DECEMBER 5TH - 6TH | 09:30-18:30

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PRESENTATION

The International Symposium Musics in Africa: Listening to Mozambique (ISMA19) is an output of the project *Timbila, Makwayela and Marrabenta: one century of musical representation of Mozambique* (PTDC/CPC-MMU/6626/2014). This first edition, concerning Mozambique, aims for the understanding of the potential role of music and musicians in sociocultural processes in colonial and post-colonial contexts, questioning how and why the latter were determinant in social musical life. In order to grasp the dynamic flux of global cultural relations, past and present, we need to continuously rethink historical and ideological dichotomies, western perceptions and categories of thought within a critical frame. Imbued in relations of power and perceptions of cultural practices and geographical boundaries, music and musicians were, and still are, visually and aurally relevant for the embodiment of notions such as "nation" and "race", "metropole" and "colony", "Africa" and "Europe". Centered on music and music making, ISMA19 provides an opportunity for reflection on the articulation of politics of identity and musical representations of alterity over the historical relationship between Mozambique and Portugal.

COMMITTEES

Project Coordenation
João Soeiro de Carvalho

Scientific Committe
João Soeiro de Carvalho
Maria São José Côrte-Real

Organizing Committe
Maria São José Côrte-Real
Maria Teresa de Lacerda
Michael Dias
Pedro Mendes

Staff
Andrej Kocan
Gianira Ferrara
Marco Freitas
Maria Espírito Santo
Rita Matias
Sofia Vieira Lopes

PROGRAM

THURSDAY, 05 DECEMBER - MORNING

09:30 | WELCOMING: LIBRARY ENTRANCE, GALVEIAS PALACE

10:00 | OPENING SESSION: 1ST FLOOR TO THE LEFT

Institutional Presentation

João Soeiro de Carvalho
Faculdade de Ciências Sociais e Humanas, Universidade Nova de Lisboa
Department of Musical Sciences

Salwa Castelo-Branco
Instituto de Etnomusicologia - Centro de Estudos em Música e Dança

Symposium Presentation

Maria de São José Côrte-Real
Pedro Mendes
Michael Dias

10:30-12:30 | SESSION 3: DOCUMENTATION OF MUSICS IN AFRICA

Moderated by Marco Freitas & Isaac Raimundo

Relationships between ILAM and Mozambique

Lee Watkins
Director of the International Library of African Music Rhodes University

Why and how to store data on music in Mozambique? Presentation of the open database INETMoz

João Soeiro de Carvalho
Sponsor of the Project Timbila, Makwayela and Marrabenta: a century of representation of music in Mozambique Universidade Nova de Lisboa

12:30 | LUNCH

AFTERNOON SESSIONS

14:00-15:30 | SESSION 4: URBAN MUSIC

Moderated by Marílio Wane

Allegories of the Portuguese Empire: João Maria Tudela's exoticism

Marcos Cardão
Post Doc Researcher, CEC, Universidade de Lisboa

The City of Soul Music: the activity of Os Monstros in late colonial Lourenço Marques

Pedro Mendes
PhD Candidate, INET-md, Universidade Nova de Lisboa

The Stars filmi 'conjunto': Indian popular culture and identity representations in the Hindu-Gujarati Diaspora in Mozambique and in Portugal

Pedro Roxo
Post Doc Researcher, INET-md, Universidade Nova de Lisboa

15:30 | BREAK

16:00-18:00 | SESSION 5: MUSIC, FESTIVALS AND CULTURAL POLICY

Moderated by Gianira Ferrara

Fado in FACIM – Feira Internacional de Moçambique – in 1973

Maria Espírito Santo
PhD Candidate, INET-md, Universidade Nova de Lisboa, Portugal

Mozambique and Lusofonia in festivals abroad

Bart Vanspauwen
Post Doc Researcher, INET-md, Universidade Nova de Lisboa

Selma Uamusse: Mozambique in Rock in Rio in Lisbon in 2018

Raquel Moreira
PhD Student, INET-md, Universidade Nova de Lisboa

Queen Achivangila in the X Festival Nacional da Cultura em Moçambique: la longue durée in the ethno-symbolic analysis

Maria de São José Côrte-Real
Professor of Ethnomusicology, INET-md, Universidade Nova de Lisboa

