracies. Therefore, the distinguished singular European music style sprung as a consequence of the standardization of music notation, of musical instruments, and of performance. Weber’s theory was build upon his own perception of the Western culture and the idea that historical events were influenced by embed structures (institutions) unfamiliar to individuals (Eisenstadt, 1992).

Two critiques to Weber’s theory, also related with the standardization and growth of music in Europe, have been pointed out by Jurgen Habermas - *Theory and Communicative Action* - and Judith Blau - *Urban Culture Production* (Turley, 2001).

In the *Theory of Cummunicative Action*, Habermas (1987) criticizes the capitalist and functionalist vision that media-steered subsystems take control over the world, break up and disarm the clash of classes. He posits that the growth and development of Western music was triggered by the notational symbol and not by Weber’s bureaucratization and rationalization. Evidently, in the contemporary world, the musician who creates the music has little or no power when compared with the music notation (the money that music can generate), the music publishing individually, and the currency exchanged between the two. It is this exchange that generates money and becomes the vital key for the capitalistic system.

Consequently, the music notation (money) is a powerful symbol of higher relevance than the rational capitalism; and it is stronger than the musicians who create the music, since they can never be as valuable as the music they compose. For this reason, artists become “slaves” of money and their actions become very materialistic in the service of currency.

The *Urban Culture Production* perspective is developed from the premise that cultural production depends from the growth of a city or urban community and it developing in its proportion. This means that, as soon as a specific area reaches a considerable amount of mass population, this urbanization movement catalyzes a promising development in the local culture. In short, as a community grows, it develops a strong desire for new culture with more quality, hence creating a high demand for culture inside that community (Blau, 1992).

Habermas and Blau’s visions complement the gaps in Weber’s theory as both are marked by the rationalization process. Having in mind this urban culture production and taking into consideration the music, it is fair to say that music is created within the different communities of a city. Musicians come from the different racial, ethnic and class communities that form a city and those differences are later imprinted by the musicians in the music they create, forming thereby their own community of music performance, composition and identity (Turley, 2001) and consequently, creating new styles of music which will attract people of different backgrounds. An example of this is the study made by Harris (2000) where he analyses the career of the Brazilian Death Metal band Sepultura, showing how they “responded to globalization, without losing site of the global flows of capital that structured their career” (p. 13).

Hence, music is part of a culture produced by a rationalized process and it is a consequence of the widespread production of standardized goods that any logically organized society demands (Turley, 2001). This rationalization/standardization processes are related with the notion of folk, popular or mass culture/music.

#### *Mass music, popular music and music as a trading good*

The production of music, that is, musical culture, involves a complex system formed by companies, functions, structures and processes, whereas the consumption system involves only the producer and the consumer. Therefore, the relationships established within and between these two systems are totally different from one another. The production system is based on the strong relationships established between the different individuals involved in that system - record producers, artists, marketing and promotion specialists, trade, among others. On the other hand, the relationships between production and consumption are weaker and not as important. The only relationships established by consumers of music are mainly between themselves and the mass media (television, radio and film), and occasionally through publishing reviews on the music they bought or have been listening to. Nevertheless, both systems - production and consumption of music - are interconnected through the media,

concerts and the purchase of music, so each system ends up exerting influence over the other (Wikstrom, 2009)

As a result, the quality of music perceived as culture is only achieved when that music is created as a product, a commodity. When music becomes a standard product, it gains the power to influence people's ideas and values, therefore popular music becomes a standard product when it is produced in a mechanical way which, in turn, allows reaching a wider range of consumers, thereby standardizing their consuming behaviour and maximizing sales (Adorno, 1988). Adorno believes that this mechanical way of producing music influences the consumer to be more flexible when regarding the different cultural products available, hence prompting them to become active yet passive purchasers of culture. In result, "commercial cultural products are conceived as nonmaterial goods, directed at a mass public of consumers, for whom they serve an esthetic or expressive, rather than a clearly utilitarian function" (Hirsch, 1972:641). Hirsch further explains that industries dedicated to produce consumable goods end up producing cultural products also, in order to satisfy consumer "demand for new fads and fashions", thence any consumer good can "be placed along the implied continuum between cultural and utilitarian products" (p. 642). Accordingly, the cultural industry is comprised by a solid network of interacting organizations sharing the common goal of finding new products and ideas for the mass audience, which transforms mass media in the moderator between the acceptance and rejection of particular "fads and fashions".

Adapting these mass culture ideas to music, Frith (2007) suggests that mass music refers to music that is recorded to be sold, hence if records aren't sold the music created will not enter the mass consciousness.

Consequently, popular music usually denotes commercialism because the main goal of the music industry business is to create a profitable product to generate revenue. Since popular music is focused in attracting the highest number of consumers so that it can maximize the industry's profit, it is clear that popular music is commercially orientated. Hence, popular music is a product that can be recognized and measured quantitatively by the number of records sold and by the music charts, which show the music that has been played the most in radio stations and the one selling better in music stores. The popular music market, having no clear shape or form, is different from all the others adjusted to a specific music style. Popular music is a broader and miscellaneous freeform and not simply the sum of all music styles or all forms of music. Popular music is targeted to a self-selected public who decides what is popular in different countries, by the time spent listening to the music and the amount of money spent on it. From the music industry point of view, popular music is any of the music styles that retrieve enough volume of revenue, which will be considered successful and representative of an audience (Burnett, 1996).

It is then clear that music can be included in all types of culture. Similarly to what happens with popular culture, popular music is many times wrongly defined as a large variety of music styles and genres (Burnett, 1996). But, just like Mäkelä (2007) refers, “music is never ‘just’ music but an important vehicle for the construction of the objective reality of the external social world. Music can, in its various forms of reproduction and mass-mediation, represent the constructed national or ethnic collectivities.” (p.52) Such premise is applicable not only to the traditional musical genres like folk and classical, but also to the contemporary popular music such as pop, rock and hip-hop Mäkelä (2009).

In fact, Rock music is part of mass medium, as the music a rock record contains and the way it influences peoples’ ideas and beliefs depends on how its sound affects the marketplace, that is, “youth subcultures are said to make meanings out of records, products that have no cultural significance until they are consumed, until teenagers to go work on them” (Frith, 2007:68). In the 60s there was a firm separation between Pop and Rock music. Pop music was regarded as garbage, music without substance, which only purpose was the commercial. Conversely, Rock music was seen as superior and sometimes revolutionary because it was loyal to its roots and to the youth culture that listened to it and the artist ideals rather than having a commercial objective. During such period, it was essential for rock fans to impose the style above the economic reasons that were behind its production, since for them as well as for the artists, rock music had nothing to do with making money and/or being a product. Nowadays, Rock music is a big business, thereby considered a mass-produced and mass-consumed product; nevertheless, it is still regarded as a way of life and it expresses values, ideologies, social problems and experiences from the artists who make the music as well as from the people who listens to it. Therefore, a large volume of the music addressed to the market never reaches it, which shows that the industry is not only unable to control the market but neither it is able to create the needs that would satisfy what it has to offer (Frith, 2007).

From British and American rock bands like Black Sabbath, Deep Purple and Led Zeppelin back in the 60s and early 70s, emerged a sub-genre which codes are recognized everywhere - Heavy Metal (Mäkelä, 2009). During the 80s, Heavy Metal became one of the most successful popular music genres (Harris, 2000) and therefore the genre as popular music has been studied and discussed by several researchers, among which are, Weinstein (2000) and Walser (1993).

Regardless of what people might think about Heavy Metal music, the reality is that this musical genre became a business and a commodity trade in the global industry of music (Hill and Spracklen, 2009):

“Music is recorded and sold. The symbolic boundaries of the scene are shaped by the consumption of commodities such as records, tee-shirts and fanzines. Small labels and specialised shops and websites cater and foster demand for commercial products. People make a living from heavy metal. The most successful bands are booked by professional

agencies to undertake tours in venues owned by multi-national corporations. More obscure metal bands send out press releases, establish websites, and upload music files. Rather than being truly democratic, communal and liberal, metal is governed by instrumental rationalities associated with the music business, and by ideologies of elitism that owe their origin to nationalist debates in European nation-states going through the phase of late capitalism. The music's construction of commodified outsider identities, its conformity to hegemonic masculinity and its globalised, globalising appeal is clear: from Black Sabbath to Metallica and the new wave of corporate bands, heavy metal has played and continues to play a key role in the globalised entertainment industries". (p. vii).

### Music industry: structure and new challenges

The structure behind the music industry is widely discussed and presented in many websites and by researchers and institutions (see Borg, 2008; Edwards, Dickinson and Brookes, 2000; Frascogn and Hetherington, 2004; International Managers Forum, 1999; Music Managers Forum, 2003; Passman, 2008; Wikstrom, 2009). Therefore a succinct visualization of the whole structure and stakeholders is presented below (Figure 1):

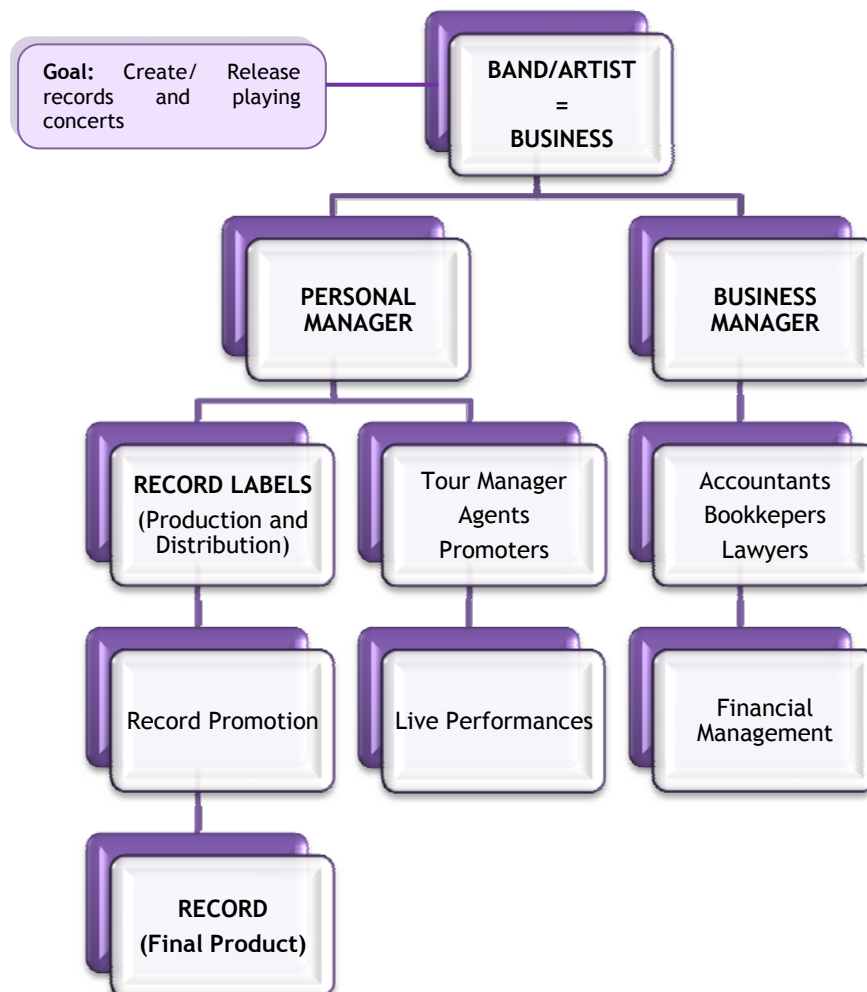


Figure 1 - Music Industry structure

At this juncture, the music industry is facing diversified challenges which affect not only music bands but also record labels. Those challenges are developed essentially from the digital era, as the market is increasingly encountering different competitive alternatives to the traditional way of making and distributing music. Internet took over our lives, and in the music industry, it is making procedures easier and faster through, for instance, the online file sharing of music and cheaper ways of promoting and distributing the music (Easley, 2005; Hougaard and Tvede, 2009; Michel, 2003; and Ouellet, 2007). As an example, MySpace and Facebook are used for all bands (or almost all of them) even amateurs as a tool to promote themselves for free. The great majority of the bands have a set list in their profile that can be played for free as many times as the listener wants. This is a good strategy that bands can apply themselves to promote and distribute their music (especially the unsigned ones who want and need to “show their songs to the world”) and without involving record labels (Wikstrom (2009). On the other hand, the illegal file sharing is one of the main problems for bands and record labels alike, as it results in a loss on sales (see Easley, 2005; Ouellet, 2007). Nevertheless, the fact is that, nowadays, bands can choose to sign a contract with a record label, consequently having external funds to create and produce their records; or, on the other hand, can choose to use their time, energy and money to manage their music business on their own (see Borg, 2008; Edwards et. al, 2000; Frascogn and Hetherington, 2004; Passman, 2008).

## **1.2- Music as a business - musicians as businessmen/entrepreneurs**

Having gone through an understanding of culture, mass culture, popular music, culture industry and how music fits within such terms, it is now important to address the particular position musicians have or should have within the music industry in order to achieve success and make a living out of their professional activity.

In his analysis of Weber’s sociology of music, Turley (2001) refers that for Weber, music was part of the historical process of rationalization, hence contributing to the development of capitalism in the West. Given that music became part of a culture being produced by a rationalized process, Weber examined it through an economic perspective. However, analysing music creation via an economic approach might not be entirely fair, since the main motivation for a musician to compose is the expression of his feelings and ideals. Therefore, according to Turley, even though Weber’s findings on the existence of the rationalization process are interesting and innovative, his model lacks analysis of the role of musicians in music production and development.

In general, musicians aren't able to see their music as commodity as they are too absorbed by the traditional romantic idea that music is art and consequently shouldn't be marketed. Therefore, cooperating with the music industry represents losing their artistic integrity diminishing the value of their art. However, musicians from popular music came to realize that such cooperation is needed in order to become known (Bradshaw, McDonagh and Marshall, 2006; Kubacki and Croft, 2004, 2005). In fact, studies taken by Allen (2007), Blackwell and Stephan (2004) and Shroeder (2006) lay out a model of artists as brand managers supremos who can be business guide references to all business minded people. Shroeder defends that successful artists are constantly committed to develop and promote themselves in order to achieve prestige and recognition. In turn Blackwell and Stephan, stress out how the power of music and, in particular Rock and Roll bands, influence people and evoke strong emotions that make people follow those bands, queue to buy their CDs and attend live performances. Thus, bands/musicians become powerful brands, able to create strong products that will be bought by their loyal fans. Such are the bands referred by the authors: Kiss, The Rolling Stones, Aerosmith, Elton John, Madonna and Neil Diamond. According to Bradshaw et al (2006), this disputed the mythology of the bohemian artists seen as individuals "whose work is appropriated and re-routed according to the logic of commodification". As previously referred, even though there are artists that keep themselves truehearted to their perception of art and resist to its marketing, it is convenient to take into consideration the experiences of the popular music artists when contemplating art and management. Supporting this misconceived idea of the bohemian artists is Eikhof and Haunschild (2006) through their study about the artistic work in German theatres. These authors found out that the bohemian lifestyles of artists trigger them to combine work as artists with their lifestyle for the sake of doing "l'art pour l'art". By doing so, they self-manage and market their artistic activities without jeopardizing their artistic motivation and integrity.

Such is the case of Metal musicians who, according to Hauge (2011), "commercialize fragments of their life projects" which are driven by the urge to express their creativity rather than making money. These musicians aim is to "realize a pathway into an imaginable future where music is doing business, and business is doing music".

Therefore, from the moment musicians accept themselves as a business and their music as a product, they become aware that they are part of a business activity (Allen 2007) and in order to succeed, they must stop seeing the concept of commercializing as immoral (Edwards, Dickinson and Brookes, 2000) and adopt a certain business philosophy, as suggested by Passman (2008):

- Musicians/bands are a business, as their creative skills allow them to generate high volumes of revenue;

- Most artists don't like the business, but that doesn't mean they are not good at it. Still, an artist's love for creating and performing is stronger than any business ideals, so their time is better used in the creation of their music;
- Success hides many kinds of sins and/or errors, hence artists must be cost conscious as they can only make money by cutting excessive and superfluous costs;
- An artist career lasts only for a limited period of time, so it is important to have a wise career plan to provide the artist with a comfortable future.

Allen (2007) complements Passman philosophy with the following business principles that artists should keep in mind:

- *"Being commercial is not selling out"*, which means that the first thing an income-earning artist must assimilate is that they are pursuing a career in the music business and hence, they need to see themselves as commercial artists in a way that all different steps needed to produce the "final product" - the music/record - such as song writing, performing and recording are going to be done with the goal of generating revenue;
- *"Know who you are artistically"*: musicians must be able to describe the "product" (music) they create and plan to sell.
- *"Get experience"*: the musicians should play frequently at small local clubs, for friends and family, which contributes gain self-confidence, develop playing techniques and understand what works best in live performances, as well as gaining self-confidence.
- *"Build a network"*: the music business is all about having the right contacts of those who have the power, the will and the money to invest in the artist and help push his career to the next level. It is also important to build a network of fans and communicate about the music and shows.
- *"Be professional"*: musicians need to adopt the behaviour of an industry professional from the point they decide to develop their career. They must be prepared to cause the best first impression in every public performance or appearance, they should assume a professional attitude on internet and they must maintain a professional looking website.
- *"Be prepared for management"*: the artists should know exactly what their position is within the business and what they expect from it.

All business activities need to have good management in order to succeed in the competitive world. Since the music industry is a different kind of business, how the term management conceptualized, that is, what is a good definition of arts management?

Allen (2007) believes that arts management fall into the basic principles of management, which aim is the growth and creation of long-term careers for the artists, by focusing on touring, merchandising, sponsorships, licensing and bringing in the artists' talent and creativity. Therefore, managing the music business implies adopting Fayol's classic definition of management, i.e., planning, organizing, directing and controlling. Following Fayol's

definition of management, Peter Drucker (1988) defends that managers' responsibilities go through planning, organizing, integrating and measuring. By measuring, he means that managers must measure the results of their actions when attempting to achieve their objectives; by integrating, he denotes that a manager needs to combine his work with the work of other people in the organization by communicating and motivating, and ultimately, contributing to their development.

Mintzberg (2009), in turn, discerns that "managing is important for anyone affected by its practice, which in our world of organizations means all of us". This is mainly because the central idea behind management is to help organizations get things done, therefore management "is a practice, learned primarily through experience, and rooted in context" where managers are leaders and leadership is part of a management practice.

Going back to the concept of arts management, both Drucker and Mintzberg associate traditional management with arts management by comparing a manager to an orchestra conductor. According to Peter, a manager is like an orchestra conductor leading the musicians according to his vision and interpretation of the composer's score, therefore, a "manager is both a composer and a conductor" of the business, the worker and his work, and of the organization within the community and society. For Mintzberg, an orchestra conductor doesn't control the musicians and has less power than the composer; therefore he works with the composer to find musical harmony within the group. Mintzberg further explains that "effective managing is more dependent on art, and is especially rooted in craft. Art produces the 'insights,' and 'vision,' based on intuition. (...) And craft is about learning from experience - working things out as the manager goes along."

To conclude on the concept of arts management, Chong (2002) explains that managing arts demands an effort and commitment to "excellence and artistic integrity; to accessibility and audience development; and to accountability and cost effectiveness" (p. 3).

This compromise is very important when managing musicians and/or bands where a manager is responsible to take care of the musicians by making plans, giving advice, negotiating contracts (with labels, publishers and merchandising), protecting the artists from the record labels pressure, and making sure they are in the right path to accomplish their goals. Nevertheless, the musicians have also their share of responsibility as an artist even though the big majority have misconceived ideas that by having a manager they will automatically turn into big starts, touring everywhere, signing record deals and releasing hits songs/albums (Edwards et al, 2000).

The fact is that music management can be a complex job as it involves different individuals and organizations ranging from the artists, to record labels, publishers, merchandising manufacturers, lawyers, accountants, and so forth. Therefore, besides the publications on

music/band management by the International Managers Forum (1999) and the Music Managers Forum (2003), there are plenty other publications, among which, those from Allen (2007), Borg (2008), Edwards et al (2000), Frascogna and Hetherington (2004), and Passman (2008), that offer explanations and guidance on how musicians/bands should manage their business, what professionals they should hire to support them in their business of making music, how to understand record labels, publishers and merchandising contracts, how to manage live performances and, not less important, understanding how money is generated and which share belongs to who. Both authors and institutions referred above, defend that bands should hire a team of professionals to help them build their career and organize their finance. In most cases, such team should be composed by a personal manager (the most important person in a bands' career as he supports, administers and guides the band in all aspects of the business, including guidance on the creative part), a business manager (who takes care of all financial related issues and very often works closely with other business advisers like accountants, bankers, real estate agents, insurance and investment advisers), a lawyer (who deals with the contracts and provides advises about the law) and booking agents (whose functions are mainly to secure live performances).

From those professionals, the Personal Manager and the Business Manager are, by far, the ones which functions are more important to the success of the bands. Such is their relevance that Passman (2008) compares the Personal Manager to the general manager and Chief Operating Officer of a band (seen as a business company); while Borg (2008) and Frascogna and Hetherington (2004) compare him to the Chief Executive Officer (CEO), as it is he who implements strategies that create development and growth opportunities to the artists, helping them to generate income. As for the Business Manager, he is seen as the Chief Financial Officer (CFO) since he is the one in charge of finance managing and controlling, going from financial planning and accounting to investments, royalty analysis and asset administration (Borg, 2008).

Still, according to Drucker (1986), though a manager plays a crucial part in the management of a professional's career, that professional doesn't report to his manager, that is, "the manager is not his boss." Instead, the manager is like a channel through which the individual sends his knowledge, his work and abilities for a common objective; and discovers the needs, the capacities and opportunities that his company holds.

So knowledge of arts management and being a good arts manager is important for a musician/band's professional career. But should all musicians/bands have a manager?

Allen (2007) explains that those artists who are satisfied with a regional career can easily manage both the creative and business parts of their music activity by themselves, without a manager. Conversely, if the artists have higher ambitions to reach national and international success, it is crucial that they have a manager backing up their entertainment activities.

Accordingly, Borg (2008) and Frascogna and Hetherington (2004) point out to three types of management within the music business. The first and immediate kind that any musician adopts, if thinking seriously about a professional career, is Self-Management. Managing themselves is actually the best approach in the early stage of the musicians careers since, on one hand, they can't afford a professional manager and most of the times, their needs are not demanding enough for that kind of professional; and on the other hand, most professional managers will not sign with a band/musician that hasn't much experience and isn't signed with a record label. The advantage of Self-management, according to Edwards et al (2000), is that it provides the band with "a greater understanding on how the business works, but it also brings home the enormous amount of work required to achieve even the most modest of goals" (p. 39). The second type of management is Limited Management (Frascogna and Hetherington, 2004) or Start-up Management (Borg, 2008). Though named differently, both share the same idea that this approach is advantageous when the business related chores are overloading the artists, causing them to have less time to create, or simply because they need an extra help and knowledge to advance further in their career. A manager at this stage can be a close friend who's willing to give an extra hand, an experienced musician who wants to delve more into the business, a club owner who is used to see different bands performing and knows what attitude works best among the audiences, and an intern or assistant who is willing to put his knowledge to the test while giving a hand to a band/musician he believes in. Lastly, the third type of management is what Frascogna and Hetherington named as Total Management or, as Borg puts it, Established Professional Management. This last term is yet divided between Midlevel Managers - those with a lot of experience in the business but who have never taken a band/musician to stardom - and Big-League Managers - those who have loads of connections within the industry, the respect and the reputation that gives them the power to make things happen. This third approach should be adopted when artists have gathered considerable reputation within their music scene (across hometown clubs, in the media, radios, etc), have managed to sign with a record label or at least caught their interest. This is also the case when the manager takes over the whole business from the artists.

From what has been said, it is possible to infer that musicians assume the role of businessmen/managers, at least, at the beginning of their music activity. Therefore, as a self-manager, the artists need to plan their career and map out the steps needed to achieve their ultimate objective: setting up their goals, which might range from signing a record deal, releasing an album, reaching the music top charts to being booked for the most renowned venues and generating enough income to survive as an artist; creating timelines and implementing strategies to achieve those goals; and last but not the least, taking care of their self-image (Frascogna and Hetherington, 2004). In order to do so, they will need to identify the person or persons with leader characteristics who will be capable of assigning

tasks and motivating the team to reach the results expected. Hence, the band/team should be organized so that there will be one person responsible for each one of the following departments: bookings for record/producing studios and concerts, press and advertising, equipment and travel, merchandise and financial control. Being responsible for such departments requires each assigned person to have and develop the business skills intrinsic to traditional business managers (Edwards et al, 2000).

This notion of artists as creative businessman is reflected in several websites<sup>2</sup> and publications devoted to the theme and usually associated with the term “entrepreneur”. For instance, Hauge (2011) referred that a “musicians’ life project is an all-consuming interest and vision that constitutes a platform to become entrepreneurial” hence, becoming entrepreneurial is “a strategy and perpetual activity”, an idea that follows Mintzberg’s comparison of management to “a job with a perpetual preoccupation” (2009:20). Laaksonen, Ainamo and Karjalainen (2011) introduce the concept of entrepreneurial passion and defend that artists, in popular music, are entrepreneurs with passion because it is their passion and love for creating music and playing it live that triggers them to seek for strategies and opportunities to reach their goals. This theory is supported by Welpe, Spörrle, Grichnik, Michl, and Audretsch (2012) who defend that entrepreneurial exploitation is largely influenced by emotions, wherein fear reduces exploitation while joy and anger increases it. Feelings such as the devotion to art for art’s sake, as explained by Eikhof and Haunschild (2006) is what motivates artists to get involved in the business of creating art, hence becoming “entrepreneurs of their creative talent”. Also, Noyes, Allen, and Parise (2012) analysed how musicians act like entrepreneurs when creating and developing new products (music) through the influences received from listening to other musicians. Therefore, those who let themselves be influenced by the works of other artists are the ones introducing innovative sounds by combining “new technologies, new group members and fuse different musical styles to fashion new musical experiences (e.g. The Beatles, David Bowie, Pink Floyd, Stevie Wonder and Herbie Hancock)” (p. 141)

The following subchapter will provide a brief and succinct explanation on the theoretical frameworks surrounding the term entrepreneurship.

### 1.3 Entrepreneurship theory as theoretical framework

The creation and development of organisations is the object of entrepreneurship theory. Even though there are numerous studies on entrepreneurship, they fail in providing a concrete

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<sup>2</sup> <http://www.artistshousemusic.org>; <http://www.dickmcvey.com/index.html>;  
<http://theentrepreneurialmusician.wordpress.com>; <http://www.musicbizacademy.com>;  
<http://musicbusinessresearch.wordpress.com>; <http://www.musicthinktank.com>;  
<http://www.themusicvoid.com>; <http://spinme.com>; <http://www.themmf.net>

theoretical or conceptual framework about the phenomena, which is constantly leading to different theories influenced by the different perspectives about who can be called an entrepreneur, which events may be characterised as entrepreneurial and how entrepreneurship happens (Bygrave and Hofer, 1991; Casson, 2003; Cope, 2005; Fisher, 2012; Hauge, 2011; Morris, Kuratko, Schindehutte, and Spivack, 2012; Shane and Venkataraman, 2000; Steyaert, 2007). In spite of the different approaches to the entrepreneurial phenomena, a certain number of basic ideas have to be shared by researchers in the field of entrepreneurship (Bryat and Julien, 2000:168):

- (a) the recognition of the individual as an important or even vital element in the creation of new value.
- (b) The statement that the individual is not simply a machine reacting automatically to stimuli from the environment. The individual has the ability to learn and create, is capable of self-finalization, and therefore has a certain freedom of action, regardless of whether the environment provides opportunities or places restrictions.
- (c) The belief that the resources in the environment can play a facilitating or stimulating role in helping increase the number of entrepreneurs in a region.

According to Bryat and Julien, (2000), the aim of entrepreneurship research is therefore :

- (a) to understand or, if possible, predict the phenomenon of new value creation initiated by individuals;
- (b) to understand or “predict” their success, failure or performance.

Considering the general purpose of this study “How Heavy Metal Music bands and musicians succeed and how they manage to conciliate artistic creativity and commercial demands”, at the light of the previous section, this purpose can also be formulated as “how musicians become entrepreneurs - i.e. create and develop their business - and what factors affect they success” This formulation makes clear the suitability of theory entrepreneurship to understand this phenomena.

A traditional definition of entrepreneurship suggested by Chong (2003) is that it is a “dynamic process of identifying economic opportunities and acting upon them by developing, producing, and selling goods and services” (p. 30-31). The author also distinguishes individual entrepreneurship from collective entrepreneurship where, in the former, the role of the entrepreneur is to find out anomalies and/or conflicts and discover the solutions to solve them; while in the later, people form teams or partnerships to combine their diverse skills in implementing ideas.

Also Schumpeter (1951), defines an entrepreneur as the individual who is able to create or discover a new product or service, method of production, market opportunity, new source of supply, or build a new organization or industry. In other words, an entrepreneur is that individual who is able to recognize new combinations that will improve and/or produce new

products and/or services. Consequently, an entrepreneur is strongly associated with innovation or, as Peter Drucker (1986) points out, with “making the business of tomorrow” (p. 37) since his ultimate goal is to provide a future for the business organizations, even if providing that future implies creating new ventures. Therefore, one of the main tasks of an entrepreneur is the “perpetuation of a business” (p. 37).

These traditional definitions of an entrepreneur and/or entrepreneurship are linked with the opportunity construction perspective when regarding the identification of opportunities and processing of information, which is based in trying several possibilities and learning from the mistakes made. Hence, this constructionist approach suggests that:

Entrepreneurs process information in an interpretative way; they construct their reality by using information from their environment. In order to share information, create new knowledge and innovation and construct opportunities, the entrepreneur must justify the beliefs that are based on that information. Giving form to such information is the key to innovation and new business opportunities (Vaghely and Julien, 2010: 73).

The inclusion of the “environment” in the understanding of entrepreneurial process reinforce the inclusion of a collective dimension, besides the individual one (Bryat and Julien, 2000; Dinis, 2002). Thus, based on Bryat and Julien (2000), it is assumed that beside the entrepreneur - the individual responsible for the process of creating new value (an innovation and/or a new organization) (in this study, *the musicians that create musics and bands*)<sup>3</sup>— there are also an interaction with (a collective) environment (in this study, *culture and music industry*) that affect (and is affected in some extend by ) the process and the entrepreneur (see figure 2)

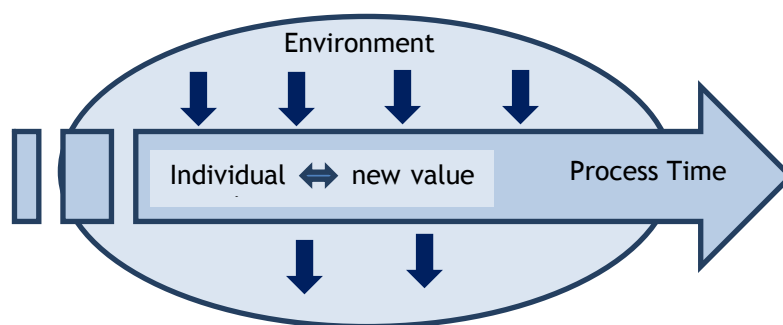


Figure 2 - The entrepreneurial process located within its environment and time. Adapted from Bryat and Julien (2000: 170)

With different emphasis on individual or collective elements, entrepreneurship process as been explained by different authors. For instance, Czamiawska and Wolff (1991) believe that companies were created by entrepreneurs and not by managers or leaders. An entrepreneur’s

<sup>3</sup> These authors also consider that the entrepreneur is also influenced by the evolution of the value creation process

willpower, i.e, his initiative for action, is what takes him to identify the opportunities that will permit creating the world they imagine as ideal. For Czamiawska and Wolff, “entrepreneurs represent an everyman’s dream of the successful life (...) their task is to create new worlds, often with a mainly pecuniary interest in the background (...) When successful, entrepreneurs acquire God-like (or Satan-like) properties in eyes of the rest of the people; those who can create worlds are to be both worshipped and feared” (p. 539-540).

Casson (2003) defends that the conceptualization of entrepreneurial activity should have into consideration the personal characteristics of the individuals involved. Therefore, entrepreneurship can be presented as a personal quality that causes an individual to make decisions that will affect other people and/or situations surrounding him. Given that no individual is alike, entrepreneurs with similar tastes and performing in similar surroundings will not necessarily make similar decisions, as their decisions are conditioned by each others’ access to information and by their personal interpretation of the findings. Hence, the entrepreneur believes that he is always right while others are wrong, a feature that represents the core of entrepreneurship - being different. Therefore, “an entrepreneur is someone who specializes in taking judgmental decisions about the coordination of scarce resources” (p. 20).

On the other hand, since “the essence of entrepreneurship is the entrepreneur” (Bygrave and Hofer, 1991, p. 17), an individual becomes an entrepreneur when he is able to change his surroundings, that is, to create a new venture. Therefore, understanding the entrepreneurial concept passes through the perception of “the functions, activities, and actions associated with the perceiving of opportunities and the creation of organizations to pursue them” (p. 14) Following this reasoning, an entrepreneur “is someone who perceives an opportunity and creates an organization to pursue it” (p. 14). Shane and Venkataraman (2000) also reinforce this idea as the authors argue that defining entrepreneurship based only in an individual perspective (defining entrepreneur) is not sufficient as such definition omits the diverse opportunities identified by different people. Therefore, entrepreneurship embraces both the “process of discovering, evaluation, and exploitation of opportunities; and the set of individuals who discover, evaluate, and exploit them” (p. 218).

Still, entrepreneurship is a unique, dynamic and holistic process that starts by an act of human will and happens at the level of an individual organization, involving innumerable antecedent variables, change and discontinuity. In the end, the results achieved by the entrepreneurial process are highly conditioned by the antecedent variables (Bygrave and Hofer, 1991). Fisher (2012) defends that entrepreneurship should be analysed through a behavioural perspective, since it is by deciding to exploit the different opportunities that the entrepreneur takes action and finds the resources needed to create a new venture. Fisher (2012) examines this entrepreneurial behaviour through three different perspectives: causation, effectuation and bricolage.

Under a causation approach, the entrepreneur has predetermined his goals and directs his actions towards reaching them. As simply put by Fisher, the entrepreneur “raises resources to develop and market a solution and, in turn, engages in the processes of creating something to address the opportunity identified” (p. 1023).

The theory of effectuation is, according to Sarasvathy (2008), the opposite of causation since under this model, the entrepreneur starts with the resources available and searches to create new results. According to the effectuation theory, the entrepreneur is the individual who doesn't need to predict the future as he is able to control it. Therefore, the entrepreneur sees “the world as open, still in-the-making”; works to “fabricate, recognize and discover opportunities”; has an “instrumental view of firms and markets”; and seeks “to make success happen”.

Lastly, via the bricolage model, the entrepreneur embraces the different options that might be available in poor surroundings, that is, he is able to “make do with what is on hand”. By doing so, he is able to control physical, institutional and/or human resources in innovative ways (Fisher, 2012).

If entrepreneurship is influenced by human behaviour then it is important to analyse the experience that leads to that phenomena, that is, entrepreneurship must also be analysed as life experience because it “represents a cumulative series of interdependent events that takes on properties rooted in affect and emotion” (Morris, Kuratko, Schindehutte, and Spivack, 2012). Therefore, the entrepreneur and a new enterprise are consequences of an ongoing experience where the company creates the entrepreneur and the entrepreneur creates the company. Like with normal individuals, the life of an entrepreneur is build over a process resulting from an interplay between relevant and diverse events that create feelings and emotions. Such process is also reflected in the creation of a new venture, hence the entrepreneurial mindset is influenced and developed by being in contact with new and out of ordinary events. The main idea behind this entrepreneurial experience is that the “entrepreneur is a work in progress” because all decisions, goal setting and risk taking are conditioned by how the entrepreneur perceives/reacts to the relevant events; and such reaction, is conditioned by the entrepreneur's emotional state. This idea is directly linked to the idea developed by Welpe et. al (2012) that emotions not only “directly influence an individual's exploitation tendencies” but also “influence the impact of cognitively processed information on subsequent behavioral tendencies” (p. 70). Morris et al (2012) further explain that the entrepreneur learns from his emotions and about himself, therefore as he encounters new events/situations, he is forced to analysed them according to his beliefs, values and ideas which, in turn, provoke emotions and ultimately influence his attitudes and behaviour. Consequently, the entrepreneur learns with the experience gained from his involvement with entrepreneurial and life events, developing his knowledge by interacting with the company and its surroundings.

This idea of learning from experience can be of an introduction to the approach developed by Cope (2005) of a dynamic learning perspective. Cope explains entrepreneurial activity as a dynamic learning perspective of entrepreneurship explained from a functional, personal and behavioural approach. Cope argues that “learning is gaining acceptance of an integral element of entrepreneurial practice and study” (p. 1), therefore it is important to focus on what an entrepreneur does when faced with new opportunities to develop and grow the business. Hence, the author devises three interconnected elements intrinsic to a learning perspective of entrepreneurship: dynamic temporal phases, interrelated processes and overarching characteristics of entrepreneurial learning. The phases element of entrepreneurial learning refers to learning before start-up (creation of the company) and learning during the entrepreneurial process (development of the company); interrelated processes is focused in understanding how an entrepreneur learns; and overarching characteristics imply that entrepreneur exercises his entrepreneurial art across “multiple, overlapping social communities of knowledge and practice” (p. 388).

## 2. Specific Objectives, Nature and Methodology of the field research

### 2.1. Objectives and nature of the field research

Considering the issues rose in the literature review concerning how musicians see themselves in the role of businesses and/or entrepreneurs when creating music to be recorded and released to an audience, and the influence of the environment on this process, the main questions this study proposes to answer are:

#### **A. How the dichotomy between artistic creation and business management has been developed throughout the band's life cycle? (by the band along its development)**

This question intends to understand if Heavy Metal bands see themselves as a business, a brand and/or a product throughout the course of their artistic career and how they combine that role with their artistic side. This question can be divided into the following questions:

*A1: Does the growing success of the band drive its artists to be more business conscious, or on the contrary, they gain more freedom to create as they please?*

Having success as a musician/band is the dream of all artists, hence with this question, the study aims at finding out if by becoming more successful the musicians/bands decide to be involved only in the artistic process of making music or, on the other hand, they gain more motivation and will to be on top of all business issues surrounding their band - their company, their business, hence assuming the dual role of artists-managers/entrepreneurs.

*A2: Does the growing success of the band drive its artists to be more involved with the business issues and management of the band's activities or, on the other hand, they hire a team of professionals to take care of all the business related matters?*

If by becoming more successful, Heavy Metal bands/musicians decide to focus solely in their art of making music, they will need to find the right professionals to take care of their business. With this question it will be possible to understand the circumstances that lead to the involvement of extra parties in the bands' music businesses, how are the relationships established between them, and what are the conditions of such collaboration.

#### **B. What are the factors that have dictated the band's evolution to success and recognition?**

The band is seen as a team of professionals each with his/her own personal characteristics but also having the common goal of making music and playing it live. As part of an industry,

bands need to collaborate and contact with other music and business professionals. Thus, to answer to this question, the following aspects must be understood:

*B1: Band's characteristics and of its members*

As in all teams, it is important to establish a solid relationship and work together to get the results expected. Hence, this group of questions attempts to find out what features contribute to the bands' cohesion as a team and, consequently, to reach success and recognition within the music scene.

*B2: Business professionals/band manager participation/hired and their relationship with the band*

Traditionally, business professionals working for/with the bands (business manager, personal manager, etc), take care of the business and the artists limit themselves to create music. Therefore, this question objective is to provide understanding on whether this traditional figure of band management applies to Heavy Metal bands, and if so, how is it seen by the musicians and how is the collaboration between the parts.

*B3: The relationship and power of negotiation towards the record labels*

Though most of the times bands don't like record labels because they remind them that in order to become successful and reach large audiences they will need to sell, which sometimes imply putting their artistic integrity aside; the fact is that all bands/artists dream of having their music released by renowned record labels. Hence, this question will provide understanding on how heavy metal bands perceive the importance of labels for the release of their music and whether those bands have total control over their artistic ideas and objectives.

**C. How national cultures and music industry affects the success of heavy metal bands?**

Heavy Metal music is a very broad music style, having many different subgenres which, in some case, vary according to the existing culture of the country where the bands comes from. Therefore, the diverse music styles come from intercultural exchange and from the combination of different periods, places, cultural contexts and practices (Mäkela, 2007). Since music is influenced by culture which is different from country to country, it is possible to assume that bands have different realities depending on their country of origin; hence some countries might be more prompt to support heavy metal bands than others. It is a known fact that heavy metal music, though considered popular music, has always been a target for prejudice and discrimination in some societies while in others it is generally accepted (Helden, 2009; Mäkela, 2009; Tschmuck, 2006). In the particular case of the bands studied, this question will provide the answers to the reasons why heavy metal bands reach more success in some countries than in others.

In conducting the study research, a qualitative methodology was adopted for it is believed that “qualitative methods can provide a deeper understanding of social phenomena” (Silverman, 2005:10) through the application of innumerable interpretative methods in the phenomena’s natural setting while taking into account the individuals’ personal perspectives and experiences (Denzin and Lincoln, 1994). In fact, Denzin and Lincoln explain that:

*Qualitative researchers stress the socially constructed nature of reality, the intimate relationship between the researcher and what is studied, and the situational constraints that shape inquiry. They seek answers to questions that stress how social experience is created and given meaning (1994:4).*

Considering the overall goal of the study is to determine whether Heavy Metal musicians also assume the role of managers and/or entrepreneurs when they take ownership of the business side of their music activity, it is important to capture the participants’ opinions and ideas (Denzin and Lincoln, 1994) in order to interpret their beliefs and behaviours, which will ultimately lead to a deeper understanding of their life experiences and the meaning of their perspectives (Janesick, 1994). In order to understand musicians’ business acumen, it is important to place them as business players, who manage the creative production of the product they will be offering to the market. In doing so, the researcher attempts to approach the different business tactics/strategies also present in any other traditional business activity, going from team work (focusing on the bands’ goals, team behaviour, dealing with conflict/cohesion issues and split of the different tasks besides playing music) to the bands’ influence, power of decision and relationships established between the different business professionals and stakeholders, in the process of creating, producing, distributing and promoting the final product - the record. Therefore, it is believed that a qualitative methodology is more efficient in leading such research since, according to Janesick, it is important to “find the most effective way to tell the story” and “Staying close to the data is the most powerful means of telling the story, just as in dance, the story is told through the body itself” (1994:215). In this way, “the qualitative researcher is like the choreographer, who creates a dance to make a statement. For the researcher, the story told is the dance in all its complexity, context, originality, and passion.” (Janesick, 1994:218).

## 2.2. Research design

This study has both a deductive and inductive approach. In order to tell the story and collect the musicians’ point of view regarding the creativity-business duality of making music and fulfilling the audiences/market demands and/or expectations, it is crucial to build a flexible and unstructured framework in order to have enough room for manoeuvre. An exploratory design is such a framework as, according to Malhotra, it allows the application of varied methods, is suitable when there is a small amount of information and its main objective “is to

explore or search through a problem or situation to provide insights and understanding” (1996:88). Every time new ideas are discovered, the exploration can take that direction and the investigation can change its initial focus (Malhotra, 1996). These characteristics are beneficial in the present study as it permits unfolding the role of the musicians in their music business, understanding whether their involvement is both artistic and managerial or solely artistic. In addition, Dul and Hak (2008) argue that the exploratory design contributes to theory development as it not only collects empirical information but it also relies on theory to furthering the research. In fact, the first step of an exploratory design is to look into existing literature and explore the topic under study so as to know what has been discovered and what might be object of a future investigation, that is, to find and describe existing theories, concepts and previous research suggestions that trigger the beginning of the investigation (Cargan, 2007). In the present study, literature review was essential to get to know the management topics that would need to be addressed to the heavy metal musicians, as well as to clearly define the purpose of the study. This use of theory in developing data collection has been defined by Hyde (2000) and Cargan (2007), as a deductive approach which consists on testing existing theory, that is, it “starts with the re-examination of other studies that have dealt with similar phenomena” (Cargan, 2007: 32), incorporating that knowledge within the current study research.

Conversely, as Hyde (2000) and Cargan (2007) explain, there is an inductive approach that consists in a theory building process which derives “from experience or observation relating to the general construction of the theory: data to theory. (...) the theory is built out of the data collected, referred to as ‘grounded theory’” (Cargan, 2007; Glaser and Strauss, 1967; Malhotra, 1996; Srauss and Corbin, 1994). This process was vital in trying to understand the position of the musician as artists and managers, and it also raised a new question never considered before about their capabilities as entrepreneurs in differentiating the band from the others, and one culture from the other.

Discovering “theory from data systematically obtained from social research” is what Glaser and Strauss have denominated as Grounded Theory (1967:2). Later works from Strauss and Corbin would provide a more detailed definition for grounded theory as “a general methodology for developing theory that is grounded in data systematically gathered and analyzed. Theory evolves during actual research, and it does this through continuous interplay between analysis and data collection” (1994: 273). Hence, encompassing the actors’ multiple perspectives is vital to building theory grounded in data (Strauss and Corbin, 1994), i.e., in the present study, theory grounded in data is built from the interpretations and perceptions of the musicians reality - the business of making music without jeopardizing the artistic creativity. This theory grounded in data, according to Glaser and Strauss (1067), is achieved through a constant comparative method which applicability to all kinds of units, regardless of their size, enables the production of theory close to data, formed by conceptual categories, their corresponding properties, and the relations existing among them. Hence, an effective

comparative analysis should use a wide diversity of data in order to find all possible similarities and differences between the phenomena's categories and properties (Glaser and Strauss, 1967). In addition, to discover theory and thereby expanding knowledge, grounded theory takes an open approach to time and place, seeking answers to the questions starting with what, how, whom, when and where (Strauss and Corbin, 1994).

This last feature of grounded theory hints to the use of a case study research method which, besides aiming to answer "how" or "why" a social phenomenon works/occurs or "what" can be learned from it, a case study is also advantageous when the aim of the study is to explain and provide a thorough description of a modern-day social phenomenon that cannot be controlled (Yin, 2009). Yin's twofold definition of a case study provides a thorough explanation for the method applicability as a research method:

A case study is an empirical inquiry that investigates a contemporary phenomenon in depth and within its real-life context, especially when the boundaries between phenomenon and context are not clearly evident (...) The case study inquiry copes with the technically distinctive situation in which there will be many more variables of interest than data points, and as one result relies on multiple sources of evidence, with data needing to converge in a triangulating fashion, and as another result benefits from the prior development of theoretical prepositions to guide data collection and analysis (2009:18)

Given that the present study refers to a contemporary phenomenon - bands/musicians of heavy metal music - with particular characteristics among the society as a whole - role of the musicians in the business process of making music - it seems appropriate the application of a case study method. The case study aims at providing an understanding about the management strategies and procedures adopted by heavy metal music bands that catalyze them into reaching success and recognition on the national and/or international level. Taking into account that not every metal band/musician might reach that success, it is possible the existence of different backgrounds, depending on the bands/musicians profile, on their location and on their attitude towards the music industry.

