

FULL CONFERENCE PROGRAMME

ICPSong'16, 15-17 JUNE

FCSH/NOVA

Conferência Internacional ICpSong'16



# CANÇÃO DE PROTESTO E MUDANÇA SOCIAL

15 a 17 de Junho de 2016

f csh/nova



Concerto nas  
Ruínas do Carmo:  
15 de Junho - 20:30h

Programa em Grândola  
(Auditório da SMFOG e  
Sede do Observatório da  
Canção de Protesto):  
16 de Junho - 16h-20:30h

Concerto na  
Espianada da FCSH:  
17 de Junho - 20:30h

Exposição "Discos na Luta"  
(Espaço Estudante FCSH):  
de 15-17 de Junho

+ informações:  
[www.icpsong16.org](http://www.icpsong16.org)  
[icpsong16@gmail.com](mailto:icpsong16@gmail.com)  
(+351) 21 790 83 00 (ext. 1583)

Adaptação da imagem de capa do livro Protest Song (Chansons de Révolte) de Marie-Hélène Fratini, Seghers - 1975.

INSTITUTO  
DE HISTÓRIA  
CONTEMPORÂNEA

GRÂNDOLA  
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ASSOCIAÇÃO  
José Afonso

FCSH

ACADÉMIA DE CIÊNCIAS  
SOCIAIS E HUMANAS

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SMFOG

OBSERVATÓRIO DA CANÇÃO DE PROTESTO

inet  
Instituto de Inovação em Tecnologias de Informação e Comunicação

Wednesday, 15<sup>th</sup> of June, 2016

Venue: Faculty of Social Sciences and Humanities, Universidade NOVA de Lisboa  
Avenida de Berna 26-C, 1069-061 Lisbon, Portugal

09:00-09:30 Registration – Front Desk – 3<sup>rd</sup> floor (left)

09:30-10:30 Presentation of ICPsong'16: (Gianira Ferrara & Marco Freitas)

**Welcoming Address:**

- Francisco Caramelo, Dean of FCSH/NOVA
- Salwa Castelo-Branco, President of INET-md, FCSH/NOVA
- Pedro Aires de Oliveira, President of IHC, FCSH/NOVA
- Maria de São José Côrte-Real, Associate Professor, FCSH/NOVA (Chair ICPsong'16)
- Luís Farinha, Researcher, FCSH/NOVA (Co-Chair ICPsong'16)

**Chair: Salwa Castelo-Branco, President of INET-md, FCSH/NOVA**

10:30-11:15

**KEYNOTE SPEAKER**

**David McDonald, Indiana University, USA**

*My Voice is My Weapon: Protest Song in the Palestinian National Movement*

11:15-11:30 Coffee break

**Session 1 – 11:30-13:30**

**Room T12, Topic 1 – Resistance**

**Singers and their resistance activity**

**Chair: Anthony Seeger, Distinguished Professor of Ethnomusicology, Emeritus, UCLA**

**Director Emeritus, Smithsonian Folkways Recordings**

- *"I do not play the guitar for applause": Violeta Parra's activist art.*  
**Alejandro Escobar, University of Sussex, UK**
- *How long can I pretend that music's more relevant than fighting for a socialist world? Robert Wyatt and the 'protest singer' as witness*  
**Marcus O'Dair, University of Middlesex, UK**
- *Música en los márgenes: estrategias de visibilidad en contextos de segregación urbana. Un estudio comparado de los inmigrantes caboverdianos en Lisboa y bolivianos en Buenos Aires*  
**Ana Estevens, Universidade de Lisboa, Portugal**
- *País Relativo - Rock sinfónico and socio-political critique in the work of Petrus Castrus*  
**Ricardo Andrade, PhD Student, INET-md, FCSH/NOVA, Portugal**

## Room T13, Topic 2 – Revolution

### Music and the Portuguese Revolution of 1974 (1)

Chair: Pedro Aires de Oliveira, President of IHC, FCSH/NOVA

Associate Professor of Contemporary History at FCSH/NOVA

- *O GAC e os “marxistas-leninistas”*  
João Madeira, Researcher, IHC, FCSH/NOVA, Portugal
- *"Looking" at the Revolution: record covers in the Portuguese revolutionary context*  
Hugo Castro, PhD Student, INET-md, FCSH/NOVA, Portugal
- *Fado and Protest in Lisbon in May 1974*  
Maria de São José Côrte-Real, Department of Musical Sciences, INET-md, FCSH/NOVA, Portugal

## Auditorium 2

Chair: Pedro Mendes, PhD Student, INET-md, FCSH/NOVA, Portugal

**11:30-13:00**  
**KEY ANIMATOR**  
Vítor Lima, Maestro Coro Viana Vocale, Portugal  
*Performance coral das Heróicas e doutras*

## Room T9 - Roundtable

Chair: Sofia Lopes, PhD Student, INET-md, FCSH/NOVA, Portugal

**11:30-13:00**  
*Associativismo lisboeta e música contra discriminação*  
Bart Vanspauwen, PhD Student, INET-md, FCSH/NOVA, Portugal  
Carla Fernandes, AfroLis (Direction), Portugal  
José Falcão, SOS Racismo (Direction), Portugal

**13:00-14:30** Lunch break

**14:30-15:00**  
**Opening of the Exhibition *Records in the Fight***  
Hugo Castro, PhD Student, INET-md, FCSH/NOVA, Portugal  
Alcina Cortez, PhD Student, INET-md, FCSH/NOVA, Portugal  
Maria de São José Côrte-Real, Dpt. Of Musical Sciences, INET-md, FCSH/NOVA, Portugal

## Session 2 – 15:00-16:30

### Room T16, Topic 3 – Social Consciousness

**Chair: Rui Vieira Nery, Department of Musical Sciences, INET-md, FCSH/NOVA, Portugal**  
**Director, Gulbenkian Programme for Portuguese Language and Culture**

- *La Nueva Canción Vasca y la vía experimental de Mikel Laboa*  
**Auritz Aurtenetxe Zalbidea, Euskal Herria**
- *Lluís Llach: la revolta permanent*  
**José Manuel Peláez Roperó, Portugal**
- *Music intervention movements in the lusophone sphere*  
**Bart Vanspauwen, PhD Student, INET-md, FCSH/NOVA, Portugal**

### Room T10 – Workshop

	<b>Chair: Hugo Castro, PhD Student, INET-md, FCSH/NOVA, Portugal</b>
<b>15:00-16:30</b>	<b>Key Animator</b> <i>Construção de redes de acção musical (On building networks through music)</i> <b>Mário Correia, Centro de Música Tradicional Sons da Terra, Portugal</b>

### Room T9 – Roundtable

**Chair: Margarida Medeiros, Department of Communication Sciences, FCSH/NOVA, Portugal**

- *A canção, símbolo de resistência e de protesto na instauração da democracia em Portugal*  
**Cristina Pereira Leite, BA Student, INET-md, FCSH/NOVA, Portugal (Moderator)**  
**José Zaluar Basílio PhD, Universidade Lusófona, AJA, Portugal**  
**Carlos Mendes, Musician, Composer, Architect, Portugal**  
**Carlos Alberto Moniz, Musician, Composer, Portugal**  
**Victor Sarmiento, AJA (Direction), Portugal**

<b>16:30-17:00</b>	<b>Coffee break</b>
<b>17:00-18:30</b>	<b>FCSH (through Gulbenkian Gardens) to S. Sebastião - Restauradores (Subway Stations)</b>
<b>18:30-19:30</b>	<b>Visit through points of the 1974 Revolution in Lisbon</b> <b>(From Coliseu dos Recreios to Quartel do Carmo)</b>
<b>19:30-20:20</b>	<b>Dinner (by each one)</b>
<b>20:30-22:00</b>	<b>Concert at Ruínas do Convento do Carmo</b>

Thursday, 16<sup>th</sup> June 2016

Venue: Faculty of Social Sciences and Humanities, Universidade NOVA de Lisboa  
Avenida de Berna 26-C, 1069-061 Lisbon, Portugal

### Session 1 – 09:00–10:30

#### Room T12, Topic 1 – Resistance

##### Mediation and Politics of the *New Portuguese Song*

Chair: Bart Vanspauwen, PhD Student, INET-md, FCSH/NOVA, Portugal

- *A revista "Mundo da Canção" no panorama musical e político português (1969-1976)*  
João Francisco Vasconcelos e Sousa, Portugal  
Filipa Subtil, ESCS-IPL, Portugal
- *"Cantigas do Maio" na génese da Nova Música Portuguesa*  
Eduardo Raposo, IHC, FCSH/NOVA, Portugal
- *Apenas o meu povo: Music, resistance, and politics in RTP Song Contest during the Dictatorship*  
Sofia Vieira Lopes, PhD Student, INET-md, FCSH/NOVA, Portugal

#### Room T13, Topic 2 – Revolution

##### Music and revolutionary thoughts in Africa and abroad

Chair: Marco Freitas, PhD Student, INET-md, FCSH/NOVA, Portugal

- *Hibridismos em dissonância. os Ngola Ritmos e a pantomina do luso-tropicalismo*  
Marcos Cardão, Portugal
- *Yewwuleen! (People, Wake up)*  
Henri-Pierre Koubaka, UK
- *Intervir musicalmente, mudar socialmente: a canção e a narrativa do Homem Novo em São Tomé e Príncipe*  
Carlos Almeida, MA/PhD Student, INET-md, FCSH/NOVA, Portugal

#### Room T16, Topic 3 – Social Consciousness

##### Musical worries and uncertainties

Chair: Leonor Azêdo, PhD Student, INET-md, FCSH/NOVA, Portugal

- *Sobre jovens e causas: considerações sobre uma performance de "Acordai!" no Brasil*  
Guilhermina Lopes, PhD Student, CESEM, FCSH/NOVA, Portugal
- *Antes do protesto: sambas preocupados*  
João Nogueira, Department of Musical Sciences, CESEM, FCSH/NOVA, Portugal
- *África-Brasil: influência do processo de libertação africano na música negra brasileira nos anos 1970*  
Carlos Eduardo Amaral de Paiva, Brasil