FRIDAY, 6 DECEMBER- MORNING SESSIONS

09:30-10:30 | VISUAL ARTS AND MUSIC RESEARCH

Moderated by Michael Dias

Travelling Music revisited

Anne Miranda Van der Spek
PhD Student, INET-md, Universidade Nova de Lisboa

Commenting Por trás de uma performance: O Tufo de Mafalala

Iñigo Sanchéz
Post Doc Researcher, INET-md, Universidade Nova de Lisboa

10:30 | BREAK

11:00-13:00 | SESSION 7: AURALITY, PERFORMANCE AND SOCIAL REPRESENTATIONS

Moderated by Pedro Mendes

Sounding Otherness: Belo Marques' "black music" of Southern Mozambique (1939-1942)

Michael Dias
PhD Candidate, INET-md, Universidade Nova de Lisboa, Portugal

"Hark how the music thunders!": experiences and resistances in the "batuques" and "native dances" in Southern Mozambique (1890-1950)

Matheus Serva Pereira
Post Doc Researcher, ICS, Universidade de Lisboa

A construção sonora de Moçambique: para história da cultura expressiva (1974-1994)

Marco Freitas
Post Doc Researcher, INET-md, Universidade Nova de Lisboa

Popular Urban Songs and the Cinema: images of violence in Mozambique (1938-2016)

Estevão Filimão
PhD Candidate, Universidade de Lisboa

13:00 | LUNCH

AFTERNOON SESSIONS

14:00-15:30 | SESSION 8: TRADITIONS IN QUESTION

Moderated by Maria Espírito Santo

Experiencing the Timbila practice in Zavala: feeling the fieldwork.

Gianira Ferrara
PhD Candidate, INET-md, Universidade Nova de Lisboa

Ethnographic notes of Xigubu and the nation building in Mozambique

Marílio Wane
PhD Candidate, INET-md, Universidade Nova de Lisboa

Working with Mbira makers in Maputo

Guillermo Blanes
PhD Student, INET-md, Universidade Nova de Lisboa

15:30 | BREAK

16:00-18:00 | SESSION 8: NEW TRENDS IN MUSIC RESEARCH

Moderated by Maria de São José Côrte-Real

INETMoz: for a database on the musical heritage of Mozambique

Maria Teresa Lacerda & Carolina Sá
MA Students, INET-md, NOVA FCSH, Lisboa

Unveiling old recordings from Mozambique: conservation strategies and digitization procedures

Susana Belchior & Isaac Raimundo
PhD Candidates, Faculdade de Ciências e Tecnologia and, INET-md, NOVA FCSH, Lisboa

Ethnomusicology and technology of Musical Acoustics at the service of the restitution of the collection of timbilas of the Museu Nacional de Etnologia

João Soeiro de Carvalho, Vincent Debut, Joël Bensoam & Eduardo Oliveira
Full Professor, Assistant Researcher, P-Doc Researcher, MA Stud, INET-md, NOVA FCSH

18:00 | CLOSING SESSION

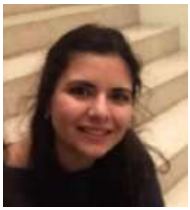
BIOGRAPHIES & ABSTRACTS

Anne Miranda Van der Spek *is a PhD student in INET-md, Instituto de Etnomusicologia - Centro de Estudos em Música e Dança in the Faculdade de Ciências Sociais e Humanas of the Universidade Nova de Lisboa (NOVA FCSH). She is the author of films such as Worth Repeating, about music of the Ouldémé in Cameroun and Travelling Music, three documentaries about the accordion, the ukelele and brass instruments, made for the exhibition Music World, Tropical Museum Amsterdam.*

Travelling Music revisited moves us through time and throughout the world to rethink hypothesis on music making globally. We comment upon the development of the originally European brass band in former colonies playing Western marches and hymns, into dance orquestras, wedding bands and funeral ensembles that adapted to local musical traditions.