For this reason, on a first level, the study analyses the context of two different countries with a different reality for heavy metal music bands/musicians; and on a second level, within each country, the study analyses and compares several bands/musicians. Such design falls into Yin's description of multiple-cases that, by following a replication procedure, provide the conditions to predict when a particular phenomenon is expected or not to be discovered. This approach to multiple-case designs demands each case to be thoroughly selected in order to either predict literal replications (when the results found are similar) or a theoretical replications (when the results are contradictory) so as to reach a higher analytical generalization for the overall study (2009). Lastly, because the phenomenon under study is heavy metal bands/musicians in the role of business managers, it also follows an embedded approach since different units of analysis are considered: from the bands characteristics to

the type of relationships existing between the members and with other music industry professionals, from the bands/musicians opinions regarding the music business versus the artistic creation of music. In other words, the study adopts a multiple embedded case study to find either literal or theoretical replications of the answer to the questions: how heavy metal bands/musicians face the business of making music versus creating art (music as an art), how they act upon becoming competitive and growing within the music industry and how they interact with other professionals/entities within the music business (record labels, music producers, band managers, promoters and booking agents).

### 2.3. Criteria for Study Site Selection

The logic behind the first level of case selection - Portugal and Finland - lies in both countries' profile regarding the music industry, heavy metal music in particular, and also in their geographical location as each country sits across each other in the European map.

Portugal was chosen because though it is a country where Heavy Metal is popular amongst the audience, there is still some kind of prejudice against Heavy Metal bands and their fans, which is usually connected with drugs and criminality. At the same time, Portugal is still a country where the only music recognized as art and/or culture is still Classical Music and hence it is extremely difficult for Heavy Metal bands to emerge, develop and grow into a professional career.

Contrary to Portugal, besides being part of the roster of the Nordic countries reputable for having the best heavy metal bands in Europe, Finland has been witnessing an increase in newborn heavy metal bands since the country won the Eurovision Song Contest back in 2006 with a song from Hard Rock band Lordi, who debuted the first heavier song ever in the European competition. Since then, the country has been acknowledged for his exports of heavy metal music and the genre has becoming part of the country's culture, being very well received by the whole population and even receiving financial support from governmental institutions.

### 2.4. Criteria for Case Selection

Initially, the main criterion for selecting the second level cases was based on the bands' recognition at a national and international level. It was considered to have international recognition those bands who had been touring outside their native country more than once and for a considerable length of time. Another criterion taken into account was the bands' level of stardom as it is considerably easier and faster to approach and contact directly those who are less famous, and in turn, are also the ones who get more involved in the management of their band's business. Lastly, it was crucial the bands' availability and willingness to collaborate to the study.

In order to draw unbiased conclusions about the phenomenon of study, it is important to consider that, to achieve their artistic and professional goals, these bands/musicians maintain business relationships of a collaborative nature with other music industry professionals. These relationships are reflected in the following schema:

### **Cases Introduction**

The enumerated criteria enabled to select a total of two band cases coming from **Portugal**:

1. **Gwydion** - formed in 1995, their experience can be summed up to a couple of albums and a few live performances mainly in Portuguese and a few European festivals;
2. **Moonspell** - formed in 1989, is the most successful Portuguese Heavy Metal band, highly recognized national and internationally;

**Finland** is, by far, a country with innumerable Heavy Metal bands recognized among music magazines and labels. As such, it provided the ideal setting to study a larger number of bands:

3. **Ghost Brigade** - formed in 2005, have been winning an increasing recognition both at the national and international level in part achieved through intense periods of touring in Finland and Europe.
4. **KYPCK** - formed in 2007, are a Russian singing band recognized mainly in Finland and Russia where they have been doing some periods of touring;
5. **Mokoma** - formed around 1999, is a Finnish singing band, praised and successful all over Finland, that has also created its own record label - *Sakara Records*.
6. **Swallow the Sun** - formed in 2000, have been achieving considerable success national and internationally through extensive touring periods each year;
7. **Tuomas Saukkonen** - is a musician, the master mind and founder of the following five bands - *Before The Dawn*, *Black Sun Aeon*, *Dawn of Solace*, *Routasielu* and *The Final Harvest*. Paring with his work as a musician, he is also the founder of One Man Army, a studio/booking agency through which he produces music/video and books live performances for all his band projects. He also provides the service of Stage Manager for festivals and other external bands.

## **2.5. Sources of evidence and key informants**

As Yin (2009) points out, the principal strength of a case study is the possibility of using multiple sources of evidence like documents, interviews, physical artefacts, archives, direct observation, participant-observation and even films, photographs, Internet, among others.

Both Silverman (2005) and Yin (2009) argue that by combining more than one source of information, in what the authors refer as data triangulation, it is possible to determine the circumstances where the different data show alike findings and/or facts. In this way, data

triangulation provides a reliable strategy that allows finding further proofs for the same result or phenomenon, i.e., by triangulating the data sources it is possible to corroborate the same fact or phenomenon found through the main source. This process is thence advantageous in creating a more accurate, reliable and compelling case study (Yin, 2009).

Following such reasoning, the present study is based on multiple sources of evidence that could be divided in two distinct groups: Primary data and Secondary data.

The primary data consisted on the information collected first-hand from the source, taking the form of interviews which permitted collecting the precise information regarding the study's questions, and occasionally, observation, which allowed observing how the key informants behaved in their natural setting, comparing such behaviour with what had been previously transmitted in the interview.

As for the secondary data, this consisted on information retrieved from several types of documentation such as digital and printed news, interviews, bibliography, all of which was available on Internet, at the bands' official websites, including Facebook and MySpace, labels' and fans' websites and other internet pages dedicated to the music industry, webzines, online newspapers, blogs, online audio and video postings. This indirect data sources were important to verify not only the correct spellings of names, titles, music related technical words but also confirm some of the answers the informants provided in the personal interview as they have previously answered similar questions published on internet. (referenced as webgraphy). This indirect data was also the main source behind each cases' characterization.

### **Key Informants**

For the Portuguese case studies, the key informants were one or two of the musicians of each respective band:

1. **Gwydion:** Daniel César (Keyboards) and Miguel aka Kaveirinha (main guitar)
2. **Moonspell:** Fernando Ribeiro (vocals)

The Finnish key informants were not only directly related with the respective bands, most of them as musicians, but some of them were also involved as other business professionals, hence there were situations where a key informant provided perspectives from two different cases, as described below:

3. **Ghost Brigade:** Wille Naukkarinen (guitar)
4. **KYPCK:** Hiili Hiilesmaa (drums)
5. **Mokoma:** Tuomo Saikkonen (guitar and vocals)
6. **Swallow The Sun:** Alexi Munter (keyboards)
7. **Tuomas Saukkonen:** himself (guitars, keyboards, vocals/drums), giving the general view behind his different musical and business projects.

Graphically:

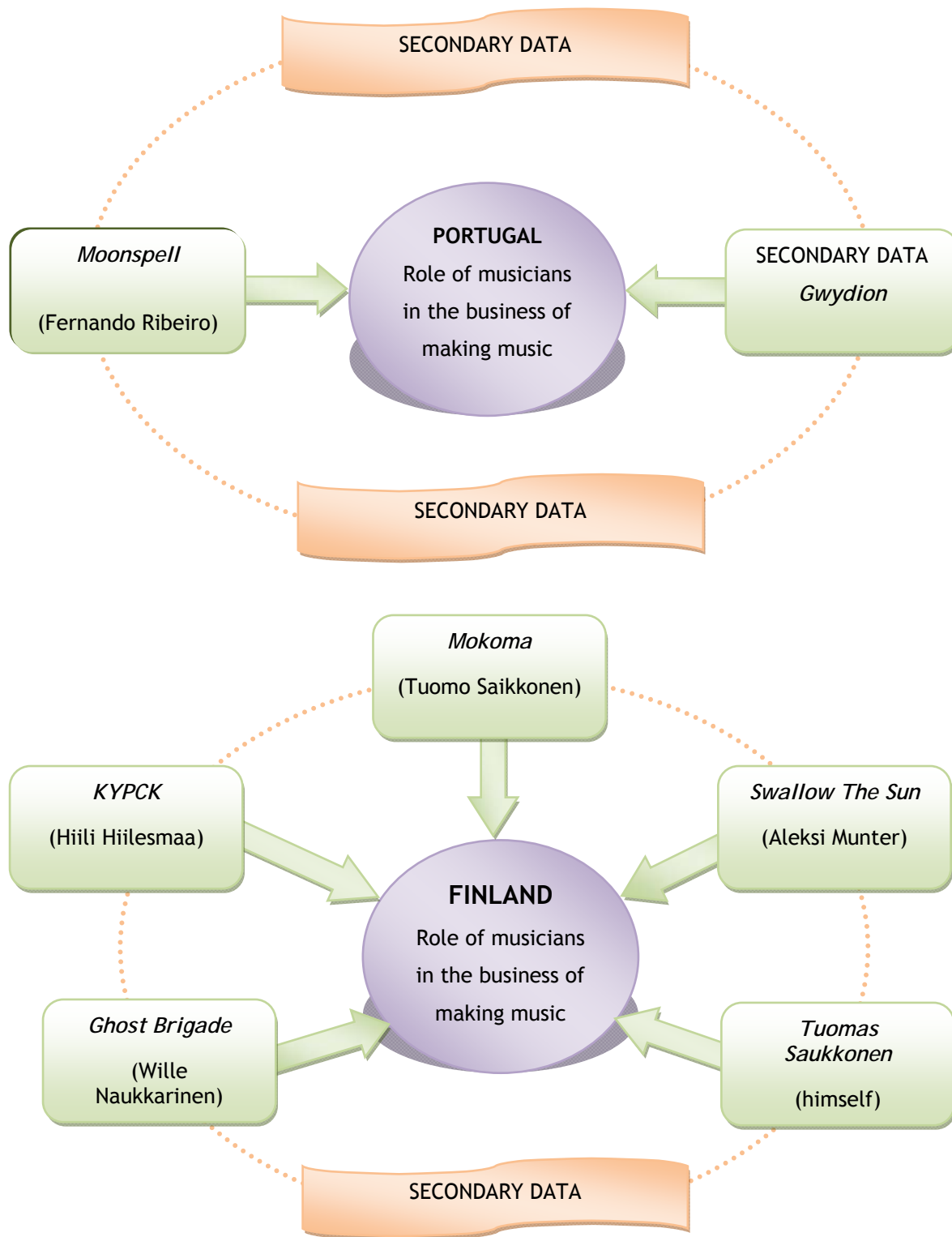


Figure 3 -Sources of information and key-informants

### Case study protocol and interview guide

As Yin (2003) points out, a “case study protocol is essential“ in a multiple-case study since it is a tool to guide the researcher during data collection and data analysis. Therefore, in general, a case study protocol should be composed by “an overview of the case study project”, “field procedures”, “case study questions”, and a “guide for the case study report” (p. 69).

As such, the case study protocol<sup>4</sup> used in this study followed the recommendations suggested by Yin and as guidance it included the research questions, the information to be collected during the interviews, the frame that connected the information to collect and the questions to be asked, and it ended with the interview guide.

The research questions were formulated from several literature reviews about the music industry and its key stakeholders, heavy metal music, music business, and bands/artists management. This literature review pointed the researcher to the themes that would be interesting to explore and include in the study which in turn helped deciding on where the research would take place and on the number of cases to be studied. From this point onwards, the guide for the interview questions was created and connected with the information to be obtained from the interviews about the bands as a team; their image, philosophy and marketing; their involvement in the music business either directly or through a band manager; their relationships with record labels, if/when existing.

The following table shows the relation between the objectives of the study and which questions provide the information needed to achieve them.

**Table 1 Relation between the Objective of the Study and the Information Collected**

OBJECTIVES	INFORMATION COLLECTED
1. Business vs. creation through life cycle/success 1.1 More business conscious? 1.2 Band manager?	Group 1 (1.1 and 1.2); Group 2 (2.1; 2.2; 2.3;2.4), Group 3 (3.3)
2. Factors affecting band’s success and recognition 2.1 Band’s characteristics and of its members 2.2 relationship with band managers 2.3 relationship with record labels	Group 1 (1.3) Group 3 (3.1;3.2; 3.3) Group 4 (4.1; 4.2; 4.3)
3. Influence of national cultures in the success of Heavy Metal bands	<i>(Emergent themes in the interviews)</i> Value of Culture Acceptance or not of Heavy Metal Music Financial Support for musicians

<sup>4</sup> See Case Study Protocol in Appendix 1.

## 2.6. Interviews data collection

Gathering information about the aforementioned cases was an enduring and time-consuming experience, a process that demanded perseverance followed by a realistic sense towards establishing the right contacts that, ultimately, would give access to the respective musicians and business professionals. Though the initial contacting attempts started at the beginning of 2010, it was only in January 2011 that data would be entirely collected. Establishing contact was done entirely by sending emails to musicians and other business professionals who, directly or indirectly, were connected with the different bands. The less famous bands were easier to contact since most of them have their own email address available in their band's official website. Nevertheless, the response time could be longer than 3 months and from there, settling a time and day for interview would also take some time as it would depend on the musicians' touring schedules and other business compromises. Networking proved to be very useful in the Finnish cases and having a third intermediary establishing the first connection with a few of the professionals interviewed was crucial to make those interviews possible. After the first contacts were established, all face to face interviews were schedule between the researcher and the interviewees, through email. Nevertheless, there were a couple of situations when it wasn't possible to set a time and place for a meeting, in which case, the musicians suggested sending their answers to the interview questions by email.

Hence, regarding the Portuguese cases, Moonspell and Gwydion interviews were made in April and August 2010, in the Portuguese cities of Castelo Branco and Lisbon. As for the Finnish cases, interviews about *Ghost Brigade*, *KYPCK*, *Mokoma*, and *Tuomas Saukkonen* were done in Finland between the last week of September and first week of October 2010, in the Finnish cities of Helsinki, Hämeenlinna and Tampere. *Swallow The Sun* were the Finnish exception to an in-person interview due to the band's tight business agenda. Nevertheless, the researcher had the chance to meet with the band before and/or after their gig on two different occasions in 2010 (March in Holland and December in Portugal), which permitted establishing a good connection with the members and made possible receiving their answers to the questions in the interview protocol (the same used in the in-person interviews) by email on January 2011. For all the interviews conducted in-person, the meetings where done in places chosen according to the interviewees' preferences - bars/coffee shops close to their offices, at their offices and at the backstage of the venues where they would later perform - and the interviewer (researcher) was granted permission to record the entire conversation on a digital recorder.

The interviews took a loose semi-structured form, that is, they incorporated characteristics of structured and unstructured interviews to be able to find out as accurate information as possible, about the way bands face, manage and deal with the business of making music.

Semi-structured interviews (Cargan, 2007), also referred as in-depth interviews by Grix (2001), are characterized by being flexible as they don't require questions to follow a predetermined order and the interviewer is free to add, remove and change the questions according to the interviewees' answers. As pointed out by Volk, Pappas and Wang (2011) and Hollifield and Coffey (2006), this means that though semi-structured interviews are focused in the research theme, they are done with loosed topics or general questions which enables the interviewees to feel comfortable in exploring their answers and, in turn, it prompts the interviewer to generate new questions and approaching new ideas conveyed by the interviewee. Because this types of interview gives the interviewee total freedom to answer the questions, it allowed building a respectful connection between the interviewer and interviewee, increasing the responses rate as well as their reliability (Cargan, 2007). At the same time, semi-structured interviews end up flowing in a conversational mode, giving the idea that the interviewee is controlling the direction of the interview which is why is one of the most common techniques used with elite individuals and in organizational research (Hollifield and Coffey, 2006).

Lastly, as previously said, even though the semi-structured interview doesn't demand questions to be made orderly, it still implies developing an interview guide or protocol (Cargan, 2007; Hollifield and Coffey, 2006) in which the questions are organized with the only purpose of guiding the researcher throughout the interview process, making him familiar with the questions and giving him the ability to interplay with the interviewees while at the same time, keeping them interested in the interview and its topic (Hollifield and Coffey, 2006).

Yin (2009) goes further saying that the questions of an interview protocol are directed to the interviewer and not the interview since their primary objective is to guide the interviewer through the information that needs to be collected. For all the reasons stated above, the interviews conducted in this study also followed an interview protocol<sup>5</sup> especially created for the purpose of this research.

## 2.7. Data analysis procedures

The general aim in pursuing this case study is to compare and conclude on the current situation of heavy metal bands in both countries - Portugal and Finland. In achieving that goal and following the reasoning explored by Yin (2009), in a first phase, analysis of the information started by studying each case independently as if it would be the "whole study", with all conclusions registered in a summary report. Each case's conclusion was then analysed in order to find possible replications between cases, and finally conclusions were retrieved and compared at a country level.

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<sup>5</sup> See Appendix 1 - Interview Protocol

The analysis techniques adopted was the cross-case synthesis (Yin, 2009), a technique especially applicable in multiple case studies as it allows drawing the conclusions taken from a cross-case comparison. Each single case is analysed independently as if it were a single study, collecting and organizing its findings in word tables. A comparison across cases was done and final conclusions drawn.

The cross-case comparison analysis made between bands in Portugal and Finland, synthesized in tables<sup>6</sup>, provided data information to draw an understanding of the differences and similarities between each band, in their different contexts (location and status in the music industry) and in the way they deal with the business side of their music activity.

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<sup>6</sup> These tables were not included in this report due to pages limitation; nevertheless the author will be able to provide this data information upon request.

## 3. Bands' Description

### 3.1. Gwydion<sup>7</sup>

The Portuguese pioneers of Folk/Viking Metal in Portugal (Sousa & Eiras, 2010, Junho 13); Gwydion is a group of 6 friends from Lisbon who share the same passion for Metal music, Folk traditions and Celtic culture (at the time of the interview): Ruben Almeida (vocals), Daniel César (keyboards), Miguel Kaveirinha (lead guitar), João Paulo (rhythm guitar), Bruno Henriques (bass) and Luis Abreu (drums) (Gwydion, ca. 2011).

Though formed in 1995, the band's real start happened in 2007 when their first full length album, totally recorded and produced by the band at their home studio, caught the interest of the German Label Trollzorn who heard the band's work via MySpace and immediately offered to release their album (Horst, ca. 2010; Metalurgia Sonora, 2010 Novembro 24; Trindade, 2008 Abril 1; Tsepesh, 2008 Março 25). This episode catalyzed Gwydion's real breakthrough into the European Metal Scene, which opened doors to debuting on an European Tour (Martins, 2010 Agosto), signing a contract with the international promoter Metal Revelation (Gwydion, 2009 August 25; Sousa & Eiras, 2010, Junho 13) and having one track of their first opus included in a CD compilation by Metal Hammer, one of the most renowned Metal magazines (Costa, 2009 Agosto); Gwydion, 2009 June 15)<sup>8</sup>.

#### **Musical Style and Influences**

Presently established as a Folk/Viking Metal band, the truth is that Gwydion began playing Melodic Black Metal, a style reflected in their demos prior to *Ŷnys Mön*, influenced by Death, Trash and Black Metal music and by bands like Metallica, Slayer, Iron Maiden, Megadeth, among others (Gwydion - Biography, n.d; Tsepesh, 2008 Março 25).

Having a intense fascination towards the Nordic History and Mythology, it was not until the 90s increase of Folk/Viking Metal bands, that the lads started combining that kind of style with their Melodic Black Metal sound. This combination culminated in their first album *Ŷnys Mön*, marking the passage to the Folk/Viking Metal subgenre that better characterized the band's music style (Costa, 2009 August; Martins, 2010, August; Trindade, 2008, April 1).

Though typically part of the Nordic cultures, the band believes Folk/Viking Metal is a style that can be broadly explored within the different components of Metal (Tsepesh, 2008 Março 25), inclusive one that can be adapted, for instance, to the inclusion of Portuguese folk instruments which add a specific sound to Gwydion's style and it differentes the band from the Nordics (Martins, 2010, Agosto; Sousa and Eiras, 2010 Junho 13).

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<sup>7</sup> <https://www.facebook.com/GwydionPT>  
<http://www.myspace.com/gwydionmetal>  
<http://www.reverbnation.com/gwydion>

<sup>8</sup> For all Chronological facts see Appendix 3

### **Influences and Inspirations to create the albums and lyrics**

Needless to say, that Gwydion's influences and inspirations for the lyrics of the songs and album concepts are deeply connected with the Celtic and the Viking History, their traditions, culture, bravery and legends, a thematic the lads also randomly combine with religion and paganism subjects (Costa, 2009 August; Gwydion - Biography, n.d.)

The band's fascination for the Celts and Vikings goes back to their student times when they fancied reading literature about ancient, medieval and folklore history in Europe, a hobby that taught them about the heritage left in Portugal by some of the Ancient People, especially the Celts and Visigoths (Horst, ca. 2010; Peoples And Cultures, 2002). That heritage includes a Celtic or Celtiberian culture, its legends, folklore and histories of gods, heroes, giants and dwarfs which resembles the Nordic Countries ancient history, i.e., the Folk/Viking thematic which Gwydion began naturally introducing in their lyrics and concepts (Carvalho, 2010 April 11). Ruben Almeida, the lyricist, writes the lyrics during and/or after the musical composition according to the feelings he receives from the music, which he then depicts through any aspect of the Viking and/or Celtic culture (Costa, 2009 August). Ruben's writing follows a pattern: if the music sounds more folk, the lyrics will refer to joy, enjoyment and drink parties; if the music sounds more epic, the lyrics will describe mythology and heroic battles (Carvalho, 2010 April 11). (See Figure 4 - Main thematic behind the two Gwydion's masterpieces, in appendix 2).

## **3.2 Moonspell**

Native from Brandoa - Lisbon, Moonspell is formed up by Fernando Ribeiro (vocals), Mike Gaspar (drums), Pedro Paixão (keyboards) and Ricardo Amorim (guitar)<sup>9</sup>, including also Aires Pereira, as a session bass musician (Natanael, ca. 2006 ; Ellard, 2009). Though their work is mostly expressed in English language, it is common to find/hear Portuguese language elements in the middle of the band's lyrics (Dark Angel, 2004; Toral, A. & Boppre, 2000).

As the most prominent Portuguese Metal band, Moonspell have long reached international exposure and built a solid reputation in the international Metal scene (Ferreira, 2006). Their debut as headliners of a show was in 1998 and ever since, Moonspell have toured Europe, North and Latin America, Russia and the Middle East not only as part of festivals line-ups but also as a promotion activity for their own albums (Judas, 2010; Lourenço, 2010, L.F.S., 2005; LP, 2011; Shaq, 2006).

At times criticized or discredited by the Portuguese musical world and overlooked by the Portuguese media, the fact remains that Moonspell is a hard working, do it yourself (DIY)

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<sup>9</sup> <http://www.moonspell.com>; <http://www.myspace.com/moonspell>;  
<http://www.facebook.com/moonspellband>

band, committed to its goals, who have long used their musical, literary and business knowledge to create, innovate and develop its music style into successful and inspiring records (Ferreira, 2006; Lourenço, 2010; Natanael, ca. 2006; Pinheiro, 2008).

The band has won an MTV Europe Music Award (Silva, 2006) and received recognition as one of the best Portuguese rock acts in a stamps collection issued by the Portuguese Postal Services (CTT - Correios de Portugal SA) (L.F.S., 2010)<sup>10</sup>.

### **Musical Style and Influences**

Moonspell can be as ambiguous as the whole Metal music back catalogue. The band's intent goes farther than establishing themselves within one single style/genre, as Metal's diversity gives the band enough margin of manoeuvre to try out new ideas, change directions and styles, i.e., to become a creative and audacious band that uses the experience, the knowledge and the artistic freedom to keep progressing without any constrictions or rules (Wickstrand, 2006). During Apicella's interview to Moonspell's front man (2002), Ribeiro explained that Moonspell:

Are not a roots-obsessed band (...) to use the image of a tree there's much more than roots involved. There's leaves, fruits, branches... We want to go on a slow but sure revolution and tell the stories regardless of the means. We are a band that's never afraid of being adventurous... people should always expect the unexpected (para. 6).

Still, Ribeiro (2008, February 29) acknowledges that:

The roots are an important element, they're the glue that keeps us together as a band and that keeps our fans together as a group of people, but we are not totally obsessed about it. The roots are great because they help to define our style but, in a way, there is much more than roots to our music, hopefully.

Moonspell's aspiration is to continuously create an offbeat and versatile style that makes an impact on people's lives, a style people can connect with and one that can propel the band to an iconic status (Smit, 2004 January 25). In achieving this Moonspell focuses on differentiation; by being faithful to their emotions, following a certain reasoning and organization (Wickstrand, 2006), finding consonance between members' artistic differences in a "beauty and the beast" kind of way, as referred by Mike Gaspar during Evan's interview (ca. 2008, para. 18).

Hence and according to Ribeiro's opinion (2008, February 29), Moonspell's music can be compared to:

A picture, (...) it's not a closed picture, it's open to a lot of interpretations. (...) it's not only music (...) is way beyond music, it is culture. It is Metal culture, it is Gothic culture, it has feelings, it has knowledge, it has intelligence and it is definitely one of the best forms of expressions.

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<sup>10</sup> For all Chronological facts see Appendix 3

The influences that support such picture come from a wide number of different sources within diversified styles such as Black Metal (Bowar, n.d.), Gothic originating from Classical and Baroque Music (Wickstrand, 2006), Traditional and Epic Music, Darkwave and even the traditional Portuguese Fado (Lourenço, 2010). Representing each one of those diversified styles are bands/musicians such as Bathory and its frontman Quarthon (Moonspell's main catalyst), the classic Led Zeppelin and Black Sabbath, Celtic Frost, Dead Can Dance, Morbid Angel, Nine Inch Nails, Sisters of Mercy, The Cure, Type O Negative, Tool, among others (Apicella, 2002; Bowar, n.d.; EvilG, 1999; Lourenço, 2010; Wickstrand, 2006).

Consequently, and as illustrated in the Figure 5- Moonspell's Albums of originals, their music styles and influences. in appendix 2, each Moonspell record is different, has divergent perspectives and keeps its own musical essence and style within Metal (Massari, 2006).

Needless to say such artistic diversity makes it hard to catalogue Moonspell's music within the Heavy Metal genre, thus when there is a need to put a label on the band, Ribeiro said in an interview given to EvilG (1999), that Dark Metal is a good representation of Moonspell's music because it "has a very strong metal basis and it combines a lot of the underground culture-darkness in general" (para. 10). Moreover, it is also a good definition of the band's "dark, melodic and avant-garde" music, since every album shares the same "craving to tell a certain story" with "class, elegance and power" words which, according to Ribeiro, are Moonspell's core values (Ferdi, ca. 2001).

### **Influences and Inspirations to create the albums and lyrics**

Fernando Ribeiro<sup>11</sup>, a former student of Philosophy and a writer with a few published works, is also the master mind behind Moonspell's lyrics, album concepts and story lines (Judas, 2010). He creates each record's lyrics with total lyricist freedom of a concept and/or idea, gathering all information/inspiration from readings and researches to later brainstorm with the other members and together, they decide on the lyrical path the record should follow. Even though Moonspell's lyrics follow dual allegories such as darkness versus lightness, good versus evil (God versus Satan), werewolves versus vampires (Daevina, 2001; Evans, ca. 2008; Shaq, 2006; Smit, 2004 January 25); the fact is that Ribeiro's beliefs are totally immersed in anthropological ideals that "men are the beginning and end of the chain, and are both evil and good" (Shaq, 2006, para. 11) with "capacity for beauty and horror" ([Skazm ?], 2007, para. 18). Hence, all references to fantastic elements, religion and evil are nothing but metaphors to express the classic themes of love, hate, fear and sorrow, as well as the band's own experiences, thoughts, obsessions and feelings (Evans, ca. 2008; Smit, 2004 January 25; Toral, A. & Boppre, 2000). As for Ribeiro's writing influences (see appendix 2, Table 3-

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<sup>11</sup> <http://loudspectator.blogspot.com/>; <http://www.ocofreabertopoesia.blogspot.com/>

Influences and inspirations for the Moonspell albums' concepts and songs' themes), those come from Classic and French Literature and from the works of such authors as Fernando Pessoa, Álvaro de Campos, José Luis Peixoto, William S. Burroughs, Patrick Suskind, among others (Dark Angel, 2004; EvilG, 1999; Ferreira, 2006; Melo, 2010; Smit, 2004). In addition, the lead singer/writer is also greatly influenced not only by Portuguese history, sometimes writing in native language to avoid poor interpretations of meaningful and emotional historical events (Dark Angel, 2004; Toral, A. & Boppre, 2000), but also about Portugal as a country, its culture and traditions. The frontman believes it is "good for a Portuguese band to express our culture in our songs, because our government or everyone else really does very little to promote our culture overseas" and "metal has always been about that" (Wharton, 2012 May 3).

Regarding role models for singing interpretation Ribeiro referred, in an interview to Natanael (circa, 2006), being inspired by Jim Morrison, Johnny Cash, Nick Cave and Leonard Cohen.

To summarize on the impact of literature in Heavy Metal, Ribeiro supports that Heavy Metal is "one of the most literary musical genres", "Metal has to be deep", "Metal extensively cultivates intelligence and the examples of deep relationships between metal and literature or other arts are countless", as already demonstrated by the works of Iron Maiden with Coleridge, Manowar with Orson Welles and "Moonspell with Fernando Pessoa, William S. Burroughs, José Luis Peixoto, among others" (Ferreira, 2006).

### 3.3 Swallow The Sun<sup>12</sup>

Coming from Jyväskylä, the main city of Central Finland, Swallow the Sun is a Death/Doom Metal band presently formed by Aleksi Munter (keyboards), Juha Raivio (guitar), Kai Hahto (drums), Markus Jämsen (guitar), Matti Honkonen (bass) and Mikko Kotamäki (vocals), officially born in 2003 with their first album release "The Morning Never Came" (Swallow the Sun, n.d.).

The real beginning of the band goes back to the year 2000 when founder member Juha Raivio composed a few songs that didn't fit the rockish metal music style of his then current band Plutonium Orange (Personal communication, 18 January 2011). In fact, prior to Plutonium Orange in the early 90s, Juha had already a Doom Metal band, somehow inspired by the band Candlemass (Andrew, 2004), and in his musical interest rooted in a more melancholic music style. In 2000, Juha's inspiration to write songs in the line of doom metal reappeared while watching My Dying Bride playing live, moment when he knew he had to re-start his old doom metal project. Juha showed the songs he had created to his fellow Pasi Pasanen, who also

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<sup>12</sup><http://www.swallowthesun.net>; <http://www.facebook.com/swallowthesun>;  
<http://www.myspace.com/swallowthesundoom>

played at Plutonium Orange in the drums, and after trying them out, they both agreed the songs were worth finding more people to play them and record a demo (Sargon, 2009 November 21; Vera, 2006 March). For the following couple of years, the duo doom project were set to recruit the right members: for the other guitar they recruited their old time friend Markus Jämsen (Andrew, 2004) and later they asked Mikko Kotamäki, who was supposed to sing and play the bass. However, this setting wasn't at all successful and so Mikko brought two of his fellow mates from his previous band to play the bass and the keyboards, respectively Matti Honkonen and Aleksi Munter (Personal communication, 18 January 2011).

It didn't take long for the sextet to sign a deal with a small label - Firebox - upon sending their self-made demo (Andrew, 2004; DerRozzengarten, 2005 October 11; Vera, 2006 March) and the path for success in the underground musical scene was created. Throughout its years of existence, Swallow the Sun has been nominated for Best Band, Best Album and Best Cover Art (Vera, 2006 March), hit the Top10 Finnish Album Charts (Swallow the Sun, n.d.) and even seen one of his songs being used in a performance by a New York ballet company (Gothique, 2005 April 14; "SWALLOW THE SUN Get The Ballet", 2004 December 2; Vera, 2006 March).

Though a young band, the lads have already an extensive touring experience gained not only in their home country but around Europe and North America, sharing stages with famous bands like Amorphis, Before The Dawn, HIM, Katatonia, Moonsorrow and Soilwork, among others Cock, 2009 December 4; Heckmann, 2010 February 7; Sonia finnbands.com, 2007 November 22; Vera, 2006 March)<sup>13</sup>.

### **Musical Style**

Juha Raivio is not only the founder of Swallow the Sun but also its visionary and main lyrical and musical composer, although the other members who share Juha's visions and objectives, also contribute with their own ideas and instrumental skills (Lahav, 2010, May 28; Swallow The Sun, 2010, January 7).

Often compared to the sounds of My Dying Bride, Juha takes pride in acknowledging it was partly this British group that propelled him to form his own doom metal band (Gothique, 2005, April 14), which has also been taking musical influences from acts like Candlemass, Duran Duran, Iron Maiden, Katatonia, Marillion, Rush and Type O Negative (Andrew, 2004; DerRozzengarten, 2005 October 11; Sargon, 2009 November 21). This doesn't mean, however, that Swallow the Sun's sound is similar to the one of above mentioned bands. On the contrary, the band's vision has always been to make those influences unnoticeable and creating its own identity - "music that can be scary, ugly and at the same time beautiful" - by adding different elements such as pleasant melodies contrasted with growling vocals (DerRozzengarten, 2005 October 11, para. 22). Actually, contrast is intrinsically embedded in Swallow the Sun's music and important to create a musical balance, which is reflected in

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<sup>13</sup> For all Chronological facts see Appendix 4

every single album, through the presence of growls versus clean vocals, extreme and heavy rhythms versus melodic angel-like sound atmospheres, depressing elements versus lighter sounds expressing hope (Chris, 2012 August 13; Giménez, 2012 February 25; Lahav, 2010 May 28; Vibrations of Doom, 2003).

In the end, what matters the most for Juha is to make albums that sound as been played by humans not by machines, albums full of songs rich in emotions and feelings because those songs are coming straight from the composer's heart (Swallow The Sun, 2010, January 7). As Juha explains, the strategy to write music is to be honest towards oneself and let the ideas flow naturally because (Giménez, 2012 February 25):

Music is all about channel your feelings and bleed the notes and words from your heart and soul. Nothing else matters in music than the feeling. Everyone can learn to play fast and million notes in a second, but being able to have soul in music isn't that easy. It's quite a painful road to go to write and even play this kind of music, but the purifying element is so important that it's actually worth it (para. 22)

Such a musical approach is not so surprising for a band coming out of Finland, and Juha also admits to be inspired by the Finnish darkness in autumn/winter, the beautiful landscapes and even the traditional melancholic music (DerRozzengarten, 2005 October 11; thanos, 2012 February 25).

It is in all these different aspects that Swallow the Sun's music style can be differentiated from other doom metal bands and that might also be the reason why the members themselves consider that Swallow the Sun don't play traditional doom metal but something they refer to as "doomy death" metal (Doom Metal, 2004) (See Figure 6 - Swallow the Sun and its music style representation, in appendix 2)

### **Influences and Inspirations to create the albums concepts and lyrics**

The adopted name for this six friends' band - Swallow the Sun - gives a good idea of what their music is about, though at the same time, it is open to different interpretations. One might refer to Norwegian and Chinese mythology, according to which, the giant wolves in Norway and the dragons in China would swallow the sun and cause the end of the world (Doom Metal, 2004; Sargon, 2009 November 21; Vibrations of Doom, 2003). Another interpretation might refer to the long dark Finnish winter nights when the day light lasts just for a few hours and most of the time without any sunshine, which creates the feeling that something in the sky had swallowed the sun (DerRozzengarten, 2005 October 11; Doom Metal, 2004; Sargon, 2009 November 21; Vibrations of Doom, 2003).

Therefore, Juha takes his lyrical inspiration from the Finnish nature, specially the beautiful forests, and the Finnish cold, dark winter time (Swallow The Sun, 2010 January 7) that trigger a lot of melancholy and gloom he expresses through fictional stories about ghosts, death and dead women (Vera, 2006 March; Sargon, 2009 November 21). Though he admits those stories

include many personal elements, they are never about his personal experiences or reasons as he prefers people to create their own stories from the feelings that the music provoke in them (Swallow The Sun, 2010 January 7).

In short, Swallow the Sun's lyrics and album concepts reflect the darkest thoughts of the human mind, represented through fictional stories about ghosts, dead women and nature which, in turn, are inspired by classic horror movies and Twin Peaks, the famous David Lynch TV series (Swallow The Sun, 2010 January 7; Vibrations of Doom, 2003. (See Table 4 - Swallow the Sun: concepts and stories/thematic behind the albums and songs, in appendix 2)

### 3.4 Ghost Brigade<sup>14</sup>

Recently founded around year 2005 in Jyväskylä, Finland, Ghost Brigade is yet a mature band composed by Manne Ikonen (vocals), Tommi Kiviniemi (guitar), Wille Naukkarinen (guitar), Veli-Matti Suihkonen (drums) and Janne Julin (bass), all long-time good friends who have previously played with other bands, some even with a history of released albums and gigs performed both in their home country and occasionally around Central Europe (Spaceman, 2011 September 19).

Nevertheless, Ghost Brigade founding credits go to Wille Naukkarinen and Veli-Matti Suihkonen who, together with Janne Julin, were playing in the rock band Sunride for about 10 years, in 2005. At this time, Wille had composed few songs that didn't quite fit Sunride's music style and, when approaching Veli-Matti with that new material, learnt that the latter had also been working on the same kind of music style, so all of a sudden the two friends were thinking of recording a demo and forming a band with the new material. Finding the other members was an easy task as both had friends in common who shared the same musical interests - Janne, Manne and Tommi were invited to join the new project. Later on, Aleksi Munter from Swallow the Sun would also partly join the quintet in the keyboards, mostly during session recordings, and occasional live performances whenever his compromises with Swallow the Sun would allow it (Davison, ca. 2007; Vera, 2007).

Upon forming the band, a couple of things were certain to the members: first, that though they were all coming from playing in rock bands, the foundation of Ghost Brigade would be built on Metal, especially the 90s Swedish Death Metal which is where the members have their musical roots; secondly, Ghost Brigade would know no boundaries or limits when composing music and would be allowed to create whatever would come to the members' minds, no matter if it would be Metal, Pop, Rock or Electronic for as long as they would feel good about it (Personal communication, 24 September 2010).

Hence, having no specific music style, Ghost Brigade have been hard to catalogue within the music industry, with the members preferring people to rather know the band by its name -

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<sup>14</sup> <http://www.ghostbrigade.net/>; <http://www.facebook.com/ghostbrigade>

Ghost Brigade - than by a musical style, which is probably why Ghost Brigade is listed as “genreless” in its own official facebook profile (Davison, ca. 2007; Ghost Brigade, n.d.; “Ghost Brigade | Interview”, 2008 July 1).

Still, being genreless was not a hindrance as it took the band only one year after its inception to sign a label deal for a debut album which in turn, received good reviews from both the music media and critics (Davison, ca. 2007; Vera, 2007). Since then, Ghost Brigade’s success has grown exponentially when comparing to the band’s relatively young existence; winning the album of the month category in the German Metal Hammer, performing at famous European festivals (Wacken Open Air, Graspop Metal Meeting, Hellfest, Summer Breeze, among others) and supporting their counterparts Amorphis on their European tour 2010 (Ghost Brigade, n.d.)<sup>15</sup>.

### **Musical Style**

Describing Ghost Brigade’s music style is not an easy task either for labels, media and critics, fans or even to the band’s members. On one hand, Ghost Brigade’s members are not fans of tagging, preferring people to know them by its own name. On the other hand, they are interested in all different kinds of musical genres and sub-genres, from Rock Music to Death Metal and from Melancholic Pop to Electronic music, as long as it has quality (“GHOST BRIGADE: Finnish Dates”, 2006 November 30; “Ghost Brigade”, n.d.; Vera, 2007). The band’s only concern is to make good quality music with great and strong songs that pleases their artistic hearts, regardless the musical genre or who will be pleased (“Ghost Brigade | Interview”, 2008 July 1; Spaceman, 2011 September 19). Without neglecting Ghost Brigade’s roots, the band mixes and explores those different elements into the band’s own musical trademark (Gehlke, n.d.; “GHOST BRIGADE: Finnish Dates”, 2006 November 30; Vera, 2007), which can be described as “heavy, dynamic and metallic music filled with beautiful melodies and a fine dose of anxiety” (“GHOST BRIGADE: Finnish Dates”, 2006 November 30, para. 3). Nevertheless, Ghost Brigade isn’t completely free of genre labelling as it has been often included in a “blend of Post-Rock, Metalcore, Progressive Rock, Death and Doom Metal” musical style. Still, that is totally irrelevant to the quintet, since (“Ghost Brigade”, n.d.):

We just try our best to make music we'd like to hear our ultimate favourite band play. We don't really waste our time figuring out what influences us and what doesn't. And besides, the source of motivation to do a new song doesn't have to be other music at all. It can be a movie, something you've seen or heard on the street during the day or a state of mind you're in. Anything that moves you, basically (para. 5).

Other attempt to identify the band’s specific music style has been the comparison to other bands that, just like Ghost Brigade, stand out for their particular music direction, such as

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<sup>15</sup> For all Chronological facts see Appendix 5

Katatonia, Opeth, Paradise Lost and Amorphis, yet only the last two belong to the large and diversified list of bands that have been influencing Ghost Brigade (Frodi, 2010 October; Niero, 2011 September).

In fact, Ghost Brigade gets its musical influences from a broad diversity of bands that it is unfair to name just a few (“Ghost Brigade | Interview”, 2008 July 1; Vera, 2007). Notwithstanding, naming some of the main composer/song writer favourites provides a good understanding for Ghost Brigade’s unique musical style (Spaceman, 2011 September 19), somewhat influenced by the mixture of sounds from Sigur Rós, Entombed, Kent, The Cardigans, Carcass, The Cult, Mew, Smashing Pumpkins, Enslaved, Cathedral, Deftones, Nirvana, Monster Magnet, Thin Lizzy, Mastodon, Metallica, Moonsorrow, The Editors, The Misfits, Depeche Mode, Napalm Death, Neil Young, among others (Davison, n.d.).

In addition to the musical influences, song composition is also inspired by the members’ daily lives and everything that surrounds them, including negative emotions such as frustration, sadness and anger, which also explains the melancholic, dark, oppressive, dynamic and heavy melodies which, in turn, provide a channel to exteriorize and relieve the members’ inner thoughts (Davison, n.d.; Ereticy, 2011 November 26; “Ghost Brigade”, n.d.; “Ghost Brigade | Interview”, 2008 July 1). (See Figure 7 - Ghost Brigade’s albums release and elements of its style, in appendix 2)

### **Influences and Inspirations to create the albums concepts and lyrics**

Besides the lead vocalist, Manne Ikonen is also the main man behind the lyrical composition, having written most of Ghost Brigade’s songs, though Wille Naukkarinen has also been the author of a few lyrics in each album (Vera, 2007; Vera, 2009). Hence, their common lyrical inspirations are based in the subjects of Life and Human Beings, how people deal with their daily lives, their problems, their feelings (happiness, hope, fear, stress, anger and despair) and whether they make any efforts to seek happiness (Frodi, 2010 October; Vera, 2007).

Though Manne is inspired by life in general, it is not usual for him to use his own personal experiences and most of the times, he puts up stories and fairy tales about what he wants to describe and express (Vera, 2007). For him, writing the lyrics is something that happens naturally without the need for any specific scenario or feelings (Coe, 2011 August 9):

In Finland we are gloomier and often people say the Finnish people are quieter and darker. The songs are dark because of who we are as people. I need to be in a quiet and calm place when I need to write something up. The stories I pick are from normal life (para. 4).

As for Wille’s lyrics, those are usually based on his reflections on his personal life, kind of like a journal where he describes all his questions, curiosities, ambitions, challenges, fears and feelings towards what matters the most in his life. Though most of his lyrics sound too gloomy, depressive and out of hope, their meaning and purpose is totally the opposite, as they reflect the fight against the emerging dark, negative thoughts (Vera, 2009). (See Table 5

- Ghost Brigade: Concepts and stories behind albums and some of its respective songs, in appendix 2)

### 3.5 Tuomas Saukkonen<sup>16</sup>

Born in March 18<sup>th</sup> 1980 in Lahti, Finland, Tuomas Saukkonen is a Finnish Heavy Metal musician/song writer unlike any other. An avid artist, his passion for music leads him through different paths to constantly write music to such extent that he is able to release around two albums each year. Given that it is not possible for one single band to release two albums in one year, at the time of the interview, he has five different bands/projects where he is the main man and totally dictates both the artistic and business side of each project. Having an entrepreneurial mindset, he founded the company *One Man Army* which, according to its facebook profile, is “specialized in wide range of musical services from album/video production to booking agency and stage management” (Tuomas Saukkonen / ONE MAN ARMY, n.d.; Personal communication, 28 September 2010).

Paring with his musical projects and connected business activities, *One Man Army* also provides professional services like Stage Manager and Back-Liner during Finnish summer festivals, when many times Tuomas’ has to juggle those jobs with his bands’ live performances (Tuomas Saukkonen / ONE MAN ARMY, n.d.; Personal communication, 28 September 2010). These working activities have provided Tuomas with a broader insight into the touring business whilst working with worldwide renowned acts such as DIO, Helloween, Manic Street Preachers, Misfits, Motörhead, Satyricon, Testament, Twisted Sister, among others (Vera, December 2008; Personal Communication, n.d.). On top of this, Tuomas has also created One Man Army studios where he produces, mixes and records not only his own albums but also other external bands records (OneManArmy Studios, n.d.).

Additionally, still during summers, when Tuomas has free time from the music related activities, *One Man Army* provides a Landscape & Gardening service (Personal communication, 28 September 2010), which has a good financial impact in funding all music related projects (Weber, 2007 April 29; Weber, 2011 November 11).