## Room T9 – Roundtable

**Chair: Gianira Ferrara, PhD Student, INET-md, FCSH/NOVA, Portugal**

*- E come potevamo noi cantare...*

*The Italian Resistance: songs, memory and the political appropriation*

**Andrea Musio, PhD Student, INET-md, FCSH/NOVA, Portugal (moderator)**

**Maurizio Corda, MA, Free Lancer Ethnomusicologist, Italy**

**Carla Minelli PhD, Researcher, INET-md, FCSH/NOVA, Portugal**

**Giordano Calvi, PhD Student, INET-md, FCSH/NOVA, Portugal**

10:30-11:00 Coffee Break

## Session 2 – 11:00–13:00

### Room T12, Topic 1 – Resistance

#### Music, protest and resistance

**Chair: Giordano Calvi, PhD Student, INET-md, FCSH/NOVA, Portugal**

*- Heavy Metal: worshipping the devil or social protest?*

**André Epp, Germany**

*- Playing out loud: Jazz music and social protest*

**Ricardo Pinheiro, Faculty, Universidade Lusíada, Portugal**

*- Vasco Morgado apresenta "Lisboa Acordou": o Teatro de Revista enquanto plataforma de resistência no pós-25 de Abril*

**Gonçalo Oliveira, PhD Student, INET-md, FCSH/NOVA, Portugal**

### Room T13, Topic 2 – Revolution

#### Musicians turning resistance into revolution

**Chair: Guilhermina Lopes, PhD Student, CESEM, FCSH/NOVA, Portugal**

*- Rappers in democratic South Africa and their voices of discontent*

**Lee Watkins, Department of Music, Rhodes University, South Africa**

*- Online Resistance in the Age of Collect-it-all*

**Amit Gulitz, USA**

*- O Coral "Va, Pensiero" e a sua conversão em canção revolucionária contra a ocupação estrangeira*

**Pedro Miguel Nunes, PhD Student, CESEM, FCSH/NOVA, Portugal**

- *Revolução e resistência na obra musical de José Mário Branco*  
Mariana Carvalho Calado, PhD Student, CESEM, FCSH/NOVA, Portugal

### Room T11 - Workshop

11:00-13:00	<p>Assistance: Vasco Completo, BA Student, INET-md, FCSH/NOVA, Portugal</p> <ul style="list-style-type: none"> <li>- <i>Cante Alentejano e Consciência Social</i> Celina da Piedade, MA Student, INET-md, FCSH/NOVA, Portugal</li> </ul>
13:00-14:30	Lunch Break
14:30-15:30	Bus to Grândola
15:30-16:00	<p>Welcome Reception at Liberty Square, by the President of the City Council Photo of the Group at the Memorial of the 25<sup>th</sup> of April</p>
16:15-17:00	<p>OCP Visit to the Observatory of the Protest Song Photo Exhibition <i>José Afonso, Andarilho, Poeta e Cantor</i></p>
17:00-17:45	<p><i>Old Music</i>, SMFOG (Sociedade Musical Fraternidade Operária Grandolense) Welcome Reception by the President Alentejo of Honor (drink &amp; tastes) Promenade through some monuments</p>
18:00-19:00	<p>Keynote Speech: <i>Songs of the Arab Revolutions</i> Michael Frishkopf, University of Alberta, Canadá At Cine-Granadeiro</p>
19:00-21:30	<p>Bus to Adegas António Inácio da Cruz Light dinner with music animation</p>
21:30-22:30	Return to Lisbon

**Friday, 17th June 2016**

**Venue: Faculty of Social Sciences and Humanities, Universidade NOVA de Lisboa  
Avenida de Berna 26-C, 1069-061 Lisbon, Portugal**

**Auditorium 1**

**Chair: Pedro Aires de Oliveira, President IHC, FCSH/NOVA, Portugal**

**10:00-10:45**

**KEYNOTE SPEAKER**

**Noriko Manabe, Temple University, USA**

*The Intertextuality of Protest Music*

**10:45-11:00**

**Coffee break**

**Session 1 – 11:00–13:00**

**Room T12, Topic 1 – Resistance**

**Music and social awareness**

**Chair: Pedro Mendes, PhD Student, FCSH/NOVA, Portugal**

- *How do topical songs reach the protestors who sing them? Song circulation in 20th century USA*  
**Anthony Seeger, Distinguished Professor of Ethnomusicology, Emeritus, UCLA, USA**
- *Making the Right Thing Happen: The Sound of Social Protest in African American Music*  
**Mary Ellen Junda, University of Connecticut, USA**  
**Robert Stephens, University of Connecticut, USA**
- *American Songs of Racial Violence: Raising Social Awareness in the 1930s-1940s*  
**Katherine Turner, University of Houston, USA**
- *What did the press say about anti-Iraq war protest songs?*  
**Tania Josephine Martin, Universidad de Alicante, Spain**  
**José Maria Esteves Faudel, Universidad de Alicante, Spain**

**Room T13, Topic 2 – Revolution**

**Music and the representation of the nation**

**Chair: Maria Zulmira Castanheira, Department of Linguistic, FCSH/NOVA, Portugal**

- *Moment Time as an Indication of Political and Social Unrest in the Poetry and Songs of Ani DiFranco*  
**Abi Seguin, University of Cincinnati, USA**
- *'Ordinary Man': Christy Moore and the Irish Protest Ballad*  
**Michael Anthony Ingham, Hong-Kong**

- *Protest song and resistance: Marcel Khalife and Mahmoud Darwish*  
**Walid Hedari, Spain**
- *Canções e utopias partilhadas, no contexto da guerra civil espanhola (1936-1939)*  
**Dulce Simões, PhD, Researcher, INET-md, FCSH/NOVA, Portugal**

#### Room T9 – Roundtable

11:30-13:00	<p><b>Chair: Sofia Lopes, PhD Student, INET-md, FCSH/NOVA, Portugal</b>  <b>Assistance: Mariana Aguiar, BA Student, FCSH/NOVA, Portugal</b></p> <ul style="list-style-type: none"> <li>- <i>Perspectivas de participação musical no contexto revolucionário português: Juventude Musical Portuguesa, GAC e Coro Popular «O Horizonte é Vermelho»</i>  <b>Hugo Castro, PhD Student, INET-md, FCSH/NOVA, Portugal (moderator)</b>  <b>Ricardo Andrade, PhD Student, INET-md, FCSH/NOVA, Portugal (moderator)</b>  <b>Carlos Moreira, Ex-member of Juventude Musical Portuguesa</b>  <b>António Moreira, Ex-member of Juventude Musical Portuguesa</b></li> </ul>
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#### Room T14 – Panel

11:00-13:00	<p><b>Chair: Helena Milheiro, PhD Student, INET-md, FCSH/NOVA, Portugal</b>  <b>Assistance: Vasco Completo, BA Student, FCSH/NOVA, Portugal</b></p> <ul style="list-style-type: none"> <li>- <i>Lusophone musical fluxes and intervention strategies</i>  <b>Bart Vanspauwen, PhD Student, INET-md, FCSH/NOVA, Portugal</b>  <b>Tatiana Aparecida Moreira, Faculty, Universidade Federal de S. Carlos, Brazil</b>  <b>Gianira Ferrara, PhD Student, INET-md, FCSH/NOVA, Portugal</b></li> </ul>
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13:00-14:30 Lunch Break

#### Session 2 – 14:30–16:00

#### Room T13 - Roundtable

	<p><b>Chair: Andrea Musio, PhD Student, INET-md, FCSH/NOVA, Portugal</b>  <b>Assistance: João Costa, BA Student, FCSH/NOVA, Portugal</b></p> <ul style="list-style-type: none"> <li>- <i>"A casa é a canção que sei de cor" - mulheres na canção de protesto em Portugal</i>  <b>Helena Lopes Braga, PhD Student, CESEM, FCSH/NOVA, Portugal (moderator)</b>  <b>Amélia Muge, Musician, Portugal</b>  <b>Maria João Fura, Musician, Portugal</b>  <b>Anarchiks, Musician, Portugal</b></li> </ul>
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<b>Room T16 - Roundtable</b>	
<b>Chair: Isabel Campelo, PhD Student, INET-md, FCSH/NOVA, Portugal</b> <b>Assistance: Maria Espírito Santo, MA Student, INET-md, FCSH/NOVA, Portugal</b>	
<ul style="list-style-type: none"> <li>- <i>José Afonso and "the Intervention Song": past and present tokens</i>  <b>João Ricardo Pinto, PhD Student, INET-md, FCSH/NOVA, Portugal (moderator)</b>  <b>José Jorge Letria, Musician, President of Sociedade Portuguesa de Autores (SPA), Portugal</b>  <b>Viriato Teles, Journalist, Writer, Music Criticism, Portugal</b>  <b>João Afonso, Musician, Portugal</b></li> </ul>	
<b>16:00-16:30</b>	<b>Coffee Break</b>
<b>Auditorium 1 – Roundtable (Plenary Session with simultaneous interpretation)</b>	
<b>16:30-18:00</b>	<b>Chair: Manuel Pedro Ferreira, President of CESEM, FCSH/NOVA</b> <b>Assistance: Zuelma Chaves, MA Student, CESEM, FCSH/NOVA</b> <ul style="list-style-type: none"> <li>- <i>"... música para ouvir de olhos abertos"</i>  <i>Com a participação de José Mário Branco</i>  <b>Ricardo Andrade, PhD Student, INET-md, FCSH/NOVA, Portugal (moderator)</b>  <b>Hugo Castro, PhD Student, INET-md, FCSH/NOVA, Portugal (moderator)</b>  <b>José Mário Branco, Musician, Composer and Producer, Portugal</b></li> </ul>
<b>Auditorium 1</b>	
<b>18:00-18:30</b>	<b>Recollections of ICPSong'16: (Gianira Ferrara &amp; Marco Freitas)</b>  <b>Final Address:</b> <ul style="list-style-type: none"> <li>- Susana Trovão, Vice-Dean for Research of FCSH/NOVA</li> <li>- João Soeiro de Carvalho, Vice-Dean for Students of FCSH/NOVA</li> <li>- M<sup>ª</sup> São José Côrte-Real, Associate Professor, FCSH/NOVA (Chair ICPSong'16)</li> <li>- Luís Farinha, Researcher, FCSH/NOVA (Co-Chair ICPSong'16)</li> </ul>
<b>18:30-19:30</b>	<b>Rehearsal Time at FCSH in the stage out doors</b>
<b>19:30-22:30</b>	<b>Conference Dinner &amp; (free event) Concert at FCSH</b>