Bart Vanspauwen *holds a PhD in Musical Sciences: Ethnomusicology from the INET-md – Instituto de Etnomusicologia - Centro de Estudos em Música e Dança from the Faculdade de Ciências Sociais e Humanas of the Universidade Nova de Lisboa (2017) where he is a post-doctoral researcher. He is the author of Lusofonia in Musidanças: Governance, Discourse and Performance, his PhD thesis He served as editorial assistant for the book Music and Human Mobility. Redefining Community in Intercultural Context (2017) and authored the article "Lusofonia as intervention: postcolonial intercultural traffic in lusophone hip hop events", in the upcoming volume Music Scenes, Spaces and Migrations in the Lusophone World.*

Mozambique and Lusofonia in festivals abroad, in dialogue with earlier field research in Maputo in 2009, explores the recent protagonism of Mozambican musicians in the so-called lusophone musics scene in 2019, when cyclones Idai and Kenneth ravished part of the country. After a short discussion of the language-based concept of lusofonia and a sketch of what constituted the humanitarian crisis in Mozambique, I focus on solidarity concerts in its aftermath, organized in Portugal, Cape Verde, Angola and Mozambique itself.



Carolina Sá *is a MA student in CESEM – Centro de Estudos em Sociologia e Estética da Música in the Faculdade de Ciências Sociais e Humanas of the Universidade Nova de Lisboa. She collaborates in the project "Timbila, Makwayela e Marrabenta: um século de representação musical de Moçambique". She graduated in Piano at the Metropolitana Professional School Conservatoire with the 8th grade in the course of Strings and Keys (2013) and in Musical Sciences at NOVA FCSH (2016).*

Inetmoz.pt: for a database on the musical heritage of Mozambique involves organization, preservation and study of phonograms among other documents related with music. It culminates in a creation that is both academic and intuitive. Among many other possible results, it serves to return music to communities; it compiles and relates data and provides access to information. Our work, here presented focused recordings and related information.traditions.

Eduardo Oliveira *is post graduated in Musical Acoustics and studies of Sound and is currently a MA student in Musical Arts at Faculdade de Ciências Sociais e Humanas of Universidade Nova de Lisboa. Integrates the group of study "Musical Acoustics and studies of Sound" at INET-md – Instituto de Etnomusicologia - Centro de Estudos em Música e Dança at Faculdade de Ciências Sociais e Humanas of Universidade Nova de Lisboa.*

Ethnomusicology and technology of Musical Acoustics at the service of the restitution of the collection of timbilas of the Museu Nacional de Etnologia is a new trend research project linking INET-md and Mozambique. The idea is to send back the sounds that these instruments played before they were brought to the Museum in Lisbon. The Helmholtz resonator, finite elements, and discovering bars' sounds partake the study of this timbila collection. We work collaboratively in mathematics, acoustics and ethnomusicology for reasons and strategies that we here present briefly.

Estevão José Filimão *is Principal Researcher of the Ministries of Education, Culture and Science and Technology in Mozambique. He is Assistant of the Principal Researcher of OPCA , the Observatory of the Cultural Policies in Africa, and Director of the Faculdade de Estudos da Cultura (Instituto Superior de Artes e Cultura de Moçambique Instituto de Arte. He is a PhD candidate in Performing Arts and Moving Image at the Faculdade de Letras da Universidade de Lisboa.*

Popular Urban Songs and the Cinema: images of violence in Mozambique (1938-2016) departs from an ethnolinguistic methodology that simultaneously seeks - from the texts - to take seriously the social, linguistic and cultural facts in its relationship with the word. The treatment of the materials consisted essentially of transcriptions of the songs collected from the interpreters-composers, their translation into Portuguese, the identification of the key words that govern the meaning in each text, the grouping of these words into semantic packages and the comparison of these packages with each other in order to observe proportions and relationships among them.

Gianira Ferrara *holds a Bachelor degree in Ethnomusicology from the Palermo University (Italy) and a Master's Degree in Ethnomusicology from NOVA FCSH. Her research was based on relations between music, memory and migration focusing on the expressive practices between "decolonization migrants" from Angola. For her PhD she investigates the expressive practice of timbila of South of Mozambique.*

Experiencing the Timbila practice in Zavala: feeling the fieldwork focuses on my experience in the field in the south of Mozambique to study timbila practice and tradition. I will share my ethnographic experience with two ensembles in Zavala giving an insight into the m'godo practice, the main performative genre in this district.