Tuomas’ fascination for music started at a very young age when he built his own drums with pans and pots. At the age of 6 he enjoyed Mötley Crue and Dr Feelgood and would pretend playing the songs by using any object that could work as a guitar. Eventually his parents gave him an acoustic guitar and enrolled him in guitar lessons. With only two months of classes, he composed and presented his first original song to his teacher, and soon after he quit the guitar lessons and began developing his basic skills, improving the technique and writing his

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<sup>16</sup> <http://www.facebook.com/pages/Tuomas-Saukkonen-ONE-MAN-ARMY/190298650560>;  
<http://www.facebook.com/pages/OneManArmy-Studios/150367365033730>  
[http://www.myspace.com/i\\_was\\_never\\_there](http://www.myspace.com/i_was_never_there)

own musical compositions. An autodidact individual, with 16 years old he started to play the drums in a local rock band named *New Born George* while he would keep writing his own music, creating enough material to record his very first demo, which later became *Before The Dawn*<sup>17</sup> (Sir Olaf Pol, ca. 2010, Vera, December 2008, Virmakari, 2011 February 24). At this time, Tuomas was certain that what he wanted to do for a living was making music. Since then, everything he does is for the sake of creating music: he learnt how to play the piano and bass at the age of 19 and invested all his time and money in writing and recording music (Sir Olaf Pol, ca. 2010; Vera, December 2008). As Tuomas explained in an interview to Lords of Metal webzine (Vera, December 2008):

I consider myself more as a songwriter than a musician. Each instrument is a tool in the music making and my goal is to create music with a personal meaning instead of trying to master on particular instrument like a virtuoso. I do practise a lot but only with new material and for forthcoming recordings (para. 29).

Consequently, when writing music, he always ends up with more songs than it fits an album, so another project and/or album begins because he is not fond of making demos and putting them in standby. And this is how after *Before The Dawn*, all the other bands/solo projects were born: *Black Sun Aeon*<sup>18</sup>, *The Final Harvest*<sup>19</sup>, *Dawn Of Solace*<sup>20</sup> and *Routasielu*<sup>21</sup>, five bands with five different musical styles to satisfy Tuomas constant need to making different kind of music, playing different kind of instruments and working with different kind of people (finnbands, 2008; Sir Olaf Pol, ca. 2010; Vera, March 2011; Personal communication, 28 September 2010). Though *Before The Dawn* is by far the main project, all of them are equally important to the song writer, yet his focus always goes to the one on the verge of releasing an album (finnbands, 2008; Sir Olaf Pol, ca. 2010).

All in all, with his hard work, perseverance, commitment and passion, he has been able to build his path in the music industry and he is somehow proud of his achievements, even though he considers that things can always go better (finnbands, 2008):

I wouldn't like to change anything. It could always be better, but I think that would be a bit too greedy to ask for. I have already achieved everything I have put on my list. It's not actually a list, but one point was to play at Wacken Open Air. I have made already seven albums, directed my own videos and DVD. I played with two of my idol bands, Katatonia and Moonspell, many gigs. Many good things have happened, so it would be a bit stupid to go back and ask for more and to think that this could be better, because it could be a lot worse. I would tap myself on the back (para. 65).

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<sup>17</sup><http://www.beforethedawn.com/>; <http://www.facebook.com/beforethedawn/>;

<http://www.myspace.com/beforethedawn>

<sup>18</sup><http://www.facebook.com/pages/BLACK-SUN-AEON-Official/104476529663350>;

<http://www.myspace.com/aeonoftheblacksun>

<sup>19</sup><http://www.myspace.com/thefinalharvest>

<sup>20</sup><http://www.myspace.com/officialdosband/>; <http://www.facebook.com/pages/Dawn-of-Solace/168906149792872>

<sup>21</sup><http://www.routasielu.com/>; <http://www.facebook.com/pages/RoutaSielu/169313159759409>

Awarded Best Musician Of The Year for two consecutive years by the Finnish Metal Awards (where votes are done by the fans) (Before The Dawn, 2011 February 23; fireangel / Night Elves, 2012 February 18), shows that Tuomas Saukkonen has won a considerable legion of fans that rank his musical skills at the same level as other famous Finnish musicians such as Tuomo Saikkonen from Mokoma, Alexi Laiho from Children Of Bodom or Tuomas Holopainen from Nightwish. However, considering himself a song writer rather than a musician, Tuomas believes such awards are the reflection of the fans credit towards song writing (Sámel, 2012 May 20; Weber, 2009 March 23)<sup>22</sup>.

### **Musical Style**

Extremely talented, Tuomas Saukkonen could be the only one in the studio and still be able to write, play the instruments, record and produce the albums for his bands/projects. In fact, when writing/composing new material he does just that, he knows exactly how all the different instrumental parts fit in the whole composition, he records the demo for the songs and later just presents everything to his mates in order to play and record everything together in unison (Personal communication, 28 September 2010). This is true for both his solo projects and band, though with Before The Dawn there is a margin for other members contribution in case they wish to do so (Sámel, 2012 May 20).

Unlike most of the artists, Tuomas isn't sure where his inspiration to write music comes from. Song writing is built-in within himself; he is able to write music any time of the day or night, in summer or winter. He doesn't need to schedule himself to write songs, he always writes whenever he feels like it and whenever he plays the guitar or piano (Sámel, 2012 May 20; Weber, 2007 April 29; Weber, 2011 November 11). However, he does need to feel happy; otherwise he will not have any enthusiasm or motivation to put into the music (Weber, 2009 March 23).

Notwithstanding his passion for music and admiration for other bands and music styles, from Pop Music artists like Robbie Williams and Cold Play to melodic and extreme Black/Death Metal acts like At The Gates, Strycon and Dissection, Tuomas is committed to prevent such influences from being noticed in his music and avoid any sort of comparisons (Sámel, 2012 May 20; Weber, 2009 March 23). In fact, he explains never being inspired by other bands' work; instead his main source of inspiration lies in the beautiful nature landscapes of the Finnish winter which trigger different emotions he then expresses through the music (Botti, 2011 February 25) he writes for his distinct bands/projects (See Figure 8 - Tuoma's Saukkonen bands/projects and their corresponding music style, in appendix 2)

### **Influences and Inspirations to create the albums concepts and lyrics**

As the sole lyricist in both his solo projects and bands, Tuomas Saukkonen always needs to have the music in order to write the lyrics for each song. For him, it is the lyrics that need to

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<sup>22</sup>For all Chronological facts see Appendix 6

fit with the music and not the other way round (Weber, 2011 November 11). Though he may have some lyric ideas, he never writes them before entering the studio as both steps of writing the music and writing the songs are interdependent, one triggering the other (Gehlke, ca. 2011). The sounds of the different instruments have the power to inspire the lyrics and hence, both the music and the songs are done naturally without too much pondering on whether they fit together. In Tuomas own words (Virmakari, 2011 February 24):

This spontaneous way of working, for me, is natural and fun. I don't want any "too thought-out"- stuff, but with this spontaneous the music stays really fresh. For me it's very important in the music-making! And when I listen to songs after wards, even after many years, I can still remember well what I thought and what I was doing when the song was born, so I'm able to return to those moments, as it was yesterday (para. 16).

Thus, Tuomas' writing inspiration is based in the feelings invoked by the music he plays intertwined in his personal life experiences, which is why there is no specific thematic, concept or story behind the lyrics or albums. Each song and each album are like a journal of Tuomas' state of mind in the moment of creation; all lyrics are personal and hence hard to extrapolate into specific concepts and/or individual stories (Botti, 2011, February 25; Gehlke, ca. 2011; Virmakari, 2011 February 24; Weber, 2007 April 29). Even though he has used words like "God, angel, crucifixion, crucify", among others; those are only allusions to the way he feels about life and death, good and evil, good and bad choices, not statements about Religion, as he explains (Weber, 2007 April 29):

I don't believe in any God or any kind of higher existence, I think that both good and evil are in you. So if I sing about God, it means something in you; also evil - I would never use the word Satan, because it is just a stupid word describing a stupid thing. Both good and evil are in you, you have to deal with both of them (para. 24)

While generally Tuomas' personal lyrics are incomprehensible to the listener, he believes those will instil similar feelings that the lyricist had by the time of composition, so people will be able to identify their own feelings with the songs even though they will not be able to know Tuomas' motives in the different writings (Vera, March 2011). Nevertheless, it is still possible to understand Tuomas' ideas/feeling behind some of his albums, as highlighted in the Table 6 - *Tuomas Saukkonen: Concepts and stories/thematic behind albums and songs*, in appendix 2.

### 3.6 KYPCK<sup>23</sup>

A Doom-Metal ("Doomsday Metal") band coming from Finland, KYPCK (spelled "Kursk") was originally an old vision from two friends wishing to play together - Sami S. Lopakka (guitar and ex-Senteced) and Kai Hiili. M. Hiilesmaa (drums, Producer and member of the band The

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<sup>23</sup> <http://www.kypck-doom.com/>; <http://www.myspace.com/KYPCK>;  
<https://www.facebook.com/pages/Kypck-Headquarters/122452041152865>

Skreppers) - who then recruited Erkki Seppänen (vocals; member of the bands Dreamtale and Tuiran Miliisi), J. T. Ylä-Rautio (bass; member of the band The Skreppers) and Sami Kukkohov on the live performances in the second guitar (ex-Sentenced) (Fafnir, 2008 July 25; Interview Kypck, ca. 2008; Perkkiö, 2011 February 15; Sidiyakina, 2008 June 2; “The Band” in <http://www.kypck-doom.com>).

Possessing an open, innovative and unique artistic vision, KYPCK stands out from the other Doom-Metal bands due to its historical and cultural concept focused in Russia, and for singing entirely in Russian language (Evdokimov, 2011 February 23; Scorpio, 2008 February 28).

The whole idea for singing in Russian came from the will to play slow and heavy music, with depressing yet melodic atmospheres, a genre that the lads felt would be the perfect match for Russian language lyrics, not only because it is a rich language in terms of literature, but also, because it allowed differentiating the band from the others (Interview Kypck, ca. 2008; Perkkiö, 2011 February 15; Scorpio, 2008 February 28).

Exploring the concept of the Russian culture and history immediately flowed not only because Finland’s history is directly connected with Russia’s, but also because the members had some kind of relation and/or interest in Russia: Erkki studied and lived in St. Petersburg, Hiili’s great-grandfather was Russian, and last but not the least, they all notice the resemblances between Finland and Russia’s principles and beliefs (Fafnir, 2008 July 25; Scorpio, 2008 February 28).

Naming the band *KYPCK* was an easy choice since it is a very meaningful name in the Russian history: “it’s a very old city in Russia, it’s the largest tank battle in the history of the world and, obviously, also well-known as the tragedy of 118 seamen who perished on the submarine of the same name” (Interview Kypck, ca. 2008, para. 6). This inspiration in Russia and the members’ feelings about *KYPCK* made them build a studio scenario with many different Russian items: Russian weapons and jackets; a Lada, a Russian care painted with the band’s colours and logos; a one stringed bass guitar for J. T. Ylä-Rautio; a guitar made from a AK47 rifle for Sami Lopakka; and microphone wrapped with barbed wire (Interview Kypck, ca. 2008). Aiming to have a strong impact in the Russian market, this whole imagery ended up featuring in the band’s promo package (Scorpio, 2008 February 28; Sidiyakina, 2008 June 2).

*KYPCK* received very positive feedback, especially in Finland, where it was not expected due to the Russian lyrics and fragile relationship between the countries, with their debut album reaching number 11 in the Finnish Record Charts (“Cherno enters”, 2008 March 20; Perkkiö, 2011 February 15; Sidiyakina, 2008 June 2).

Nevertheless, even though all imagery and concept is used artistically and as a homage to the history of Russia and Finland, there are still people who think the band intends to take a political position (Perkkiö, 2011 February 15; Sidiyakina, 2008 June 2), as confirmed by Erkki in an interview to *Mortem Zine* (Epizuxis, 2011 March 28):

In Finland, there are idiots who think that we are communists or some “traitors” because we sing in Russian, but those people are fools, their opinion is not very interesting,

because it was to be expected. On the other hand, in Russia there are some, let's say, not-so-intellectually-blessed people, who think that we are some kind of Fascist conspirators who make fun of Russia and her history... Well, what can I say... This is music, this is art, this is rock'n'roll and we're here to crush boundaries, not obey them (para. 18).

He further explains in another interview to Queens of Steel (Giménez, 2011 August 25) that:

Like most of the stuff we do, the visual image, the Kalashnikov-guitar, the one-stringed bass and the Russian lyrics - they are obviously a challenge to everybody involved. But if you get passed that and realise that the thing altogether actually works like an unstoppable Russian tank, then you might get to the other side where we are and get really excited and into the band. I think we have more depth in this band than many of the thousands of other bands around and in the long run that is very positive. No compromises (para. 26)<sup>24</sup>.

### **Musical Style**

Though officially considered a Doom-Metal band, the fact is that KYPCK members don't think it is really important to catalogue their music in any way (Evdokimov, 2011 February 23). As described in their official band page, they believe to have their particular music genre, one that is:

(..) very desolate and dark, with a raw yet massive sound incorporating some elements of doom-metal while still having a very unique and modern character. Something that hits you like a massive, endless wave, something that is crushing yet calm. Something that is melancholic and agonizing at the same time.

Both *Cherno* and *Nizhe* keep that unique sound that has already become the band's trademark; however there is a clear musical evolution from one album to the other. Though *Cherno* carries already a melancholic and dark sound, it was still a kind of experimental and different album which gave many opportunities to develop the band's musical skills into *Nizhe*, a more mature and dynamic album with even darker, heavier and sombre atmospheres (Epizuxis, 2011 March 28; Evdokimov, 2011 February 23; Perkkiö, 2011 February 15).

### **Influences and Inspirations to create the albums and lyrics**

Erkki Seppänen is not only the singer of KYPCK but also the writer of the lyrics he sings. Possessing a degree in Linguistics and Russian Literature by Oxford University, he has lived two years in Russia, studying in St. Petersburg and working at the embassy in Moscow. Besides being a member in KYPCK, he is also a part-time teacher in Tampere, Finland (Epizuxis, 2011 March 28; KYPCK Biography in <http://www.kypck-doom.com>).

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<sup>24</sup> For all Chronological facts see Appendix 7

An avid reader, he has read the majority of the Classic Russian writers and has specialized in Chekhov and Tolstoy but his all time favourite Russian poet is Mikhail Lermontov. On top of classic works he is also a fan of science and history books. (Epizuxis, 2011 March 28; Evdokimov, 2011 February 23; Scorpio, 2008 February 28). Under these influences, Erkki creates KYPCK's lyrics focusing not only on themes surrounding Russian literature, history and religion, but also people's personal experiences and daily life events, including his own. By using a stylistic approach, the lyrics only give allusions to the main stories that inspired the songs, as he prefers to leave room for the listeners' own interpretation (Evdokimov, 2011 February 23; Interview Kypck, ca. 2008; Scorpio, 2008 February 28). (See Table 7- The influences and inspiration for *KYPCK*'s albums and songs, in appendix 2).

All in all, even though KYPCK is seen by some as a political band singing about the World War II, it is easily perceived and as Erkki suggested it in an interview to webzine Doommantia, that those ideas are only "a sign of intellectual laziness" as the band doesn't have any songs about that Second World War. KYPCK's songs are not historical neither they allude to any specific ideology. Instead, the diversified Russian history is adapted to reflect individual stories while leaving people with enough room for imagination (Epizuxis, 2011 March 28; Giménez, 2011 August 25).

The strong concept surround the Soviet Military is not a band's trademark once that the lads aim to develop it into something different but still following the Russian history/culture in the future. Therefore, the band's concept is not a hindrance since the lads are aiming to explore the Russian history even further and open up other stories less known about the country's history; consequently, also writing about different topics with total lyricist freedom (Epizuxis, 2011 March 28; Fafnir, 2008 July 25; Sidyakina, 2008 June 2).

### 3.7 Mokoma<sup>25</sup>

Mokoma is a Finnish Thrash Metal band singing in Finnish, coming from Lappeenranta, known not only for its musical success but also for its music business acumen, entrepreneurial vision and commitment to creating music. The band has become a reference for other Metal Finnish bands and the music business in general (Airo, n.d.).

Founded by Marko Annala as a solo project, Mokoma was initially a combination of Grunge Rock, some Metal strains and Finnish lyrics. Marko made a demo which would earn his project a deal with the major label EMI, which by its turn, ended up releasing that demo as Mokoma's first album of originals. That was also the time when Marko felt the need to take more musicians on board, forming Mokoma with the present skilled quintet: Marko Annala (vocals),

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<sup>25</sup> <http://www.mokoma.com/>; <http://www.myspace.com/mokomamusic>;  
<https://www.facebook.com/mokomamusic>

Tuomo Saikkonen (guitar); Kuisma Aalto (guitar), Santtu Hämäläinen (bass) and Janne Hyrkäs (drums) (Airo, n.d.; Bern; 2008; Lahtinen, ca. 2003; SuicideRock, 2012 ).

After releasing Mokoma's second album, the lads aim to explore Thrash Metal with Finnish lyrics in their third album was not an idea that appealed to EMI, who ended up seizing up its collaboration with the band (Airo, n.d.). Having no label but still an urge to play together, following their artistic ideas and feelings, the lads kept working on their new material which made a great positive impact among the audiences. Since no label was interested in signing a Thrash Metal band singing in Finnish, Mokoma decided to follow their artistic vision, put it ahead of any business idea, and created their own label, Sakara Records. Their third masterpiece was hence released under Mokoma's own label and ended up selling more than their first two albums under EMI (Airo, n.d.; Bern, 2008; Lahtinen, ca. 2003)<sup>26</sup>.

### **Musical Style**

Despite presently catalogued as a Thrash Metal band, Mokoma's first couple of albums, also regarded as demos by the members, were closer to Grunge Rock, sporadically mixed with metal riffs (Airo, n.d.; SuicideRock, 2012).

The Thrash Metal style came in with the band's third album and lasts until the present days, however, the band considers that they are not entirely Thrash Metal. (Lahtinen, ca. 2003). When enquired about the music style played, Kuisma answered Mokoma "play Heavy Metal sung in Finnish" (Lefrançois, 2002, para. 10) and Marco described Mokoma's sound as "Metal music with national roots" (Palonen, 2006, para. 2).

There is no doubt that Mokoma are a Metal band, but defining it as totally Thrash Metal would be a conservative description, since the band's approach is to break boundaries and go beyond any standard rules. Having the 80s/90s Thrash Metal as background, the band incorporates each member's musical styles and ideas with the traditional Finnish melancholy, hence creating a particular style rich in diversity and creativity, which differentiates Mokoma from the other Thrash Metal bands (Airo, n.d.; Imhelmi, 2010; Lahtinen, ca. 2003).

Mokoma's back catalogue of influences include old school Heavy Metal bands like WASP and KISS; the Greatest Thrash Metal of the 80s as Anthrax, Slayer, Metallica and Kreator; the extreme Death Metal bands of the 90s like Entombed, Sepultura and Napalm Death; and also the famous 90s Grunge bands like Soundgarden, Alice In Chains and Rage Against The Machine. In addition, Mokoma also appreciate Finnish and Swedish renowned names in the Metal/Underground scene. On the Finnish side, Mokoma appreciate bands such as CMX, YUP, Kauko Röyhkä and the Thrash mates Stone and Charged. As for the neighbour Sweeds, the highlights go Meshuggah and The Haunted (Lahtinen, ca. 2003; Lefrançois, 2002) (See Figure 9 - Mokoma's albums and music sub-genre variations, in appendix 2)

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<sup>26</sup> For all Chronological facts see Appendix 8

### **Influences and Inspirations to create the albums concepts and lyrics**

Marko Annala is the only one in charge of creating the lyrics to Mokoma's songs. Considered one of the best Finnish lyric writers, he writes in Finnish to a Finnish audience (Airo, n.d.; Palonen, 2006) since the band has no plans of becoming big or touring elsewhere than Finland, partly because, as a poet, Marko wants people to understand what he writes and sings about (SuicideRock, 2012). An avid reader, he believes a writer needs a lot of reading on diverse subjects in order to enrich his broad knowledge on different topics. This knowledge can later be challenged by exchanging it with different people from different backgrounds, hence learning from the diversity of opinions and ideas. In this way, he considers that "metal music is quite restrictive" with very "tight boundaries on what can be said in that music" (Palonen, 2006). However, this is not a hindrance to Marko's lyricism as he doesn't follow the traditional Metal thematic; instead he creates intertextuality between readings on Humanity, The Bible, Finnish literature and proverbs, which is also why the odds of having Mokoma's songs written in any other language than Finnish are very small (Airo, n.d.; Imhelmi, 2010; Lefrançois, 2002). Among authors/writers to whom Marko shows some respect are the Finnish song writers and musicians Tuomari Nurmio, Kauko Röyhkä, Jarkko Martikainen, Herra Ylppö, Jouni Hynynen and Tommi Liimatta (Palonen, 2006).

All in all, to each album and song Marko creates a story where he explores all the intertextual texts in his own unique style (Airo, n.d.), as it can be seen in the short examples presented in Table 8 - Mokoma albums' concepts / songs' themes and their corresponding influences / inspiration, in appendix 2

## 4. The Band: creation and development of an organisation

All businesses are conducted with the involvement and efforts of multidisciplinary teams. A band is composed by a group of friends/people working with the same purpose - making and playing music to become successful act. Therefore, it is important to understand how each band sees team work, settle objectives and work to achieve them.

### 4.1 How the team was formed

In Portugal, both *Moonspell* and *Gwydion* were formed by a group of friends who were passionate about music and shared the same interests. While *Gwydion* initially started as a hobby, to have fun and learn how to play the instruments; *Moonspell*, at the time called *Morbid God*, began by managing a Fanzine dedicated to reviewing and interviewing their favourite Metal bands, so since they were already inside the underground environment, the team's higher ambitions turned the Fanzine into a Heavy Metal band aiming a stardom status. In Finland, all five bands started as solo project or an idea of one of the members. Each musician ended up sharing his vision or showing his project to friends that joined him in forming the different bands. In *Tuomas Saukkonen's* case, all his projects resulted from the musician's urge to make different kinds of metal music, according to his artistic inspirations not easily satisfied with releasing only one album per year, which explains the musician's need to create different musical projects that release albums in the same year. As for band members, he basically only needs them to record the albums and make live performances. Therefore, he always chooses his best friends to play with him, because he trusts them and knows they are skilled musicians, who know how he thinks and what he wants artistically. Both *Ghost Brigade* and *KYPCK* original plan was to play just for fun, with no serious objectives involved because, in *Ghost Brigade's* case, Wille wanted to test his idea of playing something in between heavy metal and pop music; and in *KYPCK's* case, *Hiili Hiilesmaa* have always wanted to play the drums in a doom metal band, so *KYPCK* was supposed to be just that band, where he would experiment his ideas just for fun, with no commitments whatsoever.

### 4.2 Key moments in the evolution

In both countries, bands referred different kind of moments/decisions that contributed to their entrance in the music industry and grow as bands/musicians. Playing concerts and participating in festivals are key moments present in *Moonspell*, *Gwydion*, *Ghost Brigade* and *KYPCK*, though with some variations from band to band: "first European tour" for both

Portuguese bands, *Moonspell* in 1995 supporting *Morbid God*, and *Gwydion* in 2008 supporting several Folk Metal bands such as *Alestorm* and *Hollenthon*; “playing at big festivals” and first long tour” for *Ghost Brigade* who were invited to play at renowned European summer festivals like *Wacken Open Air*, and to support *Paradise Lost*, one of their favourite bands; “concerts in Russia” for *KYPCK*, as Russia is the band’s main target for its music. Creating the first demo CD was also pointed out by *Moonspell* and *Ghost Brigade* as an important moment in both bands career, since it allowed them to sign a record deal - *Moonspell* with Adipocere Records and *Ghost Brigade* with Season of Mist. Nevertheless, from attracting the labels interest to signing the contracts, went differently for both: *Moonspell* sent their demo to a list of labels while *Ghost Brigade*, though also sending it out to labels, they first shared it on Internet and were instantly contacted by Season of Mist that became very interested in the band and offered the contract. Similarly to *Ghost Brigade*, also *Gwydion* got offered a contract by label Trollzon after seeing the band’s profile on MySpace.

Other key moments, now individual to each band, were also crucial in the development of their careers. In the case of *Moonspell*, before their demo, they used the success achieved with a song included in a compilation CD dedicated to the gems of Portuguese Metal to distribute that song all over the world, which enabled them to build a network of contacts in the music industry; another important moment was agreeing with Adipocere Records to receive their part of the EP/mini CD earnings in kind, which they sold independently to recover investment, and distributed through bigger labels, prizing them with a contract with the famous Century Media Records. Lastly, each album’s music versatility represents a key to solidify *Moonspell*’s legion of fans. In the same line of reasoning, *Ghost Brigade* also referred that reaching maturity was essential in the evolution of the band because it allowed them to play and enjoy without any technical or personal concerns. For *Swallow The Sun*, the most important moments in their career were hiring a booking agent, who found them the best venues to play; and their manager, who has been a great help in pushing the band to the next levels. In the case of *Tuomas Saukkonen*, his best moments were when his contract with the Spanish label Locomotive Records voided due to their incapacity of promoting Tuomas’ bands in Finland; and when he signed those projects to Stay Heavy Records, that put them back on the right track. Finally, for *Mokoma*, the most important moment in their career was releasing the album *Kurimus* via their own label - Sakara Records - which represented *Mokoma*’s comeback as a reputable band in Finland.

### 4.3 Main characteristics

All the bands (Portuguese and Finnish) are different, members have their own way of behaving and working within the team, nevertheless all of them share one same characteristic: they are all a group of friends that know each other for a long time. *Ghost Brigade* and *Gwydion* literally referred considering the whole team as a family working for the

same purpose. *Moonspell* and *Mokoma* are alike in the way members perceive and work within the band; they all have a hard-working and DIY mentality and each individual has a specific role in the band: *Fernando Ribeiro* and Marko Annala are the dynamic and enthusiast individuals who always seek to bring new ideas and know-how, Pedro Paixão and *Tuomo Saikkonen* are calmer individuals who tend to ponder wisely on the different matters, Ricardo Amorim and Janne Hykäs are hard-working individuals able to keep up with the routine and decisions, Mike Gaspar and Kuisma Aalto have strong and bright personalities and always bring good ideas to the group.

The rest of the Finnish bands have described themselves differently: *Swallow The Sun* are goal-oriented, knowing exactly where they want to go with the band and how to achieve it; *KYPCK* are a band where members work very independently, preparing each other's parts individually only putting them together when the recording phase begins; *Tuomas Saukkonen* is a dynamic and skilled musician, able to write and compose each instrumental part of a song on his own, who only needs other members in order to play and record the albums.

#### 4.4 Leadership

All bands except for *Tuomas Saukkonen*, claim not having one leader, either there is no leadership at all or there is more than one leader according to each other different skills and expertise. In *Saukkonen's* case, he is, without any doubt, the leader of all his projects so all decisions are entirely made by him. Though there is no room for democracy, respect always prevails, therefore he never makes decisions without consulting with the rest of the members and knowing if they have availability for his requests.

*Moonspell*, *Gwydion* and *Ghost Brigade* consider having no leader. Members of all three bands are bonded by respect, trust and confidence; there is no one making decisions without the consent or agreement of the others; all members have the same interests and purposes, so everyone knows their responsibilities within the band and perform accordingly. In *Moonspell*, though *Fernando Ribeiro* is usually seen as the leader, he doesn't consider himself as such, since nothing is ever decided only by him; usually it is *Fernando Ribeiro* and Pedro Paixão who make decisions only because all the others prefer to stay quiet and see what happens. In *Gwydion*, democracy prevails, so all decisions are made according to the opinions of the majority, though the members delegated all administrative matters to Daniel and Ruben, who have better organizational skills and are also the founders of the band.

*Swallow The Sun*, *KYPCK* and *Mokoma* explain that everyone in each band is a leader in their own specific field of expertise, which, as pointed out by *Aleksi Munter*, brings them more advantages in terms of efficiency. Therefore, in *Swallow The Sun*, Juha Raivio is the artistic leader and *Aleksi Munter* the business/finance leader; in *KYPC*, *Hiili Hiilesmaa* is the sound production and studio leader; and in *Mokoma*, Marko Annala is the artistic leader since

*Mokoma* was his own solo project, *Tuomo Saikkonen* is the business leader, and *Kuisma Aalto* is the project leader, always putting ideas into practice and making things happen.

## 4.5 Sharing creativity and ideas

In *Moonspell*, *Gwydion*, *Swallow The Sun* and *Mokoma*, all members give their artistic contribution in the composition and creation of the albums, all divergent opinions are heard and tried out until a consensus and decision is made. In *Gwydion*, the main composers are Daniel and Miguel, however they don't impose their compositions to the rest of the members, being always open to hear new ideas/suggestions and making changes accordingly. For *Swallow The Sun*, the main composer is Juha Raivio, who hands the draft of his compositions to the rest of the members so that each one of them can work and add their part. In *KYPCK*, it is up to Hiili Hiilesmaa, the drummer and producer, to balance each member's artistic contributions into the records. So, each member works on their part individually, and when each different part is ready, *Hiilesmaa* puts all pieces together. Nevertheless, *Hiilesmaa* welcomes any opinions suggestions, trying them out, always explaining why or why not those ideas are good and can or cannot be used. Lastly, *Tuomas Saukkonen* is the only music writer and, in this part, members' opinions are never considered. However, he welcomes their opinions when regarding vocals or music composition though, very often, he has the entire demos ready before recording the albums, time when the rest of the members get to know and to rehearse their parts. Though *Ghost Brigade* didn't provide clear evidence on how they work with each other's creative ideas, it is possible to assume from the way they deal with all different issues and from how the band started that, all members contribute with their own artistic skills and ideas in the songs and records.

## 4.6 Dealing with conflict

*Moonspell*, *KYPCK* and *Mokoma* stated that serious internal conflicts are not common because all members are mature, experienced and skilled musicians, able to solve any minor issue fast and to keep a healthy and balanced working environment. Any issues and/or disagreements between members are solved by talking to each other, trying to understand the divergent point of views and solving the problems the best way possible. In *Moonspell*, it is *Fernando Ribeiro* who usually steps forward and talks frontally with everyone about the problems. In *Mokoma*, it is *Marco Annala* who has the ability to put people face to face and make them talk problems out. In *KYPCK*, there are situations when they might decide to wait for spirits to cool off and return to the matters one week later, when their ideas are clearer and, in most cases, after that time, the circumstances that caused the arguments have changed and the conflict vanished. *Swallow The Sun* also admitted waiting for spirits to cool off in the past, but nowadays, they all talk things through, having honest and respectful discussions until they

reach a consensus. *Ghost Brigade* and *Gwydion* believe that any internal issues and disagreements should always be solved immediately, as soon as possible. *Ghost Brigade's* strategy is to gather all members in the same place, at the same time, to avoid misunderstandings and different messages passing along. Any person in *Ghost Brigade* is able to step forward and solve any problems going on within the band. *Gwydion* and *Tuomas Saukkonen* solve all problems/conflicts in a democratic way, reaching common consensus between members. *Saukkonen* finds honesty very important so he encourages everyone to express their feelings. He is also the one dealing badly with conflict, so usually the rest of the members give him the space he needs to think. Nevertheless, he and Lars Eikind are the ones making people solve their issues.

## 4.7 Setting up goals

*Moonspell*, *Gwydion*, *Swallow The Sun*, *Tuomas Saukkonen* and *Mokoma* set up goals or plans in a short term, on average one year time, and usually those are refer to working on new material (if they have been thinking about that) and releasing albums, making live performances in festivals or tours. *Gwydion* admitted working on new material and finding a record deal with a bigger label for their third album of originals, to be their objective in the near future. *Swallow The Sun* also added designing plans and strategies to make the band progress in the music industry. On the contrary, *Tuomas Saukkonen* believes those kind of objectives don't depend on him but on the business people with a high status in the industry. Both *Ghost Brigade* and *KYPCK* don't think much about setting up goals in terms of what to achieve with the band. For the former, the band is like a hobby, to break up daily routines from their daily jobs which they all want to continue doing, so when regarding the band, they just go with the flow and let things happen. For the latter, they don't make plans too much ahead because the band is still relatively new, so they plan on a short term, to make a two weeks' tour and a few summer festivals during the weekends.

## 5. Artistic philosophy versus marketing philosophy

Heavy Metal bands/musicians are faced with big challenges within the music industry: on one hand, all they care about is making music according to their artistic feelings and background; on the other, in order to succeed, they need to be able to sell music/records and concerts/festivals. Therefore, it is important to understand how they deal with the dichotomy artistic versus marketing philosophy and what kind of influence that dichotomy has in their artistic-business behaviour.

## 5.1 Dealing with other's opinion/critics

All bands are faithful to their artistic integrity; they aren't influenced by opinions of other people or labels, members stick to their musical feelings and artistic image. Though they all recognize listening and thinking about what others say or suggest about their music or band as a group, they aren't easily influenced by them. *Gwydion*, *Ghost Brigade* and *Mokoma* are aware that they can't please everyone's personal tastes, so it is more important to create according to their artistic feelings. Both *Swallow The Sun* and *Gwydion* have received negative critics about their music style but those critics have never demotivated them from following their artistic inspirations; *Swallow The Sun* have learnt how to select the information and its sources, and *Gwydion* only take into account the opinions of their closest friends and family. *Tuomas Saukkonen* doesn't give many opportunities for critics, since he personally asks his friends' opinions when he has some music partially ready; still, the effect of such opinions will depend on whether those are based on professional expertise or on personal tastes. *Gwydion*, *Swallow The Sun* and *Ghost Brigade* have never had any image related problems, however *Swallow The Sun* has received clothing suggestions for promotional pictures, which they only accept if interested; and *Gwydion* have been advised to put more colour into their merchandise in order to attract younger fans. *Ghost Brigade* reinforces their unchanging position about their image by explaining that their image is the reflexion of their honest identity.

*Tuomas Saukkonen*, *KYPCK* and *Mokoma* have had a few problems with labels regarding their music style, still none of the bands/musician has made any changes: *Saukkonen* is often confronted with suggestions to change his music style to a more commercial kind of music fit for radio stations, however such recommendation are ignored while he keeps delivering his own style, he also protects himself about such kind of requirements with contract clauses about the artistic freedom; *KYPCK* ended up without a label for their second album because its music style didn't sell enough, however that didn't prevent the band from releasing that album; *Mokoma* has been asked to change both its music style and lead singer, but the band's response was self-releasing its albums through the creation of its own record label.

## 5.2 Dealing with the pressure inflicted by the market demand

None of the bands feel pressured by what their fans or the market in general wants. They all compose their music according to what they feel as artists and not according to the industry's trends or album sales. They keep their musical identity and evolve according to their artistic feelings not according to what the market or fans expect from them. Still, *Gwydion* tries to differentiate its music from the one already existing in the market by learning from their live experiences and from other bands.

At the same time, most of the bands are business conscious and understand that labels have sales targets to meet, however their artistic integrity is above all business arguments: *Swallow The Sun* are know it would be more profitable if they would tailor some songs to radio airplays, still that isn't a reason strong enough to go against their artistic inspiration; *Ghost Brigade* are nothing about market's needs or doing what fans want, but all about musical feelings and artistic freedom to create and experiment music; likewise, *KYPCK* is like a laboratory where musicians make music experiments and create according to their artistic intuition, so even though they know labels are only interested in music that sells, that doesn't have any impact on their music creation, which can be proved by the 10 minutes length of some songs; *Tuomas Saukkonen* is well aware that all music he has released through different bands has been bad for business ("...the latest Black Sun Aeon album is a good example. In all the business wise point of view, it is a suicidal album! A double album these days means a double budget on the days when the album sales are dropping."), but first and foremost is his artistic freedom.

*Mokoma*, on the other hand, have felt pressured, in their early days, while signed with EMI, and even felt their music was losing quality because of the pressure to increase sales. Nowadays, the market needs or demand doesn't have any influence in their music making and all decisions are made according to what they feel as artists; they might finish an album with a few songs that fit the radio but, if in the end, they feel those don't match with the whole album, they will take them out and have a whole album with no song tailored to the radio.

### 5.3. Legal form

*Ghost Brigade*, *Tuomas Saukkonen*, *KYPCK* and *Mokoma* know the importance of creating a legal entity to conduct their music business, since all matters regarding finance and taxes, contracts, investments, etc., go through the company and not through each member individually. Regarding taxes, these are lower for a company than for an individual person and, in addition, the company can balance its income with the costs taken with its business activity on the income tax calculation. Nevertheless, only *Ghost Brigade*, *Tuomas Saukkonen* (One Man Army) and *Swallow The Sun* (Gloomy Light Productions, Ltd) have created a company. *Saukkonen's* One Man Army deals not only with the activity of playing music but also booking shows, studio production and even the occasional supporting activities like Landscape and Gardening. As for *Mokoma*, all its business activity is still included in the company created to self-release its records - Sakara Racords, still members are not excluding the hypothesis of founding a separate company for the band in the future.

*KYPCK*, *Gwydion* and *Moonspell* haven't created a legal entity to conduct the music business activity for different reasons. Both *Gwydion* and *KYPCK* are still too small to create a company and members don't think it is necessary yet. *Moonspell* have created entities in Germany to conduct the band's business outside Portugal, but in Portugal there is no

advantage in creating a legal entity hence, each member is an independent tax payer included in the arts related category.

## 5.4 Manager-artist duality

All bands have a DIY character, so their members manage the business side of their music activity. They all agree that it is possible to be involved both in the artistic and business side of making music, depending on the amount of time dedicated to each part, because bands cannot exist if they don't have enough time to work on their music. Therefore, in *Swallow The Sun*, the creative part is entirely managed by Juha Raivio while the business part is *Aleksi Munter* responsibility. Both *Moonspell* and *Tuomas Saukkonen* agree that it would make their work as musicians a lot easier, if they had that status where they could have a whole team of trustful professionals dealing with all business matters, which would leave them with the time to concentrate on making and playing music. Nevertheless, *Moonspell* and *Gwydion* also believe it is good for them to know what is going on within the band, since all bands should have always someone on top of the business. *Saukkonen*, on the other hand, would never hand over the management of his booking agency and merchandise because those generate substantial money that he invests in his music projects; such business perspective matches *Hiilesmaa's* opinion that, presently, bands are realizing about the financial advantages in conducting the business by themselves, so members are getting more involved in the business, turning into real businessmen. This is *Ghost Brigade* case, where *Wille Naukkarinen* enjoys all aspects of being in a band, including managing the business; though he also acknowledges that there must be a balance between the artistic and management side.

*Mokoma*, however, have a different opinion as they believe bands don't need to be involved in the business as long as they have trustful people dealing with it for them; in which situation they can fully concentrate on making music and playing gigs. Nevertheless, they agree with *KYPCK*, *Ghost Brigade* and *Gwydion*, that it is important for a band to have, at least, basic knowledge of how the business works, to avoid being deceived by the industry professionals. *Hiilesmaa* goes further, admitting that having a manager is not enough, because bands need to understand the terms of the contract signed with him, so acquiring some business knowledge is important.

## 5.5 Business approach to their Music/Art

All interviewees agreed seeing their band as a business/product or even brand from the moment they started to sell records and/or realized they needed money to invest in the music. However, in most cases, such as *Ghost Brigade*, *Tuomas Saukkonen*, *KYPCK* and *Mokoma*, seeing the band as a business producing a product - record - is not a problem as long as that doesn't interfere with their artistic integrity; *Swallow The Sun* don't even think about

how much money they might make from the record sales as those are quite low; *Saukkonen* is only able to see his music as a product when he has the records finalized, ready to be released and he starts negotiating with labels, making all business arrangements; *KYPCK* don't think about the amount of money they might make with the record sales, and were even willing to play to get funds for their second album release. Still, *Hiilesmaa* admits that nowadays bands/musicians are real business managers/entrepreneurs because they need to be proactive in establishing business relations in order to succeed and distribute their music. For *Mokoma* it is hard to see the band as a business/product/brand when all music they write and compose comes from their artistic feelings and not their business mindset, so for *Saukkonen* it is

*“...sometimes very hard to (...) decide what business is in our music making process (...) we just have to feel strong and then hope that other people sense it as well. And that's maybe business thinking, in a way (...) all our early days proved us that by doing calculations or whatever, you cannot make it. But when you really have a strong feeling to it (...) and you are feeling great about it. That might turn into money as well, a good business as well.”*

At the same time *Saukkonen* considers that artists are similar to entrepreneurs/managers because a band is similar to a company where they need to work things out according to their own ideas.

Members of *Moonspell* easily see the band as a business because they are able to make a living from it, so for them, *Moonspell* is their business.

Whether consciously or unconsciously, all bands approach their activity of making music from a business perspective, when they make merchandise arrangements and take advantage of possible alliances/partnerships with other professionals. Merchandise has a double meaning for all bands, except for *Moonspell* and *Mokoma* that didn't comment on its importance: a promotional strategy, since everyone who wears merchandise items is advertising the bands; and cash flow, because bands gain more money from selling merchandise than selling records, which allows them to recover and re-invest in the music making. In addition, for *Ghost Brigade*, merchandise is also part of the band's culture and another artistic representation of its music; and for *KYPCK*, having merchandise is another parallel business to the band because Sami Lopakka owns his own merchandise company - *Northern Tribe*.

When inquired about the possibility of creating alliances/partnerships with non-music related professionals to push their bands' career to a higher level, only *Moonspell*, *Gwydion* and *Mokoma* agreed that those alliances/partnerships can be a band's breakthrough in a specific market. However, all three and also *Ghost Brigade* and *Tuomas Saukkonen* have only made alliances/partnerships with music related professionals (bands, radio stations, endorsement/sponsorship deals): *Moonspell* played at *Rock in Rio Lisbon* festival, which was

broadcasted on TV and reflected in an increase of popularity and record sales in Portugal, *Ribeiro's* participation in other musical projects (the Amália Rodrigues project - *Hoje*, singing with *Bizarra Locomotiva* and *Mão-Morta*) though he believes those can't be considered alliances for *Moonspell* because the audience is completely different, so they shouldn't bring any recognition to the band; *Gwydion* has tried to keep in touch with renowned bands they have met, hoping to create an opportunity to playing together in the future, so that *Gwydion* can win their fans; *Mokoma* often participates in all tours created by Sakara Records, which involve playing with other bands in order to win also the different audiences; *Ghost Brigade* and *Tuomas Saukkonen* have been making endorsement/sponsorship deals with music instruments manufacturers/retailers, which not only provide the opportunity to have discounts on the instruments, but are also an efficient promotional strategy since their partnership/alliance is covered in the manufacturer's specialized magazines enabling them to cement a reputation among other bands/musicians and fans; *Saukkonen* has also been cooperating, at the promotional level, with local bands when touring in other countries.

*Tuomas Saukkonen* and *Ghost Brigade* would never make any alliances/partnerships with non-music related professionals: for *Saukkonen*, because such kind of association could put him or his bands in jeopardy among Metal fans; for *Ghost Brigade*, because they cannot risk losing the band's identity.

*KYPCK*, goes against all others' opinions, as the band would be willing to create the same kind of alliance/partnership as the impromptu connection between Finnish HIM and American Bam Magera, who opened the doors in the USA market for the former.

*Swallow The Sun*, on the other hand, is the only band that has never thought about creating such kind of alliances/partnerships (with non-music related professionals) as they rather grow and progress in their music career by their own efforts.

Regarding having business vision, both *Moonspell* and *Gwydion* didn't refer any; *Swallow The Sun* and *Mokoma* share the same vision of making and playing music for as long as they have fun as a band and without compromising their artistic integrity; *Ghost Brigade* don't think too much ahead in the band's future; *KYPCK* only vision is in the short-term, to make new albums; finally, *Tuomas Saukkonen* vision is to keep making music and playing with his bands in new and old countries.

## 5.6 Band Image and Promotion

At the very beginning, before the very first record deal, all bands except for *KYPCK*, followed the same strategy of sending demos to labels, though with few variations, depending on the time period and the band: both *Moonspell* and *Mokoma* sent demo tapes that allowed them signing the very first record deal, they were also the first bands in each country to have their official website back in 1995 and 1999, for each band respectively; *Swallow The Sun* and *Tuomas Saukkonen* included a promotional pack with the demos, which was composed by

pictures of the members and a short biography; *Gwydion* also used to distribute flyers about the band through bars and festivals, and it was by sharing its music in their MySpace that they were contacted by a label; *Ghost Brigade*, released their demo first on Internet (the strategy that led to a record deal), after that they also sent it out to labels along with a short note identifying the band and its members plus a few opinions on the music from friends that play in other known bands (*Katatonia* and *Swallow The Sun* drummers); lastly, *KYPCK* had the right contact within famous record label EMI, who instantly signed the band without any promotion pack.

Nowadays, all bands use Internet for their official websites and social media such as Facebook, MySpace, Twitter, YouTube, Last.fm, etc to promote themselves and communicate with fans. All bands admit that Internet and social media are the best free tools to promote their music fast, all over the world, reaching a wider number of people and building a stronger legion of fans.

## 5.7 Perceptions about Digital music and illegal downloads

Except for *Gwydion*, who find it clearly a problem and disadvantage, all the other bands think it is hard to clearly say whether illegal music downloads are good or bad. For *Mokoma*, the whole music industry is changing, so it is hard to predict how it will adapt to the different challenges, including illegal downloads. *Moonspell*, *Swallow The Sun*, *Ghost Brigade* and *Tuomas Saukkonen* agree that illegal music downloads are advantageous to distribute music across the world, especially in places where people don't have access to the normal distribution channels and/or don't earn enough to buy music, as explained by *Munter* and *Saukkonen*. Still, all of them also admit illegal music downloads are bad for bands, because the record sales keep decreasing and even if people go to concerts and buy merchandise, as pointed out by *Saukkonen* and *Hiilesmaa*, those sales don't compensate the losses in the records. In addition, *Gwydion* refers that though they understand that people might not have enough money to buy records, there is also the alternative of buying music in the digital format, which is cheaper and bands still get some profit out of it. For *Ghost Brigade*, the illegal music downloads are not a concern, not only because their record sales have increased since their debut album, but also because they cannot make a living from the band, hence all members have normal daily jobs they enjoy and want to keep. Also, *Moonspell* don't make a big issue around illegal downloads, *Ribeiro* just doesn't like when people take them for granted and don't respect the work, time and money bands spend on making records. Lastly, *KYPCK* believes the bad consequences of illegal download affect not only bands but also the whole music industry: low record sales mean cuts in the budgets to produce records because labels are unable to recover the investment previously made; the music loses value, because everyone can have it for free, so it is no longer regarded as a precious item; and musicians and other music professionals lose respect and appreciation for their art. In *Hiili's* opinion,

illegal music downloads are never positive for bands and those who think so, are just building a self-defence mechanism. Even if illegal downloads distribute the music to wider audiences across the world that might go to concerts and buy merchandise, that doesn't pay off the loss on lower record sales.