KEYNOTE SPEAKERS

**Frishkopf, Michael – University of Alberta, Canada**

*Songs of the Arab Revolutions*

*Chant in music, sport, ritual, and politics: tracing the power of protest song, in Egypt's 2011 revolution, and beyond*

On the eve of Egypt's 2011 Revolution singer Ramy Essam transformed political chant into protest song. Later, Football Ultras transformed sports chants into political chants, and Ramy transformed these into song as well. Chanted religious slogans likewise are empowered in the political arena. My paper addresses the following questions: What is the essence of chant? Why are chants so powerful across multiple domains - including music, sport, religious ritual, and politics? How were they activated in the Egyptian Revolution of 2011? Searching for the essence of this power at the intersection of these domains, each one rule-bound in theory yet highly emotive in performative practice, I contend that the power of chant derives from its liminal status, situated between rule and performance, language and sound, individual and group, repetition and change...life and death. Chant carries deeply felt values, but also sacrifices stable existence for social power. Chants are powerful, I argue, because they exist at the cusp of rule and instance, of object and process, of being and becoming; they serve, like the Sufi dhikr (the chant of remembrance), to catalyze the emergence of social formations that are evanescent, yet concrete and emotional, while pointing to values, at once more permanent and more abstract. Chants thus underscore the contradiction between what is fleeting, and what endures. And they become all the more powerful when multiple domains--politics, sport, music, religion-- overlap, commingling in combustible admixtures. This is what happened in Egypt's 2011 revolution and its aftermath, as illustrated by the music of Ramy Essam. The talk will be amply illustrated with audiovisual examples, from Egypt and elsewhere.

**Manabe, Noriko – Temple University, USA**

*The intertextuality of Protest Music*

Black Lives Matter, pro-democracy in Hong Kong, the Japanese antinuclear movement—the music of social movements, both recent and historical, share the use of intertextuality. This intertextuality captures listeners' attention with a familiar song or genre, which a wholly new song would not have; reduces the hurdles of creation, allowing political songs to be written in a timely manner; and fuses listeners' feelings about the contexts the song references with current issues (Turino).

Starting from Genette and Lacasse, I formulate a typology of intertextuality in protest music: hypertextual approaches including covers (sometimes with changed

lyrics), hip-hop remakes, mash-ups, remixes, and allegories; shorter quotations; paratextual practices, such as advertising; and architextual style adoption. This typology helps us not only to identify the methods used in protest, but also to understand the circumstances in which some methods are more effective than others. To illustrate, I compare examples from several recent movements, examining intertextual technique against political usage.

Cover songs with changed lyrics receive broad distribution on the internet and inspire mass participation in protests (e.g., “Do You Hear the People Sing,” Hong Kong). Quotations are emotion-provoking indexes, like the Ferguson witnesses in J. Cole’s “Be Free.” Allegories are favored for recordings in censorial or dictatorial environments (e.g., Japan, Brazil). Musicians adopt musical genres for their associations (e.g., festival dance by Japanese antinuclear musicians). These intertextual methods build solidarity and allow communication when direct protest is inadvisable. Through this typology, I aim to develop a deeper understanding of music’s roles in political movements.

**McDonald, David – Indiana University, USA**

*My Voice is My Weapon: Protest Song in the Palestinian National Movement*

For the last 60 years ethnomusicologists have been fascinated by the dynamics of music performance and political engagement. Yet, despite widespread interest in so-called “resistance arts” a broadly understood and widely applicable theory on the dynamics and efficacy of political protest song has yet to fully emerge. In this talk I critically investigate the conventional history of the Israeli-Palestinian crisis through an ethnographic analysis of music and musicians, protest songs, and other popular cultural practices. Based on this history I argue that a broadly construed theorization of political protest song is badly needed not only to advance thinking on the dynamics of music performance and political engagement, but also to further our understanding of the larger pro-social and group-forming capacities of musical thought and behavior. Drawing insight from the work of several Palestinian artists and activists, I conclude by investigating the contemporary uses and functions of popular protest song in the Palestinian national movement, addressing the larger discourse of resistance as well as the performative dynamics of transgressive political engagement.

**Correia, Mário – Centro de Música Tradicional Sons da Terra, Portugal**

*Construção de redes de acção musical*

*On building networks through music*

**Lima, Vítor – Maestro do Coro Viana Vocale, Portugal**

*Performance coral das Heróicas e doutras*

Cantaremos um conjunto de canções politicamente empenhadas, compostas em 1945. Segundo o compositor, Fernando Lopes-Graça, as *Canções Heróicas foram concebidas como uma arma, uma arma pacífica, mas não inocente ao serviço da oprimida grei, da sua libertação, da sua exaltação, da sua fraternização*. Do álbum *Canções Heroicas I* seleccionámos as primeiras três: *Acordai!*; *Jornada*; e *Mãe Pobre*, para vozes e piano. Trabalharemos aspectos técnicos de relaxamento, postura, respiração, emissão vocal. A construção da sonoridade coral terá como base um trabalho de equilíbrio, balanço, afinação, ritmo, energia e dicção.

**Piedade, Celina da – MA Student, FCSH/NOVA, Portugal**

*Cante Alentejano e Consciência social*

O Cante Alentejano sempre serviu de veículo de expressão de uma forte consciência social, mesmo durante a ditadura. Ao mesmo tempo trata-se de uma prática que pelo seu carácter coletivo e voluntário ajuda a manter acesa, dentro das comunidades em que está inserido, a noção de que a coesão (de todas as vozes) é essencial à manutenção do tecido social. Neste workshop iremos conhecer e cantar algumas das “modas” que revelam essa faceta do cante, e refletir acerca da importância do canto em grupo em contextos comunitários.

Celina da Piedade é música, compositora e mestranda em Ciências Musicais, variante Etnomusicologia. Desde 1998 tem participado como instrumentista e formadora em centenas de oficinas em torno da dança e da música tradicional. Dedicou-se activamente ao estudo e divulgação do património musical alentejano, liderando tertúlias semanais de Cante na Casa do Alentejo, em Lisboa, e oficinas de música e danças do Alentejo um pouco por todo o país e também fora dele. É co-autora do livro “Caderno de Danças do Alentejo”, editado pela Associação PédeXumbo.

## PANELS

### - ***Lusophone musical fluxes and intervention strategies***

This panel frames processes of memory and identity negotiation through music expression in a lusophone context. It proposes that the conciliatory role that music could play in postcolonial settings may counter the pessimistic postcolonial debate that has affected both media and academics. By contrasting three recent ethnographies, this panel intends to shed a critical light on the ways in which political notions such as CPLP and lusofonia are incorporated into global fusion language and convivence to deepen social participation and historical belongings. How do these alternative cultural flows establish networks that simultaneously undermine and enrich the overarching notions? By evoking diverse intercultural negotiations and transracial sociabilities, we seek a better understanding of cultural intervention processes that surface from the margins of lusophone postcolonial societies.

#### **Vanspauwen, Bart – PhD Student, INET-md, FCSH/NOVA, Portugal**

*From the Portuguese República to CPLP's transnationalism. Lusophone hip hop in Lisbon (1994-2015)*

This presentation sketches aspects of lusophone hip hop in Lisbon over the last twenty years. Roughly coinciding with the foundation of RDP and RTP África, dedicated to Portuguese emission to lusophone Africa, and the foundation of the CPLP, the 1990s were age of transformation for a generation of urban, hip hop influenced musicians, often the offspring of migrants from lusophone African countries. Apparently reconciling incipient notions of lusofonia and new multiculturalism, the Portuguese rap movement launched compilations such as República (1994) and Tejo Beat (1998), and participated in the documentary Lusofonia, a (R)evolução (2006). Shortly discussing recent festivals, celebrative events and phonograms, I argue that this course of events inspired rappers not only to collaborate across borders, but also to integrate references to traditional lusophone musics in their work.

#### **Moreira, Tatiana Aparecida**

*No ritmo, na rima e em movimento: poder e autoria em raps brasileiros e portuguesas*

#### **Ferrara, Gianira - PhD Student, INET-md, FCSH/NOVA, Portugal**

This paper discusses the expressive practices of Pedro Coquenão, a Portuguese-angolan radio announcer, musician and dj based in Lisbon. His work could be seen as a dialogue between different realities of the “lusophone” context, with the purpose of breaking down cultural and musical barriers. Coquenão’s performances represent a place for social, political and identitary transformation because they vehiculate a

critic to Angolan socio-politic context. Batida, his last (and ongoing) project, is a multifaceted “show” which articulates different performative components. Batida has collaborated with and supported some Angolan activists whose expressive practices were been repressed by Angolan government. In this paper, notions of memory and social change will be discussed, given i) their relevance in Coquenão’s work, ii) the resignification of his migratory past, iii) the attention provided to the socio-political critic which grants music with an interventive protest role.