Guillermo Blanes *is a PhD student in INET-md – Instituto de Etnomusicologia - Centro de Estudos em Música e Dança in the Faculdade de Ciências Sociais e Humanas of the Universidade Nova de Lisboa. He is the author of "The mobility of music: analysis and considerations concerning music and mobility today". In LOG IN, LIVE ON Música e Cibercultura na Era da Internet das Coisas, 67-96. Portugal: CESEM, Edições Húmus, Lda.*

"Working with Mbira makers" in Maputo follows a research perspective in the crossroads of tradition and innovation. This presentation shows a bit of my participant observation and collaboration with local and international Mbira players in Maputo over the last year, and reveals my intent to develop an acoustic-digital hybrid Mbira with which to expand creative possibilities for Mbira players. Urban and non-urban ambiances melt in this observation challenging old classificatory uses.

Iñigo Sánchez *is research fellow in INET-md – Instituto de Etnomusicologia - Centro de Estudos em Música e Dança in the Faculdade de Ciências Sociais e Humanas of the Universidade Nova de Lisboa., where he is the Principal Investigator of the "Sounds of Tourism" project, funded by the Portuguese Research Council (FCT). He holds a PhD in Anthropology and his research interests focus on three interrelated fields of inquiry: music, identity and migration; sound studies; and the study of music and sound in urban contexts.*

Commenting Por trás de uma performance: O Tufo de Mafalala will take us to Mozambique through the film by Pedro Rebelo, Matilde Meireles and Iñigo Sánchez. It is an invitation to enter into the backstage of tufo, an expressive practice linked to the past, present and future of the Makhuwa that inhabit Mafalala's neighbourhood in Maputo. It results from a collaboration between the Grupo de Tufo da Mafalala, the Associação IVERCA and researchers in Sonic Arts and Ethnography at Queen's University Belfast.

Isaac Raimundo *graduated in Music Production and Technology from ESMAE-IPP, and specialized in Analytical Acoustics (IST-UNL). Professionally he focuses electroacoustics, the adaptation of replay equipment and digitization of 78 rpm discs. He is a PhD candidate in Ethnomusicology at INET-md (NOVA FCSH) where he seeks to understand, through advanced physical models, the reciprocity between historical disc players, known as Gramophones, the timbral changes introduced by these equipments, and the musical contents reproduced in them through their original supports.*

Unveiling old recordings from Mozambique: conservation strategies and digitization procedures presents priority tasks in the digitization of a set of 46 open reel tapes, of cellulose acetate and polyester.Humidity in the archive caused severe attack by fungi, compromising the physical and chemical integrity of the set. The conservation strategies stopped degradation and restored the chemical and physical stability. The digitization allowed the study of examples sung in Ronga, Tzonga, Chitsua, Macua, Manica, Gi-tonga, Xi-Ndau, Xi-Ngoni. The set comprises themes from work and dance melodies, to lullabies and ritual practices, sung with timbila, mbira, violin, and drums. The information recovered from the audio carriers was added to the online relational database with a full set of normalized metadata.

João Soeiro de Carvalho *is Full Professor of Ethnomusicology at NOVA FCSH. He holds a PhD in Music: Ethnomusicology from Columbia University in the City of New York (1997) with the thesis Choral Musics in Maputo, Mozambique: urban adaptation, nation building and the performance of identity. New York: Columbia University, UMI (USA)1997. He authored also "Makwayela: choral performance and nation building in Mozambique" Horizontes Antropológicos 5 (11), Porto Alegre Oct. 1999. Among administrative and research work, he is the Principal Sponsor of the two projects here presented: Timbila, Makwayela and Marrabenta: a century of representation of music in Mozambique; and Ethnomusicology and technology of Musical Acoustics at the service of the restitution of the collection of timbilas of the Museu Nacional de Etnologia, both supported by the Portuguese Foundation for Science and Technology.*

Ethnomusicology and technology of Musical Acoustics at the service of the restitution of the collection of timbilas of the Museu Nacional de Etnologia is a new trend research project linking INET-md and Mozambique. The idea is to send back to Mozambique the sounds that these instruments played before they were brought to the Museum in Lisbon. The Helmholtz resonator, finite elements, and discovering bars' sounds partake the study of this timbila collection. We work collaboratively in mathematics, acoustics and ethnomusicology for reasons and strategies that we here present briefly.