All bands, but *Swallow The Sun* and *Gwydion*, who didn't provide an opinion, agree that fighting illegal music downloads is not possible; bands, labels and all music professionals, need to accept the change, live and adapt to it. As *Mokoma* refers, bands have to keep working on their music, making a lot of concerts, selling a lot of merchandise and striving to make their bands/brands stronger. *Tuomas Saukkonen* has tried to raise awareness about the bad effects of illegal downloads on bands, but his efforts were counterproductive as he received loads of negative critics. The only strategy to fight illegal downloads has been adopted by *Swallow The Sun*, which consists in removing any leaked copies from sharing websites (like Rapidshare and Megaupload) before any album release, which helps to avoid downloading links when googling the album.

With the exception for *Swallow The Sun*, who didn't make any comments regarding digital music, all other bands have mixed opinions, agreeing with each other in some points and disagreeing in others. *Moonspell* and *Gwydion* admit the digital era bring higher exposure to the different markets and audiences, however unlike *Ghost Brigade*, *Moonspell* are not keen to share new songs or maquettes on Internet before releasing an album. At the same time, both *Gwydion* and *Tuomas Saukkonen*, believe this digital era is changing the old culture of buying records as if it were like collectors' items, and now, for most people, especially young generations, records are just simple commodity and people are losing interest in the physical albums. In addition, for *KYPCK*, the digital represents the end of those special moments when bands would make a once-in-a life time performance, guitar riff, etc. because nowadays the sound, all songs, can be manipulated. Nevertheless, for *Moonspell* and *Mokoma*, bands must adapt to this digital era which, in *Ribeiro's* opinion brings new challenges to differentiate their music; and *Saukkonen* admits that *Mokoma* intends to adapt and embrace all legal new concepts/models that generate income to bands, such as Internet packages subscriptions that include free music and Spotify. Likewise, also *Ghost Brigade* embraces Spotify, with *Naukkarinen* comparing it to when people go to record shops and listen to the new releases to know whether their worth buying or not. The difference is that with Spotify, people can listen to the album at home and buy it later, whether in a physical or digital format. *Tuomas Saukkonen*, however, thinks Spotify is a bad platform and part of a vicious circle that doesn't bring enough profits for bands: bands earnings are not proportional to their albums' streaming in Spotify; physical records are sold in less quantity, hence are removed faster from shops shelves to give way to new releases, which reflect in less exposition and lower sales for underground bands; big distributors get quantity discounts on albums they never sell, consequently, bands and labels are unable to recover their investment, which reflects in lower budgets to make albums and in a loss in the quality of music.

## 5.8 Deliberate versus Emergent strategies

All bands have adopted different strategies to evolve and grow within the music industry. Some of those strategies are naturally adopted along the course of their artistic activity, by following the business and artistic trends and developments, while others are planned according to the bands' objectives and to what they feel as right for their music. Therefore, some of the strategies are common to more than one band, even if differently applied, while others are exclusive to a single one. *Moonspell* and *Mokoma* have both applied new record technologies to release their breakthrough albums, the former using a CD format when the standard was vinyl, and the latter using mp3 when the standard was CD; *Gwydion* and *Moonspell* have been innovating in their live performances by using visual scenery and playing videos on stage, respectively; *Ghost Brigade* and *Moonspell* have been touring as supporting bands (the kind of pay to play tours), just for the sake of promoting each other and win the possible interest of the main acts' fans; *Gwydion*, *Ghost Brigade* and *Tuomas Saukkonen* interact with fans at the merchandise tables and outside the concerts, including online through social media, in the case of *Saukkonen*, which contributes to build stronger band-fans relationships; *Moonspell*, *Gwydion*, *Ghost Brigade*, *Tuomas Saukkonen* and *Mokoma* have all made/signed/talked about alliances/partnerships with other bands/music professionals to diffuse the bands' names to wider and different audiences; lastly, *Gwydion*, *Swallow The Sun*, *Ghost Brigade*, *Tuomas Saukkonen* and *KYPCK* have the rights of their merchandise and either manage it by themselves or by contracting a merchandise company.

Those strategies exclusive to each band, have been applied considering the bands' perception of the industry and determination to achieve their goals: *Moonspell* has been approaching the business according to the markets trends like, receiving earnings from a released album in kind, working independently from the label, releasing special editions to differentiate their product, and adapting concert ticket prices according to the markets; *Swallow The Sun* usually set up all equipment on stage before playing in order to save the costs of having special technicians for that; *KYPCK* has started to explore the Russian market, learning about Russian's culture; *Mokoma* has founded their own record company, initially to self-release their albums, but that has extended to release other bands as well, and the whole business band-record label-management is done by *Mokoma*, who approaches it by combining their artistic loyalty with their business mindset; *Tuomas Saukkonen* has also created his own company to deal with the whole music business from studio production to booking agency and management, he always takes more than one of his bands playing together (as main and supporting acts), only celebrates license deals with labels so that he can have full artistic freedom, has purchased his own albums in order to promote his bands, drives his own bands when touring, signs strategic deals with labels that allow him to freely work with all his musical projects, and has been using YouTube for promotion; lastly, *Ghost Brigade* have released their demo on MySpace, like to keep the mystery so only provide subtle information

about the band, twist the use of Internet and Social Media by giving the less information possible, have turned all their websites/profiles down in order to keep fans curiosity about the band, own all rights of their artistic material, combine their normal jobs with the band's music business, and maintain an unusual official website.

## 6. Management of the bands

### 6.1 Band manager

*Moonspell*, *Gwydion*, *Swallow The Sun* and *Ghost Brigade* have a band manager though not exclusively working for each band, since all members have management business skills they all apply in their music activity. In addition to the band manager, the above mentioned bands along with *KYPCK* and *Mokoma* have also hired booking agents for different markets and accountants/bookkeepers/ administrative assistant. Also, *Moonspell* has a copyright specialist; *Swallow The Sun*, a tour manager; *Tuomas Saukkonen* outsourced an accounting company to take care of all finance matters regarding One Man Army; *KYPCK*, a photographer when needed; and *Mokoma*, a graphic designer and promotion assistant. All mentioned professionals are only needed to support each band in the different matters.

*Tuomas Saukkonen* (through One Man Army), *KYPCK* and *Mokoma* are perfectly able to manage the entire business surrounding their music activities; therefore they don't have any manager. Nevertheless, *Tuomas Saukkonen* maintains a friendly relationship with the Director of Stay Heavy Records, who gives him advices on management issues, and *KYPCK* have hired a Russian manager to help the band break into the Russian market.

Though the band managers responsibilities vary between *Moonspell*, *Gwydion*, *Swallow The Sun* and *Ghost Brigade*, there are a few others which are common to all bands: dealing with contracts and all legal policies, representing the band in the relations with third parties, including labels; and dealing with promotion strategies. In addition to these common tasks, each band manager has further responsibilities in each different band: in *Moonspell*, the band manager also deals with publishing deals and/or proposals; in *Gwydion*, works as a booking agent, arranging tours/concerts, and making plan schedules with tasks divided by each member; in *Swallow The Sun*, their manager is also responsible to put the band on tour and give business advices as if he were a consultant; finally, in *Ghost Brigade*, the manager is responsible to make merchandise orders with the manufacturers/retailers as per Naukkarinen's instructions, selling/booking concerts in Finland, assisting in tours (like selling merchandise), handling with the finance paperwork (paying taxes, counting the money, and sending invoices/receipts to the accountant), making schedules for the members, and taking care of anything that the members find boring or are not comfortable with.

*Tuomas Saukkonen* and *KYPCK* have a band manager but in different circumstances: in *Tuomas Saukkonen*, the manager like a friend helping *Saukkonen* in the organization of his music business during monthly meetings; in *KYPCK*, the manager is only to deal with the Russian market (contacting companies, venues and promoters, helping the band to learn and adapt to the Russian culture, acting as a tour manager for Russia by arranging transportation and backline).

Even though *Gwydion*, *Swallow The Sun* and *Ghost Brigade* agree that the relationship established between the band and the manager must be based in trust, friendship and loyalty, and hence it can be compared to a marriage; they all have celebrated contracts with their managers as it is important to have each part's rights and obligations formally and properly specified.

## 6.2 Band's involvement in management

All bands, even the ones that have a manager, are in total control of all artistic and business matters regarding their music activity. In the cases where there is a manager involved, he doesn't have any autonomy to make decisions by the band, everything needs to go through the band's members and they are the ones having the last word. Bands are the core of their music business, managing their career according to what they want to achieve with their music, and both managers and agents work according to the bands' decisions.

All bands own the rights of their merchandise, however the extent to which they get involved in the merchandise matters, depends on the band: *Moonspell*, *Swallow The Sun*, *Ghost Brigade* and *Mokoma* take care of all merchandise matters from controlling all the artwork, deciding on the materials to use in its manufacture, to selling it on tours, websites and stores; *Swallow The Sun* and *Mokoma* have contracted an external company to take care of all merchandise sales outside tours.

*Gwydion*, *Tuomas Saukkonen* and *KYPCK* have a different approach to each others' merchandise: *Gwydion* has the freedom to manage their merchandise without the interference from their manager. They are able to control all the artwork in cooperation with graphic designers, deciding on the materials and orders. However, they are dependent on the label to choose the different items/pieces from the label's catalogue and need to negotiate the quantity of items/pieces they will keep to sell independently; *KYPCK* has Northern Tribe (Sami Lopakka's company), that handles the whole merchandise business, including creating the artwork; *Tuomas Saukkonen* contracted Northern Tribe to take care of his merchandise, from manufacture to sales, however he is the responsible to create the artwork in cooperation with a graphic designer.

Though *Moonspell*, *Swallow The Sun*, *Ghost Brigade*, *KYPCK* and *Mokoma* have booking agents and/or managers to get them on tour, i.e., to find them concerts and tour options, they are all free to decide whether they want to do a specific tour or not. All bands are free to accept

or deny tours/concerts suggestions received from their booking agents and/or managers. In addition, *Ghost Brigade* have also received a supporting tour invitation from the main act (Paradise Lost) and are able to plan their own tour and choosing the band to tour with, as it was the case with the tour made with mates Insomnium. *Gwydion* have arranged on their own or been directly contacted by promoters all the tours/concerts they have done, though for the future, that task will be their manager's responsibility.

*Moonspell*, *Swallow The Sun* and *Tuomas Saukkonen* explain the difference between supporting tours and headliner tours: when they are supporting bands in tours, their involvement in the administrative parts of the tour is basically non-existent because they don't gain any money from those tours and all the organization is handled between booking agents, promoters and labels of the main acts. On the other hand, when they are the main acts of a tour, they get more involved in its management and organization. *Moonspell* are totally capable of organizing and managing a tour, from finding the best routes to travel, renting backline and buses with beds, to hiring extra technicians and make hotel reservations, everything can be settled and decided by them. As for *Tuomas Saukkonen*, since he also manages a booking agency, he is responsible to deal with all administrative, organization and finance when his bands are headliners.

### 6.3 Management roles in the band

All bands have a DIY character and very independent from their managers/agents, since in all bands, different management tasks are distributed between members, according to each other's skills and expertise. In most bands, having a manager only means they have an extra non-music related person, who helps in the organization and supports in those tasks they find boring or don't feel comfortable taking care of, which is the case of *Ghost Brigade*.

Except for *Tuomas Saukkonen*, who is a multi-task person, able to manage his music business all by himself, all other bands distribute similar tasks/responsibilities between the members: managing finance paperwork together with the accountants/bookkeepers and also the manager; managing online websites, social media, giving interviews, answering emails; taking care of all basic tasks such as picking up packages at mail posts, taking care of show and tour logistics (finding rehearsal places, renting cars, install-uninstall equipment, etc); managing merchandise and planning promotion strategies. In addition, *Ghost Brigade* also handles the business with the label and creates all graphic designs, including promotional pictures for albums, merchandise and Internet; *KYPCK* also deals with record labels, manage all studio matters and the merchandise through Sami Lopakka company - *Northern Tribe*.

*Mokoma* members and *Tuomas Saukkonen* are real business businessmen/managers of their own bands since they are able to handle everything by themselves, only outsourcing the services that aren't able to do for lack of time or expertise. *Mokoma* have founded their own record label - Sakara Records - which is entirely managed by *Mokoma's* members, in

particular, Tuomo Saikkonen. All the other responsibilities/tasks are distributed between the members, as per descriptions above, who take care of them personally or managed the professionals outsourced to handle them (merchandise and promotion). *Tuomas Saukkonen* has founded One Man Army that works as a booking agency, promotion and studio production for his musical projects, managed entirely by himself: organizing finance paperwork to hand over to the accountant, negotiating with labels, contacting magazines and radio stations to promote his projects, negotiating tours, handling all technical work, driving the tour van, planning studio schedules for all people involved in the albums' production, managing all artwork (logos, album covers, and merchandise) with the cooperation of a graphic designer, managing all Internet websites, providing for all amenities needed for his musicians during tours.

## 7. Relationship with labels

### 7.1 Band's power of negotiation

*Moonspell*, *Ghost Brigade* and *Tuomas Saukkonen* are relatively in the same situation when regarding their power of negotiation with labels. *Moonspell* have reached a stage in their career that gives them enough power to negotiate all their artistic and business ideas with labels, being able to search and choose those labels that fulfil their requirements. Therefore, they have total control over their work, since they only sign record contracts that provide them with total freedom of manoeuvre to create music and records according to their feelings as artists. Usually, *Moonspell* receives an advance from labels which they apply into the albums production the way they please, hiring the professionals and making the music the videos they want. *Ghost Brigade*, have also been able to have their way in all negotiations made with their label: they have total artistic freedom over merchandise, album covers and records composition and production, making all arrangements for recording, mixing and mastering without any interference from the label. Even the promotional strategies are discussed with the label, making proposals, always reaching to an agreement between the parts (examples of such agreements: shutting off the band's official website, streaming the whole album on Internet upon its release). Perhaps moved by the fact that *Ghost Brigade* is like a hobby for its members, the relationship band-label has been based in trust and respect, so all decisions are always discussed between the parts, which has given enough power of negotiation to the band. *Tuomas Saukkonen*, on the other hand, has total control over his music business because he only signs licence deals with the labels, which means their involvement is only in the release and distribution of his records. He controls and manages all artwork for the merchandise and album covers and he has total freedom to create and produce his albums the way he wants and with the professionals he chooses. Usually, the

promotional strategies are done in cooperation with the labels, still in most cases it is Tuomas preparing all materials.

*Swallow The Sun* and *Gwydion*, though having artistic freedom to create its records (composing, recording, mixing and mastering) they still need to work with the label in other related matters. *Swallow The Sun* don't deal directly with the label as it is up to their manager - Juha Ruusunen - to make all negotiations, still the band trusts the label's experience and expertise to conduct the business wisely for both parts. Except for the merchandise and album covers, which are entirely controlled by the band, the place to record the albums and the promotion strategies are mainly decided by the label, though the band can always make suggestions about the record studio and do their own promotion independently. *Gwydion's* power of negotiation with labels is not clearly explained. *Gwydion* has total freedom to create the merchandise and album covers artwork, to compose and produce its records (choosing the professionals to work with on the recording, mixing and mastering), the label's involvement is only to release and distribute the albums. However, to decide on the different merchandise items and plan the promotion strategies, *Gwydion* depends on the label's catalogues and standard strategic plans, respectively. If the band wants to have a different kind of promotion, they are able to discuss it with the label and apply that promotion on their own with their manager cooperation.

Lastly, *KYPCK* and *Mokoma* didn't have enough power of negotiation with the labels which is why both bands ended up self-releasing their albums. *KYPCK* started as a hobby and experiment project so the band has total artist freedom to compose and record its albums and to create the artwork for the merchandise and album covers. *KYPCK* only needs a label to release and distribute its albums, which was easy to find for their debut album but harder to get for their second, as labels didn't see any market for *KYPCK's* music style. However, that didn't stop the band from self-releasing their second album. *Mokoma*, faced similar situation with labels (no market for their music unless they would make changes in the music style or singer), which motivated the band to found their own record company - Sakara Records, to self-release their records. Therefore, having power of negotiation doesn't really apply to *Mokoma*, instead this power of negotiation is translated into self-management and balancing two inter-related activities - making music and selling records -, making decisions based on the pros and cons of each activity. Tuomo Soikkonen believes that for a band to have negotiation power with labels it is advantageous if they are confident about their work and their music as that confidence can be sensed by the labels.

## 7.2 Evolution of the band-label business relationship

From all bands, *Moonspell* is the only one which professional status evolved to such high position that enables them to make all negotiations with labels in their own terms. *Moonspell* have increasing power of negotiation and are able to use labels in their own advantage.

*Swallow The Sun*, *KYPCK* and *Mokoma* had their band-label business relationship evolving according to numbers, i.e., depending on their record sales. For *Swallow The Sun*, the relationship became better because the band's record sales increased, however, for both *KYPCK* and *Mokoma*, the business relationship with each other's labels degenerated when their record sales didn't meet their label's expectations so, in both cases, the labels stopped working with the bands. Both bands were unable to attract the interest of other labels, and *Mokoma* were even confronted to change music style or singer if they wanted to sign a record deal, which would go against all their artistic integrity. Presently, *Mokoma* owns its own record label, so the business relationship can sometimes be one of conflict of interests, which is easily solved when members recall the reason why Sakara Records exists.

Both *Ghost Brigade* and *Tuomas Saukkonen*, on the other hand, have managed to develop their business relationship into a friendly collaboration, based in trust and respect. Bands and labels have discussions about the different business matters, each part explaining their point of views until the best solutions for both parts - the music makers and the music sellers - are reached. In fact, both *Hiilli Hiilesmaa* and *Tuomo Saikkonen* hold that nowadays, the business relationship between bands and labels should be seen as partnerships cemented on cooperation and integrity.

As for *Gwydion*, at the time of research, they admitted the business relationship with the label had become better, information was running more smoothly and the band's power of negotiation had improved since the release of their first album. However, presently the band doesn't have a label and is trying to release their third album with the help of the fans, which indicates that the relationship also degenerated most probably due to the low record sales.

## 7.3 Key factors in the relationship band-label

The key factors that influence band-label relationships took two/three different moments/circumstances into account: signing the first record contract, relationship improvement and/or relationship deterioration.

*Swallow The Sun* didn't make a reference towards the key factors that contributed to sign their first contract with a label. However, regarding the evolution of the band-label relationship, both *Swallow The Sun* and *Gwydion* referred the involvement of the band manager as first intermediary in the communications between the parts, and the booking agents (in *Gwydion*, manager and booking agent are the same person). In addition, *Swallow The Sun* referred the record sales increase as a determinant factor to gain the respect and

recognition of the label, thence contributing to a better relationship. Contrary, for *KYPCK* and *Mokoma*, the record sales decrease was a key factor for the deterioration of the band-label relationship, with labels ceasing/not renovating their contracts for another record.

Personality characteristics such as perseverance and commitment to pursue objectives, hard-working, down-to-earth attitude, loyalty to the artistic feelings and putting artistic integrity above business are common to *Moonspell*, *Gwydion*, *Ghost Brigade*, *Tuomas Saukkonen*, *KYPCK* and *Mokoma*, and the factors that have contributed to maintain and build solid relationships with labels. The key factors behind the first contacts with labels were: the implementation of innovative strategies to send/present their demos in the case of *Moonspell* (taking advantage on the compilation's success, receiving the debut album in kind to send to bigger labels), *Gwydion* and *Ghost Brigade* (sharing their music/demos on MySpace/Internet); taking advantage of small opportunities for *Moonspell*; having experience from playing in other bands for *Mokoma*; having a network of contacts for *KYPCK* (Hiili had a contact in EMI); and the combination of their artistic vision with their business thinking for *Moonspell* and *Ghost Brigade*.

The key factors, common to more than one band and composed by personal behaviours/ characteristics and strategies, which contributed to the evolution of the band-labels business relationship and, consequently, are intrinsic to the bands' increasing power of negotiation are: knowledge about the music industry for *Moonspell*, *Ghost Brigade*, *Tuomas Saukkonen* and *Mokoma*; experience from playing in other bands and/or working in other musical areas in the case of *Ghost Brigade* (members played in other bands), *Tuomas Saukkonen* (record production, sound engineering, stage manager and backliner) and *Mokoma* (members played in other bands); business and artistic mindset combination in *Moonspell*, *Ghost Brigade* and *Tuomas Saukkonen*, which give them the ability to handle the business issues without jeopardizing their artistic integrity; learning from experience and willingness to keep acquiring new skills for *Moonspell* and *Mokoma*; respect and recognition for other professionals' expertise (including labels') for *Moonspell* and *Ghost Brigade*; entrepreneurial spirit for *Tuomas Saukkonen* (founded One Man Army) and *Mokoma* (founded Sakara Records). In addition, there are few bands that have demonstrated key factors specific to them in their relationship evolution with the labels: higher professionalism, and ability to quantify costs and implement strategies for *Moonspell*; implementation of innovative strategies to retain fans' interest and curiosity, and awareness that having business knowledge about the music industry is important for *Ghost Brigade*; having a network of contacts within the music industry for *Tuomas Saukkonen*; lastly, being risk takers (having that go the extra mile attitude), and having self-confidence (believing in the band and its music) for *Mokoma*.

As stated above, *KYPCK* relationship with labels deteriorated to such point that the band wasn't able to sign a record deal for their second album, however Hiili *Hiilesmaa* had his own opinion regarding what key factors are important for bands to have or develop that will enable then to build strong band-label relationships and consequently, empower then on their

music business: experience in the music industry, willingness to learn and get involved in the business, willingness to take risks, business and artistic mindset combination, loyalty to their artistic instincts.

## 8. Culture and society: a comparison between heavy metal perceptions in Portugal and Finland

It has been shown that Heavy Metal music is seen differently by Portuguese and Finnish society and government, which it is believed to impact the bands' careers and success.

### 8.1 The value of culture

For *Fernando Ribeiro (Moonspell)*, culture has no value in Portugal, as the government fails to see it as a product and, consequently, an opportunity to make business. The same doesn't happen in other countries that consider culture important for their economy, such as Finland where Heavy Metal music has become one of the country's main exports. Though none of the Finnish bands refer to the value of culture and Heavy Metal in their country, *Hiili Hiilesmaa* alluded to the last Idols winner who was a Heavy Metal musician, to the band Lordi that became known from winning the Eurovision song contest, and to the existence of a Heavy Metal band for children named Hevisaurus. Moreover, *Tuomo Saikkonen (Mokoma)* explains that since year 2000, Heavy Metal has increased to such degree, that even their Prime Minister has been greeting people with the traditional Metal hand gesture - the sign of the horns - at a Metal concert. From such facts, it is possible to infer that culture, even Heavy Metal music, is valuable and important for Finnish society and government.

### 8.2 Heavy metal acceptance in society

In Portugal, both *Moonspell* and *Gwydion* agree that the acceptance of Heavy Metal by society has been changing for the positive. However, *Gwydion* believe the genre is still only heard by a minority and, even though, people seem to be more open and understanding towards Heavy Metal, the big majority keeps cataloguing it as just noise, screams and growls; failing to appreciate the sounds of each different instrument and to notice the background similarities with classical music. Regarding other countries, *Gwydion* believe it is also listened by a minority and the assumption that it is better tolerated and accepted by society is, most of the times, an illusion created by Metal events such as festivals and press conferences, which take a large influx of Metal followers.

As for Finland, all five bands/musicians - *Swallow The Sun*, *Ghost Brigade*, *Tuomas Saukkonen*, *KYPCK* and *Mokoma* - agree Heavy Metal is well accepted by society, and it is presently considered mainstream. Both *Aleksi Munter* and *Wille Naukkarinen* confirm it is a musical genre frequently aired at radio stations; *Munter* adds that it is normal for bands to break into the national top music charts and festivals dedicated only to Heavy Metal bands abound. *Hiilesmaa* explained the sudden development of new Heavy Metal sub-genres such as Love Metal (HIM), Opera Metal (Nightwish), Folk Metal, Monster Metal, among others, with the increasing popularity of the genre in Finland. According to *Tuomo Saikkonen* what Heavy Metal and Finland have in common is the same culture based in melancholia and depressive moods, which is one of the reasons why this musical genre is so well accepted by Finnish society, even the high Finnish society, though it is still not part of high culture, as pointed out by *Tuomas Saukkonen*. At the international level, *Saukkonen* believes Heavy Metal is accepted in most countries, though it also varies from country to country, as he recalls a big discrepancy between China and Japan, where in the former, Heavy Metal means trouble and in the latter, it is constantly present in organized weekly events. *Tuomo Saikkonen*, on the other hand, believes that outside Finland, the genre is seen as rebellion music that expresses anger against the community. Lastly, *Munter* finds it normal all that prejudice and misconceptions against Heavy Metal; however he argues that people are not defined by the music they listen or compose, but for their actions and behaviour in society.

### 8.3 Financial support to culture and (heavy metal) music

In Portugal, both *Moonspell* and *Gwydion* confirm the inexistence of any support or incentives for music and, consequently, heavy metal. *Gwydion* are aware that in other countries, as for example Finland and Norway, such kind of support exists in the form of financial grants, rehearsal places and discounts on instruments.

In Finland, both *Ghost Brigade* and *Tuomas Saukkonen* confirm the existence of substantial financial support from the government and other institutions for music, including Heavy Metal. *Ghost Brigade* has applied and received that support, and they assert that bands can get funds for tours, record production and video-making, while there is also the possibility to receive earnings from radio plays twice a year, if bands become members of some of the supporting institutions.

## 9. Answer to the research questions

The analysis done so far has provided the information needed to answer the central questions to the study which have also been summarized in **Appendix 10**.

## 9.1 Dichotomy between artistic creation and business management

### **A. How the dichotomy between artistic creation and business management has been developed throughout the band's life cycle? (by the band along its development)**

The main motivation behind all musicians when starting the different bands was their passion for music and wish to having fun while playing the music they like. Such an attitude was supported by Hauge (2011) in that the musicians “are driven by the urge to express their creativity rather than making money”, and Laaksonen et. al (2011) where they refer that “artists start their careers and join together to form bands because of their passion and love to create and perform music”.

Except for Moonspell, all bands started with no business thinking, i.e., they didn't have in mind the objective of releasing an album or reaching any kind of success. Going beyond playing for fun was a thought that only appeared when labels became interested in their music or, as in Ghost Brigade case, when they realized that the music created was good enough to be recorded, which shows they were experienced, hence able to recognize a good material.

As for Moonspell, members aimed high since the beginning; they wanted to play in a band, reach success and manage to live from that band, and they succeeded!

*A1: Does the growing success of the band drive its artists to be more business conscious, or on the contrary, they gain more freedom to create as they please?*

All bands keep their artistic integrity over the business. First and foremost, the different bands exist because their members like music and want to create according to their artistic feelings and/or ideas. In general, market needs/demands or fans' critics/opinions are not influential in each band's music composition; they don't ignore such opinions but those are never strong enough to make them change anything about their music. Swallow The Sun have learnt how to select the information and sources that might be relevant for the band, Gwydion only take into account opinions from people they trust, and Tuomas Saukkonen has into account whether suggestions/critics are based in personal tastes or professional expertise. KYPCK and Mokoma have proved that critics/opinions don't influence their music making by ignoring labels' negative critics and keeping composing music according to their artistic feelings.

Perhaps this kind of perspective explains why all bands don't seem too concerned about the illegal music downloads; they all know they lose income but, on the bright side, they can also have their music distributed to all corners of the world, especially in countries where normal distribution channels don't work properly.

Such ideals shown by the musicians go in line with what Turley (2001) questioned about the reliability of an analysis on music creation solely based in an economic approach because

musicians' motivation to create music is based in the expression of their feelings and ideals. In addition, also the findings from Eikhof and Haunschild (2006) about artists combining their bohemian lifestyles for the sake of doing "l'art por l'art" is also somewhat represented in this present study as these bands have been self-managing and marketing their artistic activities without jeopardizing their artistic motivation and integrity.

The growing success of the band drives the artists to be more business conscious as soon as they start selling records, need to invest money in the record production and, consequently, start generating income from both record sales and live performances. This conscience is expressed by one of the interviewees as follow:

"We have to feel that a little bit, at the label's level (...) the label wants to sell. That's it, purely and simply. It's not because we are good boys... what they want is to sell." (Daniel César, Gwydion)

This business conscious drives them to learn how the music industry works and how they can profit from that knowledge, to devise strategies that give them more exposure to different audiences, to become aware of their non-music related skills and how those can be applied into their band. Still, that business consciousness is applied in accordance to their artistic integrity and not according to how many records they will sell, as stated in the following statements:

"Inevitable, nowadays it is an option, that maybe we didn't take, but an opportunity given by the people that liked our music and allowed us to live from it. It would be silly to say we have this ethic that doesn't exist, that we don't want to sell records (...) I don't feel bad for making money out of my music. On the contrary, if I wasn't earning money with my music, it would be a sign that I had been wasting my life, wasting the time of the people I like, and of the people that like Moonspell" (Fernando Ribeiro, Moonspell)

"With these sales you really can't think of how much money you're going to make (...) we consider ourselves a starting business" (Aleksi Munter, Swallow The Sun)

"...because we release records. We are a product! But I don't have a problem with being a product. I just want to do the whole thing without compromises..." (Wille Naukkarinen, Ghost Brigade)

"I have to handle the business so much that I can't avoid feeling like that sometimes (...) when I have the master with the covers, then it is a product. But I don't do a product. I do an album for myself, and mainly for myself (...) it is handled as a product by the labels and the audience (...) I haven't seen myself as a product or the music when I am writing." (Tuomas Saukkonen)

"At least a brand or maybe it's a product (...) I don't know what business is, it's sometimes very hard to (...) decide what business is in our music making process (...) we thought that when we made our Kurimus album (...) 'ok this is something that has nothing to do with business' but then it was the first one to really break through and sold a lot of records (...) (Tuomo Saikkonen, Mokoma)

Again, such attitude towards the business is sustained by Allen (2007); Bradshaw et. al (2006); Edwards et. al (2000); Kubacki and Croft (2004, 2005); Shroeder ( 2005) who have shown that when musicians see themselves as a business and product, they know they need to become part of the business and hence, must cooperate with the business professionals and the industry in order to succeed, achieve prestige and recognition.

*A2: Does the growing success of the band drives its artists to be more involved with the business issues and management of the band's activities or, on the other hand, they hire a team of professionals to take care of all the business related matters?*

At the very beginning, all bands start managing everything by themselves, from sending demos to dealing with all promotion and concert arrangements. As the band grows and begins selling records and live performances, members keep taking care of everything, even after hiring a team of professionals. From all the cases studied, Moonspell, Gwydion, Swallow The Sun and Ghost Brigade have a band manager, though not exclusively working for them:

*"...in freelancing. We are not a company (...) but we form a technical team, we have people (...) earning a percentage of what we generate (...) the only people that work exclusively for Moonspell are myself, Pedro, Ricardo and Mike. Aires is also a session musician; we also hire him..."* (Fernando Ribeiro, Moonspell)

*"...we also made contract with a promotion agency for bands, a Dutch agency, it's Metal Revelation (...) we ended up liking her work and vice-versa and, since she has a lot of experience, started to be our manager as well (...) It's a mix, it ends up to be full time, but not a total dedicated management."* (Daniel César, Gwydion)

*"After the second album we felt that we needed someone to negotiate a new deal for us and to start taking care of the bands relations (...) We've had a booking agent for Finland since the beginning (...) Booking agents for countries abroad (...) we usually get a tour manager (...) We needed an accountant after we found the company.."*(Aleksi Munter, Swallow The Sun)

*"He started, I think, last year 2009 somewhere. But there wasn't much happening with the band (...) Then we just started talking that maybe after the next record we would have to form the company (...) now we formed the company and he is like 1/6 of the company (...) he manages us whatever managing means in this country (...) and we got this booking agent (...) You just get the money and put it to our accountant..."* (Wille Naukkarinen, Ghost Brigade)

Tuomas Saukkonen and Mokoma don't have a manager; and KYPCK only has a Russian manager to assist them with the Russian market, where they don't have any knowledge or industry connections.

*"No, that would be a terrible situation (...) the work I do and the decisions I make are based, are connected to the music. So then the other person would have also to make decisions for the music (...) But not; I don't need anybody to do my job, the main job (...) it goes so naturally (...) It would only make things complicated if somebody would step ahead (...) like I know already all the venues and promoters (...) knowing the people and having a good circle of people in the same direction, makes things go really easy (...) I have an Accounting company where I just send all the papers of my company and they do all the taxes (...) in Stay Heavy, we do part of the management together with the boss of the label (...) It actually works really well with him..."* (Tuomas Saukkonen)

*"We have really like strict, not strict but like good roles in the band. We have different kinds of people, different kinds of backgrounds (...) We have actually two like professional web people in the band (...) I was trained for that and I did that for my work like years and years ago and then our other guitar player is in like an advertising agency and is doing that stuff for a living as well (...) Well we manage ourselves (...) So we have like a booking agency (...) We don't do the promotion for us. We have selected the right person to do that (...) we have also a bookkeeper (...) For the merchandise we have an artist..."* (Tuomo Saikkonen, Mokoma)

*"No. We didn't have one because everything started like this fast. And also, Sami has been quite a long time in the scene with Sentenced, and I have a company, so many things (...) we have one Russian manager and he is helping us with the Russian markets (...) we have a booking agency in Finland..."* (Hiili Hiilesmaa, KYPCK)

As for other business professionals, all bands work with booking agents (in Gwydion's case, the manager has also booking agent responsibilities) accountants/bookkeepers and other assistants, according to their needs.

Swallow the Sun and Ghost Brigade have created a legal entity to support all business matters referring to their music activity. KYPCK hasn't created such entity yet because the band is still too small, Mokoma manages their business through their record company - Sakara Records - and Tuomas Saukkonen has created a company - One Man Army - that not only deals with his musical projects/bands business but also with his other music and non-music related activities. As for the Portuguese bands, in both cases, creating a legal entity doesn't bring any advantages, so they haven't taken that step. These facts show that all bands are managed and/or controlled by their members, who are involved in the whole business, aware of everything that happens within their bands, often devising financial and promotional strategies to take the bands further in the music industry without jeopardizing their artistic integrity. Consequently, they all exercise the double role of artists and managers and, in Tuomas Saukkonen and Mokoma's case, they show having an entrepreneurial spirit linked to their artistic integrity:

These findings are also connected with the literature about artists as businessmen and entrepreneurs referred by Hauge (2011) and Laaksonen et al (2011) who refer that musicians life project catalyzes them to have a constant interest in developing and building a future for a perpetual activity, which entitles them as individuals with an entrepreneurial vision or entrepreneurial passion as it is that passion and vision that motivates them to struggle to reach their artistic dreams. In addition, Mintzberg (2009) also sustains these musicians willingness to be on top of the management of their bands since, according to this author, management is a job with a perpetual preoccupation and effective management is dependent on art to develop the vision and insights, qualities that are very characteristic to artists and musicians who want to make a living out of their music.

Though the main ideas taken from the diverse literature on bands/artists management refers that artists should hire a team of professionals to help them managing their artistic activity (Allen, 2007; Borg, 2008; Edwards et al; 2000; Frascogna and Hetherington, 2004; and Passan, 2008), most of them also support the idea of self-management or Limited Management/Start-up Management, which are the management practices adopted by both Portuguese and Finnish bands.

## 9.2 Factors that contributed to Bands success

### **B. What are the factors that have dictated the band's evolution to success and recognition?**

From the data collected and the descriptive and comparative analysis drew, it is possible to sum up in the table below (Table 2), the main factors that contributed for the present success of all bands considered in the study.

Table 2- Factors that contributed to the success of the bands

Success Factors	Bands
Team characteristics (old friends who remain together and share the same interests)	Moonspell Gwydion Swallow The Sun <i>Ghost Brigade</i> Mokoma
Passion for Music Hard-working Down-to-earth Attitude Perseverance and commitment Loyalty to their artistic instincts	Moonspell Gwydion Swallow The Sun <i>Ghost Brigade</i> Tuomas Saukkonen KYPCK Mokoma
Intention to show their music to the world	Moonspell Gwydion Swallow The Sun Tuomas Saukkonen Mokoma
Past experience from playing in other bands	<i>Ghost Brigade</i> Mokoma
Network of contacts within the music industry	KYPCK Tuomas Saukkonen
Self-confidence and willingness to take risks	Mokoma
Demo Tape/CD and signing a record contract	Moonspell Gwydion <i>Ghost Brigade</i>
Live Performances (at concerts and festivals)	Moonspell Gwydion <i>Ghost Brigade</i> KYPCK
Control over their artistic and business activity (Business mindset)	Moonspell Gwydion Swallow The Sun <i>Ghost Brigade</i> Tuomas Saukkonen KYPCK Mokoma
Registering the band as a legal entity	Swallow The Sun <i>Ghost Brigade</i>
Experience from working in other areas of the music industry	Tuomas Saukkonen KYPCK
Tasks distribution between members	Moonspell Gwydion Swallow The Sun <i>Ghost Brigade</i> KYPCK Mokoma

Success Factors	Bands
Band manager and different agents	Moonspell Gwydion Swallow The Sun <i>Ghost Brigade</i>
Setting goals in the short term	Moonspell Gwydion Swallow The Sun Tuomas Saukkonen KYPCK Mokoma
Power of Negotiation with labels	Moonspell <i>Ghost Brigade</i> Tuomas Saukkonen
Recognition towards the labels expertise	Moonspell Swallow The Sun <i>Ghost Brigade</i>
Entrepreneurial mindset	Tuomas Saukkonen (One Man Army) Mokoma (Sakara Records) KYPCK (Northern Tribe)

From the different number of cases studied it can be assumed that the realities for heavy metal bands diverge from Portugal to Finland. Though the information collected cannot be conclusive, it can be suggested that one of the reasons for that divergence is the openness to heavy metal music by the different societies. This aspect will be further discussed in section 9.3.

Nevertheless, in spite of each country differences, the fact is that all bands have managed to move farther than they were when they started, some reaching more success than others (Moonspell is by far the most successful act from all studied cases since they can live from their music), others reaching success only at a national level (Mokoma by option, KYPCK). Still, all of them have worked hard to achieve their current status or position in the music industry, they all have: released a debut album with a record label; released a second, third, etc. more albums (KYPCK is in their second and Gwydion are struggling to release their third); played concerts and festivals at the national and European level, while Moonspell and Swallow The Sun have also playing overseas (mainly in USA).

As Allen (2007), the bands studied have shown that they have been preparing themselves for management as they have known what their position within the business is and what to expect from it. As Edwards et al (2000) advices, these bands have been responsible for their actions and to achieve their goals regardless if there are other professionals helping them out with the business or not.

*B1: Band's characteristics and of its members?*

Though all Finnish bands started as solo projects, they share the same characteristics as the Portuguese in that all the different teams/bands are formed by old friends, who share the same passion for music and are committed to composing according to their artistic feelings and for as long as they enjoy playing together. Except for Tuomas Saukkonen, in all other bands leadership isn't appointed to just a single individual as each member is an expert in their own specific role, hence each member trusts on the others expertise and all of them contribute with their skills and ideas into the team. Problems are dealt with respect and understanding that all members want the success of their bands, which is also why, in general, all goals are realistically established in the short term, and usually refer to live performances (to promote their records) and albums release. The following statements illustrate the results described above:

*"Artistic projects start with one simple reason which is the passion for music (...) that enables us to find friends and people with goals in common (...) there is a lot of trust and, above all, a lot of respect within the band. Therefore, I don't think there is room for a leadership (...) a song is not finished without everyone's stamp, without having each others' personality (...) I think that when there is an issue, it definitely must be talked through. No matter how."* (Fernando Ribeiro, Moonspell)

*"I think it is that really, it is a team. It is team-work"* (Daniel César, Gwydion)

*"Well, leadership... there what prevails is democracy (...) it is the rule of the majority. The majority and good sense..."* (Miguel Kaveirinha, Gwydion)

*"... basically it is Miguel and I who compose the songs (...) I go to the rehearsals and show them and (...) the guys don't like it, no problem, we go to the next. Like me, the same goes for Miguel or (...) Guys begin cooking, it is not imposed like 'look, I did this and this is what we are going to play'"* (Daniel César, Gwydion)

*"No, it has to be solved in that moment, and not leave it for tomorrow (...) we decided that we have that rule. Things are decided by the majority."* (Miguel Kaveirinha, Gwydion)

*"The band started as a project (...) Juha had some songs in mind that didn't fit the style of his other band Plutonium Orange so he started looking for people to play with (...) everyone has a strong vision about the direction we should be taking and how to get there, and everyone voices their opinion about it effortlessly (...) Musically it's obviously Juha, as he composes most of the songs, but financially it's probably me, as I have the best grasp on such issues. Having a single leader is a hard trick to pull off - the leader must be really good in every aspect of the band for it to work. But because all of us have different fields of expertise I see no reason not to take advantage of that (...) Juha composes most of the music, and then after he has sort of crude drafts of the songs we all start working on them bringing our own creative vision in there (...) We discuss things a lot (...) We can discuss things frankly (...) we still know that we all share a common goal and we do respect each other's opinion (...) nowadays we'll address the problem immediately..."* (Aleksi Munter, Swallow The Sun)

*"We are old friends and played 10 years in a rock band (...) I always like felt I should someday form a band that brings out the heavier side of me and the poppier side of me. The rock was kind of in the middle, so I wanted to explore both sides. And that's the original idea behind Ghost Brigade (...) it's a family (...) There's no leader, because we have done this for so long (...) that everyone has kind of their little jobs that they do (...) we have persons in this band who share pretty much the same ambitions about who we want to be, what kind of music we should play (...) if there is a problem (...) and we sometimes have arguments and even big arguments, but we talk about it (...) I phoned every member 'at six o'clock tonight, we go to this and this place, we sit in the same table and we talk things through'"* (Wille Naukkarinen, Ghost Brigade)

*"I always have wanted to make my own music (...) I knew Sami from Sentenced (...) I said I would like to play Doom Metal with the drums (...) then he said this magic thing 'let's take Russia scenery!' (...) then I called my friend in Helsinki and asked if he would come to play bass (...) a friend of mine came with the tip that he knows a guy from Tampere and he has been working in Russia and speaks Russian and he has a band (...) we live very far from each other, so it is more like sending demos through email (...) we have these territories where everybody is leading some points. So I take control of the studio, sound production (...) that is the thing that the Producer should do. So I tell them that this is too far from the centre. And if something is musically far from the centre, I make it sound closer to centre (...) when you go to the studio you leave your egos behind (...) I try to listen to everybody (...) Having more conversations in that way (...) that's how it goes." (Hiili Hiilesmaa, KYPCK)*

*Well the band was started then by our singer Marko Annala, it was kind of a solo project at first. And then I joined it I think in 98 or 99. (...) We've been friends with Marko since, I don't know, we were kids almost so (...) we are pretty much a dream team. you couldn't get much more popular in Finland with this kind of music that we are and also pretty much the same guys are running the record label and that couldn't get much better than what it is at the moment. So the results prove that we have done something right or we have the right kind of team to do this stuff (...) well five leaders (...) we are (...) leading kind of guys (...) Marko is the artistic leader (...) he has the final word on the art (...) I might be the leader of the business side (...) Kuisma is also, I would say (...) kind of a Project leader (...) we talk a lot and we have a lot of ideas (...) And since we appreciate (...) everybody's ideas, we are very eager to try them at once (...) The atmosphere is very good for creativity (...) you don't have to be scared to show your ideas (...) we always test the idea (...) We have very good discussions, we talk a lot but we never fight really..." (Tuomo Saikkonen, Mokoma)*

Tuomas Saukkonen is a divergent case in the sense that he is the leader of all his projects/bands, both at the artistic and business level. And as such, all decisions are made by him, however respect and honesty are part of his values and hence he doesn't impose himself on other members, respecting and democratically dealing with their professional ideas and suggestions. His main motivation is to make and play different kind of music and show it to the world, which is the reason for the diversity on musical projects dealing with the business on his own, because he knows what to do, how to do it, with whom and where to go to have it done:

*"I want to make so much different kind of music and play with different people and different instruments (...) I could manage with one band if I would be able to release three albums in one year (...) getting along is really an essential thing (...) some of bands have the same guys, guys stay but the band's name change (...) I know it is going to work (...) because they are so good at what they do and they are so good friends of mine (...) I always get their approval. Especially with the schedules of the gigs and tours, because the guys have families and works (...) It's not a democracy but I would never do anything against anybody's will (...) I always want to work with people I respect as a musician also, so because of that respect I will always listen to their opinion, since it would be just foolish to dismiss their talent. But when it comes to music writing, then there are no opinions (...) As diplomatic as possible (...) I really enjoy that people say what they think at that moment, even though it might lead to a big argument (...) there are fights (...) But since we are friends, together we always clear issues and we never let them stay between us..." (Tuomas Saukkonen)*

*B2: Business professionals/Band Manager participation /hired and their relationship with the band?*

Having external professionals and/or manager doesn't mean the bands limit themselves to create and play music. Managers are like partners for the bands who hired them (Gwydion, Moonspell, Swallow The Sun and Ghost Brigade) and though their relationship is based in

trust, it is still formalized through a legal contract between the parts, since all bands are aware of the importance to legally protect themselves. As for the other business professionals, those are outsourced according to the bands' different needs. The participation of business professionals and manager doesn't prevent bands from managing and controlling everything that happens within their artistic and business activity of making music, as shown in the following statements

*"...if we would make an organogram of Moonspell, we are the core. All artistic and business decisions, etc., either come from us or have our last word (...) we do not know everything neither we know how to make everything, but we know how to organize ourselves." (Fernando Ribeiro, Moonspell)*

*"We always try to keep control of the band somehow, and sometimes, there are certain proposals that, if we give them considerable thought, the thing would not work well because they are asking more than they should (...) we always want to keep control of the band, in finance and all those things. We have known each other for 15 years and those people, we don't know who we are dealing with..." (Miguel Kaveirinha, Gwydion).*

*Theoretically he would have total autonomy, but basically it hasn't been so (...) Because he really doesn't decide anything without consulting us, or at least letting us know before decisions, it comes down to that every decision is exclusive to the band." (Aleksi Munter, Swallow The Sun)*

*"No. That was what we discussed when we formed the company (...) 'you're one sixth. It's our company, it's our band'." (Wille Naukkarinen, Ghost Brigade)*

*"I don't need anybody to do my job, the main job (...) it goes so naturally (...) It would only make things complicated if somebody would step ahead (...) like I know already all the venues and promoters (...) knowing the people and having a good circle of people in the same direction, makes things go really easy (...) in Stay Heavy, we do part of the management together with the boss of the label (...) It actually works really well with him because I consider him as a friend and not just a boss of the label (...) We have basically monthly meetings about stuff and we always have at least a half year plan of how things go through (Tuomas Saukkonen)*

*"No. We didn't have one because everything started like this fast. And also, Sami has been quite a long time in the scene with Sentenced, and I have a company, so many things (...) we have one Russian manager and he is helping us with the Russian markets (...)now bands have started to realize that they can earn more money if they do things by themselves, and they have their own companies, and some musicians are real business men (...) And these days the climate has changed (...) the bands who want to survive, they need to have somebody who has this business mind." (Hili Hiilesmaa, KYPCK)*

*"Well we manage ourselves (...) We don't do everything ourselves, we decide on everything ourselves (...) We are the bosses (...) so we are in control of everything but we don't do everything ourselves (...) so we manage our career..." (Tuomo Saikkonen, Mokoma)*

Therefore, such team of business professionals can be seen as an extra work force to give them more time to play and take care of the business matters they don't feel comfortable with; including representing them in certain business circumstances such as dealing with labels and the media, in the case of band managers. In fact, all bands think it is important to know, at least, the basics about the business, in order, to avoid being deceived by the industry, and all of them want to keep control of both their artistic and business activities, which also means, owning all artistic rights from merchandise and music. All decisions go through them and nothing is ever decided without their consent. They are the core of the band/business and all other professionals, report to them either directly or through their manager.