## ROUNDTABLES

**Vanspauwen, Bart – PhD Student, INET-md, FCSH/NOVA, Portugal**

**Ngom, Ana Fernandes**

**Fernandes, Carla**

**Falcão, José**

*Associativismo lisboeta e música contra discriminação*

This roundtable invites three Lisbon-based associations to testify to if and how music events can be effective in combatting racial and cultural discrimination. As the distinctiveness of societies, nations, and cultures was traditionally based upon an assumed isomorphism of space, place, and culture, it seems paramount today to investigate into intercultural negotiations and transracial sociabilities. In fact, recent studies point out that Portuguese society is not yet permeable to non-western influences, as it did not develop critical readings of these expressions or strategies that promote their integration in a conscious and positive way. Thus, it is imperative to introduce a debate in Portugal on the development of postcolonial identities and the facilitator role that subaltern artistic expression can have in interacting with dominant society and culture.

**Leite, Cristina Pereira – BA Student, FCSH/NOVA, Portugal**

**Basílio, José Zaluar**

**Mendes, Carlos**

**Moniz, Carlos Alberto**

**Sarmiento, Victor**

*A canção, símbolo de resistência e de protesto na instauração da democracia em Portugal*

Forma de luta, na oposição ao governo ditatorial e à guerra colonial, a canção de intervenção serviu de base a inúmeros processos culturais de mudança social no século XX, que apoiaram a instauração da democracia em Abril de 1974.

**Calvi, Giordano – PhD Student, INET-md, FCSH/NOVA, Portugal**

**Minelli, Carla, PhD – Researcher, INET-md, FCSH/NOVA, Portugal**

**Corda, Maurizio**

**Musico, Andrea – PhD Student, INET-md, FCSH/NOVA, Portugal**

*E come potevamo noi cantare...*

*The Italian Resistance: songs, memory and the political appropriation*

The Italian Resistance will be analyzed through its songs, the different historical memories that have marked this process and the subsequent re-appropriations. The near past and the present are mixed together, sometimes mingling. The three speakers will present the following narratives connected with each other and thus give guidelines for the meeting: direct testimonies relating to the partisan struggles and the songs produced, or not, at that time; the use of the songs *Bella Ciao* and *Siamo i ribelli della montagna* in politicized contexts of re-appropriation or re-

development of the partisan memory; the current singing groups in the province of Cremona that continue to perform the Resistance and antifascist repertoire in order to remember the past. The objective of the meeting is bringing together ethnomusicology and historical narrative, trying to dispel the myths and ideologies and describing the use of Resistance songs in different contexts as icons for new social struggles.

**Castro, Hugo – PhD Student, INET-md, FCSH/NOVA, Portugal**

**Andrade, Ricardo – PhD Student, INET-md, FCSH/NOVA, Portugal**

**Moreira, Carlos**

**Moreira, António**

*Perspectivas de participação musical no contexto revolucionário português: Juventude Musical Portuguesa, GAC e Coro Popular «O Horizonte é Vermelho»*

Esta mesa redonda convida dois irmãos que foram membros da Juventude Musical Portuguesa e que, durante a Revolução dos Cravos que decorreu após o Golpe de Estado do 25 de Abril de 1974 em Portugal, seguiram caminhos diferentes de participação activa na vida musical: Carlos Moreira foi, juntamente com outros, fundador do grupo “Coro Popular O Horizonte é Vermelho”, criado pelo MRPP (Movimento Reorganizativo do Partido do Proletariado); e António Moreira juntou-se, com outros membros da JMP, ao já formado GAC – Grupo de Acção Cultural, com ligações políticas à UDP (União Democrática Popular). Esta mesa redonda tem assim como objectivo oferecer diferentes perspectivas de actividade musical e associação partidária, em particular a partidos e organizações políticas de extrema esquerda durante o período revolucionário português, procurando explorar relações entre expressões ideológicas e a prática musical destes grupos.

**Braga, Helena Lopes – PhD Student, CESEM, FCSH/NOVA, Portugal**

**Muge, Amélia**

**Fura, Maria João**

**Anarchiks**

*"A casa é a canção que sei de cor" - mulheres na canção de protesto em Portugal*

Partindo de trajetórias biográficas distintas de mulheres cuja canção vive comprometida com a mudança social, propomo-nos refletir sobre as tecnologias de criação, produção e construção/manutenção de carreiras e redes de mulheres músicas, bem como o potencial da canção de protesto enquanto veículo feminista.

Para isso, queremos problematizar alguns tópicos interatuantes e mutuamente dependentes como os seguintes: género como fator de alteridade e exclusão; redes e dinâmicas de produção dominadas por homens; presença/ausência de género enquanto marcador textual (literário, musical, visual); heteronormatividade enquanto performatividade por defeito; sexismo e misoginia em ambiente de trabalho quotidiano; recepção e não/canonização; dois níveis de acção feminista e

relações entre eles: profissionalização/visibilidade da mulher música e a canção de protesto enquanto veículo de intervenção feminista.

**Pinto, João Ricardo - PhD Student, INET-md, FCSH/NOVA, Portugal**

**Letria, José Jorge**

**Teles, Viriato**

**Afonso, João**

*José Afonso and "the Intervention Song": past and present tokens*

José Afonso was an emblematic singer-songwriter of intervention. He had a relevant role in the social changes that ultimately led Portugal to the "Carnation Revolution". He practiced the diffusion of ideals, forbidden by the dictatorial political power of Estado Novo, and their affirmation during the post-revolutionary period in the mid 1970s. His work has marked the following generations in which some singers have not only spread his legacy but also work to adapt it to the new political and social environments. This roundtable joins people very close to José Afonso: José Jorge Letria, friend of him, with whom he shared the stage several times and who wrote the book *Zeca Afonso e a Malta das Cantigas* (2002), Viriato Teles the closest journalist of José Afonso, and his nephew João Afonso, a younger singer raised in his family circle, who will share and discuss tokens of past memories and present thoughts.

**Andrade, Ricardo – PhD Student, INET-md, FCSH/NOVA, Portugal**

**Castro, Hugo – PhD Student, INET-md, FCSH/NOVA, Portugal**

**Branco, José Mário – Composer, Intervention singer**

*"...música para ouvir de olhos abertos" - Mesa redonda com a participação do músico, compositor e produtor José Mário Branco*

José Mário Branco foi um dos responsáveis pela renovação do universo da música popular em Portugal na década de 70, tendo elaborado e produzido vários trabalhos fonográficos que marcaram uma ruptura com concepções prévias de produção para gravação sonora no país. Esta concepção afastava-se de uma estética da mera captação da performance musical, aproximando-se de uma estética que potenciava o recurso às novas capacidades tecnológicas do estúdio de gravação. Esta estética resultava na produção de - nas palavras do músico - "encenações sonoras", as quais tinham como função amplificar o sentido expresso pelos poemas musicados que serviam de suporte à composição. Esta concepção encontra-se desde logo presente nos seus primeiros trabalhos para a editora Sasseti (*Mudam-se os tempos, mudam-se as vontades*, 1971 / *Margem de certa maneira*, 1972), assim como nos trabalhos que arranjou e produziu para os músicos José Afonso, Sérgio Godinho, José Jorge Letria, entre outros, alguns deles marcos da história da música popular em Portugal. Esta mesa redonda pretende, em conversa com o próprio músico, abordar e explorar alguns destes temas, centrais para a compreensão das várias transformações que caracterizaram o panorama da música em Portugal das últimas décadas.

**Andrade, Ricardo - PhD Student, INET-md, FCSH/NOVA, Portugal**

*País Relativo - Rock sinfónico and socio-political critique in the work of Petrus Castrus*

Petrus Castrus, a group formed in Lisbon during the late 60s by brothers Pedro and José Castro, were precursors in the adoption of the newer, “symphonic” trends of rock music that came from Britain. Their work, by simultaneously satirizing and criticising the Estado Novo regime’s political and social values, and by aligning themselves with new and “modern” popular music trends, ended up being supported and promoted by the emerging record label Sasseti in the early 70s. Sasseti was responsible for the promotion of a renewal of Portuguese popular music by publishing some of the then new, contestatory musical artists such as Sérgio Godinho and José Mário Branco. The latter collaborated with Petrus Castrus in the recording of their first LP, *Mestre* (1973), a concept album whose release was initially forbidden due to its lyrical content. After the 1974 coup d’état, Petrus Castrus developed their political commentary by recording another concept album called *Ascensão e Queda* (1978), a critical allegory of extreme-leftist attempts to overtake state power during the revolutionary process in Portugal. This presentation will explore how Petrus Castrus constitutes a valuable case in the comprehension and study of popular music in 1970s Portugal, by early adopting progressive rock as a musical trend, by working with several of the main record labels in the country during the decade, and by critically portraying important Portuguese socio-political events and circumstances of the time.

**Calado, Mariana Carvalho - PhD Student, CESEM, FCSH/NOVA, Portugal**

*Revolução e resistência na obra musical de José Mário Branco*

Compositor e arranjador musical prolífero, letrista, director e produtor musical, José Mário Branco (n. 1942) ocupa um lugar de relevo no panorama da música popular em Portugal das últimas quatro décadas. O seu percurso pessoal e artístico foi muito marcado pela luta política e social, tendo-se traduzido em obras como “A cantiga é uma arma”, “Queixa das almas jovens censuradas”, “Ser solidário” ou “Ronda do soldadinho”, entre outras. Nesta comunicação tenho por objectivo observar como sentimentos de revolta e resistência encontram expressão na obra musical de José Mário Branco, tendo como ponto de partida o arquivo documental e musical cedido ao CESEM para digitalização, organização e inventariação. Irei abordar em particular álbuns como “A Mãe” (1978), resultado da colaboração de Branco com o Teatro da Comuna no ano anterior, “FMI” (1982) e “Resistir é vencer” (2004), resultado de um espectáculo com o mesmo nome e que reúne algumas das suas composições mais reconhecidas.