Joël Bensoam *holds a PhD in Acoustics (LAUM) after his Magistère of Physics from the University of Orsay Paris XI. He spent almost 20 years at Ircam before he moves to Lisbon as researcher at the INET-md – Instituto de Etnomusicologia - Centro de Estudos em Música e Dança from the Faculdade de Ciências Sociais e Humanas of the Universidade Nova de Lisboa. His initial research involved the investigation of numerical sound synthesis using Finite and Boundary Element Methods. He applies Geometric Mechanics to acoustics. He studied classical music composition and was a jazz musician who managed a jazz big band of 13 musicians, conducting his own compositions. In 1997, he was awarded an international prize in composition, and one of his pieces was played by the "Orchestre National de Jazz".*

Ethnomusicology and technology of Musical Acoustics at the service of the restitution of the collection of timbilas of the Museu Nacional de Etnologia is a new trend research project linking INET-md and Mozambique. The idea is to send back to Mozambique the sounds that these instruments played before they were brought to the Museum in Lisbon. The Helmholtz resonator, finite elements, and discovering bars' sounds partake the study of this timbila collection. We work collaboratively in mathematics, acoustics and ethnomusicology for reasons and strategies that we here present briefly

Lee Watkins *is the Director of the International Library of African Music (ILAM), Rhodes University, Grahamstown (South Africa). Since 2017 he has been the editor of African Music: Journal of the International Library of African Music and is the author of several publications on hip hop and rap music in South Africa, Currently he is exploring ways and means of addressing the demands for a decolonised Ethnomusicology curriculum and a music archive from both practical and epistemological perspectives.*

Relationships between ILAM and Mozambique will unveil historical details of the largest repository of indigenous sub-Saharan African music. In particular some related with the study of the mbira of Zimbabwe and Mozambique and the timbila of the Chopi culture. In this presentation he focuses on opportunities for Ethnomusicology students, outreach programmes, submissions to the annual journal, and in particular the connections with Mozambique with collaboration being a primary objective.

Marco Freitas *PhD in Musical Sciences: Ethnomusicology (NOVA FCSH), is interested in the History of Ethnomusicology and in the role of expressive modes (music and dance) for the construction of gender and sexuality identities (topic of his master thesis); and in the "sonorous construction" of nations and nationalisms in Africa (the topic of his PhD, a European PhD).*

The Construction of Mozambique: expressive modes and cultural policy (1974-1994) explores the role of expressive modes for the "sonorous construction of a nation" in a postcolonial context – the People's Republic of Mozambique. Three interrelated fields of inquiry are considered for a new historical perspective: cultural policy, radio broadcasting and music industries. Special attention is given to the instrumentalization of music and dance by FRELIMO, in order to sonically represent the "new Mozambican man".

Marcos Cardão *holds a PhD in Modern and Contemporary History from the ISCTE – Instituto Universitário de Lisboa (2013). He is a Post-doctoral Researcher at the Centro de Estudos Comparatistas da Universidade de Lisboa. He is the author of Fado Tropical. O luso-tropicalismo na cultura de massas (1960-1974), Lisboa: Edições Unipop, 2014 and the co-author of Gilberto Freyre: novas leituras, do outro lado do Atlântico, São Paulo: Edusp, 2015.*

Allegories of the Portuguese Empire. João Maria Tudela's exoticism The music of João Maria Tudella revealed a singular form of love for the idea of a multi-continental Portugal, particularly for the colony of Mozambique, imagined as a Portuguese overseas province. In this paper I'll describe and analyze how Tudella's songbook helped build an imaginary sense of Imperial community in the early 1960s and provided a banal reminder of a multi-continental and multiracial Empire.

Maria Espírito Santo *is a PhD candidate in INET-md – Instituto de Etnomusicologia - Centro de Estudos em Música e Dança in the Faculdade de Ciências Sociais e Humanas of the Universidade Nova de Lisboa. She is the co-author of Music and national heritage: Ada's thankful voice to Portugal (2019); and of Music heritage abroad: Fado in Mozambique, the USA, France and Portugal (1966-2019). (2016).*

Fado in FACIM (Feira Internacional de Moçambique) in 1971 unveils how the context of international fairs of business directed cultural policies in the musical domain. Extended interviews in 2018/19 with a major fado singer of the 1970s provide the basis for the analysis proposed. Sounds and images of the time illustrate the presentation.