The attitude shown by these bands/musicians towards the business and their music activity, regardless of the involvement of other music business professional, shows that these musicians have the responsibility of management as defined by Peter Drucker (1988) and Mintzberg (2009). Therefore, these musicians are both composers and conductors of their own artistic and business activity who lead rather than being led. Moreover, following the CEO perspective assigned to the Personal and Business Managers defended by Borg (2008), Frascogna and Hetherington (2004) and Passman (2008), it is possible to conclude that in the case of the present study, that CEO or General Manager's role is conferred to the bands themselves as they are the core of their business.

### *B3: The relationship and power of negotiation towards the record labels?*

Band-label relationships are mainly conditioned by the success each band has in the music market and by the kind of contract celebrated between the parts.

Moonspell is the band with more power of negotiation, able to choose the contracts that better meet their artistic and business requirements, hence having total freedom of manoeuvre within their business. The relationship with their label can be seen more like a partnership where both parts work to achieve the same purpose - selling records:

*“Now we are in a position which I think it is good. On one hand, in a few month, we will be a band without a label again. We already have proposals, from which one is Century Media. But it allow us also see how things will work, and it allow us to have more control over our contents, which is very important (...) Also power of negotiation (...) I think no one is more important than the musician, because it is the musician who generates this whole chain (...) We have power of negotiation, we have a higher status than the one we had in '94 (...) but we only have this power of negotiation (...) because if I ask 1000 Euros to someone, it is because I know I have generated that person 5000, and that he has to split with me (...) Labels can be used in your own advantage, because there are many musicians that say bad things about labels now, but when those labels gave them money to record albums they would say anything (...) the role of the labels in the world is unquestionable because of internet.” (Fernando Ribeiro, Moonspell)*

Tuomas Saukkonen has the same kind of relationship but one that has been conditioned by the type of contract celebrated between the parts - a licence deal - which gives Tuomas Saukkonen total freedom of manoeuvre and power to make decisions. Like Swallow The Sun and Ghost Brigade, Tuomas keep a healthy relationship with their labels, strengthen by mutual trust and respect. However, Swallow The Sun don't contact directly with their label and all negotiations are done through their manager, but they have total artistic freedom of manoeuvre. Ghost Brigade has been able to negotiate their artistic and business ideas, so the relationship with their label is becoming a business collaboration, perhaps conditioned by their knowledge and experience in the music industry, as well as, by their artistic loyalty and commitment to keep their artistic integrity over the business.

*“I think we have quite a unique relationship (...) It's not much as a professional but more like a friendship (...) I feel more like a really good friend with the boss. And sometimes he comes with us*

*to the gigs just to hang around (...) he doesn't see himself higher than the band and because of that, we don't ever see us higher than him either (...) And basically you should all belong to the same board of bosses. That is the way it works well. There are always situations where either the band or the label needs to bend a little bit, but if there isn't any friendship between them that doesn't happen. The worst thing to have in a meeting is to hear an answer 'NO', because there are always possibilities (...) I want to make the album with my own schedules and own decisions. I don't want to have any discussion with the label while I am in the studio or about the cover theme, or promo (...) I just give them the final product and then we make a contract which allows them to do the release (...) labels are just machinery for the releasing (...) they give me sole freedom to do all my stuff. So I can do the management and promotional stuff, and videos, etc. I can run everything by myself" (Tuomas Saukkonen)*

*"I think they take us more seriously now that they've seen we can actually sell some records (...) Most of the negotiations were handled by our manager (...) We've always had full artistic control on our records. Where to record we usually suggest to the record label (...) the label does what it does, they know the business better than us anyway..." (Aleksi Munter, Swallow The Sun)*

*"There are always problems with the labels, but they are so minor that... you just talk with them (...) I don't know... We can't call these problems, so far. These are the minor things (...) They propose things and they have ideas, but we always discuss about it, because we have respect for them and they have for us, and they know (...) we do things on purpose (...) they have respect for that and they listen to our ideas as well, and so far we've had it our way (...) we don't really need any guidance at this point, after doing it for so long with the other bands (...) On paper they have the freedom to, promotionally wise, to do whatever they feel it's best. But in our case, it's also different because now I consider some of these people from our label as friends (...) So we can always discuss (...) We can throw ideas back and forward..." (Wille Naukkarinen, Ghost Brigade).*

KYPCK and Mokoma ended up with no label, a consequence from poor record sales and hence, lack of power to negotiate a new record deal, which shows their band-label relationships deteriorated as their record sales decreased. Moved by their entrepreneurial spirit and business mindset, Mokoma founded their own record label, initially, to self-release their albums so presently, their power of negotiation with the label means they need to avoid any conflict of interests by balancing the self-management of the band and the record label music business.

*"Yes, in our case because it is our hobby, so we can do it (...) record companies are more like partners these days, they are not anymore like employers (...) we had this crush with EMI (...) new guy said that there is not a market big enough for a second album. So we now have the album almost ready but we still have to find a label (...) the needs of the bands have changed. In the past you just played rock'n'roll music and you would have a manager and that's it. But now bands have started to realize that they can earn more money if they do things by themselves, and they have their own companies, and some musicians are real business men (...) So record companies are more like partners these days, they are not anymore like employers." (Hiili Hiilesmaa, KYPCK).*

*"...those two albums didn't sell much (...) So they didn't want to continue with us (...) when we sent some new demo tapes to the record companies (...) if you want a record deal, then you have to change (...) for me it was kind of natural to go further and we started our home business (...) it's so really difficult in Mokoma's case sometimes to have a really good control on the budgets of the album (...) But it's ok because, first of all (...) we didn't start this like to get rich or to get any money actually. We just started this business to make cool records (...) it's kind of that self management (...) All people manage their, you know, careers and their lives, so it's pretty much like that (...) You just have to count the pluses and minuses and then decide whether you go for that or not..." (Tuomo Saikkonen, Mokoma).*

Gwydion are presently also without a label, which presumably, indicates a lack of power to negotiate a deal for a third record, even though they admitted an healthy evolution in their relationship from their first to their second albums.

Hiili Hiilesmaa's opinion on the band-label relationships evolution corroborates the idea that those are evolving into partnerships or work collaborations, because bands are realizing about the artistic and financial advantages gained from participating in the business of their music activity. From the other side, labels are realizing that bands/musicians are becoming experts in conducting their business, so labels will have more advantages if they establish collaborative-like relationships with bands/musicians.

### 9.3 Influence of national cultures and music industry configuration in the success of heavy metal bands

#### C. How national cultures and music industry affects the success of heavy metal bands?

From the comparison of Finland and Portugal, it is easily to conclude that how the society perceives Heavy Metal as part of their culture is a big influence in the success of the existing and emergent bands

In Finland, heavy metal is currently considered mainstream music, is well accepted by society, even by the government that provides financial support for bands who need it, hence giving them the chance to develop their music business, as reflected in the following statement of the Finnish musicians

*"Well in Finland metal is rather mainstream. Metal albums hit the charts frequently, there's many festivals playing only metal and most of the other festivals include metal acts as well. There's also lots of possibilities to play shows for metal bands. So, generally, metal is really well accepted in Finland." (Aleksi Munter, Swallow The Sun)*

*"...when I was maybe 13 years old (...) it was something that there was some rebellion in it (...) But now, especially in Finland, it's mainstream, it's radio music (...) there is nothing rebel anymore in Metal music, and if you want to be a rebel, you should do a Techno record or something, to be different (...) it's so mainstream that it is so safe to play Heavy Metal (...) you can apply for support for tours, or for recording or for doing a video for your band (...) we got once support from Finnish, it's KAOS that it's called (...) You get involved as a member (...) when they play your music in the radio they collect the money and then they give you like twice a year." (Wille Naukkarinen, Ghost Brigade)*

*"In Finland is getting really interesting nowadays, for some one of our biggest bands in Europe - Apocalyptica - it's totally based in classical instruments and classical backgrounds even though their music doesn't rely on the classical part that much. But also this Government supports metal music quite much, so it's not like that high culture yet but it's like very well accepted by the high cultural society." (Tuomas Saukkonen)*

*"...it used to be very underground here until mid 1980's (...) it was difficult to even find records in Finland, in the beginning, in the mid 80s - but now after 20 years, all the heavy metal guys, the first wave guys are adults, like around 40 and now they have kids by themselves who are around 15 to 20. So I think it takes 20 years from underground to become mainstream (...) it's really mainstream now and kids are going to concerts with their fathers. Like I went to a Kiss concert and I saw people around 70 and around 7 so that is amazing that they were there with their grandparents (...) But Heavy Metal has become a lot more pop these days. For example, in Finland, the last Idols winner was a Heavy Metal (...) Hevisaurus, Lordi (...) in Finnish bands, I don't know all of a sudden, but we have Opera Metal (...) Sailor Metal, Monster Metal, Love Metal..." (Hiili Hiilesmaa, KYPCK)*

*“...it is popular here and a lot of its background is linked to this old Finnish culture of melancholia and all that kind of stuff. And I think in that sense, it's like dressing in black and being sort of depressed, it has been like that before Metal came to Finland, so I think in that way it's been approved (...) the last 10 years or so it's been huge, it's been even too big (...) there is not much like rebellion to it (...) the Prime Minister goes to a Metal concert and be like this [shows the traditional heavy metal sign of the horn] it's a little weird when you reach that, you're kind of 'ok, this is too much'(...) But as a musician is good because there is a lot of people in the gigs and you get some funds, like funding or financing from the Government...” (Tuomo Saikkonen, Mokoma)*

Conversely, in Portugal, though society seems more tolerant towards heavy metal and it looks like the whole perception about it is positively changing, it is still music listened by a minority of people and, in general, society still has no respect for that kind of music which catalogues as only noise, growls and yells. In addition, there is no financial support from the government, so Portuguese starting bands face, at least, those challenges and hardships.

*“...we have a significant and pretty good audience in Portugal (...) we also need to realize the metal and gothic structure abroad (...) is older than in Portugal. Therefore, it is natural that there is another status and knowledge abroad, also for the number of people listening to this kind of music, isn't it? (...) Portugal is not a country that regards culture as something valuable, for the politics (...) Culture is not a product to them, it is not industry (...) there aren't any kind of incentives...” (Fernando Ribeiro, Moonspell)*

*“...is not as badly seen as in the past. There is more tolerance, but it is still a music for minorities (...) older people don't see it as music (...) They see it as noise, as yells. They can't read beyond that (...) they don't try to explore, don't try to notice the work behind a guitar, behind the drums (...) even so, heavy metal in itself is a lot based in classical music. There are loads of bands that are purely classic music, only played with a guitar (...) That we are aware of, no (...) here you don't have any financial support (...) either you're lucky and rent an acceptable rehearsal place, affordable to all, or you go to a studio, which is extremely expensive.” (Daniel César, Gwydion)*

Thus, such high acceptance in Finland has triggered a constant on-going birth of new bands tailored for all tastes within the genre (Love Metal, Opera Metal, Folk Metal) and for all ages, as there is even a Heavy Metal band tailored for children - *Hevisaurus*. Another proof of such acceptance is that Heavy Metal bands/musicians have won TV show contests, it is widely played in radio stations across the country at any time of the day, and there are summer music festival entirely dedicated to the genre. Therefore, Heavy Metal music in Finland is now considered mainstream and became part of the Finnish culture to such point that now it is regarded as folk music. In addition, the exports of Finnish Heavy Metal have also increased and the Finnish government is a strong supporter of musicians and the music industry by providing financial support to the artists (Mäkelä, 2007, 2009).

Conversely, Portugal is faced with the total opposite of what happens in Finland. Heavy Metal music, though becoming more accepted by society, it is still regarded with prejudice, as a marginal music and most of the times the cause for criminality, for the majority of society. It seems that culture has no value for the Portuguese government and hence the possibility of any kind of support being it material (providing places for producing and recording music, for example) or financial is inexistent. Consequently, Heavy Metal bands have a hard time

pursuing their dream and building a career in music, and the big majority remain unknown and deeply immersed in the underground of the Portuguese Metal scene.

## Conclusions

This study analyzed the role of the bands/musicians of Heavy Metal bands in the management of their artistic careers while making a comparison between two different settings - Portugal and Finland - with two different realities towards the perception of heavy metal music by society and its implications in the success of the bands.

It has been shown that bands/musicians in both countries assume the role of managers of their own artistic and business activity. Even if they end up hiring external professionals to provide them with an extra hand in conducting their business, they always keep track of everything that goes on with the business and nothing is ever decided without their consent. For this reason, it is suggested that these musicians have management and business skills which confer them the role of Managers of their own business. In some cases, moved by their passion for music and willingness to express their art, they are able to devise entrepreneurial strategies that will allow them reach a bit farther in their career, hence it is suggested that musicians should also be considered entrepreneurs. In fact, there are already a few examples of renowned bands within Heavy Metal music that have shown signs of entrepreneurship along the course of their career such as *Slipknot* (Arnopp, 2001), Bruce Dickinson individually and as part of the widely claimed *Iron Maiden* (Shooman,2007), *Nightwish*, *Children of Bodom*, *HIM* and *Negative* (Laaksonen et. al., 2011).

It is hoped that this study will raise awareness towards the role of the musicians in the music business as not only passive generators of revenue but also active business thinkers, managers, entrepreneurs who strive to make ends meet with the resources available, devising strategies, building solid networks, connecting with different people and being involved in different music related activities, which not only confer them with a wide and broad experience within the music sector but also provide them with the capabilities start-up their own ventures. Therefore, these skilled and artistic professionals might be good teachers for the traditional businessmen that is confronted with different challenges on a daily basis in order to be competitive in a constant growing and developing industries.

In addition, it is also hoped that this study will contribute to a change the mentalities of the Portuguese society, and demystify beliefs and misconceptions about Heavy Metal music, the musicians who create and play it, and the people who listen to it.

Lastly, it is hoped that the Portuguese government might take the Finnish example and become more interested in supporting Portuguese culture and, consequently, Heavy Metal and all the other music genres. By adopting a model similar to the Finland, the Portuguese

government could not only be providing loads of bands with a chance to achieve their dream and make a career out of their music, but could also create a new export line of product - music. Moonspell are the only yet great Portuguese example that such a product would have success outside the country, and they have been doing it without any kind of support from the Portuguese government. Imagine where they could be now if they have had some kind of support? More importantly, imagine what would our country gain by being an exporter of music, including heavy metal? We have the talents, but we still need the belief and the support from those who have the power to help making the difference!

### **Limitations of the Study and lines for futures research**

The main limitations to this study are related with its ambitious character. Since this kind of study had never been done in Portugal before (at least there wasn't any evidence of it), the researcher aimed at providing enough proof by contacting as many bands and professionals as possible within the business of heavy metal music. Given that the research, analysis and literature review were done only by one researcher, this study turned out to be too ambitious for the limited time available for its development, hence accomplishing all the original ideas became too difficult for the time and resources available.

As suggested by Yin (2009), the answers to a study's questions could only be impactful if they include the perspectives of other business professionals who directly interact and keep a business relationship with the bands. This reasoning led to the selection of three extra cases: a Music Producer, a Record Label Director (Sakara Records) and a Band Manager who, at the time, was affiliated with King Foo Entertainment (an Artist Management Company). At the time of the research, all three professionals were directly related with one or several of the bands previously selected, meaning that these professionals had music business activities and interests with those bands: the Music Producer was Hiili. M. Hiilesmaa, the drummer of *KYPCK*; the Record Label Director was Tuomo Saikkonen, guitar player of *Mokoma*, and the Band Manager was Juha Ruusunen, the band manager of *Swallow The Sun*.

The original objective with this study was to perform a second analysis strategy based on examining rival explanations, that is, defining and testing rival hypothesis, which were found not only in the literature review and hence included in the propositions, but were also identified during data research (Yin, 2009). Such analysis of the aforementioned cases would, hence, provide the possibility of finding different contrasting perspectives regarding the role of the musicians in the business and whether their participation or non-participation adds any value to the bands' success. As previously explained, given the time shortage, extension of the present study and size of the team involved, it wasn't possible to perform this second analysis, therefore, it remains open as a suggestion for future researches.

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## Webgraphy

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# Appendixes

# Appendix 1 - Interview Protocol

## RESEARCH QUESTIONS

1. How has the connection between the artistic creation (artistic expression) and the business aspect evolved throughout the life cycle of the band?
  - 1.1 Does the growing success/professionalization of the band persuades the artists to be more business conscious or, on the contrary, it gives them more freedom to create?
  - 1.2 Does the growing success/professionalization of the band motivates the artists to get involved in managing the business or, on the contrary, it entices them to hire an agent (band manager) to take care of all business matters?
2. What are the factors that dictate the artistic creation versus business management evolution?
  - 2.1 The band's characteristics and of its members?
  - 2.2 The involvement/recruitment of agents/band managers and type of relation built between them and the band?
  - 2.3 The business relationship and power of negotiation established with the record labels?

## INFORMATION TO COLLECT IN THE INTERVIEWS:

How was the band formed and developed professionally (professional development):

- Team
- Image, philosophy, strategy and marketing
- Involvement/participation in the business management (existence and type of relation with a band manager)
- Business relationship with record labels

1. **Team**
  - 1.1 Formation (Start-up)
  - 1.2 Key moments that launched the band into the music industry
  - 1.3 Characteristics of the team and its members
2. **Image, philosophy, strategy and marketing development (artistic philosophy versus marketing philosophy)**
  - 2.1 Concerns regarding the market needs/demands
  - 2.2 Changes in the band image and promotion
  - 2.3 Team's/Band's perception and position towards the new market trends, especially when referring to the digital music and illegal downloads

2.4 Deliberate versus emergent strategies

**3. Engagement in the band’s management**

3.1 Existence of a band manager. Why (and since when) or why not

3.2 If there is a band manager, what is his level of autonomy and what is the extent of the band’s involvement in the management activities

3.3 If there isn’t a band manager, how are the different management tasks/responsibilities distributed? Are those distributed between members or concentrated in the leader of the band or any other member?

**4. Relationships with the record labels**

4.1 What kind of control does the band have over the different options of production, promotion and distribution of the final product (record)?

4.2 How did the business relationship with the label evolved?

4.3 What are the factors that contributed to the evolution of that business relationship?

i. The band’s higher professionalism (members gain skills to manage the business)

ii. Involvement of a band manager (a specialized professional agent)

iii. Increasing success of the band (market power/influence)

**CONNECTION BETWEEN THE INFORMATION TO COLLECT AND QUESTIONS TO ASK**

Information to collect	Interview questions
<b>1.Team</b>	
1.1 Formation (Start-up)	1, 2, 3
1.2 Characteristics of the team and its members	27, 28, 31, 32, 33, 34, 35
<b>2. Image, philosophy, strategy and marketing development (artistic philosophy versus marketing philosophy)</b>	
2.1 Concerns regarding the market needs/demands	5, 6, 9, 36, 46, 47, 48, 49, 50, 51, 52
2.2 Changes in the band image and promotion	4, 7
2.3 Team’s/Band’s perception and position towards the new market trends, especially when referring to the digital music and illegal downloads	8, 10
2.4 Deliberate versus emergent strategies	7, 48, 50, 51
<b>3. Engagement in the band’s management</b>	

Information to collect	Interview questions
3.1 Existence of a band manager. Why (and since when) or why not	11,12, 13
3.2 If there is a band manager, what is his level of autonomy and what is the extent of the band's involvement in the management activities	7, 15, 16, 17, 18, 19, 20, 21, 22, 23, 23.1, 24, 25, 29, 30, 37, 38
3.3 If there isn't a band manager, how are the different management tasks/responsibilities distributed? Are those distributed between members or concentrated in the leader of the band or any other member?	4, 7, 14, 26, 29, 30, 37, 38
<b>4. Relationships with the record labels</b>	
4.1 What kind of control does the band have over the different options of production, promotion and distribution of the final product (record)?	38, 39, 40, 41, 42, 43, 44
4.2 How did the business relationship with the label evolved?	45
4.3 What are the factors that contributed to the evolution of that business relationship? i. The band's higher professionalism (members gain skills to manage the business) ii. Involvement of a band manager (a specialized professional agent) iii. Increasing success of the band (market power/influence)	45 and information retrieved from 1, 2 and 3

### INTERVIEW GUIDE

NAME OF THE BAND: _____
MEMBER (S) INTERVIEWED: _____
LOCATION: _____
INTERVIEW DURATION: _____

#### **I) About the beginning of the band:**

- 1- When did you know you were ready for a professional career?
- 2- How did you come up with the current band's elements? Did you know each other from before? What led you to start the band together?
- 3- Is there any special moment/situation throughout your career that has/have contributed for your growth and success?
- 4- In the very beginning, how did you start approaching record labels? Did you send a lot of demos yourself or did you hire a known industry manager or lawyer (someone with influence in the business) to do it for you?
- 5- Did you ever have people telling your music style would not sell and you would never make a living from performing in a band? If so, did you ever change something in your music style because of those comments? What about nowadays?
- 6- Did you ever have "problems" with your image, so that you were asked/"forced" to change something about it? If yes, who asked for the changes, what were their arguments and what was your reaction to them?
- 7- In the beginning, did you have any commercial/promo material like photographs, videos, website, published reviews about the band when you started approaching labels? If so, who created that material? Who takes care of it nowadays? To what extent do you involve yourselves in that procedure?

#### **II) About nowadays:**

##### The industry

- 8- How do you find the use of internet in the promotion of your music, for example the use of community websites like MySpace, Facebook, Twitter? Do you see any advantage on it? Nowadays every band (professional and amateur) use those applications. Where these some of the tools you used in the beginning, by your own choice? Is this something your label wants you to keep doing or is the label doing it for you?
- 9- According to the literature I have been reading, it is common for bands, when reaching considerable success; to create their own corporation to take care of the band's entertainment activities. Do you have such kind of corporation? When was it created, what are the advantages of having it and how does it work? If you don't have such corporation, why?

10- How do you see the illegal downloading and sharing of your music? Is there anything you think you can do or you're perhaps already doing to fight this problem?

Management of the band

11- Normally when bands reach considerable success, they have a team of professionals (personal manager, business manager, lawyer, booking agent, etc) helping with all the different organizational, administrative, financial and promotional activities of the band. Is there any individual/team of professionals (advisors) supporting your band's business activities?

If yes, go to 12

If no, go to 26

12- How did you choose him/them?

13- When did you feel the need to have a manager/team of advisors?

14- Before having that individual/team of professionals, how did you manage/split the band's business activities?

15- The experts say "objectivity is necessary in any business life", meaning you don't need to be friends with your manager/team of advisors (actually in most businesses it is even recommended that you aren't friends with your co-workers). I believe it is different in the music business when related with the personal manager. They say the relationship between a musician/band and their personal manager is like a marriage. Is this true in your case?

16- Experts say the Personal Manager is the most important person in your professional life. What do you think about this?

17- What are the main tasks of your Personal Manager? Does he have total autonomy to make decisions?

18- Does he make any decisions without consulting you?

19- What decisions are exclusive to the band?

20- I've learnt from my theoretical research that usually it's the Personal Manager's responsibility to get you up on tour. Does he have total autonomy to make the decisions he thinks are best or do you also participate in those decisions, for instance, when deciding about where to go, with whom and when?

21- Do you get involved in any of the administrative parts of a tour? Or are these one of the business parts that you totally delegate to your manager/team of advisors?

22- Regarding touring, are you able to decide when, where and with whom you can tour? Or is this your Manager's responsibility?

23- Do you tour in other countries outside Europe?

If yes, go to 23.1

If no, go to 24

- 23.1- I've heard that it is common for bands that tour in US, to have a second manager with expertise in the US market. Is this correct? Do you have a second manager for the times you tour in US?
- 24- Some experts also say that a personal manager shouldn't have a total of more than 3 to 4 album cycles. Do you agree with this? (I feel it's a bit contradictory with what others say that the relationship between the band and the personal manager should be just like that of a marriage) How long have you been with your current personal manager?
- 25- Those experts refer that most of the times, there is no written contract between the personal manager and the bands/musicians as they both feel the relationship is more important than a piece of paper. This is unthinkable in any other business. Is this true in your case?
- 26- How do you distribute/split the band's business activities, i.e., how do you organise and manage the band's business? What are each other's main responsibilities?

The band itself:

- 27- What are the main characteristics of the band as a team?
- 28- Do you consider having a team leader in the band? How do you see leadership versus democracy?
- 29- Besides creating music, do you also participate in the business itself?
- 30- If you participate in the business, what are the main responsibilities of each other?
- 31- How do you use each other's creative opinions? Do you balance each other's differences?
- 32- How do you manage conflict and any tension it might come from it? How do you face differences? Do you have any strategies that you use to manage possible conflicts? Do you have any strategies to help keep the band's cohesion?
- 33- Do you settle group goals and objectives to achieve?
- 34- What do you feel about confrontation, speaking frankly, being loyal with your band members? I mean, do you feel at ease to confront them when there is any issue that needs to be solved? Or do you ask someone else to talk with the person? Who is that person?
- 35- Do you tend to solve any problem with your team immediately or do you wait, hoping things will be solved naturally, even though you know most of the times they become even bigger issues?
- 36- Have you ever been in a situation where people were trying to convince you of something you should do, what is usually defined by "cocktail party talk" or casual talk? What was your reaction to that? Were you interested on what they were telling you or did you keep your own judgment/evaluation on the matter?

Production and promotion of records and of the band

- 37- Who arranges for the production, manufacture and sales of your merchandising? Did you hire a merchandise company to take care of everything, including fulfilling the orders on your website? Do you get involved and make decisions with your manager on this matter?
- 38- Do you have total control and decision on the design, layout, photos, drawings, artwork and material used in your merchandise?
- 39- In which stages of producing a record does the band get involved?
- 40- How do you face all the record promoting, advertising and marketing strategies settled by the label?
- 41- Is the label the only one deciding what, when and how to promote your album or do you also have the power to make decisions according to what you think are the best strategies?
- 42- Are you able to decide on the creation of your own recordings, how to produce the record and who to hire for that matter? Do you have freedom of manoeuvre?
- 43- Who usually decides on the art for the record cover?
- 44- Overall, a record company has several divisions like A&R, Sales, Marketing, Promotion, Product Management, New Media, Production, Finance, Business Affairs/Legal, and International. Do you directly interact with any of these departments regarding your record?
- 45- Overall, how has your negotiation power towards the record label changed from the early years of your career until today? Why did it change?

About the creative process and the business

- 46- Are you pressured to create something according to the market's needs/expectations and not according to your feelings as an artist?
- 47- Do you think it is doable to be involved both in creating music and the business side of it, without jeopardizing your creativity? If not, why? If yes, what do you think are the advantages for the band in doing so?
- 48- Do you consider yourselves as a business, creating a product commercially satisfactory? Do you think about how much you're going to earn from the record you're creating/releasing?
- 49- Do you enjoy the business side of the music industry? Are you interested in learning about the business and use that knowledge on your advantage?
- 50- What do you think about selling merchandise? Do you see it as another promotion strategy to support your career or just another way of making money, especially on tour?
- 51- Have you considered or thought about creating alliances with other bands/companies/artists in order to push the band to a higher level in terms of recognition and success? If so, which kind of alliances? If not, why?
- 52- What are your perspectives for the future of the band?

Observations/Comments:

## Appendix 2 - Main themes, inspirations and albums of the bands

### GWYDION



2007 Ynys Môn

- Celtic Culture (Horst, ca. 2010)
- The album intends to transmit to the listener parts of the nordic and celtic mythology through the diverse themes centred in battle cries and/or festive atmospheres (Tsepesh, 2008 Março 25).



2010 Horn Triskelion

- Norse Mythology/Viking Culture (Horst, ca. 2010; Martins, 2010 August).
- One of the meanings of the horn triskelion (the 3 entwined horns symbol) is connected with the origins of the Mead of Poetry, the most famous Viking drink, in this way highlighting the festive/folk and drinking spirit transmitted by the album (Carvalho, 2010 April 11; "Odin's Horn", n.d.; Thorsson, 1987).
- "*Ofiussa (A terra das serpentes)*": the song refers to the primordial origin of Portugal and the Portuguese people - *Ofiussa* was the first name given to Portugal by the Greeks and the Portuguese people were known by the serpents worshippers (Martins, 2010 August; Mountain, 1998; Villar and D'Encarnação, 1996).

Figure 4 - Main thematic behind the two Gwydion's masterpieces

## MOONSPELL



(1993) Anno Satanae

- Black Metal mixed with folk elements based in Portuguese culture and history (All Music Guide - AMG; Trifunovic & Miranovic, 2008 June 3)
- Tiamat, Samael, Paradise Lost, Celtic Frost, Bathory's "Hammerheart" and "Twilight of the Gods" albums (Trifunovic & Miranovic, 2008 June 3)



(1994) Under the Moonspell

- Combination of Black Metal and middle eastern scales, emphasizing southern culture, occultism and eroticism (Bowar, n.d; Ribeiro, n.d; [Skazm ?], 2007, November 27).
- Bathory, Celtic Frost, Dead can Dance, Samael, Tiamat, Morbid Angel, Arabian and Portuguese traditional music (Bowar, n.d; Ribeiro, n.d).



(1995) Wolfheart

- European Goth Metal - morbid lyrics, demonic chorales and melancholy riffs (AMG)
- Type O Negative, Iron Maiden, Ozzy Osbourne's "Crazy Train" (AMA); Celtic Frost and Bathory (Ferd, ca. 2001)



(1996) Irreligious

- Gothic Metal (Shaq, 2006); Gloomy, Morbid Metal (AMG)
- Type O Negative, Sisters Of Mercy and Fields Of The Nephilim (Ferd, ca. 2001; Suicide Scriptures, 2012)



(1998) Sin / Pecado

- Slow, Gothic Doom-Metal with occasional electronic percussion amid atmospheric arrangements (AMA), originating a kind of an acoustic album (Ferd, ca. 2001)
- Leonard Cohen (Ribeiro, 2008 February 29)



(1999) The Butterfly Effect

- Gothic metal combined with death metal, industrial, pop and electronic experiments (AMA; Ferd, circa. 2001)
- Tool, Celtic Frost, Morbid Angel and Gavin Friday (EvilG, 1999 October 24)

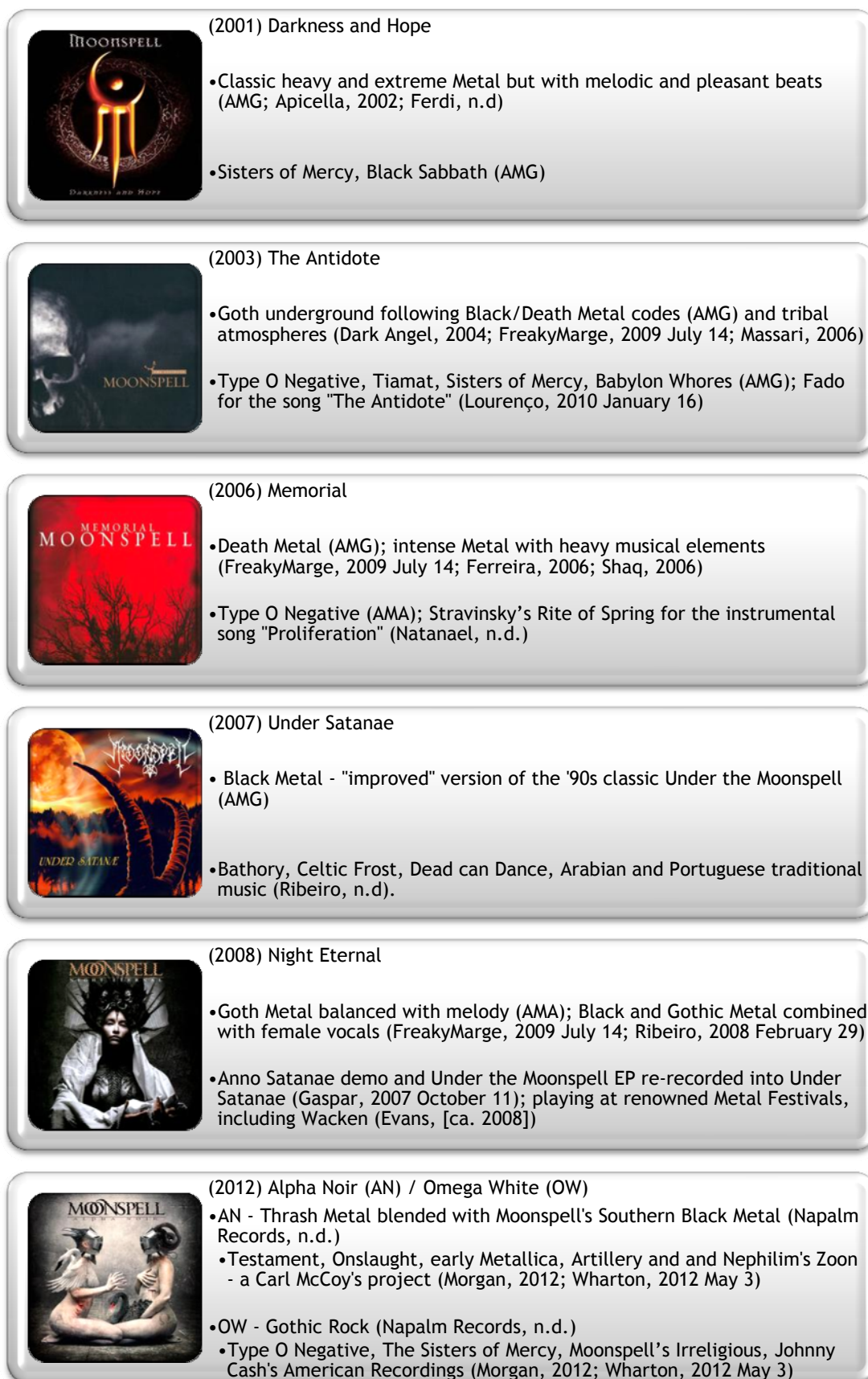


Figure 5- Moonspell's Albums of originals, their music styles and influences.

Table 3- Influences and inspirations for the Moonspell albums' concepts and songs' themes

Records & Songs	Album concepts and/or Song themes	Literary Inspiration & Influences
Under the Moonspell & Under Satanae	Muslim expansion in Portugal and Spain, a movement that enriched culture and catalyzed development ([Skazm?], 2007 November 27).	History of Portugal ([Skazm?], 2007 November 27) and the Arabian culture influence in the country (Roy, 1996).
Songs	Band's youth fascination for rituals, Satan and the occult (Vera, ca. 2007 November)	
Wolfheart	Band's cohesion as a group, a pack, facing all adversities of life (anger, destruction, struggle, fear, loss) while striving to reach their dreams (Nielsen, 2007 November; Wharton, 2012 May 3); the love for women, loyalty and broken hearts (Roy, 1996)	The Wolf and the spirit of a pack of Wolves, the survival of the pack (Nielsen, 2007 November; Wharton, 2012 May 3). Anger and solitude caused by past relationships that went wrong (Roy, 1996)
Vampiria	A "vampiric song" symbolizing those woman that are loved by every men and/or that all men desire to have beside them (Roy, 1996)	An immortal love and dead romance (Roy, 1996)
Alma Mater	Alludes to Moonspell, "about what is like coming from a forsaken yet so strong country as Portugal". The history and development of the band (Diaconescu, 2005 February 18); it symbolizes the "creative soul that lives inside all the diverse peoples on the universe and that reflects itself on the love for your country, your culture, your pantheon, your art" (Roy, 1996)	Alma Mater - Mother Soul in Latin as used by the Latin poets to define their homeland (Roy, 1996), reflecting people's feelings, passions and Motherland spirit (Diaconescu, 2005 February 18).
Irreligious	Freedom and knowledge depicted by the art of the album cover: the Egyptian dominant eye, for "awareness, foreseeing, knowledge"; the inside eye, reflecting "wisdom", the "dominance of animal sapience"; the tarot wheel as a sign of "foreseeing, anticipation, awareness"; and the orange background to represent "purity, freedom and knowledge" (Roy, 1996)	The 90s period (Nielsen, 2007 November); the Egyptian, Fire and Tarot symbolisms (Roy, 1996)
Opium	The consumption and influence of drugs in the creation of some of the best pieces of art: poetry, pictures, theatre plays. It also intends to raise youngsters attention to literature that normally is not discussed in school (EvilG, 1999 October 24; Roy, 1996)	Poem "Opiario" from Fernando Pessoa, which describes the place where Opium is smoked and the impact it has on the creation of literature, study of psychology and other areas of human knowledge (EvilG, 1999 October 24; Roy, 1996).
Awake	It refers to "disrespect for tradition and with the loss of the golden chance we have of learning with the past, humans are the visionaries who feel the weight of a rope around their neck when they try to awake from this sleep." (Roy, 1996)	The 90s era (Roy, 1996)
Herr Spiegelmann	Spiegelmann, the main character of the book, "is a mirror man on which we see what we want and that reflects our dark side we are ashamed of admitting, so he is a monster we avoid daily but that is our reality and our fantasy at once" (Roy, 1996). Spiegelmann or "the man in the blue jacket" is described by quoting the book "nuns saw on him the Messiah in flesh; philosophers the supreme being" (EvilG, 1999 October 24).	Patrick Suskind's The Perfume and his literary description of the execution and death of the murderer (EvilG, 1999 October 24; Roy, 1996).
Full Moon Madness	Represents "coming together and commitment" (Shaq 2006, October 27).	The full moon brightness as a source of light to guide an individual in the dark (Shaq 2006, October 27).

Records & Songs	Album concepts and/or Song themes	Literary Inspiration & Influences	
The Butterfly Effect	How the human being perceives life and himself as the Absolute being, yet still being dominated by the insignificant situations of his daily life. It highlights the struggle and search for ways to escape from suffering and insanity (Toral & Boppre, 2000 March 17; Ferdi, ca. 2001) caused by chaos (Diaconescu, 2005 February 18).	Based in the Butterfly Effect, core of the Chaos Theory (EvilG, 1999 October 24; Toral & Boppre, 2000 March 17) discovered by Henri Pointcaré in 1890 and developed by Edward Lorenz in 1963, which defends that very small events might have large and heavy far-reaching impacts (Kirkland, 2010; Toral & Boppre, 2000 March 17).	
	Lustmord	German Serial Killer who murders for passion/lust (EvilG, 1999 October 24).	Peter Kurten, a German serial killer nicknamed "Monster of Dusseldorf" and "Vampire of Dusseldorf" (Berry-Dee & Redstall, 2011; EvilG, 1999 October 24; Newton, 2006). The moniker of the song means crime of passion/crime of lust in German language (EvilG, 1999 October 24).
	O Mal de Cristo (hidden track)	"Christ Disease" - experimental song centred in charity and the need to do good and be correct (EvilG, 1999 October 24).	William Seward Burroughs texts on charity that describe people's urge to do good, and in consequence, end up harming each other (EvilG, 1999 October 24).
Darkness and Hope	The Human nature and its opposed mind conflicts regarding the darkest thoughts versus the brightest ideas - the ugly versus the beauty, the happiness versus the unhappiness (Ribeiro, 2008 February 29). It embraces the shadows, ghosts and fantastic tales (Diaconescu, 2005 February 18).	The Portuguese harsh winter prior the album's release; Finland's winter darkness, during which time the band produced the album (Ferdí, ca. 2001)	
	Firewalker	Character symbolizing the best choice between two wrong/bad paths or entities, i.e., the choice between the better of the two evils (Daevina 2001, December 8).	Traditional firewalking practiced in the Oriental and Indian cultures as a symbol of purification and making choices (Daevina 2001, December 8).
	Nocturna	The influence of the night in people's behaviour, making them change into someone more special and yet more fragile (Reality Check TV, 2001).	The video-clip to the song was inspired by David Lynch and David Cronenberg movies. Nocturna is a death entity who causes car accidents during the night and transforms the dead people in living ghosts inhabiting the car crash area (Reality Check TV, 2001).
The Antidote	A two sided project - "The Antidote" Novel and "The Antidote" Record. The novel describes a love and death story (DarkAngel, 2004) surrounded by fear, which is the main theme of the record (Diaconescu, 2005 February 18; Smit, 2004 January 25). According to Ribeiro, "this I think is very good for the genre - I think it's very good for the credibility of metal. Metal has always been a very literary genre..." (Smit, 2004)	Traditional combination of Metal music with literature (in this case with author José Luis Peixoto), just like Iron Maiden used Samuel Taylor Coleridge's poem "The Rime of the Ancient Mariner" to write their famous namesake song (Dark Angel, 2004; Smit, 2004; Wagner & Wilson, 2010) or Manowar collaborated with the actor Orson Welles who contributed with a spoken narration in their song "Dark Avenger" (Bukspan & Dio, 2003; Dark Angel, 2004).	
	Everything Invaded	The video-clip tells the story of a group of teenagers travelling to the countryside whose innocent curiosity and actions releases evil (personified by Moonpell in the video-clip) (Dark Angel, 2004)	Horror films (Dark Angel, 2004)

Records & Songs	Album concepts and/or Song themes	Literary Inspiration & Influences
Memorial	Strength, perseverance, survival, longevity and eternity, features also representative of Moonspell's progression and ambitions as a band. This concept was also represented graphically in the art of the album cover: a tree, representing resistance and survival; the red colour as the imagery for blood, connecting the different feelings of love, death, solitude and loyalty (Shaq, 2006 October 27).	The Universal versus The Particular Law/Philosophy; The Humanity's conflicts versus The Individual's fights/struggles (Natanael, n.d.); Portuguese culture and traditions - wine, poets and history (Vera, 2006).
Finisterra	The end of the World, when nothing else remains but destruction, violence, pain and loneliness (Vera, 2006)	Cabo the Roca, in Portugal - the farthest west side of Europe which in old times was considered the end of the world. Prior to Cabo da Roca, it was thought Finisterra, in Spain to be the farthest west side of Europe (Vera, 2006).
Once I was Ours!	A tribute to the past, present and future accomplishments of Portugal as a nation and Moonspell as a band, emphasizing the importance of believing and trusting in oneself's abilities to succeed (Vera, 2006).	The Age of Discoveries where Portugal was the pioneer, as Ribeiro affirms "once we conquered half of the world and if you look at it now, most people even don't know where Portugal is." (Vera, 2006)
Blood Tells	Loyalty, compromise and sacrifice (Natanael, n.d.)	Blood as a representation of the most intense feelings: "isolation, commitment, love, death"; broken hearts as in "heart bleeds", "blood oaths" to "swear fidelity" (Shaq, 2006 October 27).
Night Eternal	The Planet Earth and the end of it caused by the destruction inflicted by Men and described through a metaphorical and pagan approach that refers to the suffering of women in the World; an image that is also depicted graphically in the album cover (Ribeiro, 2008 February 29; Ribeiro, 2008, May 12).	The brutalities that women have suffered throughout the centuries as described in such books as The Holy Bible and The Quran, and they still endure in our modern society. The Planet has always been referenced by female names such as Earth, Gaia and Europa, so in the end, everything relates to women given that "we live inside a women" and we "owe everything to women" - "birth, love, experiences, pain and darkness" (Ribeiro, 2008 February 29).
Songs	All lyrics reflect a feminine figure and aspect since Ribeiro sees the Earth in the same way he sees "a woman cornering and protecting herself with the arms above her head, because she's being stoned and abused" (Ribeiro, 2008 February 29).	

Records & Songs	Album concepts and/or Song themes	Literary Inspiration & Influences
Alpha Noir /	Transmits the need to fight for oneself or a cause; it reflects men's motivation, struggle, hard work and efforts. It is "a scream-in-your-face album" (Morgan, 2012 May; Wharton, 2012 May 3).	The World Economic crisis and the installed disorder, especially the situation in Portugal and the consequences of its debt cut being rated to junk which made people angry, desperate and out of hope for a better future. The moniker Alpha was chosen "because is the beginning, and the first letter of the Greek alphabet" (Morgan, 2012 May; Wharton, 2012 May 3).
Axis Mundi	Represents "going to the arena" and fighting for whatever feelings and/or beliefs that occupy one's mind (Galea, 2012 May).	The tragic yet heroic life of the Gladiators who fought for their survival and ideals (Galea, 2012 May).
Lickanthrope	By re-creating an adult version full of sensuality of The Little Red Riding Hood and the Big Bad Wolf, the theme tries to show that there are people who don't want to be saved while there are others who don't put passion into what they do. It represents another version of the Wolf symbol, which stands for the band's resistance and cohesion as a group (Chris D., 2012 May 2; Wharton, 2012 May 3).	Society's morals and prejudice against the culture surrounding Metal bands (Chris D., 2012 May 2). The sex/sensual allusions are indirectly emphasized by the wrong spelling of the word <i>lycanthrope</i> . In the song's moniker, the word "lick" intends to divert the listener's attention to the sensual activity transmitted (Morgan, 2012 May, Wharton, 2012 May 3)
Versus	Alludes to the influence that the 21st century has in people's lives and their relationship with music/art and the disadvantages between the artists and fans/public (Galea, 2012 May).	The influence that the 21st century has in the relation between people and art; the Internet and its impact in music (Galea, 2012 May).
Em Nome do Medo	It expresses fear and how people live in the name of fear. The song's aim is to instigate courage in people's hearts so they can start acting with bravery and reasoning (Galea, 2012 May).	The fear seen in Portugal and which was mainly caused by the economic crisis (Galea, 2012 May).
Opera Carne	Represents Lust and its effect on people's lives (Galea, 2012 May).	Readings regarding the controversy surrounding Popes, Politicians and society in general towards Sex (Galea, 2012 May).
Love is Blasphemy	It expresses love as an offense to the self, one's nature, instinct and individual being, though true love happens when people "have the ability to desecrate the self " (Galea, 2012 May).	The history of Church's biggest sins made in the name of love (Galea, 2012 May).
Grandstand	Curiosity for the unknown and "what hides behind the mask" (Galea, 2012 May).	"Someone shouting on the top of a mountain as a way of relief, of being larger than life, stronger than our enemies" (Galea, 2012 May)
/Omega White	Omega White is a "less scream-in-your-face album", it reflects the cry of a "broken heart and all the nights that have gone wrong" (Wharton, 2012 May 3); it typifies "a confession booth" or a "healing room" where all feelings are exposed to help people handle the desolation (Morgan, 2012 May).	All the different emotions previously covered by bands such as Type O Negative and Sisters Of Mercy - death, love, loss, sorrow, longing, the grieving for friends and idols that died (Morgan, 2012 May).