**CA'mucuço, Carlos Almeida – MA/PhD Student, INET-md, FCSH/NOVA, Portugal**  
*Intervir musicalmente, mudar socialmente: canção e emancipação em São Tomé e Príncipe*

O momento histórico da emancipação de S. Tomé e Príncipe do jugo colonial fez emergir um amplo movimento de criação e produção artística e cultural sem precedentes nas ilhas, resultado da euforia coletiva gerada pela narrativa libertadora. No campo musical, e estimulado pelo discurso sobre nacionalidade e identidade promovido pelo novo poder sob o lema de unidade-trabalho-disciplina, ganhou forma o movimento conhecido como Canção de Intervenção Cívica. Liderado pelos cantautores Felício Mendes e CA'mucuço na «fase eufórica de panfletarização e sloganização» (Mata, 1998:58), este movimento produziu um discurso eivado de mensagem cívica e ética que se tornou visível e reproduzível em todo o espectro social santomense entre 1974 e 1980. Nesta comunicação analiso o papel de atores e eventos diversos, como as organizações políticas e sociais, a emissora nacional de rádio e os festivais da canção, na institucionalização e promulgação do novo discurso musical. Reflito, em particular, sobre o modo como esse discurso serviu para alimentar um paradigma ideológico de construção do Homem Novo fundado em mudanças comportamentais, individuais e colectivas, socialmente significativas.

**Cardão, Marcos, Portugal**

*Hibridismos em dissonância. os Ngola Ritmos e a pantomina do luso-tropicalismo*

A música popular desempenhou um papel fundamental na luta dos movimentos de libertação em Angola. Considerados os fundadores da música popular angolana, os Ngola Ritmos foram pioneiros na redescoberta das músicas tradicionais, no uso das línguas locais e desenvolveram estratégias de confrontação política contra o regime salazarista. O contacto dos músicos com a militância política e a existência de um repertório onde proliferavam canções de protesto e resistência permite realizar uma discussão sobre música e política. Mas não só, o percurso dos Ngola Ritmos permite igualmente discutir as relações entre música popular e imaginação nacional, sobretudo porque o conjunto foi considerado um precursor da ideia de angolanidade a seguir à independência de Angola e, simultaneamente, um dos símbolos do chamado «folclore português do ultramar» durante o colonialismo português. A ideia de que existia um «folclore português do ultramar» foi central para a afirmação do alegado «excepcionalismo português». A viragem luso-tropical enfatizava o multirracismo e as práticas e entendimentos entrelaçados, aparentemente próximas do hibridismo musical dos Ngola Ritmos, que incluíram no seu repertório dois temas tradicionais portugueses: «Maria Vai à Fonte» e «Timpanas». Procurando discutir o percurso musical dos Ngola Ritmos à luz dos conceitos de hibridismo, mimetismo («mimicry») e pantomina («mockery»), avançados por Homi Bhabha, nesta comunicação pretende-se analisar as limitações das grelhas classificatórias produzidas no âmbito do colonialismo português, que ambicionavam criar um «folclore angolano», puro e autêntico, de modo a realçar o

respeito português por outros povos e culturas e ilustrar a diversidade cultural do império português.

**Castro, Hugo – PhD Student, INET-md, FCSH/NOVA, Portugal**

*"Looking" at the Revolution: record covers in the Portuguese revolutionary context.*

The development of the so-called protest song in Portugal takes place primarily in the 1960s and 1970s. The revolution that followed the coup d'état of 25th April 1974 was fundamental to the role of the protest song and the configuration of this form of musical expression. In approximately two years of revolutionary context that followed the coup, both musicians and record editors have taken a more or less active political approach to music production, in which the recording and editing of a vast revolutionary thematic repertoire was closely related to the ideological and aesthetic values of the time. The vinyl record covers published during this period reveal a new esthetic approach, not only in sound but also concerning visual aspects. Based on ethnographic interviews and research of a record collection of about two hundred records published during that period, this communication aims to explore ways of visual representation of music through the record covers and its indexation to revolutionary values. At the same time, I will examine the relationship between the recorded music and the political environment lived in the country. For this communication, I will present two study cases with different approaches and objectives for the record production: the label Roda; and the cooperative Vozes na Luta, analyzing different strategies and commercial perspectives for the creation and dissemination of cultural products, in particular, through records.

**Côrte-Real, Maria de São José – Resarcher, Faculty, INET-md, FCSH/NOVA, Portugal**

*Fado and Protest in Lisbon in May 1974*

Fado, a music category in use in Portugal, has been linked with power for long. During the 20th and 21st century in different governmental regimes of monarchy and republic, either dictatorial or democratic, it served well national purposes representing a cherished symbol of the nation. This presentation deals with a particular situation lived in May 1974, the month after the coup d'état that ended the national dictatorship in power since 1926. In the first month of democratic experience, the 5th Contest of Amateur Fado, a former governmental initiative, was stage for music dynamics that mirror the expressive euphoria of the moment. Archival and field research findings support the discussion to present in which cultural policy and musical expression relate for academic reflection.

**Epp, André - Germany**

*Heavy Metal – Worshiping the devil or social protest?*

Heavy metal is by no means a political movement as a whole, but certainly a location with alternative and subversive statements. That heavy metal possesses in some

cases political potential in its songs is validate in different studies. With the help of examples from Europe and the Middle East this will be demonstrated. Comparing the political potential of both regions one will discover differences how protest and subversive potential is represented and used in the songs. Undoubtedly differences are not only based on cultural disparities. To a much higher degree they are dependent from governmental restrictions e.g. censorship and repressions in the Middle East. Similarities as well as differences in the statements of the songs will be revealed in the presentation. Furthermore, it will be shown how the lyrical level affects the political performance on stage.

**Escobar, Alejandro – University of Sussex, UK**

*"I do not play the guitar for applause": Violeta Parra's activist art*

Violeta Parra's musical production is wellknown as alternative form of discourse for critical activism towards the official representation established by the political, religious and ideological power in both Chile and Europe. Renowned for collecting, researching and disseminating Chilean oral culture, Parra is best known for her song "Gracias a la vida". Nonetheless, it was her visual art which led her to the pinnacle of Modern Western art to exhibit at the Louvre's Musée in 1964, being the first Latin-American in doing so, and more significantly, being introduced as a multifaceted artist. Besides to its popular poetry (Décimas 1959), Parra made an intense research activity that crystallized in her book *Poesie populaire des Andes* (1965), giving performances and recording in Europe. The existing literature concerning this production has focused attention mainly on the textual content, but we know too little about how musical features can be used to express criticism. Furthermore, we do not know how some of this poetic criticism might be conveyed within her whole production (poetry and visual arts). Therefore, one may wonder, are there parallel or extra-textual elements that echo the activist text? Are there musical and non-musical elements working as critical devices? Is it possible to find other elements of protest beyond the words being sung? If so, how do they work? Where are they? Could they be present in other artworks by Parra? This presentation aims to provide some answers to these questions by exploring Parra's oeuvre in which implicit political ideology can be found.

**Estevens, Ana – Universidade de Lisboa, Portugal**

*Música en los márgenes: estrategias de visibilidad en contextos de segregación urbana. Un estudio comparado de los inmigrantes caboverdianos en Lisboa y bolivianos en Buenos Aires.*

Esta propuesta parte de la idea de que la música puede constituir un importante vehículo de transformación social. El reconocimiento de este potencial analítico y radical de la arte en general nos permitirá comprender que la música pueda ser un elemento clave en numerosos procesos sociales, especialmente cuando hablamos sobre inmigración, espacio público, integración y exclusión en las ciudades.

Frecuentemente las poblaciones inmigrantes experimentan una marginalización / exclusión en múltiples dominios en los países de residencia: social, económica, política, cultural y espacial. Esta múltiple marginalización/exclusión origina el desarrollo de prácticas artísticas, incluida la música, en territorios periféricos e invisibles de las ciudades. El análisis propuesto se basa en una comparación de información proveniente de dos ciudades, una en el denominado “Norte” y otra en el “Sur”, una en el supuesto “centro” y otra en la “periferia”: Lisboa en Portugal, y Buenos Aires en Argentina. Y en cada una de ellas nos centramos en las comunidades de inmigrantes más importantes en estos países y localidades: descendientes de inmigrantes Cabo Verdianos en Lisboa – Portugal y de Bolivianos en Buenos Aires – Argentina. Los datos utilizados incluyen, por un lado, entrevistas semiestructuradas a músicos inmigrantes, y por otro, material diverso de un trabajo de campo etnográfico a largo plazo en Buenos Aires con diferentes jóvenes músicos bolivianos.

**Gilutz, Amit – USA**

*Online Resistance in the Age of Collect-it-all*

With the Bundestag and German flag in the background, Angela Merkel dances to the beats of a fierce rap she delivers, snarlingly judging Greece’s plea for debt relief. This mash of Eurovision glamour, reality-TV trashiness, and Battle-Rap bravado, could only take place in the work of Melbourne-based duo Giordano Nanni and Hugo Farrant. As “Juice Rap News”, they have been expressing sophisticated social critique on issues of global import in the format of short, catchy, rapped news broadcasts since 2009. Yet if until a decade ago Internet’s potential for free(r) expression, easier dissemination of ideas, and a more equitable access to knowledge was taken for granted, today multinational corporations and their ally governments are clamping down on these virtual vestiges of freedom. Drawing on multiple disciplines, including Media Studies, Network Culture, Musical Analysis, as well as interviews with artists, this paper examines how JRN, and anarchist media producer Frank Lopez, operate under the virtual panopticon erected to “collect-it-all”. I argue their activity generates subversive sites of online resistance pushing against these anti-democratic trends and, using musical analysis and theory, I show how music is used as a powerful rhetorical and affective device. Further, I claim that music is no background ornament here: music’s power that is harnessed by these artists is nothing less than its potential to transform people’s consciousness.

**Hedari, Walid – University of Alicante, Spain**

*Protest song and Resistance: Marcel Khalife and Mahmoud Darwish*

The 21st century reveals a strong link between music, politics, war and society. Clear evidence supporting this is the Sykes-Picot agreement between the United Kingdom and France which defeated the Ottoman Empire and led them to take control of the Middle East. This was the prelude to the Palestinian and Lebanese conflict which led

to Marcel Khalife's very first compositions. This paper intends to present Marcel Khalife's life during the Lebanese Civil War and the political problems he had to face. Named artist of peace in 2005 by the UNESCO, he is among the most renowned artists mainly through his political songs composed mainly in his first album "Promises of the Storm" based on poems written by the Palestinian poet Mahmoud Darwish. The main source of our musical and lyrical analysis will mainly be the songs of the album "Promises of the Storm", extracting the main elements which forms them. This particular album which made the musician famous through the poems used that represents the suffering and hope of the Palestinian people. The methodology will be based on Martin Irvine research in "Popular Music as a Meaning-System-". This will allow us to comprehend the relationship between the composer and the political situation and better understand the influence of society on music. This paper will present the beginning of the research and the onward objectives to complete that we will be able to present in further presentations.

