

LUSOSONIA: Post-colonial cartographies on sounds and memories
Cunha Rivara Chair
SUSANA SARDO

CUNHA RIVARA CHAIR
GOA UNIVERSITY

PRO 122 - LUSOSONIA
Post-colonial cartographies on sounds and memories

Susana Sardo
University of Aveiro – INET-md

Cunha Rivara Chair

Goa University, 2018

Short Course 15 hours (5 x 3h)
15th to 23rd January 2018

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General Description and aims

This course seeks to be a space for reflection on problems related to the Portuguese influence in the construction of musics and soundscapes in different post-colonial places. In a dispersed and insular cartography but invariably related to the ancestral contact with the Portuguese, it is possible to point out a set of performative practices whose Portuguese genealogy is claimed by its protagonists. Those practices include a musical repertoire sung in Portuguese or in creolized forms of language and, some times, is exclusively based on the use of musical instruments of a supposed Portuguese origin (e.g. Ukulele or Cavaquinho). They are responsible for the construction of a lusosonic world where music defines an important device for self-identification among groups and communities. Based on an interdisciplinary approach inherent to the framework of ethnomusicology, this course will open the floor to include music on discussion over postcolonialism and to analyse its role as important tool for what we may call as affects' economy.

It will be organized in three units:

- (1) *Introduction to ethnomusicology* (history and theory) [1 session - 3 hours]
- (2) *Music as a colonial tool* [1 session - 3 hours]
- (3) *Lusosonia – Music and Sound in Post-colonial times. Analyses of case studies* [3 sessions – 9 hours]

Sessions will include a short expository component followed by collective discussion of a given bibliography, discography and film documentaries.

Profile of the students:

This course can receive students from different fields of social sciences and humanities, and also students from other fields interested on the study of music and sound. People with some music experience will be welcome but there's no need to read musical scores.

Assessment:

- Active participation in class* 40%
- Final work** 60% **23-01-2018**

* Includes doing the assigned readings and the preparatory homework, and being prepared to discuss their contents in class.

** To me taken through a written critical review and an oral presentation of a short case study chosen by students following a list of phonograms proposed by me.

Detailed organization

Unit 1 - *introduction to ethnomusicology* (history and theory)

15-01-2018

The increasing presence of music in our daily lives as well as the frequent use of music in the discourse on identity, creativity, economy, sustainability, industry, etc, are aspects that have been of great attention by the ethnomusicology. This unit will be a preliminary moment for discussion of different phenomena related to music using ethnomusicological framework. The follow issues will be discussed:

- . Ethnomusicology as a field of studies within Social Sciences, Arts and Humanities.
- . Main concepts for studying Ethnomusicology: Music, Culture, Identity, Ethnicity, Gender.

Unit 2 - *Music as a colonial tool*

17-01-2018

This unit will be dedicated to analyse different processes where music acted as a colonial tool during expansionist period. “Colonial difference”, proposed by Walter Mignolo, will be a central concept in order to understand distinct uses of music in different places also related to different aims and colonial policies. These processes will be addressed through an interdisciplinary approach in order to problematize the dynamics of oppression/resistance/liberation related to what was *prohibited, permitted* and *promoted* in

Cunha Rivara Chair
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SUSANA SARDO

music and how those processes can be found in contemporary days. This session will be organized over a discussion of a 19 minutes documentary “Sounds of Goa”.

Unit 3 - *Lusosonia – Music and Sound in Post-colonial times* [3 case studies – 3 sessions* 3 hours]

19-01-2018

22-01-2018

23-01-2018

This unit will be organized in three sessions where different case studies will be analysed. It seeks to understand how the relationship with the Portuguese through music - discussed in previous sessions - during colonial times, gave rise to a particular soundscape, which is called "Lusosonia". The concept of Lusosonia will be used to differentiate the soundscape from the languagescape. The first session will be dedicated to the study of the circulation of music between Portugal and Brazil. The concept of "de-patrialization" will be central in this context to understand the transits of music between these two countries. The second session will be devoted to the study of the contexts of Cape Verde and Mozambique and to the migration process for which the music was presented. Due to a strong population movement, especially from Cape Verde to Portugal, different musical practices have been re-contextualized and, consequently, their re-signification become very important not only for migrant musicians but also to the mainland, Cape Verde. The third session will be devoted to analyse the recent Malacca movement called the "Portuguese Asian Community", where music and other performance practices are fundamental for the identification of individuals, groups and communities from different parts of Asia. Students will be invited to identify different social processes drafted through the dynamics of music and dance and also to explain how they can be important as devices of social transformation. The concepts of memory, heritage, aesthesis, economy of affects, ecology of knowledges and sensitive knowledges, will be central in a framework based on the principle of “knowledge declassification” and “logic pluralism” (García Gutierrez 2011)

Cunha Rivara Chair
LUSOSONIA: Post-colonial cartographies on sounds and memories
SUSANA SARDO

Bibliography:

Blacking, John (1976) *How Musical is Man?* London: Faber.

Frith, Simon (1996) "Music and identity", in Stuart Hall and Paul du Gay (eds) (1996) *Questions of Cultural Identity*. London: Sage Publications. (19-36)

García Gutierrez, António (2011) "Desclassification in knowledge organization: a post-epistemological essay". In *TransInformação*, Campinas, 23(1):5-14, jan./abr.

Rice, Timothy (2013) *Ethnomusicology: A very short introduction*. Oxford: Oxford University press.

Sardo, Susana (2016) "Ethnomusicology and its Sisyphus. Inter-knowledge, dialogue and prudence for a disciplinary (re)classification". In Regine Algayer- Kaufmann (ed) *World Music Studies*, Berlin: Logos Verlag. (149-166)

Sardo, Susana (2011) "Proud to be a Goan'. Colonial Memories, Post-colonial identities: Music and goan diáspora" In *Migrações: Revista do Observatório Nacional para a Imigração*. No 7. (p. 57-72).

Sardo, Susana (2007) "Searching for you in Goa: Music and identity in Casa de Goa, Lisbon". In *Oriente*, Lisboa: Fundação Oriente. (98-117)

Discography:

The Family Mando (2015) – 2 CDs based on Susana Sardo fieldwork in Goa (1987 - 1992). New Delhi: Archive and Research Centre for Ethnomusicology.
<http://www.indiastudies.org/ethnomusicology/collections/>

Feliz Timor, University of Aveiro (1998) Coord Susana Sardo and Jorge Castro Ribeiro. Texts of Maria José Soares.
<http://fonoteca.cm-lisboa.pt/cgi-bin/info3.pl?21845&CD&0>

Journey of Sounds, (1998) collection of 12 CDs (Goa, Damão, Diu, Ceilão, Timor, Macau, Cabo Verde, S.Tomé, Brasil, Sumatra, Malaca, Mozambique) Lisboa: Tradisom, Comissão Nacional para as Comemorações dos Descobrimentos Portugueses e Expo98. (Scientific Coordination Susana Sardo)
<http://www.tradisom.com/catalogo/a-viagem-dos-sons>

Goean Pautoch (1997) pelo grupo de música goesa residente em Lisboa Ekvat. Lisboa: Tradisom, CNCDP.
<http://www.tradisom.com/catalogo/ekvat-2013-goean-pautoch>