## SWALLOW THE SUN

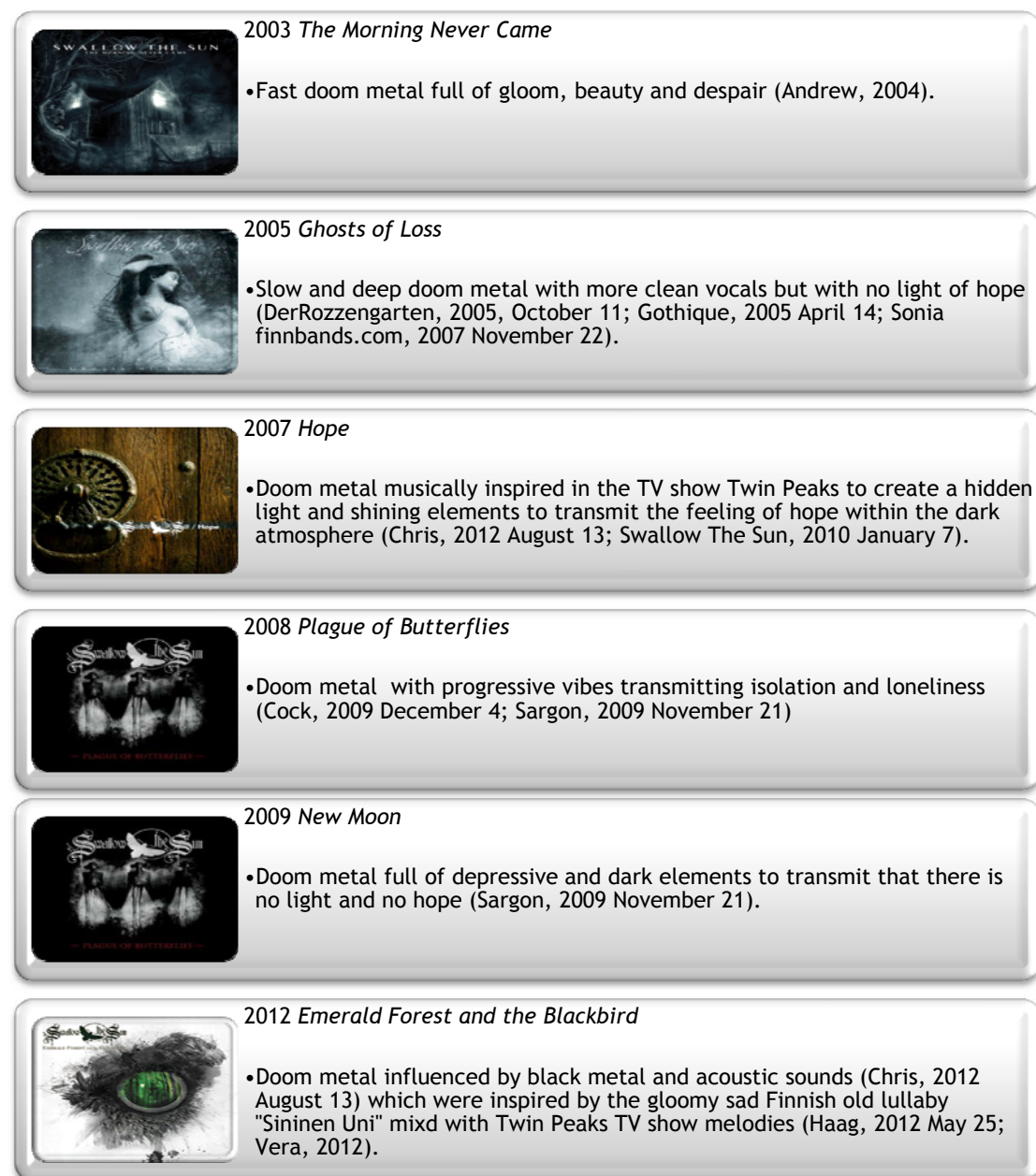


Figure 6- Swallow the Sun and its music style representation

Table 4- Swallow the sun: concepts and stories/thematic behind the albums and songs

Albums & Songs	Concepts and Stories/Thematic
<i>The Morning Never Came</i>	Death; Beautiful women who die and might come back as a ghost to hunt people; End of the world (Vibrations of Doom, 2003).
Under the Waves	Tells the story of a psychopath who, after murder many women by drowning them in a lake, keeps hearing their voices hunting him and the only way for him to have some peace is waiting for the winter ice to make them more silent (Vibrations of Doom, 2003).
Swallow (Horror Part 1)	The first of a sequence of horror songs inspired by horror B-movies (Vibrations of Doom, 2003)
<i>Ghosts of Loss</i>	The ghosts of our lives symbolized by the art cover of the album which depicts a woman that is pushed to drown herself in a river by the ghosts of loss in her life (DerRozzengarten, 2005 October 11).
<i>Hope</i>	Ghost stories, the end of the world and women used in a context of a Hotel and also inspired by the film "Shining". The door in the album cover symbolizes the unknown lying behind it, since no one can ever know what will find when the door opens, it can be hope or more despair. Every song represents a different door to be open that brings a last light of hope (Sonia finnbands.com, 2007 November 22; Swallow The Sun, 2010 January 7; Vera, 2012)
Don't Fall Asleep (Horror Part 2)	The second horror song inspired by the horror B-movies (Cock, 2009 December 4; Vibrations of Doom, 2003)
<i>Plague of Butterflies</i>	An old hermit, a dense forest and the plague representing the ultimate loneliness felt by the human heart (Swallow the Sun, n.d.; Swallow The Sun, 2010 January 7).
<i>New Moon</i>	This name was inspired in a song from Duran Duran (Sargon, 2009 November 21), it symbolizes the start of a new dark period after losing the remaining of the last hope, surrendering to evil (Swallow The Sun, 2010 January 7).
Lights on the Lake (Horror Part 3)	The third horror song inspired by the horror B-movies (Cock, 2009 December 4)
Weight of the Death	The sudden ending of the song aims at transmitting that life is too short and it might end in just a few seconds (Heckmann, 2010 February 7).
<i>Emerald Forest and the Blackbird</i>	Inspired by the old Finnish lullaby "Sininen Uni", the album is like a fairy tale from the first track to the last, representing a journey made in the night, facing all demons from the past, meeting the loved ones souls and facing all fears and inner darkest thoughts until the first ray of the morning light shines, giving a choice of fighting those demons or giving back by going back to the night ("Emerald Forest and the Blackbird", 2011 November 9; Giménez, 2012 February 25; thanos, 2012 February 25)
Emerald Forest and the Blackbird	The story of a father who is reading a story to his dying child, trying to soothe her mind about the moment when she will die ("Emerald Forest and the Blackbird", 2011 November 9). It includes spoken words to highlight the despair, fears and doubts that cross his mind because he doesn't know how to explain the child she is leaving the world (Vera, 2012). The song which also gives the name to the album is represented by the art cover father leading his child through diamond forest to meet the Blackbird that will take the child to the other side (thanos, 2012 February 25).
<i>Cathedral Walls</i>	Represents a funeral that though attended by many people, the dead is still alone, as people die alone (thanos, 2012 February 25).
<i>Hearts Wide Shut</i>	It's a narration of the prison within ourselves (thanos, 2012 February 25).
<i>Labyrinth of London (Horror Part 4)</i>	The third horror song narrating a morbid story inspired by Jack The Ripper (thanos, 2012 February 25).
<i>April 14<sup>th</sup></i>	Tribute to Peter Steele, Type O Negative frontman, who died on April 14 and was one of the main influences in Swallow the Sun (thanos, 2012 February 25; Vera, 2012).
<i>Night Will Forgive Us</i>	Leaves an open door for hope, giving people the choice to decide whether the album gave a little bit of light or if it makes people to go back to the dark of night (thanos, 2012 February 25; Vera, 2012).

## GHOST BRIGADE

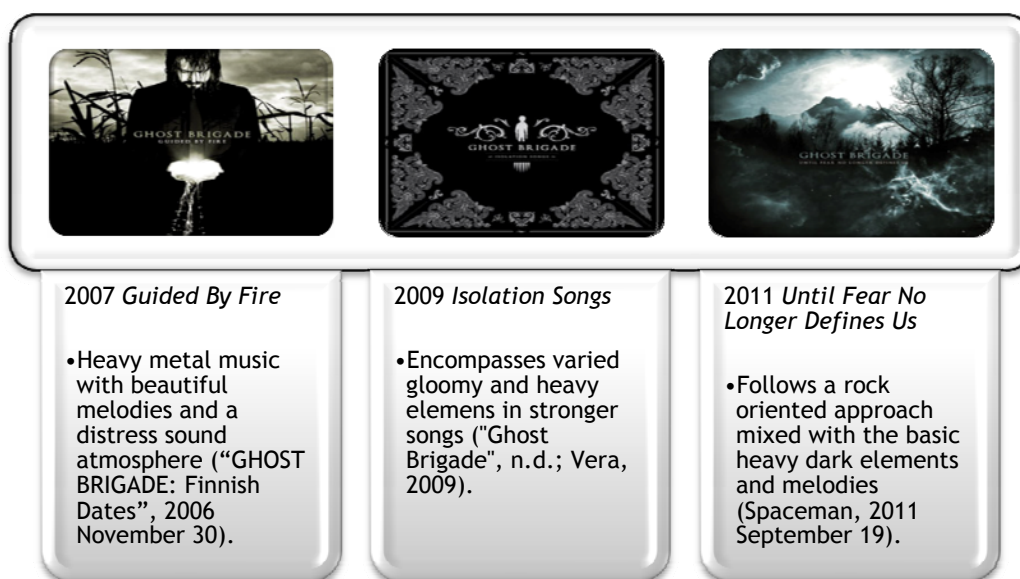


Figure 7 - Ghost Brigade's albums released and elements of its music style

Table 5- Ghost Brigade: Concepts and stories behind albums and some of its respective songs

Albums & Songs	Concepts and Stories/Thematic
<i>Guided By Fire</i>	Is about the importance of living life by following our heart, acting with honesty and performing with passion. It is also a message to the band that they should never forget their original motivation and process of creating music - to keep creating music they like while exploring new ideas (Vera, 2007).
All Songs	Stories focusing on the frustrations and negative aspects of Human Being's life, sometimes inspired by the lyricist personal experiences (Vera, 2007).
<i>Isolation Songs</i>	Transmits different emotions from hope to despair through stories the varied life experiences (good and bad) and making hard decisions. The name of the album was inspired by the repetition of the word "isolation" in the lyrics, working as a connection between the songs (Moore, 2010 January 25).
Into The Black Light	Revolves around the idea that there is always hope for a better future, that there is always a light in the darkest places or at the end of a tunnel (Frodi (2010, October).
22:22 Nihil	The name of the song, which means "nothing" in Latin, was used to refer to this strange situation that occurs quite often when Wille Naukkarinen looks at the clock exactly at time 22:22. Though an instrumental song, it has unsung lyrics that describe the importance of fighting for our dreams and finding what makes us happy (Frodi, 2010 October; Vera, 2009).
<i>Until Fear No Longer Defines Us</i>	The thematic behind this album is twofold: the individual feelings and life experiences (facing and overcoming obstacles, fears, weaknesses and negative thoughts); and the human existence and the impact human actions have in the World (Niero, 2011 September). Additionally, the album title highlights that people should not be "defined" by their own fears, i.e., people should not allow their fears to control them or the way they lead their lives. Instead, people need to recognize when they fear something and work to eradicate that fear out of their lives (Ereticy, 2011 November 26; Niero, 2011 September).
<i>In The Woods</i>	Tells the story of a feral person who disrespected dead people by digging their graves and finding their souls (Coe, 2011 August 9).
<i>Traces of Liberty</i>	Is based on a gig Ghost Brigade performed in Jyväskylä, the band's hometown (Coe, 2011 August 9).

## THE FINAL HARVEST

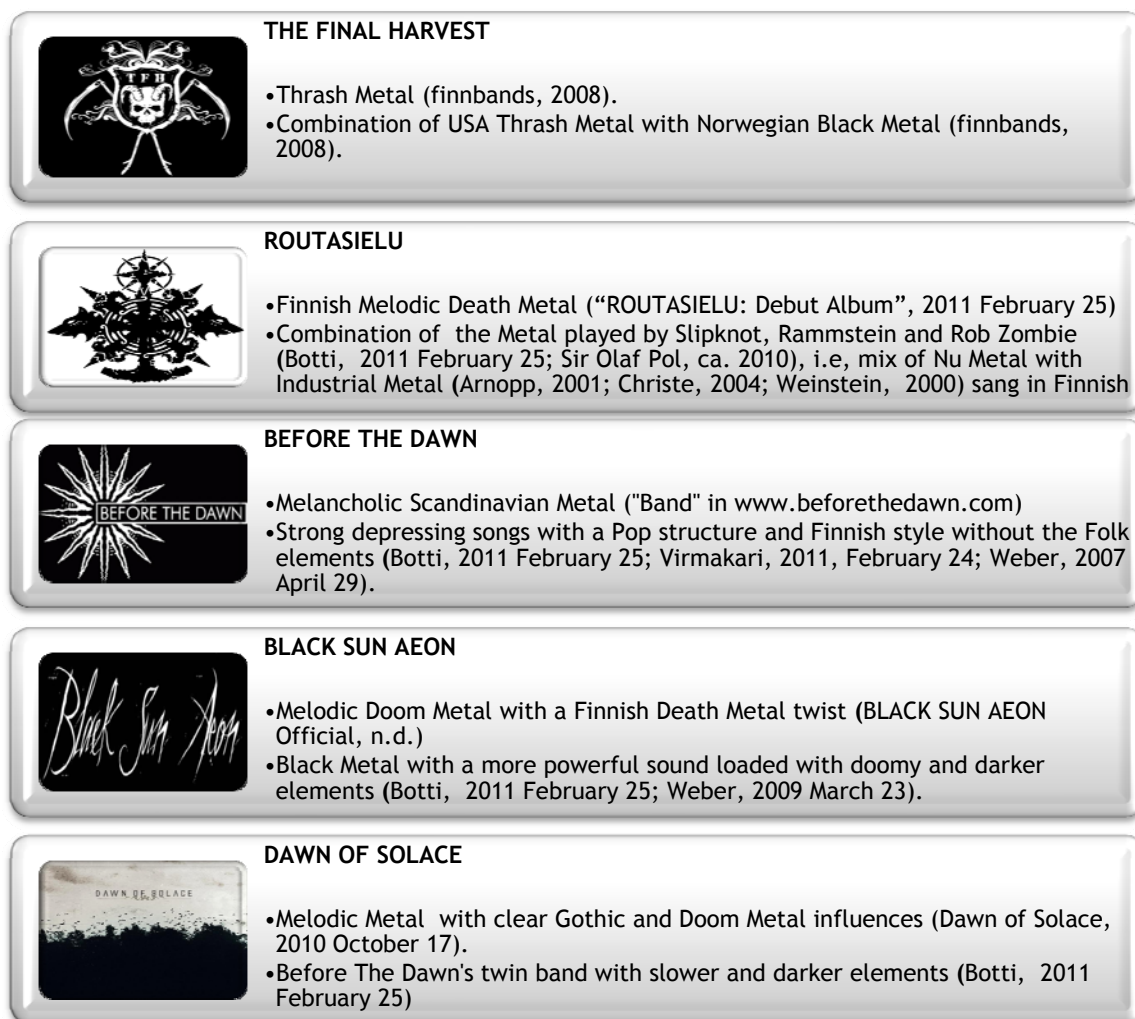


Figure 8 - Tuoma’s Saukkonen bands/projects and their corresponding music style

Table 6 - Tuomas Saukkonen: Concepts and stories/thematic behind albums and songs

Bands/Solo Projects & Albums	Feelings/Meanings intrinsic
<i>BEFORE THE DAWN</i>	The moniker relates to the period of the day when Tuomas composed the material for the band - the night time (Virmakari, 2011 February 24).
<i>Soundscapes Of Silence (2008)</i>	Desolation, Exhaustion (Vera, December 2008). Each song represents a picture of the lyricist's life - past, present and future (Gehlke, ca. 2011). The song "Monster" reflects thoughts of fear/despair that come to mind before going to sleep, when "One by one your demons are starting to appear and you are just waiting either for the sun to rise or to fall asleep even though you know that dreams might not offer anything better" (Vera, December 2008, para. 14)
<i>Decade Of Darknes EP (2010)</i>	The song "Decade Of Darkness" encompasses the titles of other Before The Dawn's songs while still recreating a meaningful and logical story (Vera, March 2011).
<i>Rise Of The Phoenix (2012)</i>	Change, Triumph, Determination, Motivation, feelings that highlighted the spirit of the band after surviving a troublesome period (Sámel, 2012 May 20; Vera, May 2012; Weber, 2012 April 22).
<b>BLACK SUN AEON</b>	Solo project
<i>Routa (2010)</i>	Description of the Finnish Winter. (Weber, 2011 November 11).
<i>Blacklight Deliverance (2011)</i>	"It is a passage into darkness. A deliverance by darkness" (Weber, 2011 November 11, para. 13), i.e., finding peace within oneself through darkness (Weber, 2011 November 11)

## KYPCK

Table 7- The influences and inspiration for *KYPCK*'s albums and songs

Records & Songs	Album concepts and/or Song themes	Literary Inspiration & Influences
<i>Cherno</i>	Religion, atheism, people's despair and sorrow (Giménez, 2011 August 25).	Russian culture and literature (Perkkiö, 2011 February 15).
<i>1917</i>	A man's life/fate before/after the Russian revolution, his survival and escape strategies (Fafnir, 2008 July 25; Scorpio, 2008 February 28).	Personnal life of Hiili Hiilesmaa's great-grandfather (Fafnir, 2008 July 25).
<i>Predatel</i>	Represents being unfaithful in a romantic relationship and how someone will recover from it (Interview Kypck, ca. 2008).	Russian Bible and the treachery of Jesus (Interview Kypck, ca. 2008).
<i>Demon</i>	The love Satan felt for a mortal woman who ends up dying from their first kiss. (Interview Kypck, ca. 2008).	The poem "Demon" by the poet Lermontov (Interview Kypck, ca. 2008).
<i>Stalingrad</i>	People of Stalingrad with their daily lives, dramas, experiences and struggle during the harsh period (Scorpio, 2008 February 28).	The Great battle between Soviet Russia and Nazi Germany in 1942, Stalingrad, won by the Soviets, ended World War II (Robert, 2002; Scorpio, 2008 February 28).
<i>Nizhe</i>	Moments on the Russian history, using personal stories to express what the instrumental music transmits (Epizuxis, 2011 March 28; Giménez, 2011 August 25).	The Period of the Tsars (Epizuxis, 2011 March 28; Evdokimov, 2011 February 23); 19 <sup>th</sup> century Russian culture; personal experiences/feelings (Giménez, 2011 August 25)

Records & Songs	Album concepts and/or Song themes	Literary Inspiration & Influences
<i>Gifarus</i>	A trip back in time about the history of Russia (Evdokimov, 2011 February 23).	The time-machine dreamed by a Russian writer in the 19th century (Evdokimov, 2011 February 23).
<i>Posle</i>	A man waking up from a drunk state of conscience, finding the dead body of his wife next to him and not knowing what happened and who killed her; it reflects situations when nothing can be done to fix them (Epizuxis, 2011 March 28; Evdokimov, A. (2011, February 23).	Thoughts and feelings about losing a loved one and finding out what he/she really meant in someone's life (Evdokimov, 2011 February 23).
<i>Alleya Stalina</i>	The impossibility of distinguishing between the "alley and the abyss" (Epizuxis, 2011 March 28, para. 10).	A dream Erkki Seppänen had while sleeping (Epizuxis, 2011 March 28; Evdokimov, 2011 February 23).
<i>Chuzhoi</i>	Getting old, weaker, losing talent and disillusioning the loved ones (Epizuxis, 2011 March 28).	Quotes from the poet Mikhail Lermontov and Erkki Seppänen's own life (Epizuxis, 2011 March 28).
<i>Felitsa</i>	Homage to the German princess who became the legendary Empress and Autocrat of Russia in the 18th century (Dixon, 2010; Epizuxis, 2011 March 28; Evdokimov, 2011 February 23).	Catherine The Great and her portrait in the ode "Felitsa" by Derzhavin from 1782 (Evdokimov, 2011 February 23; Moser, 1992).
<i>Razryv</i>	The meaning of honour, just like soldiers when defending their cause (Epizuxis, 2011 March 28).	The feeling of being lost and having nothing worth to fight for in life (Epizuxis, 2011 March 28).
<i>Burlaki Na Volge</i>	Daily lives of people whose work was to drag boats upstream the Russian rivers and canals during the 18th century (Epizuxis, 2011 March 28).	The painting from Ilya Repin "Burlaki Na Volge" which means Barge Haulers on the Volga (Evdokimov, 2011 February 23)
<i>Bardak</i>	Lust and immoral behaviours behind brothels along with their strong influence on society (Evdokimov, 2011 February 23)	An old brothel in St. Petersburg (Epizuxis, 2011 March 28)
<i>Tovarishcham</i>	Gratitude song to the fans, thanking for their support (Epizuxis, 2011 March 28; Evdokimov, 2011 February 23)	The fans of KYPCK (Epizuxis, 2011 March 28; Evdokimov, 2011 February 23)

## MOKOMA

			
1999 Valu •Grunge Rock	2001 Mokoman 120 päivää •Grunge Rock	2003 Kurimus •Thrash Metal	2004 Tämän maailman ruhtinaan hovi •Thrash Metal

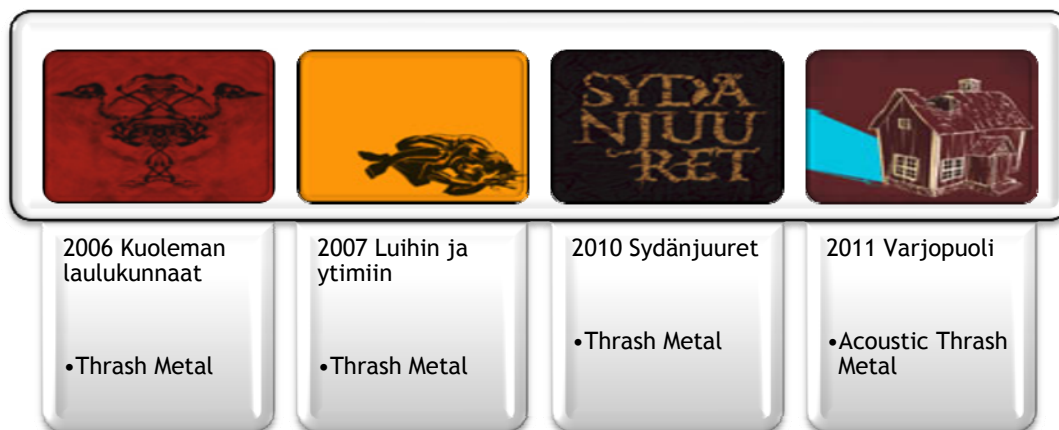


Figure 9 - Mokoma's albums and music sub-genre variations

Table 8 - Mokoma albums' concepts / songs' themes and their corresponding influences / inspiration

Records & Songs	Album concepts and/or Song themes	Literary Inspiration & Influences
<b>Kuoleman laulukunnaat</b>	All feelings triggered by broken relationships: "hate, anger, guilt, despair, self-loathing, loneliness and sadness" (Airo, n.d.).	Failed and broken relationships (Airo, n.d.).
Valapatto	"Desertion and broken vows" (Airo, n.d.).	
Itken silmät päästäni	The name of the song literally means "Crying my eyes out" and is the best example of Mokoma's non-standard metal lyrics (Airo, n.d.).	
Lujaa tekoa	Represents the end of the story when the story's character has experienced enough to gain the strength needed to keep going in his life (Airo, n.d.).	
<b>Kurimus</b>		The 80s Thrash Metal starting point with "loud speeding heavy metal guitars and fast drumming" (Lefrançois, 2002).
Takatalvi	The transition of Spring to Summer in Finland, reflecting people's moods when sometimes a snow storm comes after a sunny day (Lefrançois, 2002).	
<b>Varjopuoli</b>	Literally meaning "the shadow side", it reflects how some things are hidden in the shadows but if people look better they can be easily seen (Fernández, January 20, 2012).	An acoustic album of songs from previous albums (Fernández, January 20, 2012).

## Appendix 3 - Chronological facts Gwydion

Since the old days Gwydion have gone through numerous changes not only in the band's line-up but also in the band's way of composing and creating music, which allowed the band to evolve technical and musically. Gwydion have learnt with the different positive and negative experiences embraced throughout the decades of its existence (Gwydion, ca. 2011):

### Early days: from 1995 to 2001

**1995:** Daniel César, Ruben Almeida, Gonçalo and Vitor César (Daniel's brother) joined in a first attempt to form Gwydion. Later in the year, the band became complete with the entrance of Miguel in the drums and Luis in the bass. Though all members shared the same enthusiasm towards Celtic culture, traditions, rituals and mythology, they all had different musical tastes which they encompassed in a kind of melodic black metal style. During this year, the lads would try to improve their style by playing together, working as a team to find a balance and compose a few songs (Gwydion - Biography, n.d).

**1996 - 1997:** Gwydion had composed enough material which they manage to present to an audience in two different gigs (Gwydion - Biography, n.d).

**1998:** *Debt to Morrighan*, Gwydion's very first demo was recorded (Gwydion - Biography, n.d) and half of the members left the band because they wanted to play a different style of music (D. César, personal communication, August 23, 2010)

**1999:** The beginning of the year welcomed the entrance of Miguel Kaveirinha in the guitar and João BM in the bass (D. César, personal communication, August 23, 2010; Gwydion - Biography, n.d). At this point, the members changed the band's name to "StormChild" as they felt the need to have a new start with new compositions and a new image (Gwydion - Biography, n.d).

**2000:** *First Channeling*, another demo was recorded this time under the new band's name "StormChild" which also triggered several live performances. Nevertheless, the new band's name didn't bring any comfort as they still identified themselves with Gwydion and so Gwydion was permanently and officially adopted (Gwydion - Biography, n.d).

This year was also filled with more line-up changes with Bruno taking over the drums left by Miguel (Gwydion - Biography, n.d).

**2001:** *Augmentation*, Gwydion's third demo was recorded in October which preceded another line-up change with the departure of João BM and his replacement by Baronwebb. Augmentation was promoted through a few shows and became Gwydion's breakthrough into the roster of the National Metal bands (Gwydion - Biography, n.d).

### **The turmoil period: from 2002 - 2004**

**2002:** Brought confusion and uncertainty about the future endeavours along with more line-up changes. Baronwebb decided to leave and Morg was recruited to take his place, who came up motivating the band with fresh ideas and reasons to start composing new themes (Gwydion - Biography, n.d).

**2004:** Would put an end to the instability period with the recruitment of Luis Abreu that replaced Bruno in the drums (Gwydion - Biography, n.d). With a new line-up, the band was committed to start off a change in their music style by combining Folk and Viking sounds with their black metal influences (Gwydion, ca. 2011; Horst, ca. 2010). Aiming at a full length album, the lads began working on the composition of new material which would take about 2 years to be recorded (Gwydion - Biography, n.d; Gwydion, ca. 2011)

### **The real beginning: from 2007 - Present**

**2007:** *ŶHYPERLI*, the first full length album was recorded entirely by the band at Kaveirinha's house, with very few and poor materials and by experimenting with different software and sound equipment (Horst, ca. 2010; Trindade, 2008 Abril 1; Tsepesh, 2008 Março 25). This self-made/self-financed album caught the attention of the German label Trollzorn with whom the band signed a release contract in September ("Gwydion signs", 2007 September 20; Gwydion, ca. 2011). Additionally, the label contract contributed to the remastering of the album by Maik Pomplun from band mates Gernotshagen<sup>27</sup>, in Germany (Gwydion - Biography, n.d; Trindade, 2008 Abril 1; Tsepesh, 2008 Março 25).

**2008:** *ŶHYPERLI* is finally released through Trollzorn in February and was immediately followed by positive reviews from fans and the media (Gwydion, ca. 2011; Trindade, 2008 Abril 1) opening doors to the European Metal market where the record was promoted through different distributors (Metalurgia Sonora, 2010 Novembro 24; Trindade, 2008 Abril 1).

On the tour level, besides a few festivals in Portugal including Barreiro Metal Fest II and Festival Âncora 2008 (Tsepesh, 2008 Março 25), Gwydion would have their debut in October on a 19 days tour across Europe (Costa, 2009 Agosto; Gwydion, ca. 2011; "Gwydion on tour", 2008 November 4)

Yet, before the October tour, Vitor César would leave the band and be replaced by João Paulo, which support was crucial during the band's performances throughout Europe, officially entering the band in November (Costa, 2009 Agosto).

### **Career Achievements:**

- Gwydion received an invitation to participate in the Ragnarök Aaskeria Festival Tour 2008, sharing stage with renowned names from the Viking/Folk Metal genre such Tyr,

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<sup>27</sup> <http://www.gernotshagen.de/>; <https://www.facebook.com/gernotshagen>

Hollenthon, Alestorm and Svartsot (Costa, 2009 Agosto; Gwydion, ca. 2011; “Gwydion on tour”, 2008 November 4).

**2009:** This year would be filled with hard work to enhance the band’s music skills and making as much live performances as possible (Gwydion, ca. 2011). The band’s line-up would suffer another change with the admittance of Zé (Costa, 2009 Agosto) and they would also celebrate a management and promotion contract with Marjo Verdooren from Metal Revelation who would put the word out about Gwydion across the International Metal Scene (Costa, 2009 Agosto; Gwydion, 2009 August 25).

As for the live performances, Gwydion would play in most of the well-known Portuguese Metal Festivals as, for example, Barrocelas Metal Fest, Metal GDL - Festival Metal de Grândola and Caos Emergente, which allowed reinforcing their place in the Portuguese Metal scene (Martins, 2010 Agosto; Gwydion, ca. 2011).

**Career Achievements:**

- The track “The Turning of The Wheel” from *ŶHYPERLI*’s was included in the CD compilation *Battle Metal Volume 8 - The New Blood* by Metal Hammer, one of the most prestigious Metal magazines in the world (Costa, 2009 Agosto; Gwydion, 2009 June 15).

**2010:** *Horn Triskelion*, the second and last album of originals, released in April through SMP/Trollzorn Records, it embodies Gwydion’s experiences, ideas and knowledge acquired since their early days and reinforces their Folk/Viking Metal influences (Gwydion, ca. 2011; Martins, 2010 Agosto). Produced by Fernando Matias<sup>28</sup> from Portuguese band mates F.E.V.E.R<sup>29</sup>, mixed and mastered in Norway, at the Toproom Studios, by Børge Finstad, who is known for working with such bands as Mayhem, Enlaved, Tristania, Theatre of Tragedy and Borknagar (“Album-Title and Release-Date”, 2010 January 14; Gwydion, ca. 2011), the album also included the contribution of Isabel Cristina (Insaniae), Célia Ramos (Mons Lvnæ; Red Rose Motel ) as female vocals, Gonçalo do Carmo playing the bagpipe and again Fernando Matias vocals in album’s choruses (Gwydion, ca. 2011; Martins, 2010 Agosto).

As for tour schedules, Gwydion would pass through Switzerland, United Kingdom and Romania and in Portugal they would mark presence at Metal GDL - Festival Metal de Grândola and Vagos Open Air (Carvalho, 2010 April 11; L.F.S., 2010 Abril 26; L.F.S., 2010, Junho 7; Martins, 2010, Agosto).

**2011:** Would be a quieter year, with the lads working in a new album and entering the studio with producer/musician Fernando Matias in October to start recording the new material. Conversely, the band announced the end of their contract with record label Trollzorne (“Gwydion goes Today to Studio”, 2011 October 8; Ken, 2011 October 13).

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<sup>28</sup> [http://www.myspace.com/midi\\_geek](http://www.myspace.com/midi_geek)

<sup>29</sup> <http://www.myspace.com/feveronline>

On the live performances schedules, in Portugal Gwydion would play at the *XI Blindagem Metal Fest* (Novais, 2011 June 14) and the *Metal Coura Fest IV* (Branco, 2011 August 25). Still, in Portugal the band would be a supporting band in the tour of two renowned metal bands: the Swedish Sabaton in the *Sabaton World War Tour* (Cotrim, n.d) and Finnish Turisas (Branco, 2011 November 25; “Gwydion has been confirmed on 2 dates”, 2011 May 17). The year would also take on a trip abroad to the Hörnerfest Festival in Germany (Isaacs, 2011 April 28).

**Career Achievements:**

- Gwydion were considered the second best Portuguese band of 2010 with *Horn Triskelion* as the third best album of the same year by the readers of LOUD Magazine, the most famous Portuguese Metal Magazine (“Gwydion (Viking/Folk Metal)”, 2011 January 19).

**2012:** Would be filled up with live performances in Portugal, namely: *Lusitanos d’Armas Festival* (“Festival Lusitano d’Armas”, 2012 February 2); one headliner gig at Side B in Benavente, with Costa Rican Advent of Bedlam and Portuguese Hordes of Yore in the supporting roster (“Side B Side B”, 2012 February 1); *Moita Metal Fest 2012* (“MOITA METAL FEST 2012”, 2012 March 21); supporting Finnish lads Korpiklaani and Norwegian Trollfest in the *Ukon Wackan European Tour* (“HEHEHEH KORPIKLAANI”, 2012 February 28; Side B - Live Club, 2012 March 30); and the return to *Metal GDL - Festival Metal de Grândola* (“Já este Sábado”, 2012, July 3; Costa, 2012 June 20).

## Appendix 4 - Chronological facts Moonspell

As most of the Heavy Metal bands out there, Moonspell has gone through moments of discovering, challenges, frustration, and changes both in the line-up and its way of making music (Ribeiro, n.d).

### Early days: from 1989 to 1993

**1989 - 1991:** Fernando Ribeiro, João Pedro Ares and two other mates formed the band *Morbid God*, formation that followed work in a Metal Fanzine dedicated to publishing interviews the lads would make to renowned bands such as Paradise Lost and Bathory (Judas, 2010).

“The Fever”, the very first track under Morbid God’s signature was composed, though the musicians’ self-criticism would never allow it to be recorded in a professional studio for its lack of quality (Ribeiro, n.d)

This was also the period when the first line-up change happened with the replacement of the band’s guitarist for Mantus (Ribeiro, n.d).

**1992:** “Serpent Angel” by Morbid God, was the band’s first track recorded in studio. Following invitations by a small independent label named MTM, “Serpent Angel” was included in a double LP compilation dedicated to the best Portuguese Metal Acts, and Morbid God felt encouraged to issue the song as a promo track and distribute it throughout their contacts within the International Metal scene. While the promo track collected positive feedback and occasional deal offers from labels, Morbid God’s self-criticism and determination to seriously commit to their career prevented members from accepting any deal and instigated them to carry on with the hard work to reach a better opportunity (Ribeiro, n.d.).

On the line-up front, the original drummer was replaced by Mike Gaspar, and the official beginning of the band happened with the change of the name Morbid God to MOONSPELL (Ribeiro, n.d).

### The real beginning: from 1993 to 1994

**1993:** *Anno Satanae*, the first and only demo by Moonspell, was released and well received among the underground community, which eventually contributed to the first label deal with the French Adipocere Records (Ribeiro, n.d).

Moonspell members would once again change with the substitution of one guitarist and the introduction of a keyboard player, Pedro Paixão (Ribeiro, n.d).

Moonspell debuted on the live performance sphere as a support band for the Portuguese Decayed (Ribeiro, n.d).

**Career Achievements:**

- *Anno Satanae* demo allowed reaching the first contract with a record label - Adipocere Records (Ribeiro, n.d).

**1994:** *Under the Moonspell* is the name of the first professional record (mini CD/EP) released by Adipocere Records that marked Moonspell's official breakthrough in the music industry as it not only surprised the media and the fans, but also earned the band a contract with the renowned label Century Media<sup>30</sup> (Ribeiro, n.d.) which is one of the first labels specialized in heavy metal music genres with signed acts such as Tiamat, Iced Earth and Samael.

This year also brought the first live experience as a supporting band for prestigious Metal bands like Cradle of Filth, Cannibal Corpse, Samael and Anathema in Lisbon (Ribeiro, n.d).

**Career Achievements:**

- Moonspell signed a six album contract with Century Media (McDonald, ca. 2001; Ribeiro, n.d)

**Growing under Century Media: from 1995 to 2003**

**1995:** *Wolfheart*, the first Moonspell full length album of originals was released in sequence to the cooperation with Waldemar Sorychta, a renowned producer who besides having his own band with David Lombardo, had also been working with such bands as Samael and Unleashed (Gaspar, 2007; Kelter, 1999; Ribeiro, n.d)

This was also time for another line-up change with the departure of two guitarists and the entrance of Ricardo Amorim (Ribeiro, n.d).

*Wolfheart's* tour promotion pinnacle happened as a supporting band for Morbid Angel in its European Domination 1995 tour, followed by a couple of gigs in Portugal and another supporting tour throughout Germany, this time with Tiamat (Ribeiro, n.d).

**Career Achievements:**

- Though initially, *Wolfheart* received poor attention by media and fans, after the promotion tour, its sales tripled, selling about 50,000 copies (Ribeiro, n.d);
- Touring with Tiamat across Germany provided a loyal legion of fans of Moonspell (Ribeiro, n.d).

**1996:** *Irreligious*, the second album of originals and completely different from previous works reached the music industry markets. Once again produced by Waldemar Sorychta, this album showed the band's versatility and ability to change and evolve artistically, though at the time, it also raised heavy uproar from fans and critics (Ribeiro, n.d), including censorship from MTV Headbanger's ball program on the video clip for the song "Opium" (Wickstrand, 2006).

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<sup>30</sup> <http://www.centurymedia.com>

On the touring side and still as part of *Wolfheart* promotion, the band travelled to Poland and Czech Republic to play with Kreator and Testament in a 7,000 crowd festivals and they also played at the Out of the Dark Festivals I in Germany, where they shared the stage with Crematory, The Gathering and Secret Discovery (Ribeiro, n.d).

The release of *Irreligious* in Portugal was celebrated with a special gig in an old Covent (Convento do Beato) whereas the European introduction of the album would happen in front of 1,000 people audience in Dortmund, Germany. Subsequently, the band did a show at the PopKomm Festival in Cologne, toured for two months across Europe with Samael, participated in the famous Portuguese festival Super Bock Super Rock and headlined a show at the Lisbon Coliseum. Nevertheless, the year touring culmination happened with Moonspell being the support band in the European tour of the iconic Type O Negative (Ribeiro, n.d).

**Career Achievements:**

- Moonspell gained a wide legion of Polish fans, becoming “one of the most popular heavy metal bands in Poland with continuous TV broadcast” (Ribeiro, n.d, para. 9);
- Sale of a record number of merchandise T-shirts during the Out of the Dark Festivals I (Ribeiro, n.d);
- *Irreligious* built a solid tie between Moonspell and the Portuguese fans, selling around 10,000 copies only in Portugal, and surpassing the 50,000 units in total (Ribeiro, n.d);
- *Irreligious* entered the German Top 50 chart where it remained during eight consecutive weeks and it also entered the Italian, Austrian, Dutch and Finnish charts (Ribeiro, n.d);
- Supporting to Type O Negative allowed conquering new fans all over Europe and provided the experience of performing to sold out shows (Ribeiro, n.d);
- Moonspell was recognized as Revelation band of 1996 by VIVA Music Channel (Ribeiro, n.d);

**1997:** the mini-live album *2econd Skin* was released to symbolize the first years of successful live performances with *Wolfheart* and *Irreligious* (Ferd, ca. 2001). The double disc also included a cover version of the song “Sacred” original of Depeche Mode (Lourenço, 2010).

This year witnessed another line-up break up with the departure of João Pedro Ares and his replacement by Sérgio Crestana (Ribeiro, n.d).

Touring was done through some European Summer Festivals, including Metal Mania Festival, in Poland and the first time presence of a Portuguese Metal band at the Dynamo Festival, in Holland (LP, 2011; Ribeiro, n.d).

**Career Achievements:**

- *Irreligious* won the Silver Record certificate (Ribeiro, n.d.).

**1998:** *Sin/Pecado* came out as another album artistically different in its music style due to the use of electronic elements which raised considerable arguments among fans and press (Ribeiro, n.d; Toral & Boppre, 2000).

The release of *Sin/Pecado* was followed by a headlining sold out gig at the Lisbon Coliseum, after which the band moved forward to the tour promotion of the album, playing at the traditional summer festivals across Europe, including Portuguese Paredes de Coura (Ribeiro, n.d) and presence at Roskilde Festival, a feat never accomplished before by any other Portuguese Metal band (LP, 2011). Before the end of the year, Moonspell also debuted on two different tours: a South American tour with performances in Brazil, Argentina, Chile, Colombia and Mexico; and a 50 days headlining tour in Europe with Therion, Darkside and sometimes Anathema as supporting guests (Ribeiro, n.d).

#### **Career Achievements:**

- *Sin/Pecado* won the Silver Record certification (Ribeiro, n.d);
- First South American Tour (Ribeiro, n.d);
- First European Tour as headliners (Ribeiro, n.d).

**1999:** *The Butterfly Effect*, produced by Andy Reilly, came out with the specific objective of transcending boundaries and routines while cementing Moonspell's special music style (EvilG, 1999; Kelter, 1999; Ribeiro, n.d).

On the live performances side, this year Moonspell would add a few new locations to their venues/festivals repertoire such as Istanbul, a headlining show at the French Printemps De Bourges Festival, several headlining acts at Portuguese festivals and the very first North American Tour supporting the Swedish *metall*ers In Flames (EvilG, 1999; Kelter, 1999; Ribeiro, n.d).

#### **Career Achievements:**

- First tour in North America as a supporting band (EvilG, 1999; Kelter, 1999; Ribeiro, n.d)

**2000:** was a year dedicated to touring and promoting *The Butterfly Effect* album (Kelter, 1999), including an European tour with Kreator as a support guest (Ferd, ca. 2001).

**2001:** *Darkness and Hope* was released in September, marking another phase in Moonspell's music diversity as it incorporated a straighter style and balance between previous records while keeping both a musical and story context (Apicella, 2002; Ferd, ca. 2001).

Produced at Finnvox Studios in Finland by Hiili Hiilesmaa<sup>31</sup>, who has worked with bands like Apocalyptica, HIM, Amorphis, Sentenced, among others (McDonald, ca. 2001; "Moonspell", n.d), the album differed from others in the inclusion of two cover versions of Portuguese international renowned Madredeus<sup>32</sup> "Os Senhores da Guerra" ("Moonspell", n.d, para. 3) and Ozzy Osbourne's famous "Mr. Crowley" (Apicella, 2002) along with the collaboration from

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<sup>31</sup> <http://www.hiilihiilesmaa.com>

<sup>32</sup> <http://www.madredeus.com/>

Adolfo Luxúria Canibal, lead singer from Portuguese band Mão Morta<sup>33</sup> in the track “Than the Serpents in My Arms” where he recites a passage from a poem of the surrealist author Mário Cesariny (“Moonspell”, n.d, para. 3; “Portugal’s Moonspell”, 2001 March 2; “Darkness and Hope”, n.d).

Among a busy tour schedule, Moonspell’s agenda would also include the “Tattoo The Planet Festival” where they shared stages with Cradle Of Filth, Slayer and Biohazard; the presentation of *Darkness and Hope* in Lisbon’s Coliseum as part of Halloween celebration (Ferdí, ca. 2001; McDonald, ca. 2001; MJS, 2001); and the first USA tour ever as a headliner having Italian mates Lacuna Coil as supporting guests (Apicella, 2002; Reality Check TV, 2001).

**Career Achievements:**

- Nocturna’s video clip, which was directed by Portuguese Director Tiago Guedes de Carvalho (Daevina, 2001) earned a nomination “Best Portuguese Video Clip” category at the Portuguese cinema festival Fantasporto (Videoclips, 2002; Pereira, 2002)
- First headlining tour throughout USA to promote *Darkness and Hope* (Apicella, 2002; Reality Check TV, 2001)

**2002:** Moonspell were elected the *Best National Band of 2002* and the *Best Heavy Metal Band* by the Portuguese newspaper “Raio X” (“Moonspell Eleitos”, 2002).

**2003:** *The Antidote* came out carrying along changes in the line-up, as Sérgio Crestana left the band and was temporarily replaced by Finnish bassist Niclas Etelävuori from Amorphis during the album recordings. For the live performances, Moonspell would begin collaboration with bassist Aires Pereira (Dark Angel, 2004; “MOONSPELL Announces”, 2003). In addition, being the sixth album, released under Century Media Records, it also marked the end of an era with that label (L.F.S., 2005; Tadeu, 2006).

Produced and recorded by Hiili Hiilesmaa at Finvox Studios in Helsinki, Finland (“MOONSPELL Announces”, 2003), *The Antidote* represents yet another proof of Moonspell’s artistic diversity and creativity since this master piece combined a record with a literary short-story novel written by old time friend José Luis Peixoto<sup>34</sup>, one of the most reputable and bestsellers Portuguese novelists, winner of the José Saramago Literary Award and Heavy Metal Music fan (Dark Angel, 2004; “José Luís Peixoto”, n.d., para. 3-4; Smit, 2004). “The Antidote Novel” was hence inspired by *The Antidote* songs though some of the songs in the record were also inspired by the pre-writings of the novel in a kind of inter-exchange between the 10 Heavy Metal Music songs and the 10 literary short-stories, both of them transmitting the same message though through different vehicles (Dark Angel, 2004; Smit, 2004; D.G., 2003).