**Ingham, Michael Anthony, Hong-Kong**

*'Ordinary Man': Christy Moore and the Irish Protest Ballad*

In his critical study 'The Long Revolution' Raymond Williams identified three definitions of culture, idealist, documentary and social. He conceives of them as integrated strands of a holistic, organic cultural process pertaining to the 'common associative life' of which creative artworks are an inalienable part. His renowned 'structure of feeling' construct is closely related to this theoretical paradigm. The longstanding ballad tradition of popular and protest song in many ethnic cultural traditions exemplifies the organic interaction and integration of Williams's argument: it synthesises the ideal aesthetic of the traditional folk song form as cultural production, the documentary element of the people, places and events the song records and the contextual resonances of the ballad's source and target cultures. The ballad's longevity and persistence as a vital form of cultural resistance to prevailing orthodoxies, hegemonies and power abuses is epitomised by the performances and recordings of contemporary Irish singer Christy Moore. In my paper I will analyse and discuss several examples of Moore's proclivity for fusing traditional ballads, modern classics by Guthrie and McColl, contemporary ballads and self-penned songs of protest and social critique. These include Viva La Quinta Brigada a moving tribute to Irishmen who resisted Franco in the Spanish Civil War and his ballad on the infamous Bloody Sunday massacre, Minds Locked Shut. The singer's distinctive vocal interpretation reconciles the aesthetic, documentary and social facets of the ballad tradition in the persona of the 'ordinary man' - to reference one of the most popular protest songs in Moore's repertoire.

**Junda, Mary Ellen – University of Connecticut, USA**

**Stephens, Robert – University of Connecticut, USA**

*Making the Right Thing Happen: The Sound of Social Protest in African American Music*

Music is a repository of histories, relationships and events that are sustained culturally through time. This is particularly true in the African American community. Beginning with the transatlantic slave trade through today, history has embraced centuries of suffering and oppression. Each stage is marked by experiences, understandings, resilience and actions that work in creative tension with one another. Much of this complicated history is chronicled in song and transported through time via oral histories - recalled recollections as told by those who lived the experience, and oral traditions - lived experiences that also can be told those who are generations removed. Musicians serve as purveyors of culture and transmitters of tradition, but they also play a critical role in reshaping thinking about the social and cultural life of African Americans. In so doing, they extend important discussions beyond inclusion and representation to acknowledge a much fuller awareness of blackness in the national imagination. This essay documents how African Americans used music as a tool for social protest in the mid-20th century which included expressing the ugly essence of oppression, using biblical analogies to express optimism and hope and representing the determination of a people to survive.

**Koubaka, Henri-Pierre, UK**

*Yewwuleen! (People, Wake up)*

Protest and contestation with songs is well documented in African figures of styles. They are very rich in metaphors and other techniques. What is less documented is the content of songs that have helped raise awareness of African populations using local and national languages. This paper wants to feature a few 20th and 21st century Senegalese singers and songwriters who through their songs were very controversial and felt their role as a singer was to open the mind and the eyes of the people so they can see how deceiving politicians are and make the necessary change for their happiness and well-being. The paper will use songs that metaphorically talked about animals to portray what needed to change. The paper will feature songs that recognized the need for change to the extent their writers ended up in trouble.

**Lopes, Guilhermina – PhD Student, CESEM, FCSH/NOVA, Portugal**

*Sobre jovens e causas: Considerações sobre uma performance de "Acordai!" no Brasil*

Nesta comunicação, pretendo analisar a construção de uma performance da canção "Acordai!", de Fernando Lopes-Graça e José Gomes Ferreira, pelo Coro da EEL (Escola de Engenharia de Lorena), regido por Elisabeth Pinheiro Alcântara. A canção, composta no contexto de uma crítica à repressão política durante o Estado Novo, foi ensinada ao referido grupo pela autora deste trabalho durante um workshop

realizado em agosto de 2015. Discuto, neste texto, a apropriação da peça pelo coro e seu uso no contexto de uma crítica à negligência de indústrias mineradoras e do governo, que teria desencadeado o rompimento de uma barragem na região de Bento Rodrigues, Minas Gerais. O desastre – que causou comoção internacional – afetou muitas outras cidades da região, despejando um “mar de lama” em um dos rios mais importantes do país, tornando a água impotável, contaminando a vida aquática e causando inundações e mortes. Considerando as categorias “obra musical”, “música participativa (ou coloquial) /apresentacional” e “canção de protesto”, abordo a negociação das escolhas interpretativas entre musicóloga, regente e coro. Discuto ainda algumas similaridades cênicas entre esta performance e a do Coro Luther King, de São Paulo, em um concerto em memória dos presos políticos mortos e desaparecidos durante a ditadura militar no Brasil. A partir, ainda, de um panorama histórico, social e ideológico da EEL proporcionado por uma entrevista com a maestrina, podemos observar uma forma singular e sutil de ativismo entre os jovens estudantes, em um tempo de propalado individualismo e incerteza.

**Lopes, Sofia Vieira – PhD Student, INET-md, FCSH/NOVA, Portugal**

*Apenas o meu povo: Music, resistance, and politics in RTP Song Contest during the Dictatorship*

In the longest-running TV music contest in Portugal –RTP Song Contest (RTPSC)– authors conceive their songs to be broadcast to a wide audience. For many years, it was an important music event in the country and the winning songs represented Portugal in the Eurovision Song Contest. Both were important media platforms on promoting composition and widespread songs, and identity discourses in both national and international contexts. During fifty years (1964-2014), RTPSC witnessed the change from Dictatorship to Democracy. In songs, many of them reflected political anxieties and transmitted social notions and concepts. The first ten years (1964-74) of the RTPSC were organized under a dictatorial regime, but in 1968 the Prime-Minister changed. It signified six years of a timid political openness, although fundamental rights remain sealed and Censorship continued its work. To contour it, authors employed metaphors to portray a country capable to do a revolution and to live freely. This paper is an outcome of an analysis of identity discourses in RTPSC, part of my current PhD research founded by FCT. I analyze composers and lyricists’ strategies on transmitting political and social messages during the Dictatorship, and the influence of the political change. I will analyze the role of a new generation of authors and performers that contributed to mediate songs with a political agenda.

**Madeira, João – Researcher, IHC, FCSH/NOVA, Portugal**

*O GAC e os “marxistas-leninistas”*

O GAC, Grupo de Acção Cultural é o resultado de um processo de diferenciação política e ideológica no seio do grupo de cantores que, no interior do país como no

exílio, sobretudo a partir de finais dos anos 60, ficou conhecido como “cantores de intervenção”. A sua opção “marxista-leninista”, o prestígio e a capacidade de mobilização política através da canção atravessou toda a fase revolucionária do período de transição para a democracia e os anos imediatos que se lhe seguiram. O modo como se organizou, o seu potencial desmultiplicador, a sua capacidade editorial, os efeitos que exerceu na constituição de pequenos grupos à sua imagem, projectaram-no como o mais importante dos colectivos musicais de intervenção desse tempo. Não obstante a sua margem de autonomia relativa, o GAC foi o principal instrumento cultural da UDP/PC(R), traduzindo no seu seio as tensões, contradições e disputas da própria organização de que dependia política e ideologicamente. O seu processo de desagregação, com todas as querelas internas que despoletou, acompanhou o declínio da chamada “esquerda revolucionária” no país e, nesse sentido, mesmo enquanto grupo musical foi da sua génese à sua extinção, expressão de um conjunto específico de circunstâncias no tempo histórico em que se desenvolveu e de que fez parte.

**Martin, Tania Josephine – Universidad de Alicante, Spain**

**Esteve-Faudel, José Maria – Universidad de Alicante, Spain**

*What did the press say about anti-Iraq war protest songs?*

Protest songs are an outlet for discontent or dissent; a galvanizing force for social movements and as such an important element of any democratic society, where freedom of expression is regarded as one of the pillars of contemporary democracy. During the Iraq War era, several anti-war protest songs were released, even some mainstream artists used song to express their opposition to invading Iraq. Yet the reality is that these anti-war protest songs did not make it to US Billboard Hot 100 or the UK Top 40 charts to the same degree as the anti-Vietnam war songs, and therefore arguably awareness of them was limited in scope. Why? Our paper explores the possible reasons for the apparent waning of the anti-war protest song. We analyze what some leading journalists and commentators from the period had to say on this issue and how their depiction of the sociopolitical context may shed light on the fate of anti-war protest music during the Iraq war era.

**Nogueira, João – Faculty, FCSH/NOVA, Portugal**

*Antes do protesto: sambas preocupados*

No universo das canções atlânticas em português, estamos no centenário do primeiro samba gravado. "Pelo telefone" de Donga e Mauro de Almeida foi gravado em Novembro de 1916. O que é música de protesto? Habitualmente, e como indicam os nomes no cartaz do evento, são as canções a partir dos anos 1960 em Portugal e de 1964 no Brasil. E antes, o que havia? Como foi o protesto no samba ao longo desses anos? Para responder a esta questão, procuraram-se na "A canção no tempo" (Severiano & Melo, 1998) os sambas em cuja letra se manifestam preocupações sociais. Até 1964, nesta lista das canções de maior sucesso no Brasil de 1900 a 1985, foram muito poucos os que, além dos amores e desamores e da

exaltação ou de paródia política ou de costumes, tinham temas de protesto nas suas letras. Com o aparecimento da bossa nova em 1958 (o depuramento do samba pela música dos EUA?), "o amor, o sorriso e a flor" (Meditação de Tom Jobim) e "é sol, é sal, é sul" (Rio de Roberto Menescal) continuou até ao golpe militar de 1964. O propósito desta comunicação é de ilustrar o papel do samba no protesto, enquadrando as canções na sua época. Os sambas seleccionados são o resultado da consulta de várias fontes, nomeadamente os sítios de Franklin Martins, o Cifrantiga e a rádio Batuta do IMS, utilizando os critérios do protesto, do sucesso popular e do gosto pessoal.