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<sup>33</sup> <http://www.mao-morta.org/noticias.htm>

<sup>34</sup> <http://joseluispeixoto.blogs.sapo.pt/tag/biografia>

“Everything Invaded” was the song selected to become the promotion single for the album which was also transformed into a video-clip produced by Tiago Guedes de Carvalho in which would be seen as an horror movie trailer (Dark Angel, 2004; “MOONSPELL Announces”, 2003) *The Antidote* promotion tour would start on November 8<sup>th</sup> with its presentation to the Portuguese audience at Coliseu dos Recreios in Lisbon (L.F.S., 2003), which also counted with the special participation of José Luis Peixoto who read excerpts from the short story novel. As for the rest of the month through December, Moonspell would be travelling across North America supporting Type O Negative and Cradle Of Filth, followed by an European tour with Lacuna Coil, Passenger and Poisonblack (F.V.B., 2003).

#### **Career Achievements:**

- “Everything Invaded” single went directly to position number 9 in the Portuguese singles charts (“Moonspell enter”, 2003);
- The album was extremely well received among fans and press, collected excellent reviews (Smit, 2004) and credit on the combination of Heavy Metal music with literature (Dark Angel, 2004).

#### **Side Projects:**

- Moonspell were invited by Portuguese Director/Screenwriter/Musician Filipe Melo to give their contribution to the first Portuguese horror film “I’ll See You In My Dreams”<sup>35</sup>. Moonspell composed the cover version of the ‘30s jazz theme “I’ll See You In My Dreams” which was also filmed as a video-clip that was included in the package of the horror movie by Filipe Melo (Azevedo, 2003; Wickstrand, 2006)

#### **Establishment as an International Portuguese Metal Band (2004 - nowadays)**

**2004:** Moonspell returned to North America, this time supporting Swedish Metallers Opeth, on their “Lamentations Over America Tour 2004” (“OPETH, MOONSPELL”, 2003).

#### **Side Projects:**

- Upon an invitation from the Portuguese choreographer Rui Lopes Graça<sup>36</sup>, Moonspell would begin working on the composition for the score of a contemporary dance that would debut at Gulbenkian Ballet (“Ballet Gulbenkian”, 2004).

**2005:** Moonspell signed a three album contract with German SPV/Steamhammer Records, which would be in charge of releasing the new album of originals the band was preparing with Waldemar Sorychta at the Woodhouse studios in Germany. Notwithstanding the new album,

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<sup>35</sup> <http://www.opatoprofissional.com/live/>

<sup>36</sup> [http://www.musica.gulbenkian.pt/cgi-bin/wnp\\_db\\_dynamic\\_record.pl?dn=db\\_musica\\_bios\\_pt&sn=musica&orn=1402](http://www.musica.gulbenkian.pt/cgi-bin/wnp_db_dynamic_record.pl?dn=db_musica_bios_pt&sn=musica&orn=1402)

Moonspell were preparing a DVD containing live performances, unreleased materials, videoclip making offs and other Moonspell's material that would be released at a later time by Century Media and would mark the end of that label's contract (L.F.S., 2005; "MOONSPELL Sign", 2005).

#### **Side Projects:**

- Rui Lopes Graça's contemporary dance "Quase" which musical piece was composed by Moonspell was presented to the public in January ("Companhia mostra hoje", 2005)

**2006:** *Memorial*, the seventh album of originals and the first under SPV/Steamhammer Records, was produced by Waldemar Sorychta, who was also the bass player during the recording sessions of the album, and released in April (Natanael, ca. 2006 .; Tadeu, 2006).

With *Memorial*, Moonspell went back to their roots, picking on their artistic origins while placing them as the base for future creativity growth and development (Massari, 2006; Natanael, ca. 2006 .) A "record full of energy and full of vitality and full of creativity without compromise" (Wickstrand, 2006, para. 8) still embracing the old thematic of love, death and solitude, it connects the memoirs and the present in such way as it reflects the band's past origins, the working present and the expertise gained for future endeavours (Tadeu, 2006). All this made of *Memorial* a trademark for Moonspell's innovative, exquisite and powerful Metal yet bonded by deep and meaningful lyrics (Ferreira, 2006).

On the live performances side Moonspell would play in European festivals such as Graspop and Summer Breeze, they would return to Russia, make a first time appearance in Morocco (L.F.S., 2005; Tadeu, 2006; Vera, ca. 2006) and embark on their second headline tour throughout the USA with supporting acts by Swedish band mates Katatonia and the Americans Daylight Dies (Massarri, 2006; Shaq, 2006).

#### **Career Achievements (with *Memorial*):**

- *Memorial* made history in the Portuguese Heavy Metal scene with its direct entry to position number one in the Portuguese Music Charts, an unprecedented feat never before accomplished by a Portuguese Heavy Metal act (Ferreira, 2006)
- *Memorial* entered number 68 in the TOP 100 German Music Charts and received great reviews by the fans and press alike, the latter acknowledging the album as one of Moonspell's strongest materials (Massari, 2006)
- *Memorial* was considered Album of the Month by Metal Hammer Germany Magazine and Moonspell were also prized with the very first invitation to participate in the famous Wacken Open Air Festival ("Moonspell", n.d.).
- Moonspell received the MTV Europe Music Awards for the "Best Portuguese Act" of 2006 (Silva, 2006; "Moonspell", n.d., para. 5)

- Moonspell were invited to adapt two different songs for two different TV programmes of the national Portuguese channel RTP1 (“Moonspell Performs”, 2006): For *Contrainformação* - a sarcastic-humouristic programme featuring animated puppets representing the social lives of national and international public personalities (“Contrainformação”, n.d., para. 1, 3) - Moonspell adapted their song “Luna” to a revolutionary ex-URSS communist lyrical content, renaming the song to “Lua Comuna” (FHF, 2006); for *Gato Fedorento* - a comedy programme featuring humouristic and satiric sketches surrounding social and political news (“Gato Fedorento”, n.d., para. 1, 3) - the lads would sing a Metal version of Noddy’s main musical theme, the children TV puppet series (Duro, 2010).

**2007:** *Under Satanae*, which includes the band’s first themes from the early days, was released in October (“Moonspell editam”, 2007). Recorded and produced in Antfarm Studios, Denmark by Moonspell and Tue Madsen, this album is a re-recording project of the band’s first classics from *Under the Moonspell*, *Anno Satanae* and the “Serpent Angel” track from their time as Morbid God (“Under Satanae”, 2007). Two main reasons were behind the re-release of this material, on one hand the band wanted to improve the old songs with a better technical production while keeping its original magic; and on the other hand, to provide the fans with the old material which hadn’t been re-mastered and it was hard for them to get (Vera, ca. 2007; [Skazm ?], 2007).

*The Great Silver Eye*, a best of compilation was also released during summer, by Century Media following Moonspell’s departure from the record label (“Under Satanae”, 2007; Vera, ca. 2007).

Moonspell live schedules would include the European No-Mercy Festivals supported by Napalm Death, Behemoth, Ensiferum and Gojira (Shaq, 2006), Tuska Festival in Finland, Waldrock in Holland and their first time show up at the famed German Wacken Open Air Festival in Germany (Nielsen, 2007 November; “Under Satanae”, 2007). In Portugal, the lads would organize the presentation of *Under Satanae* as part of a Halloween Event on the 31<sup>st</sup> of October in Coliseu dos Recreios, Lisbon which included a Zombie Walk Parade from which Fernando Ribeiro selected the ten best Zombie participants (Azevedo & Tadeu, 2007).

#### **Career Achievements:**

- *Memorial* received the Gold certification for sales within Portugal (MSR, 2007).
- *Under Satanae* broke into the 12<sup>th</sup> position of the Portuguese Top Sales Charts (“Moonspell no top”, 2007).

**2008:** *Night Eternal*, released during May, followed *Under Satanae* footsteps’ as it was also produced and recorded by Tue Madsen at the Antfarm Studios in Aarhus, Denmark (Ribeiro, 2008 January 13). Nevertheless, two other special contributions were present in the making-off of this new opus: Waldemar Sorychta’s expertise was present in the album’s pre-

production (Ribeiro, 2008, January 13 - B), and Amorphis bassist Niclas Etelävuori contributed with his skills during the album's recording sessions (Ribeiro, 2008 January 25).

Ribeiro (2008, January 13) referred to *Night Eternal* as being a "quite intense album itself, darkly atmospheric yet really heavy and catchy" (...) with "great guitar riffs, breathtaking songs and epic atmospheres" (para. 1).

In fact, this new album differed from the previous ones due to the inclusion of female vocals: Dutch singer Anneke Van Giersbergen now from Agua de Annique and ex-The Gathering performed a duet with Fernando Ribeiro in the single "Scorpion Flower"; Portuguese Crystal Mountain Singers, comprised by Carmen Simões from Ava Inferi, Sophia Vieira from Cinemuerte, and Patrícia Andrade from The Vanity Chair and ex-Volstad were the female vocals in the remaining songs (Ribeiro, 2008 March 19).

The singles "Scorpion Flower" and "Night Eternal" were recorded in video by Ivan Colic in Serbia, who had previously worked in the video for Memorial's "Finisterra", using 3D technology (Ribeiro, 2008 March 19; TOP + in RTP 1, 2008).

*Lusitanian Metal*, the long waited two discs DVD presented in three different formats, would be released by Century Media, in December (Ribeiro, 2008 November 19). Including special moments since the beginning of the band in 1992, for Fernando Ribeiro, this DVD compilation represents an "anthology" of Moonspell and a "visual document" of the path pursued by the band throughout the years (Ellard, 2009), documenting the band's first rehearsals, interviews with present and past members, all major live performances, including the famous gig in 2004 at Metalmania Festival in Katowice-Poland (Ribeiro, 2008 October 7).

*Night Eternal* supporting tour was postponed due to the fact that the album was released just before the summer season festivals (Ribeiro, 2008 February 19) on which Moonspell actively participated starting with the Portuguese famous Rock in Rio Festival (SS., 2008), playing at Avrika Festival in Sweden, WFF Festival in Germany, performing for the very first time in the Hunterfest Open Air in Poland, passing through Graspop Metal Meeting in Belgium with special guest Anneke Van Giersbergen singing "Scorpion Flower" for the first time in a live performance (Moonspell, 2008 July 2), a duet that would be repeated in the German Mera Luna Festival where Moonspell also played for the first time ([Ribeiro, F. ?], 2008 July 30). Though Moonspell had also been booked to play in Beirut, Lebanon ([Ribeiro, F.?), 2008 July 30), the gig would be cancelled due to the political tensions existing in the country during that time ("No Libano", 2008).

A North American Tour - "The Blackest of the Black Tour 2008" - would follow up on Moonspell's agenda where the lads would share stages with Danzig, Dimmu Borgir, Winds of Plague and Skeletonwitch in what would be considered the first tour for *Night Eternal* ("Confirmed Dates", 2008; Silva, 2008 Outubro 10). And just before the end of the year, Moonspell would embark on an European Tour with Cradle of Filth ("CRADLE OF FILTH", 2008) having Anneke Van Giersbergen singing "Scorpion Flower" with Fernando Ribeiro in the first three shows of the tour - London, Paris and Tilburg (Ribeiro, 2008 November 19).

### **Career Achievements:**

- *Night Eternal* was recognized “Album of the Month” by four different Metal Magazines of three different countries: *Metal Observer* France, *Metal Hammer* Greece, *Rock Hard Greece* and *Scream Mag* Norway (“Moonspell *Night Eternal*”, 2008 April 29).
- During its first week of release, *Night Eternal* entered the Portuguese charts at number three and the German charts at number 62 (“Moonspell: First ‘*Night Eternal*’”, 2008 May 29)
- *Night Eternal* sold around 10,000 copies in the North American market which, even though a small feat, it presented the band with the first time entrance in the Billboard Magazine Indie Chart (Silva, 2008 Outubro 10) at position number 187 (Mike, 2008 June 19).

### **Side Projects:**

- Fernando Ribeiro debuted as an opera actor in a production from the Portuguese cultural association “Teatro O Bando”, directed by João Brites. The singular piece, named “A Saga: Ópera Extravagante”, was based in the texts from Sophia de Melo Breyner and epitomized the two different artistic expressions from theatre to music and from dance to poetry, involving round 60 musicians of the Portuguese Navy Band and several singers from lyric, popular and heavy/rock backgrounds (Ribeiro, 2008 June 16; Silva, 2008 Maio 15).

**2009:** The official tour in presentation of *Night Eternal*, aka “*Night Eternal Above America Tour*”, staged between October and November across United States and Canada, supported by the Americans *Divine Heresy* and *Book of Black Earth* and the Germans *Secrets of The Moon* (“*Night Eternal Above*” 2009 September 22). Right after America, *Night Eternal* tour continued around Europe, passing through Sofia, Bulgaria for the very first time and finalizing in Macedonia (Ribeiro, 2009 December 6). Previously to *Night Eternal* extended tour and besides the traditional summer festivals, Moonspell also performed a few dates in Russia (“Moonspell ‘*On The Verge*’”, 2009 May 13) and participated in the “*Darkest Tour: Filthfest II*”, sharing stages with *Turisas* as supporting bands for celebrated *Cradle of Filth* (“Moonspell Explains Minsk”, 2009 April 25; “*The Darkest Tour*”, 2009 March 13).

In between the band’s working activities and member’s side projects ([Ribeiro, F.?), 2009 April 1), Moonspell also participated in a couple of social responsibility and charity events. On the social responsibility side, Fernando Ribeiro and Ricardo Amorim presented acoustic versions of Moonspell’s famous songs at their old High School, followed by a dialogue with teachers and students explaining the band’s work and how they managed to reach international success and recognition (CL, 2009 Março 9), a meeting that Fernando finished with the maxim (para. 4) “... don’t forget to study. School teaches a lot of things.” (Silva, 2009, Março 27). On the charity level, the band performed in the *Pinktober Festival* at the *Hard Rock Café* in Lisbon, donating the earnings of the show to the Portuguese League Against Cancer (CL, 2009 Setembro 30).

### Career Achievements:

- Moonspell's memorabilia became immortalized in the walls of Hard Rock Café in Lisbon, joining international renowned names of the Music Business such as Kiss and Ozzy Osbourne (CL, 2009 Setembro 30).

### Side Projects:

- *Amália Hoje*: Fernando Ribeiro joined Nuno Gonçalves (The Gift), Sónia Tavares (The Gift) and Paulo Praça (ex-Turbo Junkie) to record a tribute album to Amália Rodrigues, the renowned Portuguese Fado singer, which was released in April (Silva, 2009 Março 26).

Nuno Gonçalves, the mentor of the project, defined it as “Three voices. One only voice”, as three different voices gathered to sing and interpret the majestic Fado voice and explained Fernando's contribution as the need for some intellect and also “because, after all, heavy metal and gothic are not that far from fado, since both genres have a lot of the cult for words, for poetry and for melancholy” (Azevedo, 2009 May 24).

*Amália Hoje* remained in number one during four weeks in the Portuguese National Top of Sales (MRV, 2009 May 27) thereby contradicting the opinions of both the Industry and the Media that, as referred by Fernando Ribeiro in an interview (Melo, 2010 January 22, para. 4), gave “(...) abhorrent and distasteful critics. They criticized the album and the musicians. But, as Amália Rodrigues used to say, “the audience is supreme” and exercised their sovereignty.” In fact, according to the Portuguese Phonographic Association (AFP), the record sold at least 70 thousand copies in Portugal, conferring *Amália Hoje* with three platinum awards and one golden certification (L.F.S., 2010 January 27).

- “Anjo Exilado”: Fernando Ribeiro was invited by mates Bizarra Locomotiva, the Portuguese pioneers of Industrial Music<sup>37</sup>, to join Rui Sidónio (Bizarra Locomotiva lead singer) performing “Anjo Exilado” the first single of the band's record *Album Negro* ([Ribeiro, F.], 2009 April 1). *Album Negro* received very positive critics from fans and the media and Bizarra Locomotiva received recognition outside of Portugal with the nomination of Band of the Day by the famous Metal Magazine Terrorizer that praised the band for singing in Portuguese and using the sound of machines in their work (“Band Of The Day”, 2009 November 18).
- *Cada Som como um grito - Orfeu Rebelde*: is a project that combined poetry and music based in the book “Orfeu Rebelde” by Portuguese author Miguel Torga. The project was conceived by Fernando Ribeiro who, together with Rui Sidónio (Bizarra Locomotiva), performed the vocals leaving the composition and interpretation in charge of Pedro Paixão (Moonspell) (L.F.S., 2009 Novembro 20). *Cada Som com um grito*, released under the Portuguese label Optimus Discos, turned out to be a completely unusual project that merges spoken words in a poetry recitation with the dark / doom music style characteristic of both Moonspell and Bizarra Locomotiva (Bastos, 2009 November 26).

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<sup>37</sup> <http://bizarralocomotiva.com/>

**2010:** Moonspell started the year with a headlining show held at the International Fair of Lisbon (FIL - an area especially prepared to host all sorts of events<sup>38</sup>) on the 23<sup>rd</sup> of January, having Bizarra Locomotiva as supporting guests (L.F.S., 2009 November 17) which also included the biggest visual production ever presented in a Moonspell performance (Lourenço, 2010 January 16). On the other hand, it was also a special show as the band transformed it into a “Metal Day at FIL” event, where fans and inquirers could not only enjoy Moonspell and Bizarra Locomotiva gigs, but also experience what it is like to be a metalhead, understand Metal as a culture and perceive its connection to other forms of art. In short, the whole even worked as a small Metal village, with Metal merchandise shops that included the official Moonspell’s merchandise, photography exhibitions of Metal live performances in Portugal and in the World, films and documentaries screening about Metal culture and a conference devoted to Metal music and creative writing with the participation of José Luis Peixoto, Henrique Raposo (columnist of Expresso newspaper), among other Metal music followers (Ribeiro, 2010 January 5).

“**Sombra**” - an acoustic tour - was the challenging project that Moonspell undertook during the year as the band would recreate acoustic and semi-acoustic versions of their most symbolic themes that would be presenting to the Portuguese fans in theatres across the country (“Moonspell iniciam tour”, 2010 October 23). According to the lead singer, the aim of this acoustic project was to show the melodic side of Moonspell’s music, for even though “Moonspell are a Metal band, they can also be much more than that” (Silva, 2010 May 16, para. 3). To support the band in this endeavour was the participation of the feminine choir *Crystal Mountain Singers* and *Opus Diabolicum*, who were also responsible to open the shows several scheduled shows (“Moonspell iniciam tour”, 2010 October 23; Silva, 2010 May 16). Similarly to the tribute that Finnish band Apocalyptica paid to Metallica, Opus Diabolicum are a band comprised by four violoncellos and one drums that pays a tribute to Moonspell by creating a classical-metal sound of the latter most famous themes (Opus Diabolicum, [ca. 2011]).

Taking advantage of the Halloween celebrations, the lads combined the start of Sombra Tour with a special Halloween event organized both for adults and children, in Lisbon. Children would have the chance to spend the weekend afternoons making facial Halloween paintings and learning how to craft the traditional Halloween pumpkins (“Moonspell iniciam tour”, 2010 October 23). As for the adults, at night, Moonpell would recreate a whole scenario where the band’s music and dark demeanour would merge with an artistic production based in the dark and spiritual side of the band, which counted with the sponsorship of one funeral service company that provided materials to recreate the mystic environment (Vieira, 2010 September 17).

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<sup>38</sup> <http://www.fil.pt/irj/portal/fil>

**Achievements:**

- *Wolfheart's* cover artwork was included in a special edition of stamps released by the Portuguese Postal Service (CTT - Correios de Portugal), a philately collection dedicated to the most outstanding records of the most eminent Portuguese Rock bands (L.F.S., 2010 Julho 6).

**2011:** Moonspell began the year on board of the luxury cruise ship *Majesty of the Seas*, during a 5 days exotic metal event from 24 to 28 of January, advertised as *The 70,000 Tones of Metal*<sup>39</sup> - "The world's largest floating heavy metal festival" (Lucas, 2011 February 1). Moonspell was the twelfth band added to a line-up of 42 bands (Fischer, 2010 March 5) which included *Amon Amarth*, *Blind Guardian*, *Dark Tranquility*, *Ensiferum*, *Epica*, *Fear Factory*, *Iced Earth*, *Korpiklaani*, *Obituary*, *Rage*, *Saxon*, *Testament*, *Voivod*, among others, each of them playing two shows for a sold out audience of 2,038 fans from 48 different countries. The sailing journey Miami - Cozumel, Gulf of Mexico - Miami was witnessed by 100 journalist and supported by 900 crew staff members who contributed to make of this floating festival a once in a lifetime experience (Lucas, 2011 February 1).

For Fernando Ribeiro, this remarkable Festival was nothing but:

The pure celebration of one style, of all features assembled by that style, a kind of an awkward thing made success in the history of the style (LP, 2011, para. 6).(…) What other event gathered 40 bands, 48 different nationalities and created a kind of Metal country inside a luxury cruise? (LP, 2011, para. 5)

Following Moonspell's tradition to associate their music with special dates, in February the band would embrace St. Valentine's Day and prepare another unique show with the project *Sombra* at *Teatro Rivoli* in the city of Porto. The gig billed as "Sombra de Dia dos Namorados" ('The Shadow of Valentine's Day') counted with the participation of Ribeiro's girlfriend - Sónia Tavares (*The Gift*, *Amália Hoje*) - who sang in duet with Moonspell's front man creating an atmosphere where Moonspell's Gothic Metal connected with the Love and Romanticism which was proper to the date ("14 Fevereiro", 2011 January 21; LP, 2011).

The summer festival season would follow up with passages through Graspop Festival in Belgium, Sweden Rock, Toronto's Portugal Day, Sonisphere Greece (Moonspellofficialband, 2011 June 27), Castle Rock and WWF - With Full Force in Germany, Seven in Poland, Metalcamp in Slovenia, Masters of Rock in Czech Republic and Kavarna in Bulgaria (Moonspellofficialband, 2011 July 6) finalizing the season in September at the long waited debut in Beirute Rock Festival - Libano as the second day headliners of the festival (Blitz, 2011 Agosto 23; Moonspellofficialband, 2011 August 18).

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<sup>39</sup> <http://www.70000tons.com/home.htm>

Back in Portugal and just before departing again for a couple of winter festivals - the Metal Ride Festival IV in France (Moonspellofficialband, 2011 September 20) and the Vintage Tour in Spain (Moonspellofficialband, 2011 July 16) - Moonspell would prepare again for the already expected Halloween celebration, this time, to take place between the 29<sup>th</sup> and 31<sup>st</sup> of October at the venue “Incrível Almadense” in Almada, the venue where the band started its career. The whole event would comprise an exhibition of a classical series of horror movies to have its pinnacle on the 31<sup>st</sup> of October when Moonspell would perform the *Wolfheart* album integrally (“Incrível Halloween”, 2011 July 25). According to Ribeiro *Wolfheart* represents one of the “most beautiful and important images” of the band’s past, present and future since it “has sold more than 150.000 records around the world, has been licensed in countries like Russia, Mexico or Thailand and has become a CTT stamp (...)”, thus the reason to play the themes that constitute Moonspell’s first album in full and ordered. The end of this Halloween and *Wolfheart* celebration would be in charge of the quintet Opus Diabolicum (Moonspellofficialband, 2011 October 10).

In December, the band would sign a worldwide recording deal with Austrian Label Napalm Records, which would be in charge of the band’s new opus release (Moonspellofficialband, 2011 December 20).

**2012:** *Alpha Noir (AN)*, the long waited new opus celebrating 20 years of the band’s career, was released on April 27<sup>th</sup> in about 50 European countries by Napalm Records Austria (“Moonspell assinalam 20 anos”, 2012 Abril 27). This time the lads followed a different composition approach to satisfy their artistic cravings by embracing two distinct music directions - metal and melodic gothic - in one whole album release that would follow “the enthusiasm of *Memorial, Night Eternal, Under Satanae*” and at the same time, the “*Irreligious’s* gothic rock atmosphere” (Chris D., 2012 May 2; Morgan, 2012 May; Wharton, 2012 May 3). Hence, having the cooperation of two producers, Ben Richter and Tue Madsen (Chris D., 2012 May 2; Morgan, 2012 May) and the support of Napalm Records, the band released both *AN* and *Omega White (OW)* (the second disc) under a special edition - *AN’s* heavy and electric sounds contrasting with *OW’s* gothic atmosphere - this way keeping the band’s artistic integrity (Moonspellofficialband, 2012 January 18; Morgan, 2012 May; Wharton, 2012 May 3).

“Lickanthrope”, the first single of the *AN* disc, would be recorded in a video-clip produced by Portuguese Director Filipe Melo, who created a modern adult story adapted from the Little Red Riding Hood and the Bad Wolf, which included Werewolves and other night creatures inspired from the classic hammer movies. Filmed in Nandufe-Tondela, a town in the centre of Portugal, the video-clip marked the Portuguese Film Production with its werewolf transformation, a premier in the Portuguese history of film-making (Chris D., 2012 May 2; Moonspellofficialband, 2012 February 11; Morgan, 2012 May),).

On the live shows schedules, early in the year the lads would mark presence at The Eastern Lunacy Tour across Belarus, Ukraine and Russia (Moonspellofficialband, 2012 January 22).

The official Alpha Noir Tour 2012 would take place from May through September in the following Festivals across Europe: MetallItalia, Metal Fest, Dokk'em Open Air, B'est Fest, Wacken Open Air, Brutal Assault, Block 33 and Fuzz Live Music Club (Moonspellofficialband, 2012 February 15).

In between those date, Moonspell would made the album presentation gig in Portugal on May 12 in Campo Pequeno, performing both records (*AN* and *OW*) entirely in a high quality scenario adapted to each record, that included the use of fireworks and “artificial snow” (Moonspellofficialband, 2012 January 18; Santos, 2012 Maio 13).

Moreover, the band would have confirmations for “Into Darkness 2012” Tour as a supporting band to Pain, sharing stages with Swallow the Sun and Lake of Tears (Moonspellofficialband, 2012 April 13) and Barge to Hell Metal Cruise (Moonspellofficialband, 2012 April 15).

**Achievements:**

- During its first week, *Alpha Noir* broke into the music charts of the following European countries: Germany (number 37), Finland (numbers 37 and 10 for Indie), Austria (number 44), Switzerland (number 48), Norway (number 87), Belgium (number 87), The Netherlands (numbers 83 and 28 for Alternative), and in Portugal it was number 2 for FNAC's top seller (Napalm Records, 2012 May 15).

## **Appendix 5 - Chronological facts Swallow The Sun**

All in all, Swallow the Sun are just another success story coming from Finland that started with a simple idea between friends and rapidly became a serious occupation with frequent album releases and yearly touring schedules. Though the band members confess that they didn't have many expectations and were not aiming at something big, they also acknowledge that their previous experience from playing in other bands might have had a positive impact in Swallow the Sun as it allowed them to follow their own ideals and feelings when composing their music, hence growing up throughout the years (Lahav, 2010 May 28):

### **The very Beginning: 2003 TO 2006**

**2003:** *Out of This Gloom Light*, the demo recorded by the sextet (Juha, Pasi, Markus, Miko, Matti and Aleksi) and Sami Kokko in January ("Discography" in [www.swallowthesun.net](http://www.swallowthesun.net)), was sent to Firebox Records that immediately replied with a contract offer (Swallow the Sun, n.d.; Vera, 2006 March) and marked the period when the project turned into the band Swallow the Sun (Andrew, 2004).

*The Morning Never Came*, the debut album under Firebox Records, produced in cooperation with Sami Kokko at Sam's workshop ("Discography" in [www.swallowthesun.net](http://www.swallowthesun.net)), would be released in the end of the year, receiving great feedback and high review rates by most of the metal magazines, which was a big surprise for an underground newborn (Andrew, 2004; Doom Metal, 2004; Gothique, 2005 April 14).

As a new fresh blood in the Metal scene, the lads did only about 3 concerts during the year, but they would sign a deal with a booking agent in order to promote their debut album across the country and even Europe (Vibrations of Doom, 2003).

### **Career Achievements:**

- *The Morning Never Came* was considered "One of doom metals finest moments to date" by the renowned metal magazine Kerrang (Swallow the Sun, n.d.).
- Swallow the Sun was chosen "Newcomer of the Year" by Inferno Magazine (Swallow the Sun, n.d.).

**2004:** Swallow the Sun would sign a deal with Olympic Recordings/Century Media Record for the distribution of *The Morning Never Came* in the North American market (Andrew, 2004; "SWALLOW THE SUN: Debut Album", 2004 September 15).

This would also be the year when the band would begin a proper live promotion of their debut album throughout Finland in clubs and summer festivals ("SWALLOW THE SUN: Finnish Dates", 2004 February 17).

#### **Career Achievements:**

- The song “Hold this Woe” from Swallow the Sun’s debut album was used in a ballet performance by the New York based Ballet Deviare<sup>40</sup>, which produces works combining the classical ballet with heavy metal music (Gothique, 2005 April 14; “SWALLOW THE SUN Get The Ballet”, 2004 December 2; Vera, 2006 March).

**2005:** *Ghosts of Loss*, the second album of originals via Firebox Records was released in September. Once again, the album was recorded at Sam’s workshop with producer Sami Kokko and mastered by Minerva Pappi at Finnvox studios (“SWALLOW THE SUN Complete Work”, 2005 March 16; “Discography” in [www.swallowthesun.net](http://www.swallowthesun.net)).

*Ghosts of Loss* was praised by the media and fans (Vera, 2006 March), an admiration that was got strengthen during the band’s live promotion across Finnish clubs and festivals (Swallow the Sun, n.d.; “SWALLOW THE SUN Complete Work”, 2005 March 16; “SWALLOW THE SUN: European Tour”, 2005 December 12).

#### **Career Achievements:**

- *Ghosts of Loss* entered the official Top10 Finnish album Charts at position number 8 (Swallow the Sun, n.d.; “SWALLOW THE SUN Enter Finnish Album Charts”, 2005 September 3; Vera, 2006 March).
- “Forgive Her...” a single released only in Finland hit position number 4 in the official Finnish single charts (“SWALLOW THE SUN Enter Finnish Album Charts”, 2005 September 3; Vera, 2006 March). This single included the guest participation of Albert Witchfinder (Reverend Bizarre) in the Candlemass cover track “Solitude” (DerRozzengarten, 2005 October 11; “SWALLOW THE SUN Complete Work”, 2005 March 16; “Discography” in [www.swallowthesun.net](http://www.swallowthesun.net)

**2006:** Would be a quieter year dedicated to working on the forthcoming album (Swallow the Sun, n.d.) and promoting *Ghosts of Loss* mainly through the band’s very first European tour as a supporting band for Finnish mates Before The Dawn (“SWALLOW THE SUN: European Tour”, 2005 December 12; Vera, 2006 March).

This year would also be marked with the celebration of two business deals. On one hand, the band would sign with Spinefarm Records (“SWALLOW THE SUN Sign With”, 2006 May 6), and at the same time would make a new step in their music business development by signing an artist management deal and having their own manager Juha Ruusunen to better organize the not so creative responsibilities (Vera, 2006 March).

#### **The Real Breakthrough: 2007 - Present**

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<sup>40</sup> <http://www.balletdeviare.org/>

**2007:** *Hope*, Swallow the Sun's third opus was released via Spinefarm Records. Produced and recorded with the cooperation of Sami Kokko at Seawolf studios and mastered at Finnivox studios by Minerva Pappi, this new record had also the guest participation of Jonas Renkse from Swedish band mates Katatonia in the track "The Justice of Suffering" (Vera, 2007 April; "SWALLOW THE SUN: New Album", 2006 October 21; "Discography" in [www.swallowthesun.net](http://www.swallowthesun.net)).

Being part of the roster of Spinefarm - one of the best Finnish labels - opened doors for better live promotion hence, this year would be full of concerts and festivals not only across Finland but also Europe and the debut in North America in a total of about 100 gigs (Sonia [finnbands.com](http://finnbands.com), 2007 November 22, Vera, 2007 April). It is worth mentioning the participation in renowned summer festivals such as Wacken Open Air and Summer Breeze in Germany; Metal Heart in Norway; Sauna Open Air, QStock and Nummirock in Finland. As for specific tours, Swallow the Sun would co-headline with Moonsorrow in the European "Ravaged Hope Tour 2007" during March-April, followed by a tour debut in North America supporting Katatonia with Scar Symmetry and Insomnium in September, finalizing with another European tour supporting Amorphis with Insomnium during November (Sonia [finnbands.com](http://finnbands.com), 2007 November 22; Vera, 2007 April; "Tour" in [www.swallowthesun.net](http://www.swallowthesun.net)). To end such successful year, the band was honoured for the opportunity to celebrate by performing at the famous Helldone 2007 in Helsinki ("Helldone Festival", 2007 November 11; Sonia [finnbands.com](http://finnbands.com), 2007 November 22).

#### **Career Achievements:**

- *Hope* broke the Top10 official Finnish album charts at position number 3, a feat never accomplished by the band before ("Hope hits the charts", 2007 February 20).
- *Hope* was considered the third best metal album of 2007 by Soundi Magazine critics ("About the Past", 2008 March 12)
- "Don't Fall Asleep" single hit the official Finnish single charts at position number 3 in its first week of release ("Don't Fall Asleep hits", 2007 January 18). The single featured the participation of Tomi Joutsen (Amorphis frontman) in the cover of the song "Alavilla mailla" from Timo Rautiainen and Trio Niskalaukaus which was renamed to "These Low Lands" (Vera, 2007 April; "SWALLOW THE SUN: New Album", 2006 October 21; "Discography" in [www.swallowthesun.net](http://www.swallowthesun.net)).
- Swallow the Sun won the "Mättöfemman" category of the Finnish Femmagaala awards ("About the Past", 2008 March 12).

**2008:** *Plague of Butterflies* was released in September, both in Europe and United States, through Spinefarm Records. Produced with the cooperation of Sami Koivisto at the Biotech Audio Solutions and mastered by Svante Forsbäck at Chartmakers ("Plague of Butterflies", 2008 May 29; Swallow the Sun, n.d.; "Discography" in [www.swallowthesun.net](http://www.swallowthesun.net)), this new

album EP was specially created to be the score of a ballet performance produced by Ballet Deviare that was later dropped due to a lack of financial resources (Pärna, 2010 September 8; "Plague of Butterflies", 2008 May 29)

The touring schedules this year would be quieter with a few shows through clubs and summer festivals and a short tour in December supporting Finnish quartet Apocalyptica across United Kingdom ("Tour" in [www.swallowthesun.net](http://www.swallowthesun.net)).

#### **Career Achievements:**

- *Plague of Butterflies* broke at position number one of the official Finnish album charts ("Plague of Butterflies enters Finnish charts", 2008 September 12; Swallow the Sun, n.d.).

**2009:** *New Moon*, the fifth album of originals was released worldwide in November, via Spinefarm Records (Swallow the Sun, n.d.). This time the album was produced by Jens Bogren, known for being working with bands such as Katatonia, Opeth, Paradise Lost and Amon Amarth ("New Moon", 2009 June 6; "Swallow The Sun", 2010 January 7). Having the guest participation of Aleah Stanbridge (Heckmann, 2010 February 7), this new opus received very positive feedback from fans and critics worldwide (Cock, 2009 December 4; "Swallow The Sun", 2010 January 7), including high score of 4/5, 5/5 and 9/10 reviews in most of the international metal magazines (Swallow the Sun, 2009 October 14; Swallow the Sun, 2009 October 23; Swallow the Sun, 2009 November 4).

In spite all the good news, this year would also bring the very first change in Swallow the Sun's line-up with the departure of founding member Pasi Pasanen for he was no longer enthusiastic about the band's music style or on touring ("Line-up change", 2009 May 15; "Swallow The Sun", 2010 January 7), and his replacement by Kai Hahto who would join for the recording of *New Moon* ("Kai Hahto to play", 2009 May 18; "Swallow The Sun", 2010 January 7; Swallow the Sun, n.d.).

As for concerts and tours, Swallow the Sun would go back to the busy times on the road with not only clubs and summer festivals but also three different tours: "Plague Over Finland 2009" during January, "Plague over America - tour w/ Soilwork, Darkane, Warbringer" in February and March and the headliner "New Moon Over Europe Tour w/ Insomnium & Omnium Gatherum" in November and December (Heckmann, 2010 February 7; Sargon, 2009 November 21; "Tour" in [www.swallowthesun.net](http://www.swallowthesun.net))

#### **Career Achievements:**

- *New Moon* broke the official Top40 Finnish album charts at position number 10 ("Hitting the charts", 2009 November 16).
- *New Moon* entered position number 148 on the USA Billboard Heatseekers chart, which ranks new artists' records never before listed in the Top100 of the Billboard 200 ("New Moon enters Heatseekers", 2009 November 26).

**2010:** Would be an intense year full travels for concerts and tours around Finland and Europe and twice across North America: as a supporting band for Katatonia in their “New Night over Europe” during March, Finntroll in the “Finnish Metal North American Tour” in April, and again Katatonia in their “New Night Over North American Tour” during September and October; as a headliner promoting *New Moon* throughout Europe during December, sharing stages with Sólstafir from Iceland and Mar de Grises from Chile (“Tour” in [www.swallowthesun.net](http://www.swallowthesun.net)). Among the gigs during summer are worth highlighting the band’s debut in Romania for the Artmania festival (“ARTmania Festival”, 2010 June 7) and in Tel Aviv, Israel playing at the Barby Club (“Swallow The Sun to Play in Israel”2010 March 15). Following this busy touring year, the band would make a pause to work on a new album (“24 countries and 146 shows”, 2011 January 17).

**2012:** *Emerald Forest and the Blackbird* would have its European release in February by Spinefarm Records (“Emerald Forest and the Blackbird”, 2011 November 9) and its North American release in September by Spinefarm USA (“US release”, 2012 June 20). The album was produced and recorded with renowned sound engineer Mikko Karmila, who has been working with bands like Nightwish and Children of Bodom, and mixed by the well-know producer Hiili Hiilesmaa to add the final touch to this new masterpiece (“Emerald Forest and the Blackbird”, 2011 November 9; Giménez, 2012 February 25; Haag, 2012 May 25). The record also includes the guest participation of two female singers: Anette Olzon from Nightwish in the song “Cathedral” and Aleah Stanbridge from Trees of Eternity in “Labyrinth Of London” (Chris, 2012 August 13; “Emerald Forest and the Blackbird”, 2011 November 9; Giménez, 2012 February 25; Vera, 2012; thanos, 2012 February 25).

Fans, press and musicians alike were unanimous towards the quality of this new opus referring to it as “one of the finest metal albums” (Giménez, 2012 February 25; Swallow the Sun, 2012 January 2) which received high rates among major Metal magazines (Swallow the Sun, 2012 January 29).

On the live performance, Swallow the Sun would hit the road not only in their home land but also throughout Europe and North America starting with a headliner tour across Finland with The Man-Eating Tree as supporting act through February - April, followed by an European tour directly supporting the British Paradise Lost during May. The festival season would start with the band’s debut in Tokyo, Japan as part of Finland Fest 2012 organized by Music Export Finland and would be followed by all major festivals around Europe and Finland such as Metalfest Open Airs (in Austria, Germany and Switzerland), Tuska Open Air in Helsinki, Brutal Assault Festival in Czech Republic and Metalcamp in Slovenia (“Webstore open and a show”, 2012 March 24; “Tour” in [www.swallowthesun.net](http://www.swallowthesun.net)).

September would be a month travelling around North America supporting Kreator and Accept on their “Teutonic Terror Attack 2012” tour followed by a second European tour in November,

this time supporting Swedish metallers Pain with Moonspell and Lake of Tears in the “Into Darkness” tour (“European Tour with Pain”, 2012 April 4; “Tour” in [www.swallowthesun.net](http://www.swallowthesun.net)).

**Career Achievements:**

- *Emerald forest and the blackbird* broke into position number two of the official Finnish album charts and into position number one of the independent Finnish record store charts (“Emerald Forest and the Blackbird hits”, 2012 February 13).

## Appendix 6 - Chronological facts *Ghost Brigade*

A down-to-earth band, *Ghost Brigade* are more about making good music, putting up good shows, meeting new people and fans, than focusing on the success the band is reaching or not (Spaceman, 2011 September 19), which in the end, might be the explanation for the band's rocketing success:

### The Beginning: 2006 To 2007

**2006:** *Demo 2006*, recorded in Helsinki, was the demo CD that provided *Ghost Brigade* with a recording contract with the French label Season of Mist ("*Ghost Brigade*", n.d.; Vera (2007)).

**2007:** *Guided By Fire*, *Ghost Brigade* debut album under Season of Mist was released. Recorded at Seawolf Studios, in Helsinki, by Mikko Poikolainen and Aaro Seppovaara, this debut album was the extension of the previous demo with additional new elements, including the guest participation of Fredrik Nordin (Dozer) in back vocals of the song "Autoemotive" ("*Ghost Brigade*", n.d.; Vera, 2007). This debut was received with overwhelming praise among worldwide music press that described it as "impressively atmospheric, dark, intelligent and passionate" ("*Ghost Brigade*", n.d., para. 1).

Meanwhile, while performing a few live shows in Finland ("*GHOST BRIGADE: Finnish Dates*", 2006 November 30), the band would begin negotiation with a German booking agent so that they could start touring all over Europe (Vera, 2007).

### Rocketing to Success: 2008 - Present

**2008:** Would be dedicated to working on the second album of originals and performing a few shows, especially outside Finland in venues and famous festivals such Hellfest in France ("*Ghost Brigade* | Interview", 2008 July 1).

**2009:** *Isolation Songs* was released in Europe and in North America, during August (*Ghost Brigade*, 2009 May 13). This second opus was again recorded at Seawolf Studios in Suomenlinna, Helsinki, with the cooperation of Antti Malinen and it was mastered by Pelle Henricsson at the Tonteknink Studios in Sweden (Frodi, 2010 October; "*Ghost Brigade*", n.d.; Moore, 2010 January 25).

With this release, the band also confirmed that Aleksi Munter (keyboards) would become a full time member of *Ghost Brigade*. Even though keyboards have minor application, making it possible to perform live without them, Aleksi would join all tours that wouldn't interfere with Swallow the Sun's schedules (Frodi, 2010, October; Vera, 2009).

As for live appearances, *Ghost Brigade* would have the opportunity to promote his new masterpiece on live shows across Finland and Europe, marking presence in some of the most famous summer festivals such as Brutal Assault in Czech Republic, Summer Breeze and Wild At Heart in Germany, Hellfest in France (*Ghost Brigade*, 2009, May 21; *Ghost Brigade*, 2009

October 1). In addition, the band would also have the chance to support the famous a couple of famous bands: Paradise Lost in their European tour (*Ghost Brigade*, 2009 August 25) and HIM in their famous Helldone Festival at Tavastia, Helsinki (*Ghost Brigade*, 2009 October 15).

**Career Achievements:**

- *Isolation Songs* entered the official Finnish Top40 album charts at position number 22 (“*GHOST BRIGADE: New Album Lands*”, 2009 August 7; *Ghost Brigade*, 2009 August 9).
- *Isolation Songs* was considered “Album of the Month” by the prestigious Metal Hammer Germany (*Ghost Brigade*, 2009 July 14) and number two by Rock Hard Magazine (*Ghost Brigade*, 2009 July 18)
- *Isolation Songs* were ranked in position number 9 of the Rumbas magazine Album Charts, indicating that the album had good sales in Finland (*Ghost Brigade*, 2009 August 19)
- *Isolation Songs* was elected “Best Metal Record of 2009” by the Finnish magazine Soundi (*Ghost Brigade*, 2009 December 16) and Inferno Magazine considered it “Best Finnish Album of 2009” (*Ghost Brigade*, 2010 January 11).

**2010:** Would be another year dedicated to promote *Isolation Songs* throughout Finnish clubs and festivals such as Ilosaarirock, Firebox Metal Fest and Qstock (*Ghost Brigade*, 2010 February 13a; *Ghost Brigade*, 2010 February 16; *Ghost Brigade*, 2010 February 17; *Ghost Brigade*, 2010 June 9) followed by European festivals like the famous Wacken Open Air in Germany, Graspop Metal Meeting in Belgium and Vagos Open Air in Portugal (*Ghost Brigade*, 2009 December 9; *Ghost Brigade*, 2010 January 19; *Ghost Brigade*, 2010 February 5). Moreover, the band would embark on a couple of tours, the first as a co-headliner with fellows Insomnium, during May (*Ghost Brigade*, 2010 February 22); and the second, as a supporting band for the great Amorphis, in November (*Ghost Brigade*, 2010 May 31).

**Career Achievements:**

- *Ghost Brigade* won the “VUODEN Femma - jumala armahtaa, Femma ei” award at the Femmagaala, which meant the band reach a considerable status and respect within the Finnish music industry to the band (*Ghost Brigade*, 2010 February 13b).

**2011:** *Until Fear No Longer Defines US*, the third album of originals, was released both in Europe and North America via Season of Mist, in August (*Ghost Brigade*, 2011 May 3). Still produced and recorded at Seawolf studios with Antti Malinen, this new masterpiece didn’t include Aleksi Munter’s keyboards as, after arranging them with the album, it was general consensus that the songs didn’t need the background keyboard atmosphere (Niero, 2011 September; Vera, 2011). Conversely, *Ghost Brigade* would recruit the animator film director Fursy Teyssier to create the band’s very first music video for the song “Clawmaster” (*Ghost Brigade*, 2011 June 22; Vera, 2011).

Following the tendency of previous albums, *Until Fear No Longer Defines Us* also received strong feedback along with high rates classification among some of the most prestigious metal magazines and sold more units than its precedent (Ereticy, 2011 November 26).

In February, the band would sign a deal with Finnish Live Nation for bookings in Finland and outside Europe (*Ghost Brigade*, 2011 February 22b) and in October the album would be released in Japan by Nippon Columbia (*Ghost Brigade*, 2011 September 8).

The promotion and celebration of *Until Fear No Longer Defines Us*' release would begin with a Finnish tour through September to October (*Ghost Brigade*, 2011 May 1; Vera, 2011) followed by the band's debut in a headliner tour over Europe, supported by the North American A Storm Of Light and Intronaut (*Ghost Brigade*, 2011 May 8; Niero, 2011 September; Vera, 2011), ending the year with Madrid is the Dark III festival in December (*Ghost Brigade*, 2011 June 2).

#### **Career Achievements:**

- *Until Fear No Longer Defines Us* broke into position number seven of the official Finnish Album Charts (*Ghost Brigade*, 2011 September 1) and position number 90 of the official German Top100 Album Charts (*Ghost Brigade*, 2011 August 29).
- *Until Fear No Longer Defines Us* was elected "Album of the Month" by Metal Hammer Germany, upon its release (*Ghost Brigade*, 2011 August 27). Later in the year, the magazine would also position the album in number three of the Top 2011 Dark/Gothic Metal/Rock albums (*Ghost Brigade*, 2011 December 21a) while it would also consider it the third best album of the year 2011 (*Ghost Brigade*, 2011 December 21b).
- *Until Fear No Longer Defines Us* also positioned number two in the Finnish magazine Rumba albums list, which differs from the Official Finnish Album Charts for not including the big stores sales (*Ghost Brigade*, 2011 September 2).