**Nunes, Pedro Miguel – CESEM, FCSH/NOVA, Portugal**

*O coral "Va, pensiero " e a sua conversão em canção revolucionária contra a ocupação estrangeira*

No século XIX, a Ópera era o espectáculo mais apreciado em Itália. Tal é o caso de Nabucco de Verdi e, especialmente, do seu coral "Va, Pensiero ", que se tornou uma canção popular cantada nas ruas – quase um hino nacionalista italiano - que ultrapassou as questões cénicas e dramáticas, para se inserir totalmente num contexto extramusical nacionalista, ligado ao Rissorgimento (Parker: 1997, p. 20), tal como defendia Mazzini, no seu Filosofia della Musica (1836), ao considerar que o canto deveria ser revolucionário, arrebatador e estimular as populações à batalha e à libertação (Milza: 2006, p. 130). O Coro dos Escravos Hebreus "va, pensiero ", mais do que qualquer outro coral de ópera, vulgarizou-se sob a forma de canção, foi cantado nas ruas e nas vielas exaltando os italianos contra a ocupação austríaca e funcionando como arma de arremesso contra os excessos das forças ocupantes. Como mensagem política muito clara, uma espécie de Dramatis Personae, esta nova canção era cantada nas ruas, sem que as forças ocupantes pudessem fazer nada porque só era ofensivo por alusão. Ainda hoje, é um símbolo de nacionalismo e liberdade em Itália. Este artigo visa explicitar de que forma o "Va, pensiero" se tornou uma canção de libertação, tanto nos seus aspectos literários, musicais e extra-musicais, fazendo uma contextualização histórica, abordando o lado nacionalista do libretista e do compositor e explicando por que motivo é das melodias mais conhecidas em Itália e no Mundo.

**O'Dair, Marcus – University of Middlesex, UK**

*How long can I pretend that music's more relevant than fighting for a socialist world?  
Robert Wyatt and the 'protest singer' as witness*

'How long can I pretend that music's more relevant than fighting for a socialist world?' The line is sung by Robert Wyatt on the Matching Mole song 'Gloria Gloom'. It could also serve as his manifesto. While it is often assumed that 'political' musicians wish to change the world, Wyatt's own approach is more modest. Regarding himself as witness rather than activist, he insists that his aim is not to change history but simply to record it: 'Just putting a few bookmarks through history

as I lived through it'. Using data collected during interviews conducted for my authorised biography (2014), together with close analysis of his more overtly political output, this paper will explore Wyatt's stated perceptions of the potential of 'political music' or 'protest songs' to achieve revolution. It will touch, too, on his deeply unfashionable decision to spend most of the 1980s as a member of the Communist Party of Great Britain, and the appeal of failed revolutionary anthems. As Wyatt himself states: 'I don't have the optimism that socialists are meant to have.' Why then has he continued to make 'political' music? The answer, perhaps, lies in a quote on the wall of his home studio, from the writer and curator Angela Weight: 'Art cannot change the world but, if artists said nothing, the silence would be deafening.'

**Oliveira, Gonçalo Antunes de – PhD Student, INET-md, FCSH/NOVA, Portugal**

*Vasco Morgado apresenta Lisboa Acordou: o teatro de revista enquanto plataforma de resistência no pós-25 de Abril*

Discutirei o impacto do 25 de Abril de 1974 no Teatro de Revista, abordando especificamente o caso do espectáculo "Lisboa Acordou", a última produção do empresário Vasco Morgado da Série Lisboa. Será referenciado o percurso do produtor, bem como as características essenciais deste género teatral enquanto plataforma performativa de resistência à censura desde o seu surgimento em Portugal em 1850. No estudo de caso abordado nesta comunicação destacar-se-á a reacção dos autores deste espectáculo ao modo como a carga simbólica conferida ao Fado (elemento fundamental do Teatro de Revista) foi reconstruída durante os anos de 1974 e de 1975. Finalmente, e partindo de um enquadramento assente no do Teatro de Revista como parte da Indústria do Espectáculo (Teatro Musical Ligeiro), interpretarei a sua dinâmica sinérgica com a Indústria Fonográfica, traduzida no reforço e no incremento da sua capacidade de resistência, decorrente da mediatização dos conteúdos levados à cena.

**Paiva, Carlos Eduardo Amaral de - Brazil**

*África-Brasil: influência do processo de libertação africano na música negra brasileira nos anos 1970*

Na década de 1970 o Brasil viu emergir uma série de movimentos contraculturais vinculados à juventude e a rebeldia. Dentre estes movimentos destacou-se a soul music brasileira, um estilo musical desterritorializado e próximo à juventude negra. Este estilo musical teve como representantes grandes ícones da canção no Brasil, como Tim Maia, Jorge Ben e Tony Tornado, que auxiliaram na construção de uma estrutura de sentimentos negra e diaspórica dentro do campo da música popular. Este trabalho apresenta a influência das lutas anticoloniais em África na produção musical destes compositores. Como se sabe, o governo ditatorial brasileiro, que vigorou de 1964 à 1985, apoiou as novas nações africanas de língua portuguesa (Guiné-Bissau, Moçambique e Angola), tal fato repercutiu na esfera cultural

auxiliando na formação de uma solidariedade entre parte da juventude negra brasileira com os negros africanos, oferecendo um repertório temático e estético para os cantores de soul music brasileira.

**Pinheiro, Ricardo – Universidade Lusíada, Portugal**

*Playing out loud: Jazz music and social protest*

This paper addresses the historical relationship between jazz music and political commentary. Departing from the analysis of historical recordings and bibliography, this work will examine the circumstances in which jazz musicians assumed attitudes of political and social protest through music. These attitudes resulted in the establishment of a close bond between some jazz musicians and the Civil Rights Movement in the 1950s and 1960s; the conceptual framing of the free jazz movement that emerged in the late 1950s and early 60s; the use on non-western musical influences by musicians such as John Coltrane; the rejection of the “entertainer” stereotype in the bebop era in the 1940s; and the ideas behind representing through music the African-American experience in the period of the Harlem Renaissance, in the 1920’s.

**Raposo, Eduardo – IHC, FCSH/NOVA, Portugal**

*"Cantigas do Maio" na génese da Nova Música Portuguesa*

José Afonso editou, no Outono de 1971, o disco "Cantigas do Maio" - de que este ano se assinala o 45º aniversário - que foi um marco que está na génese da Nova Música Portuguesa. Nesta comunicação, pretendemos apresentar uma breve síntese de uma investigação académica que, a partir de 1971, percorre algumas das propostas musicais estruturantes da contemporaneidade - Sérgio Godinho, Janita Salomé, Fausto, Brigada Vitor Jara, Jorge Palma ou João Afonso - que se revêm na matriz do génio da Canção Popular Portuguesa, José Afonso.

**Ropero, José Manuel Peláez – Portugal**

*Lluís Llach: la revolta permanent*

El 3 de marzo de 1976, durante el transcurso de una asamblea de trabajadores, la policía española asesina en Vitoria a cinco trabajadores en huelga, mientras otro casi cien resultan heridos de bala. En memoria de ese suceso, el cantautor catalán Lluís Llach compuso la canción Campanades a morts, convertida rápidamente en un himno de las movilizaciones vividas en ese periodo. Treinta años más tarde, Llach vuelve a Vitoria para participar en un concierto de homenaje a las víctimas. La comunicación que presentamos analiza el documental rodado por Lluís Danés en 2006, en el que se recogen imágenes de este concierto, entremezcladas con recuerdos de las víctimas. Una reflexión sobre una canción, el contexto en el que fue compuesta, la propia evolución de Llach como cantautor y la batalla por la memoria que ha marcado la evolución sociopolítica española durante los últimos veinte años.

**Seeger, Anthony – Distinguished Prof. of Ethnomusicology, Emeritus, UCLA, USA**

*How Do Topical Songs Reach the Protestors Who Sing Them? Song Circulation in 20th Century USA*

Although a lot of research has been done on the texts and music of protest songs internationally, much less attention has been given to how protest songs reached the people who would use them in their organizing and mobilization. Sometimes the protesters composed their own songs on the spot; very often they were composed elsewhere. Due to censorship and surveillance the circulation of songs differs from country to country and within a single country over time. This presentation begins describing a successful composition style that greatly facilitated oral transmission. Then it examines the mixture of informal and formal (commercial) distribution networks that developed in the USA during the 20th Century for circulating songs from the writers and composers to the people who would perform them and use them in their struggles. Broadside magazine (1962-1988) was one of these forms of dissemination. Initially financed by Pete Seeger, written and printed on a mimeograph machine in the editors' small apartment and smuggled in a baby carriage to the post office, Broadside brought topical songs to the hands of musicians around the country. While there is no doubt that music has contributed to the solidarity of protesters and at times influenced the values, motivations, and actions of large numbers of people, the way those songs traveled from the conception to the forefront of conflicts deserves further analysis. The paper concludes with some general observations on song circulation.

**Seguin, Abi – University of Cincinnati, USA**

*Moment Time as an Indication of Political and Social Unrest in the Poetry and Songs of Ani DiFranco*

Ani DiFranco is a contemporary singer-songwriter and a product of the American folk tradition. While commentators have remarked on the meaning of DiFranco's lyrics, they have not done so in conjunction with her music. Only by considering her lyrics and music together is it possible to uncover the full meaning of her songs. In this paper I investigate three poems from DiFranco's book of poetry and art, titled Verses—"Self Evident," "To The Teeth," and "Your Next Bold move"—that she has also set to music. In these, I show how she exploits moment time, as described by Jonathan Kramer in *The Time of Music* as the avoidance of any type of goal-directed musical motion, to convey her messages to listeners. These three pieces focus on different political and social issues, and all three destroy traditional temporal constructs in their own way. What is consistent across all three, however, is DiFranco's irregular declamatory pattern that prevents the listener from entraining to any particular meter. My transcriptions show how DiFranco's vocal melodies interact with, and at the same time threaten to undermine, the more consistent instrumental accompaniment. Her vocal melodies consistently employ focal pitches not found in the accompaniment, depriving the listener of any sense of traditional tonal resolution. It is this withholding of tonal resolution and goal-directed forward

motion, via moment time, that allows the analyst to uncover the deeper meanings found in DiFranco's lyrics.

**Simões, Dulce – Researcher, INET-md, FCSH/NOVA, Portugal**

*Canções e utopias partilhadas, no contexto da guerra civil espanhola (1936-1939)*

A relação entre música, conflito, protesto e resistência política representa um campo de estudo que tem suscitado um interesse crescente por parte de investigadores provenientes de diversas áreas das ciências sociais e musicais. Ao desempenhar um relevante papel na construção de identidades e de solidariedades transnacionais, a música fomenta a partilha de utopias e relaciona os espaços, as emoções e a cultura política dos grupos. Nesta comunicação questiono a música como veículo ideológico e de propaganda política durante a Guerra Civil de Espanha (1936-1939), a partir de canções emblemáticas que construíram vínculos identitários entre diferentes grupos político-ideológicos. A dimensão política, social e humana do conflito originou uma inesgotável bibliografia historiográfica, literária e poética, assim como uma vasta discografia editada por europeus e norte americanos. Músicos como Pete Seeger, Woody Guthrie e Ernest Bush perpetuaram nas suas canções os valores da liberdade e a esperança num mundo mais justo e igualitário. Em Espanha, as canções dos “vencidos da guerra” debateram-se durante décadas entre a memória e o esquecimento, circunscritas à transmissão oral no espaço privado até reconquistarem o espaço público. Parte deste repertório foi gravado em diversos países, reinterpretado e novamente registado e reutilizado sobre novos suportes e contextos, continuando a circular na sociedade globalizada como símbolo de resistência política.

**Sousa, João Francisco Vasconcelos e - Portugal**

**Subtil, Filipa – ESCS-IPL, Portugal**

*A revista Mundo da Canção no panorama musical e político português (1969-1976)*

O Mundo da Canção foi uma revista de música fundada no Porto em 1969 e que foi publicada até 1976, coincidindo assim com o período que antecedeu a queda do regime do Estado Novo e a transição para o regime democrático. De periodicidade mensal, a publicação desempenhou um papel importante na divulgação de novas figuras da música portuguesa, que representavam a "música de protesto" desse período, então ainda pouco conhecidas, como José Afonso, José Mário Branco, Adriano Correia de Oliveira, Manuel Freire, Francisco Fanhais, Luís Cília ou Sérgio Godinho. Ao mesmo tempo, representou uma voz crítica do chamado “nacional-cançonetismo”, um estilo de música comercial, tolerado e incentivado pelo regime do Estado Novo, personificado por cantores como António Calvário, Artur Garcia ou Madalena Iglésias. Orientada acima de tudo para os jovens e muitas vezes sujeita ao aparelho da censura, o Mundo da Canção foi uma revista que aliou um cariz político de oposição à ditadura, com clara expressão nos editoriais, com uma disposição estética que privilegiou as correntes musicais de contestação, tanto nacionais como

internacionais (Bob Dylan, Joan Baez, Paco Ibanez, por exemplo), certas propostas de música rock e pop anglo-saxónicas que não eram então muito divulgadas em Portugal (Janis Joplin, Simon & Garfunkel, Leonard Cohen, mas também sonoridades mais pesadas como os Led Zeppelin ou os Black Sabbath e ainda o rock progressivo dos Pink Floyd), a promoção de músicos francófonos (como Georges Brassens, Jacques Brel ou Serge Reggiani) e de língua castelhana, especialmente aqueles cujas músicas indicavam algum tipo de resistência ao regime franquista (Joan Manuel Serrat ou Patxi Andión). A revista deu expressão a letras das canções, publicou sistematicamente críticas a álbuns musicais, editou poesia juvenil sujeita a critérios selectivos e destacou eventos musicais estrangeiros, como o Festival de Woodstock, o qual foi uma referência para a realização em Portugal do Festival de Vilar de Mouros, de 1971. Recorrendo a uma abordagem que combina os estudos históricos, sociológicos, culturais e dos média, a comunicação que se apresenta expõe e discute o papel e influência do Mundo da Canção nos processos de resistência ao poder cultural e político do Estado Novo na sua fase final.

**Turner, Katherine – University of Houston, USA**

*American songs of racial violence: raising social awareness in the 1930s-1940s*

Racial tensions in America have long played out through song. No subject has been more antagonistic than that of lynching—the mob torture and murder of a black person for little to no cause—regretfully common up to the 1940s. Few artists broached this topic, but those who did moved America’s social consciousness with each note. Analysis of three works highlight a variety of techniques, texts and subtexts, narrative structures, audience engagement, and critical reception: Irvin Berlin’s “Supper Time” obliquely lamented a lynching as sung by Ethel Waters in Broadway’s *As Thousands Cheer*; Abel Meeropol’s visceral riddle “Strange Fruit” became jazz starlet Billie Holiday’s hallmark and an interracial duet for folk singer Josh White and blues singer Libby Holman; and Katherine Chapin’s poem “And they Lynched him from a Tree” was set by William Grant Still as a choral ballad for solo and double chorus (white lynchers and black mourners) that premiered alongside patriotic songs and classical favorites. This triptych gauged America’s changing race relations and challenged notions of social responsibility. These songs emerged as lynchings were on the statistical decline but a decade before the more enduring songs of the Civil Rights Movement. “Strange Fruit” is especially notable for its recent revival with global pop and hip hop audiences. Like other protest songs, they remain potent souvenirs of our collective past, and a reminder that the work of social justice is not yet complete.

**Vanspauwen, Bart – PhD Student, INET-md, FCSH/NOVA, Portugal**

*Music intervention movements in the lusophone sphere*

This presentation seeks to establish links between music, intervention and lusofonia. The results of my PhD ethnography demonstrate that in recent years, a new generation of Portuguese-speaking musicians (both from Portugal and/or from lusophone countries) has increasingly collaborated in performance places (festivals, venues, events) and sounds (discourse, recordings, collaborations). Curiously, these musical evocations of lusofonia have taken as a common denominator not the lyrical message or associated musical genre, but the Portuguese language and ideas of social awareness. This translates in joint music performances for intervention purposes, whether in official celebrations of political union or in events for solidarity and freedom of expression. I argue that the intellectual discourse of historical and cultural ties between lusophone countries reflects a growing importance for “lusophone” cultural agents, addressing issues of cultural heritage, sustainability and participatory citizenship in a post-colonial environment of reconciliation.

**Watkins, Lee– Department of Music, Rhodes University, South Africa**

*Rappers in democratic South Africa and their voices of discontent*

The euphoria following the arrival of democracy in South Africa in 1994 glossed over a reality where the impacts of colonialism and apartheid were ignored for the benefit of mapping out a new dispensation. Consequently, the public domain at present is riddled with polemics about racism, privilege, and inequality. This state of affairs is a context for the ongoing appeal of hip hop and rap music, where the meanings of these expressive forms continue to motivate young South Africans into taking action through performance. The singing and disruptive voices of rappers are heard in a context where there is a belief in a South Africa free of the encumbrances of the past and the challenges of the present. Rappers such as Jitsvinger, Dookoom and Zulu Boy, insist on the possibility that a new South Africa is attainable once the truth is told and that freedom may be obtained through challenging a discursive power that is increasingly authoritarian. Through a study of their songs and actions I shall be arguing that the rap songs of the artists identified above are interventions mobilized or inferred from within the space of the performing subject or the performed voice (Saffle and Yang, 2010). At the risk of essentialising the performing voice it may further be argued that these rappers translate their despair into an experience that is agentive, sensuous, optimistic and dialogical. This paper will describe how their interventions are articulated in song and action.

**Zalbidea, Auritz Aurtenetxe– Euskal Herria, Spain**

*La Nueva Canción Vasca y la vía experimental de Mikel Laboa*

En plena dictadura franquista, surge en el País Vasco el movimiento cultural ez dok amairu para recuperar la cultura y el idioma vasco entonces prohibidos, castigados y censurados desde el poder. Participaron artistas, escritores, poetas y músicos, destacando la figura de Mikel Laboa (Donostia, 1934-2008), quien en 1965 promovió

el nacimiento de dicha corriente cultural. Laboa tuvo como referente la Nova Cançó Catalana, pero aportando sus ideas y tres líneas de trabajo: la tradicional; la musicalización de poemas contemporáneos, y la experimental, denominada Lekeitioak. Este cantautor comenzó a crear las primeras canciones experimentales (Lekeitioak) en el año 1968, con una propuesta personal e íntima, donde el juego fonético, la sonoridad de palabras e idiomas y el uso de onomatopeyas y términos descontextualizados, junto con referentes culturales fueron la base de sus composiciones. Con esta estética, la propuesta de Laboa quedó recogida en textos que reflejaban el ansia de libertad, la esperanza en un futuro mejor y el uso de la canción como reivindicación social. En conjunto su proyecto fue vanguardista, innovador y rompedor con respecto al repertorio estandarizado de la Nueva Canción Vasca. Con los Lekeitioak, Laboa consiguió hacer frente a la censura y que canciones como Baga biga higa, Lekeitio 2, Gernika, Lekeitio 4 o Komunikazio–inkomunikazio, Lekeitio 5 sirvieran para atraer nuevas propuestas, a pesar de ser canciones de protesta.