**2012:** While this year would be dedicated to working on a new album (*Ghost Brigade*, 2012 June 6), *Ghost Brigade* would also perform a few club and festival shows, starting already in January with a couple of gigs with renowned band Mastodon in Helsinki and Tampere (*Ghost Brigade*, 2011 December 21c). In February, the band would embark on an European tour supporting the metallers Enslaved (*Ghost Brigade*, 2011 December 7) and before the summer festivals at Wacken Open Air, Party.San Open Air, Summer Breeze and Provinssirock (*Ghost Brigade*, 2012 April 11; *Ghost Brigade*, 2012 August 20), they would still do a couple of shows with their friends Lighthouse Project in Finland (*Ghost Brigade*, 2012 March 19).

#### **Career Achievements:**

- *Until Fear No Longer Defines Us* won the eighth place in the category of "Album Artwork Of The Year 2011" at the Finnish Metal Awards (fireangel / Night Elves, 2012 February 18).

## Appendix 7 - Chronological facts Tuomas Saukkonen

Committed and a DIY professional, Tuomas Saukkonen has managed to keep himself busy with all his different band projects throughout the years while being able to stand out in a competitive music environment (Virmakari, 2011 February 24; Weber, 2007 April 29):

### The very Beginning with Before The Dawn: 1999 To 2006

**1999:** Before The Dawn saw the light of the days as Tuomas Saukkonen solo project (“About Before The Dawn”, n.d.; “Band” in [www.beforethedawn.com](http://www.beforethedawn.com)).

**2000:** *To Desire Part 1* was the first demo for Before The Dawn, composed entirely by Tuomas (“About Before The Dawn”, n.d.; “Music” in [www.beforethedawn.com](http://www.beforethedawn.com))

**2001:** *Gehenna EP* was self-released by Tuomas. This EP was recorded in a studio by a line-up previously chosen by Tuomas. At this time, Before The Dawn would be already playing a few gigs in Finnish clubs while Tuomas would keep composing new songs (“About Before The Dawn”, n.d.; “Music” in [www.beforethedawn.com](http://www.beforethedawn.com)).

**2002:** *My Darkness MCD*, though it was never officially released, this MCD received very positive feedback from listeners and ended up bringing the band a deal with the Spanish label Locomotive Music (“About Before The Dawn”, n.d.; “Music” in [www.beforethedawn.com](http://www.beforethedawn.com)).

**2003:** *My Darkness*, the debut album was released via Locomotive Music in February and it included the songs featured in the previous demos. At this point, Before The Dawn was no longer a solo project but a band formed by Tuomas Saukkonen - guitar and growls, Panu Willman - guitar and clean vocals, Jani Saajanaho - guitar, Jarkko Männikkö - keyboards, Dani Miettinen - drums and Toni Broman - bass (“About Before The Dawn”, n.d.; “Music” in [www.beforethedawn.com](http://www.beforethedawn.com)).

On the live performances, this line-up would support Swedish Metallers Katatonia during their tour throughout Scandinavia and Central Europe (“About Before The Dawn”, n.d)

**2004:** *4:17 AM*, the second album of originals reached the markets (“About Before The Dawn”, n.d) and Tuomas would promote it across a few venues in Finland (“Gigs, Live Archive” in [www.beforethedawn.com](http://www.beforethedawn.com)).

**2005:** *The First Chapter DVD*, compiling a couple of live shows, studio rehearsals and pictures hit the stores (“About Before The Dawn”, n.d.; “Music” in [www.beforethedawn.com](http://www.beforethedawn.com)).

In spite of this release, problems within the band forced Tuomas to dismiss the members, turning Before The Dawn into solo project again, which didn't stop him from writing and composing new material (Vera, December 2008).

To support him in the live appearances throughout Finland ("Gigs, Live Archive" in [www.beforethedawn.com](http://www.beforethedawn.com)), Tuomas would recruit a new fresh line-up composed by Lars Eikind in the bass and clean vocals, Juho Rähkä in the guitar, Joel Mäkinen in the keyboards and Aatu Mukka in the drums ("About Before The Dawn", n.d.).

**2006:** *The Ghost*, the third album of originals by Before The Dawn was released. At the same time, impelled by all the songs left that didn't fit *The Ghost*, Tuomas Saukkonen compiled that material into a new project - Dawn Of Solace - debut album *The Darkness* ("About Before The Dawn", n.d.; "Music" in [www.beforethedawn.com](http://www.beforethedawn.com)).

These two albums also marked the end of the collaboration with Locomotive Music as the label didn't comply with the terms of the deal by not releasing and promoting Before The Dawn's albums in Scandinavia (Personal communication, 28 September 2010; Vera, December 2008; Weber, 2007 April 29).

On the live performances, this would be a year filled with shows all over Finland, passing through France, Germany and The Netherlands sometimes sharing stages with band mates Swallow The Sun, Mokoma, Sinamore, among others (Vera, December 2008; "Gigs, Live Archive" in [www.beforethedawn.com](http://www.beforethedawn.com)). In addition, Before The Dawn would support the Portuguese Moonspell during a short tour through Finland and the Baltic countries followed by a tour supporting Insomnium where Tuomas would have both Before The Dawn and Dawn of Solace performing ("About Before The Dawn", n.d.; "Gigs, Live Archive" in [www.beforethedawn.com](http://www.beforethedawn.com))

### **The Real Breakthrough with Before The Dawn & Others: 2007 - Present**

**2007:** *Deadlight*, Before The Dawn's fourth masterpiece was released in February via the Finnish label Stay Heavy Records, with which Tuomas had signed a deal also for the forthcoming records ("About Before The Dawn", n.d.; Weber, 2007 April 29; "Music" in [www.beforethedawn.com](http://www.beforethedawn.com)).

However the album release, its recording didn't go smoothly as Tuomas needed to fire the drummer and one of the guitar players had other compromises that kept him from playing (Weber, 2007 April 29). Hence, Before The Dawn almost became a solo project once again, weren't it for Lars who assisted Tuomas in the recording session and who, together with Juho, began giving some stability to the band's formation ("About Before The Dawn", n.d.).

Upon the album's release, Tuomas would complete the band's formation with the return of drummer Dani Miettinen, becoming ready to hit the road through across venues and Festivals in his home country ("About Before The Dawn", n.d.; "Gigs, Live Archive" in [www.beforethedawn.com](http://www.beforethedawn.com)).

**Career Achievements:**

- The single “Deadsong” entered position number two in the Finnish Top 20 charts, and it remained in the Top 20 songs played in the Finnish Radio Rock (“About Before The Dawn”, n.d.);
- The single “Faithless” also entered position number two in the Finnish Top 20 charts (“About Before The Dawn”, n.d.);
- Deadlight broke into number 27 in the Finnish album charts (Vera, December 2008).

**2008:** *Soundscape of Silence* was released via Stay Heavy Records, and with it the official establishment of Before The Dawn as a three piece band composed by Tuomas Saukkonen, Juho Rähkä and Lars Eikind. Previously, during the making-off the new album, the band lost its drummer again and since then, Tuomas decided to have only a live session drummer until a good match for a permanent one would be found (“About Before The Dawn”, n.d.; Vera, December 2008).

In spite of the line-up issues, Tuomas had enough energy to write enough music to make two more albums, which led to the creation of two additional projects to his roster (finnbands, 2008; Vera, December, 2008):

- **The Final Harvest:** released its debut album *The End* in Scandinavia via Stay Heavy Records. The band is formed by Tuomas Saukkonen (drums), Ville Rutanen (vocals), Eero Silvonen (guitar) and Risto Roine (bass).
- **Black Sun Aeon:** would be in the studio to mix and record (Vera, December 2008). Entirely a solo project, Tuomas only invites other musicians for the session recordings and whenever there are live performances (BLACK SUN AEON Official, n.d.).

On the gigs front, Before the Dawn would mark its presence in famous Finnish clubs/venues and festivals, including the renowned Tuska Festival where they made quite a big success (Botti, 2011 February 25; “Gigs, Live Archive” in [www.beforethedawn.com](http://www.beforethedawn.com)). In December, Tuomas would strategically have The Final Harvest supporting Before The Dawn during a small tour through the main cities in Finland (“Gigs, Live Archive” in [www.beforethedawn.com](http://www.beforethedawn.com)).

**Career Achievements:**

- *Soundscape of Silence* broke into number 14 in the Finnish album charts (About Before The Dawn, n.d.; Vera, December 2008).
- Before The Dawn played at the Wacken Open Air Festival 2008 for the first time in the band and Tuomas career (Vera, December 2008; “Gigs, Live Archive” in [www.beforethedawn.com](http://www.beforethedawn.com)).

**2009:** *Darkness Walks beside me*, the debut album from Black Sun Aeon was released via Stay Heavy Records in Finland and via Cyclone Empire Records in the rest of the World. To create this new opus, Tuomas counted with the contribution of Mikko Heikkilä from Sinamore in the clean vocals, Tomi Koivusaari from Amorphis, Ville Sorvalo from Moonsorrow and Mynni Luukkainen from Sotajumala (“AMORPHIS, MOONSORROW”, 2009 February 28; Weber, 2009 March 23).

As for Before The Dawn, this would be a quieter year in terms of studio work yet it brought again another change in the line-up with the entrance of drummer Atte Palokangas (About Before The Dawn, n.d.; Weber, 2009 March 23).

On the touring schedules, the year would be special and busy for Tuomas. Besides Before The Dawn, he would now take either The Final Harvest or Black Sun Aeon as a supporting band throughout venues and festivals in Finland and Europe. In fact, having received great feedback from the media and fans, Black Sun Aeon debuted at the Summer Breeze Festival in Germany. In addition, during winter, Before The Dawn would also embark on an European tour with Amorphis, which produced great results in conquering a wide number of fans in the continent (About Before The Dawn, n.d.; BLACK SUN AEON Official, n.d.; Botti, 2011 February 25; “Gigs, Live Archive” in [www.beforethedawn.com](http://www.beforethedawn.com))

**2010:** *Routa*, Black Sun Aeon’s second album was released by Stay Heavy Records. A double album entirely of originals, it was well received by the media and the audience, both expressing great admiration for the new opus (BLACK SUN AEON Official, n.d.)

Before The Dawn released the EP *Decade Of Darkness* to celebrate 10 years of the band’s existence. The EP was first released in Finland via Stay Heavy Records (Vera, March 2011; “Band” in [www.beforethedawn.com](http://www.beforethedawn.com)). At the same time the band would be working on a new album and would sign a deal with Nuclear Blast Records, the biggest international heavy metal label (“BEFORE THE DAWN Signs With”, 2010 December 23).

As Tuomas was writing for Black Sun Aeon’s *Routa*, he wrote a song in Finnish which gave birth to a new project totally sang in Finnish language and would be signed with the Finnish label Spinefarm Records (Botti, 2011 February 25; Sir Olaf Pol, ca. 2010; Vera, March, 2011). *RoutaSielu* is hence formed by Tuomas Saukkonen in the bass, Mikko Heikkilä in vocals and guitar, Pyy Hanski in the drums, Eero Silvonen in the guitar and Saku Moilanen in the keyboards (“Band” in [www.routasielu.com](http://www.routasielu.com))

As for live performances, the year would bring special experiences to Before The Dawn as in Spring, the band would go on a tour through China (Beijing and Shanghai) and Japan (Tokyo) supporting Turisas and Stratovarius, and in Winter they would also debut in Greece (Botti, 2011 February 25; Vera, March 2011; Virmakari, 2011 February 24; “Gigs, Live Archive” in [www.beforethedawn.com](http://www.beforethedawn.com)). During Summer Before The Dawn would mark its presence in Finnish and European festivals as well as in a few venues, sometimes taking along Black Sun Aeon (“Gigs, Live Archive” in [www.beforethedawn.com](http://www.beforethedawn.com)).

**Career Achievements:**

- *Routa* entered directly into position number 8 of the Top 10 Finnish Album Charts (BLACK SUN AEON Official, n.d.; “BLACK SUN AEON's 'Routa'”, 2010 April 8).
- Before The Dawn's EP *Decade Of Darkness* reached position number one during its first week of release, in the Finnish Singles Chart (“DECADE OF DARKNESS”, 2010 April 7).

**2011:** *Blacklight Deliverance*, the third album by Black Sun Aeon hit the market through Stay Heavy Records. Receiving great reviews by the press and fans, this new album differed from the previous two in the introduction of female vocals by Janica Lönn (BLACK SUN AEON Official, n.d.; Weber, 2011 November 11). Black Sun Aeon would support Before The Dawn in a few concerts in Finland (“Gigs, Live Archive” in [www.beforethedawn.com](http://www.beforethedawn.com))

*Pymeys*, Routasielu's debut album was released in February (“Music” in [www.routasielu.com](http://www.routasielu.com)) and its tour promotion would start right after from February through May across the major Finnish cities together with Before The Dawn (RoutaSielu, 2011 February 24; “Gigs, Live Archive” in [www.beforethedawn.com](http://www.beforethedawn.com)).

*Deathstar Rising*, the sixth album of originals by Before The Dawn was released through Nuclear Blast. In addition, the label Cyclone Empire would also release the long waited European version of the EP *Decade Of Darkness*, which included a DVD with a live concert at Summer Breeze Open Air 2009 (“BEFORE THE DAWN's 'Deathstar Rising'”, 2011 March 11; Vera, March 2011; “Music” in [www.beforethedawn.com](http://www.beforethedawn.com)).

Yet line-up re-occurring issues haunted Before The Dawn once again as in summer, both Lars Eikind and Atte Palokangas left. The former's exit was conditioned by personal problems that avoided him from coping with the band; the latter became demotivated with the musical changes that Tuomas was determined to implement (Vera, May 2012; “Band” in [www.beforethedawn.com](http://www.beforethedawn.com)). Though Lars and Atte still participated in a short headliner tour in Turkey (Botti, 2011 February 25; Virmakari, 2011 February 24), their last concert would be in June at the Numirock Festival (Before The Dawn, 2011 June 14; “Band” and “Gigs” in [www.beforethedawn.com](http://www.beforethedawn.com)). Nevertheless, one month was enough for Tuomas to match the band's needs with two new members and also old friends: Pyry Hanski in the bass, who is also a live drummer in RoutaSielu and a session guitar player in Black Sun Aeon; and Joonas Kauppinen in the drums with whom Tuomas had years before planned to form a band together (Sámel, 2012 May 20; Vera, May 2012). The new line-up would make its live debut in July at the Tuska Open Air After Party (Before The Dawn, 2011 July 24) and in November, the lads would go on a tour across Europe that marked a new beginning for Before The Dawn caused by the line-up and musical style changes - the “Rebirth Of Before The Dawn” tour, sharing stages with band mates Insomnium and MyGrain (News to Before The Dawn”, 2011 August 29;

“Gigs” in [www.beforethedawn.com](http://www.beforethedawn.com)). In spite of the changes, the audience was very receptive to the new line-up and material presented by the band (Vera, May 2012).

#### **Career Achievements:**

- Tuomas Saukkonen won the first place of “Musician of The Year 2010” at the Finnish Metal Awards (BLACK SUN AEON Official, n.d.; Before The Dawn, 2011 February 23; Toni-Matti, 2011 February 21)
- Before The Dawn won the third place in the category of “Band Of The Year 2010” at the Finnish Metal Awards (Toni-Matti, 2011 February 21).
- Black Sun Aeon’s *Routa* won the third place in the categories of “Album Of The Year 2010” and “Best Cover Art 2010” at the Finnish Metal Awards (BLACK SUN AEON Official, n.d.; Toni-Matti, 2011 February 21).
- Routasielu’s *Pymeys* entered the Finnish Album Charts at position number 28 (“ROUTASIELU: Debut Album”, 2011 February 25).
- Before The Dawn’s *Deathstar Rising* broke the Top10 Finnish Album Charts at position number 8 (“BEFORE THE DAWN’s ‘Deathstar Rising’”, 2011 March 11).

**2012:** *Rise Of The Phoenix*, the seventh opus by Before The Dawn was released via Nuclear Blast on April 27 and, in its first instance, received quite a strong feedback from the European music press (“News. Before The Dawn”, 2012 April 27). After the “Rebirth Of Before The Dawn” tour, this new album represents the consolidation of the brand new Before The Dawn format which includes a different music style where both clean vocals and gothic influences completely disappeared, giving way to a faster and heavier sound (Islander, 2012 March 9; “Band” in [www.beforethedawn.com](http://www.beforethedawn.com)). If on one side there have been unhappy fans that didn’t welcome the change to a harsh sound and might have lost interest in the new Before The Dawn, there have been others embracing the style renewal, including the increase of new fans that didn’t like the previous albums for being too melodic (Weber, 2012 April 22). All in all, the positive outcome of the changes surpasses the negative as *Rise Of The Phoenix* has received the best rates in reviews and feedback. Once again Tuomas proved that following his artistic instincts is the best way to make music and keep his bands active (Teles, 2012 May 17) as he explained to an interview to the extreme metal music fan website *No Clean Singing* (Islander, 2012 March 9):

I know for a fact that some fans won’t be happy, but this is what we as a band want to play. One year ago we had a choice to make – change all the things that were bothering us or bury the band. I have written over 80 songs for the band during these 12 years, so I really needed the change. I noticed that I was no longer writing music for myself but for the band, and overall BTD had become too “mellow” for myself. It had become an obligation instead of a passion. Now the table has turned... (para. 23 and 24)

Meanwhile, the band signed a deal with FrostByte Media to release *Rise Of The Phoenix* in North America (“BEFORE THE DAWN's 'Rise Of The Phoenix' To”, 2012 September 4).

The year would thence be dedicated to promoting the new Before The Dawn album through the “Rise Of The Phoenix” tour which included some of the famous festivals such Metal Camp in Slovenia and Summer Breeze in Germany (Before The Dawn, 2012 March 28; “Music” in [www.beforedawn.com](http://www.beforedawn.com)). For this summer festival season, Before The Dawn would welcome Ukri Suvilahto as a session drummer, replacing Joonas Kauppinen who for health reason had to be away of live performances during an uncertain period of time (Vera, May 2012; Weber, 2012 April 22).

#### **Career Achievements:**

- Tuomas Saukkonen won the Finnish Metal Award for “Musician Of The Year 2011” and stay in 7<sup>th</sup> position in the category of “Vocalist Of The Year” (“BEFORE THE DAWN - WINNING STREAK”, 2012 February 21; fireangel / Night Elves, 2012 February 18).
- *Deathstar Rising* and Before The Dawn won the 7<sup>th</sup> position of the Finnish Metal Awards in the categories “Album Artwork Of The Year 2011” and “Band Of The Year 2011”, respectively (fireangel / Night Elves, 2012 February 18).
- *Deathstar Rising* also won the 8<sup>th</sup> position in the category “Album Of The Year 2011” at the Finnish Metal Awards (fireangel / Night Elves, 2012 February 18).
- *Rise Of The Phoenix* broke into position number 12 on the Top15 Finnish Album Charts (Melica/Night Elves, 2012 May 6).
- Routsien ranking in the second place for “Newcomer Of The Year 2012” in the Finnish Metal Awards (fireangel / Night Elves, 2012 February 18).

## Appendix 8 - Chronological facts KYPCK

### Beginning of an idea:

**1999:** This was the year when the project KYPCK began being drafted by Sami Loppaka and Hiili Hiilesmaa during the time they were working on Sami's band (Sentenced) new album "Crimson". At this point, both artists only agreed they would compose music that would be "desolate and dark, with a raw yet massive sound incorporating some elements of doom-metal while still having a very unique and modern character" ("The Band" in <http://www.kypck-doom.com>).

Every time both friends would meet in the following years, they would talk about the project and plan how they would make things work ("The Band" in <http://www.kypck-doom.com>).

### Idea turning into reality:

**2007:** In January the two friends finally created KYPCK and immediately decided the band would sing in Russian. Recruiting the other members as well as signing with a label didn't take long as the Finnish label Uho Production became very interested in the whole idea of representing a Finnish band that would sing only in Russian. Soon enough the band would be working in material for their debut album and in July that material would be entirely recorded ("The Band" in <http://www.kypck-doom.com>).

**2008:** *Cherno* was released on March 12<sup>th</sup> in Finland, via Uho Production and at the same time, KYPCK's official website would be opened ("The Band" in <http://www.kypck-doom.com>; "Release dates!", 2008 January 10).

The band also signed a license deal with the renowned label Century Media, who would be in charge of distributing *Cherno* worldwide ("Century Media", 2008 May 30; "The Band" in <http://www.kypck-doom.com>), including Russia in September ("Cherno now released", 2008 September 5).

As for live performances, the band would present their debut album across a few clubs in Finland and during summer would mark their presence in some of the Finnish festivals among which was the famous Tuska Open Air in Helsinki ("The Band" in <http://www.kypck-doom.com>) and Sauna Open Air in Tampere (Sidyakina, 2008 June 2). In the end of the year, KYPCK would be one of the guests in the traditional New Year's Eve Helldone Festival supporting the renowned Finnish band HIM ("KYPCK to play Helldone", 2008 October 9).

### **Career Achievements:**

- The very first gig played at Teatteri in the city of Oulu was a success among the audience, which brought confidence to the band (Sidyakina, 2008 June 2).
- *Cherno* entered directly into position number 11 on the Finnish Top 40 Charts upon its release ("Cherno enters", 2008 March 20; "The Band" in <http://www.kypck-doom.com>)

- KYPCK was the front cover of the renowned Nordic Metal Magazine *Inferno* in its February issue (“*Inferno’s issue*”, 2008 January 23).

**2009:** Would start with a show in January as a supporting band for the Swedish Metallers Katatonia in Moscow (“KYPCK to play in Moscow”, 2008 December 19), which would be KYPCK’s debut in Russia. Later in the year, the lads would also play in St. Petersburg (“KYPCK’s first St. Petersburg”, 2009, February 2) and Kursk (*Scorpio*, 2008 February 28). The band had a great reception and feedback from both gigs and that was the start of building a legion of fans in Russia since KYPCK was the very first foreign band to play in Russia that sings in the country’s native language (“The Band” in <http://www.kypck-doom.com>).

Closer to the end of the year, the band would announce working on their second album and entering studio for the initial recordings (“Recording next album!”, 2009 November 29).

### **Turmoil period:**

**2010:** This would be a harsh year as though the band had finalized their second album early, problems with the label delayed its release (“New album”, 2010 June 21). According to the band’s explanations in a few magazine, though the label had shown interest in releasing the lads second album, after it was concluded, the label failed to sign the final contract and kept postponing the settlement of the final agreements (Evdokimov, 2011 February 23; Epizuxis, 2011 March 28; Perkkiö, 2011 February 15).

In the end of the year, KYPCK would open their official Facebook page “KYPCK Headquarters” (“Kypck Headquarters”, 2010 December 2).

**2011:** *Nizhe* was finally released on February 9<sup>th</sup> (“The Band” in <http://www.kypck-doom.com>) via Yellow House Recordings, Hiili Hiilesmaa’s label, in Finland, Scandinavia, Baltia, Russia and the CIS states. Worldwide the album was initially only available in digital format (Epizuxis, 2011 March 28; Giménez, 2011 August 25; Kypck Headquarters, 2011 January 20). Though the fans and the media had mixed opinions on the album due to the “depressing and heavy” characteristics, overall it gather good reviews and a few 10 out of 10 rates in the German media (Evdokimov, 2011 February 23; Giménez, 2011 August 25).

The year would also bring changes in the band’s line-up with Hiili Hiilesmaa leaving the band to be replaced by Antti Karihtala (*Charon*) while Sami Kukkohovi became a permanent member (Kypck Headquarters, 2011 August 31).

On the touring schedules, in March KYPCK would have a short tour in Russia, playing in Moscow, St. Petersburg, Kursk and Voronezh, followed by a club tour in seven Finnish cities during April, supported by the Finnish mates *The Man-Eating Tree* (Evdokimov, 2011 February 23; “Shows” in <http://www.kypck-doom.com>). In summer the band would play one festival in Finland have their premier in an European stage at the *Brutal Assault Festival*, in Czech Republic (Kypck Headquarters, 2011 August 12; “Shows” in <http://www.kypck-doom.com>).

The end of the year would end up with a few more shows during November and December in the band's home country ("Shows" in <http://www.kypck-doom.com>).

**Career Achievements:**

- *Nizhe* entered position number 16 in the Finnish TOP 40 Charts (Kypck Headquarters, 2011 February 22).
- KYPCK began being played in Nashe Radio, a radio that only passes Russian music and the song "Alleya Stalina" became the track number one by voters of that radio broadcast (Evdokimov, 2011 February 23).
- CTC TV, the main Russian Television channel, broadcasted KYPCK's debut in the city of Kursk, Russia which included interviews and city sightseeing with the members of KYPCK (Kypck Headquarters, 2011 March 11).

**2012:** Would be a quieter year with KYPCK playing one gig at Nosturi club in Helsinki and participating in the Narva Bike Festival in Estonia in July ("Shows" in <http://www.kypck-doom.com>).

## Appendix 9 - Chronological facts Mokoma

Presently a successful and reputable band among the Finnish Metal scene, the fact is that Mokoma's success was not achieved in one day but throughout the years, following a natural process, one step at a time, with hard work and lots of perseverance to follow their dreams (Bern, 2008):

### The very Beginning:

**1996 - 1998:** After a few experiences as a guitar player in various bands, Marko Annala began designing his own project where he could explore his own artistic visions and follow his influences (Lefrançois, 2002).

Marko made his first project demo, asked a few friends to help him with recordings, and later on, EMI Music Finland became interested in the project and offered a contract to release it (Bern, 2008; Lahtinen, ca. 2003; [www.mokoma.com](http://www.mokoma.com))

**1999:** *Valu*, Mokoma's first album of originals, was released by EMI Music Finland. Embracing the Grunge sub-genre (Airo, n.d.), the sound explored in this album is, according to the band, somewhat in between the sounds of Faith No More and Helmet, with the difference that is sung in Finnish (Lahtinen, ca. 2003). Unfortunately, the album was unable to have considerable impact among the media and the public which was witnessed by the low sales (Airo, n.d.; [www.mokoma.com](http://www.mokoma.com)).

**2001:** *Mokoman 120 päivää*, came out. Though still following a Grunge Rock sound, this second opus was also influenced by the 80s Thrash Metal music. Once again, this album had a weak impact in the market, people were still not very interested, and Mokoma remained in the Finnish Metal bands low ranking (Airo, n.d; Lahtinen, ca. 2003)

**2002:** The year would be filled up with gigs across Finland while, at the same time, the band was working on new material for their third album of originals. The successor of *Mokoman 120 päivää*, was totally immersed in Thrash Metal, a music style the members had played before in other bands and still felt a strong connection with, hence it came as a natural progression in the band's work. Unfortunately EMI wasn't as happy as Mokoma with the musical direction the lads were pursuing and decided to put an end to their contract (Airo, n.d; Lahtinen, ca. 2003; [www.mokoma.com](http://www.mokoma.com)).

### The quickening: 2003 - 2006

**2003:** *Kurimus* was released and with it also a rebirth for Mokoma, both on the artistic and business side. Artistically, Mokoma found its own style which was entirely reflected in this third album; business wise, Mokoma found their own label to be able to release their own

records, and *Kurimus* was their first label release (Airo, n.d; Lahtinen, ca. 2003; SuicideRock 2012; www.mokoma.com).

*Kurimus* had a great reception by the media and the audience and triggered the band to a higher status in the Finnish Metal scene as the pioneers of Thrash Metal singing in Finnish. Consequently, Mokoma also became a reference for other emerging Finnish bands, which started to sing in Finnish and creating their own labels to release their records. At the same time, Thrash Metal recovered its glorious days from the past (Airo, n.d)

On the touring side, Mokoma would do about 40 gigs during the whole year, marking its presence in the most important Finnish Metal Festivals, which allowed the band to build a strong reputation as a live act (Airo, n.d; www.mokoma.com).

#### **Career Achievements:**

- *Kurimus* sold about three times more than the first two albums Mokoma released with EMI and was considered the very first Thrash Metal album sung in Finnish (Airo, n.d; Lahtinen, ca. 2003)
- Their 2003 tour finished (a 60 gigs tour) with a sold out gig in the famous Tavastia in Helsinki, which was a big surprised to Mokoma (Airo, n.d; SuicideRock, 2012).

**2004:** *Tämän Maailman Ruhtinaan Hovi* was released in May via Sakara Records. The album received great feedback from the public and media, surpassing all their expectations.

Mokoma would promote their new album in clubs and festivals across Finland, once again putting up great shows, cementing their reputation of a solid live act (Airo, n.d).

Before the year end, the band would also release a DVD named *Mokoma* which, included a compilation of music videos, “behind the studio” scenes, audio tracks and some of the best live performances the band has done (Airo, n.d.; www.mokoma.com).

#### **Career Achievements:**

- *Tämän maailman ruhtinaan hovi* broke directly into position number two of the official Finnish albums charts (Airo, n.d).
- *Tämän maailman ruhtinaan hovi* stayed among the Finnish Top 40 Charts for 13 weeks, selling about 10 000 copies (Airo, n.d).
- The single “Uni saa tulla” was played in radios across Finland becoming a radio hit, and Mokoma turned into a Finnish top band (Airo, n.d).
- Mokoma was elected as Band of the Year by the Annual Finnish Metal Awards and *Tämän maailman ruhtinaan hovi* prized as Album of the Year (Airo, n.d).
- Mokoma was also nominated for the Finnish equivalent to the Grammys, the Emma Awards (Airo, n.d).

- *Mokoma* DVD entered directly into number one in the Finnish DVD charts and received the Gold status in Finland, for selling more than 5000 copies nationwide, a hard feat to achieve in Finland and only done by a few Finnish artists, among which are HIM and Nightwish (Airo, n.d).

**2005:** The year would be filled up with a sold out tour across the Finnish clubs where the band would present new material yet to be released. During the summer, *Mokoma* would mark its presence in the most relevant Finnish Metal Festivals (Airo, n.d.; [www.mokoma.com](http://www.mokoma.com)).

**2006:** *Kuoleman Laulukunnaat*, the heaviest album ever created by *Mokoma*, was released in February. Still a Thrash Metal album, this time the lads also worked with Death Metal and Grind Core sounds (Airo, n.d.) This album catalyzed *Mokoma*'s career to a higher level as it won a bigger legion of fans who ran to the stores to buy the album (Airo, n.d.)

On the live performances front, from February until September, *Mokoma* would hit the road to promote their new masterpiece in about 45 clubs and venues all over Finland. To end the year, *Mokoma* would join forces with Rytmihäiriö and Stam1na at the very first tour promoted by the band's label - Sakara Tour 2006 ([www.mokoma.com](http://www.mokoma.com)).

#### **Career Achievements:**

- *Kuoleman Laulukunnaat* entered directly to position number one in the Official Finnish Charts (Airo, n.d.)
- *Mokoma* featured in the cover of the most important Rock magazines of Finland (Airo, n.d.)
- *Kuoleman Laulukunnaat* was nominated for the categories of *Album of the Year* and *Cover Art of the Year* of the Finnish Metal Awards ("Mokoma nominated", 2006, December 16).

#### **Establishment as a successful domestic band: 2007 - Present**

**2007:** *Luihin ja ytimiin*, *Mokoma*'s 6<sup>th</sup> album of originals, broke into the Finnish music market in November ("Mokoma's 6<sup>th</sup> studio album", 2007 October 1).

Before the album release, the band would start a 9 dates summer tour named *Mänttiet* than *Thour 07*, playing in different cities, including a few festivals such as Nummirock and Provinssirock ("Mokoma to perform", 2007 June 13; "Small tour", 2007 April 12; [www.mokoma.com](http://www.mokoma.com)). In November, *Mokoma* would present their new album in three different cities: Helsinki, Tampere and Jyväskylä ([www.mokoma.com](http://www.mokoma.com)).

#### **Career Achievements:**

- *Kuoleman Laulukunnaat* got nominated for the Emma Awards (Finnish Grammys) in the category of *Metal Album of the Year*, against Stam1na, Kotiteollisuus and Amorphis (“Mokoma nominated for Finnish Grammy’s”, 2007 January 18).
- *Kuoleman Laulukunnaat* won the nominations received in the end of 2006 for *Album and Cover Art of the Year*, as per the Finnish Metal fans votes (“Success”, 2007 February 20).
- Mokoma was elected the third best Finnish band by the readers of *Rumba* and *Soundi Magazines* likewise, with their video for the song *Pahaa Verta* voted the 8th best music video by the former and *Kuoleman Laulukunnaat* voted second best album of year 2006 by the latter (“Success”, 2007 February 20).
- Marco Annala received the recognition of Second Best Singer in Finland, during 2006 (“Success”, 2007 February 20).
- *Luihin ja ytimiin* broke directly into position number one of the Finnish Album Charts upon its release (“Number one”, 2007 December 11).

**2008:** In spite of several nominations and awards received, the band would mainly spend this year touring across Finnish clubs and venues until spring, and in summer marking their presence in all the major Finnish festivals ([www.mokoma.com](http://www.mokoma.com)).

#### **Career Achievements:**

- Mokoma received the third nomination of their career for the Emma Awards, competing the same prize with Nightwish and Apocalyptica (“Mokoma nominated for Finnish Grammys”, 2008 January 17).
- Mokoma was prized in three different categories of the Finnish Metal Awards: *Album of the Year* and *Cover art of the Year 2007* for *Luihin ja ytimiin*, and *Vocalist of the Year 2007* for Marko Annala (“Hat trick”, 2008 February 20).
- The band received their second and third Gold certifications regarding the sales in Finland of the 2006 album and EP releases: above 15000 units for *Kuoleman laulukunnaat* and over 5000 for *Viides vuodenaika* (“Two gold records”, 2008 July 21; [www.mokoma.com](http://www.mokoma.com)).
- Mokoma was nominated as The Most Successful Act of 2008 by Radio Rock Finlandia, together with some of the most important names of the Finnish Metal scene such as Nightwish, Apocalyptica, Children of Bodom and Diablo (“Mokoma nominated in Radio”, 2008 October 24).

**2009:** Would be an even quieter year for the lads as they were preparing their 7<sup>th</sup> studio album. Nevertheless, they kept making the traditional live performances during Winter and Spring and Festivals in the Summer ([www.mokoma.com](http://www.mokoma.com)).

**2010:** *Sydänjuuret* was released in March and its single “Hei Hei Heinäkuu” became a hit during summer ([www.mokoma.com](http://www.mokoma.com)).

Regarding the live performance, besides the already traditional concerts, tours and festivals the fans were already used to, this year Mokoma also rewarded the fans with the 2010 edition of Sakara Tour with further participation of Stam1na, Rytmihäiriö, FM2000 and Teräsbetoni ([www.mokoma.com](http://www.mokoma.com)).

**Career Achievements:**

- *Sydänjuuret* entered the Finnish Album Charts at position number one and was certified gold in the end of its first week of release ([www.mokoma.com](http://www.mokoma.com)).
- *Sydänjuuret* was one of the nominated records to *Album of the Year* in the Emma Awards, together with the latest albums from Apocalyptica, HIM and Stam1na (Melica, 2010 December 16).

**2011:** *Varjopuoli*, was released in November. The originality of this album is the acoustic format of Mokoma’s old songs, an idea originally from Tuomo Saikkonen, who has always prepared Mokoma’s songs in an acoustic guitar and felt their songs had a strong potential for an acoustic format. Though Tuomo’s mates were sceptical about the idea, Tuomo’s pre-production of the album managed to convince them to go ahead with it. Produced by Jarkko Martikinen, an experienced in acoustic music, the album includes the participation of Laura Dziadulewicz (band Medeia) in the track “Nujerra ihminen” and of violinist Pekka Kuusisto (Fernández, 2012, January 20; Melica, 2011 October 9; [www.mokoma.com](http://www.mokoma.com)).

As in previous years, Mokoma would be included in the 2011 summer festivals roster and would also perform at various clubs throughout the year. The novelty this year would be the acoustic gig the band performed at the famous Tavastia in Helsinki, prior to the album’s release, and the later acoustic tour from October to December, presenting the new material throughout the country (Night Elves, 2011 April 17; Night Elves, 2011 October 9; [www.mokoma.com](http://www.mokoma.com)).

**Career Achievements:**

- *Sydänjuuret* won the Finnish Metal Award in the category of *Cover Art Of The Year 2010* (“STAM1NA, MOKOMA”, 2011, February 20).

**2012:** *180 astetta*, Mokoma’s studio album was released in October ([www.mokoma.com](http://www.mokoma.com)).

Before the new album promotion tour during October through December, Mokoma would mark its presence as usual in the summer festivals and other concerts gigs across the Finnish clubs and venues ([www.mokoma.com](http://www.mokoma.com)).

## Appendix 10 - Answers to Research Questions Summary

### Answers to Group A Questions

BANDS	Gwydion	Moonspell	Swallow The Sun	Ghost Brigade	Tuomas Saukkonen	KYPCK	Mokoma
<b>CATEGORIES</b>							
<b>Culture and Society (PT vs FIN)</b>	Better accepted No support	Better accepted No support	Mainstream	Mainstream Support	Mainstream Support	Mainstream	Mainstream Support
Value of culture	No answer	No value in Portugal Valued in Finland	No answer	No answer	No answer	Last Idols winner a heavy metal musician Eurovision winner a heavy metal band (Lordi)	Prime Minister greets people at heavy metal concert with the sign of the horns
Heavy Metal Acceptance	Changing for positive in PT Minority both in PT and other countries	Changing for positive in PT	Mainstream in FIN Prejudice is normal	Mainstream in FIN	Mainstream in FIN Accepted in most countries	Mainstream in FIN	Mainstream in FIN Rebellion music in other countries
Financial support	Inexistent in PT	Inexistent in PT	No answer	Existent in FIN	Existent in FIN	No answer	Existent in FIN
<b>The Team</b>	Friends like a family sharing same goals	Friends like a family sharing same goals	Friends sharing same goals	Friends like a family sharing same goals	Friends only to play and record	Friends	Friends
Formation	Group of friends (a hobby)	Group of friends (to become professional and successful)	Solo project Juha Raivio Group of friends	Vision Wille Naukkarinen (hobby) Group of friends	Solo projects Tuomas Saukkonen Group of friends (to record and play)	Solo project Hiili Hiilesmaa (hobby) Group of friends	Solo project Marko Annala Group of friends

Are Heavy Metal Music Bands/Musicians Managers of their own Music Business?

BANDS	Gwydion	Moonspell	Swallow The Sun	Ghost Brigade	Tuomas Saukkonen	KYPCK	Mokoma
CATEGORIES							
Key moments in evolution	First concerts/ tours MySpace profile	First concerts/ tours Demo Distribution of song to create network Payment in kind Music versatility	Booking agent Band manager	First concerts/ tours Demo Reaching band maturity	Voiding contract with Locomotive Records Signing with Stay Heavy Records	First concerts/ tours	Releasing the album <i>Kurimus</i> via Sakara Records (Mokoma's record label)
Characteristics	Members bonded by friendship, trust and respect, all equally committed and contributing according to their skills	Members bonded by friendship, trust and respect, all equally committed and contributing according to their skills	Members bonded by friendship, trust and respect, all equally committed and contributing according to their skills	Members bonded by friendship, trust and respect, all equally committed and contributing according to their skills	Dynamic, skilled and committed musician Members to play shows and make records bonded by friendship, trust and respect	Members bonded by trust and respect, all equally committed and contributing according to their skills	Members bonded by friendship, trust and respect, all equally committed and contributing according to their skills
Leadership	No leader Respect, trust and confidence Democracy	No leader Respect, trust and confidence	Each member is a leader in his field of expertise	No leader Respect, trust and confidence	Leader No democracy Respect above all	Each member is a leader in his field of expertise	Each member is a leader in his field of expertise
Sharing creativity	All members contribute Main composers - Daniel and Miguel	All members contribute	Juha Raivio main composer Members work their parts on his drafts	No answer Assumption all members contribute	Only music writer, others' opinions not valid Opinions welcomed for vocals and music composition	Each members' contribution balanced by the producer (Hiili Hiilesmaa) Opinions/ suggestions welcomed	All members contribute

Are Heavy Metal Music Bands/Musicians Managers of their own Music Business?

BANDS	Gwydion	Moonspell	Swallow The Sun	Ghost Brigade	Tuomas Saukkonen	KYPCK	Mokoma
<b>CATEGORIES</b>							
Dealing with conflict	DemocraticFast to reach consensus	Talk through (Fernando Ribeiro)	Talk through (waiting spirits to cool off in the past)	Talk through instantly all together (any member)	Democratic, Reach consensus (himself and Lars Eikind)	Talk through (sometimes waiting spirits to cool off)	Talk through (Marco Annala)
Goals	Short-term (1 year) New albums and live shows	Short-term (1 year) New albums and live shows	Short-term (1 year) New albums, live shows and progression strategies	Go with the flow (goals not defined)	Short-term (1 year) New albums and live shows	Short-term	Short-term (1 year) New albums and live shows
Artistic vs. Marketing Philosophy	Artistic Integrity	Artistic Integrity	Artistic Integrity	Artistic Integrity	Artistic Integrity	Artistic Integrity	Artistic Integrity
Market Needs/ Demands Influence	Artistic needs above markets'	Artistic needs above markets'	Artistic needs above markets'	Artistic needs above markets'	Artistic needs above markets'	Artistic needs above markets'	Artistic needs above markets'
Critics/ opinions	No influence (friends/ family)	No influence	No influence (Source/ info selection)	No influence	No influence (depends if personal taste/expertise;	No influence (labels -music style)	No influence (labels -music style and singer)
Demand pressure	No pressure (music differentiation)	No pressure	No pressure	No pressure	No pressure	No pressure	Pressured in the past No pressure presently
Legal Entity	No	No	Yes	Yes	No	No	No
Manager-Artist	Present (essential)	Present (essential)	Present	Present (part of being in a band)	Present (generate more money)	Present (financial advantage)	Present

Are Heavy Metal Music Bands/Musicians Managers of their own Music Business?

BANDS	Gwydion	Moonspell	Swallow The Sun	Ghost Brigade	Tuomas Saukkonen	KYPCK	Mokoma
<b>CATEGORIES</b>							
Business approach (Band=business/ record=product)	Yes (record sales)	Yes (making a living)	Yes (record sales)	Yes (record sales)	Yes (record sales)	Yes (record sales; bands/ musicians = business men	Difficult (music from artistic feelings) Band = company/ Brand Artists = entrepreneurs/ managers
Band Image & Promotion	Demo on Internet  Internet	Demo  Internet	Demo + promo pack  Internet	Demo on internet + labels  Internet	Demo + promo pack  Internet	Label contact  Internet	Demo  Internet
Illegal Downloads	Problem  Digital music cheaper alternative	Not a concern  Lack of respect for musicians  Impossible to fight	Unclear  Distribution  Sales decrease  Remove leaked copies from Internet	Not a concern  Impossible to fight	Unclear  Distribution  Sales decrease  Impossible to fight	Bad for whole music industry  Bad for bands  Impossible to fight	Unclear  Part of change  Impossible to fight
Digital Music	Exposure Internet Sharing No Buying culture	Exposure No Internet sharing New challenges	No opinion	Internet Sharing (Spotify good tool)	No Buying culture (Spotify bad for bands)	Music manipulation	Adapt/ embrace new models (ex: Spotify)

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<b>CATEGORIES</b>							
Deliberate vs Emergent Strategies	Visual Scenery on stage Access to fans Owning Merchandise rights	CD for vinyl Videos on stage Pay to play Earnings in kind Autonomy from label Special record editions Adjusting ticket prices	Owning Merchandise rights Setting equipment to save costs	Demo on Internet Twist Internet use Pay to play Access to fans Merchandise rights Daily jobs applied to music business	Access to fans Merchandise rights Own company Playing with 2+ bands License deals Tour van	Owning Merchandise rights Exploring Russian Market	MP3 for CD Own Record Company
Management of the Bands	Members in cooperation with manager	Members in cooperation with manager	Members in cooperation with manager	Members in cooperation with manager	Musician with advice from label director	Members with assistance for Russian market	Members (Mokoma)
Band Manager	Yes	Yes	Yes	Yes	No	Yes for Russian market	No
Bands' involvement	Core of the music business	Core of the music business	Core of the music business	Core of the music business	Core of the music business	Core of the music business	Core of the music business
Management roles	Distributed between members	Distributed between members	Distributed between members	Distributed between members	Individually (advice from label director)	Distributed between members	Distributed between members
Relationship with Labels	Evolved from the first album but it might have deteriorated	Collaboration Power to make decisions	Evolving into more respect and trust	Evolving into a collaboration bonded by respect and trust	Collaboration Power to make decisions	No label	Owners of the record label - Partnership (Mokoma's subsidiary)

Are Heavy Metal Music Bands/Musicians Managers of their own Music Business?

BANDS	Gwydion	Moonspell	Swallow The Sun	Ghost Brigade	Tuomas Saukkonen	KYPCK	Mokoma
<b>CATEGORIES</b>							
Power of negotiation	Not clear Total music and artwork freedom  Dependant on label for merchandise items and standard strategic planning	In full Total control and freedom of manoeuvre	Negotiations dealt by their manager  Total music and artwork freedom	A lot Total artistic freedom Ability to negotiate promotional strategies	In full Total artistic and business control (license deals)	Not enough in the past  Have no label at present  Total artistic freedom	Not enough in the past  Own record label  Power of negotiation = self-management + balancing band-record label business
Band-label business relationship evolution	Evolved for better (past)  No label at the present (assumption that it degenerated due to low sales)	Keeps evolving  Use labels on their advantage	Evolved according to increase in record sales	Evolved into a partnership	Evolved into a partnership	Degenerated according to low record sales	Degenerated according to low record sales (past)  Conflict of interests (present)
Key factors band-label business relationship	Band manager and booking agents  Loyalty to artistic intuition	Loyalty to artistic intuition  Knowledge of the music industry  Business and artistic mindset combined	Band manager and booking agents  Record Sales increase	Loyalty to artistic intuition  Knowledge of the music industry  Past playing experience  Business and artistic mindset combined	Loyalty to artistic intuition  Knowledge of the music industry  Experience in other music related activities  Business and artistic mindset combined  Entrepreneurial spirit	Record sales decrease  Loyalty to artistic intuition	Record sales decrease  Loyalty to artistic intuition  Knowledge of the music industry  Past playing experience  Entrepreneurial spirit