Maria de São José Côrte-Real *holds a PhD in Music: Ethnomusicology from Columbia University in the City of New York (2001). She is Professor of Ethnomusicology at NOVA FCSH where she sponsors the international mobility in the Department of Musical Sciences and the area of Ethnomusicology in the Awarded PhD Program. A project of hers was awarded the Best Practice by the Routledge Journal Intercultural Education (2008). She is the author of Cultural Policy and Musical Expression in the Transition from Dictatorship to Democracy in Portugal (1960s-1986). New York: Columbia University, UMI (USA), 2000. She edited Music and Migration. Migrações 7. Observatory of Migration, Lisboa: 2010, and Music and Human Mobility. Redefining Community in Intercultural Context, 2017. She co-authored Music heritage abroad: Fado in Mozambique, the USA and France (1966-2019).*

Queen Achivangila in the X Festival Nacional da Cultura em Moçambique: la longue durée in an ethno-symbolique analysis illustrates and discusses one of the key issues of an interpretive model for studies of nationalism. Following thoughts of Anthony D. Smith and John Hutchinson, among others in the London School of Economics and Social Studies, it concentrates on the 2018 celebrations of culture in Lichinga, Niassa province, Mozambique.

Maria Teresa de Lacerda *is a MA student in INET-md – Instituto de Etnomusicologia - Centro de Estudos em Música e Dança in the Faculdade de Ciências Sociais e Humanas of the Universidade Nova de Lisboa where she works as research assistant. Her first contact with music was in 1998, at Companhia da Música (Braga), where she completed the conservatory 8th level in 2012. In 2015, she graduated in Musical Sciences at NOVA FCSH.*

Inetmoz.pt: for a database on the musical heritage of Mozambique involves organization, preservation and study of phonograms among other documents related with music. It culminates in a creation that is both academic and intuitive. Among many other possible results, it serves to return music to communities; it compiles and relates data and provides access to information. Our work, here presented focused recordings and related information.traditions.

Marílio Wane *is a PhD candidate in Musical Sciences at NOVAFCSH (Portugal). He, obtained the Master Degree in African and Ethnic Studies at the State University of Bahia (Brazil). Works as Senior Researcher at ARPAC – Institute for Social and Cultural Research (Ministry of Culture and Tourism of Mozambique), being Head of the Sector for Research in Ethnomusicology.*

Ethnographic notes of Xigubu and the nation building in Mozambique presents Xigubu, a typical expressive mode from Southern Mozambique, in two dimensions: as a cultural practice, focusing on its role in socialization processes within the communities; and as a national icon, often used as a means for mobilization of the people towards civic campaigns, addressing official messages.

Matheus Serva Pereira *holds a PhD in Social History of Africa from the State University of Campinas (Unicamp), with the thesis "Grand batuques": identities and experiences of urban workers of Lourenço Marques (1890-1930). He works on the social and cultural history of African populations subordinated by Portuguese colonialism, especially from the southern contexts of Mozambique. He is Post Doc researcher at Research Group Empires, Colonialism and Postcolonial Societies (ICS-ULisboa).*

"Hark how the music thunders!": experiences and resistances in the "batuques" and "native dances" in Southern Mozambique (1890-1950) discusses experiences, songs and performances by Katini weNyamombe and Gomukomu weSimbi, two important composers of Ngodo, as the starting point for an analysis of the experiences and practices of resistances produced in the "batuques" (drumming) of African populations from Southern Mozambique in the early 20th century Portuguese colonial period.

Michael Dias *is a PhD candidate in Ethnomusicology in the Department of Musical Sciences of the FCSH/NOVA. His research concerns processes of identity construction, expressive behavior, and its representations and discourses during the colonial period between Portugal and Mozambique, 1930-60.*

Sounding Otherness: Belo Marques' "black music" of Southern Mozambique (1939-1942) focuses on the aural experience of portuguese conductor and composer Belo Marques in Southern Mozambique, between 1939 and 1942, during which he collected, transcribed and published local "songs" and "dances" in a book of essays called Música Negra: Estudo do Folclore Tonga (1943) (Black Music: Study of Tonga Folklore).

***Pedro Mendes i**s a Phd candidate in Ethnomusicology in the New University of Lisbon. Graduated in Musicology, he was a member of the project "Jazz in Portugal: the legacies of Luís Villas-Boas and the Hot Clube de Portugal". Currently, he is making research about popular music groups in late colonial Lourenço Marques.*

The City of Soul Music: the activity of Os Monstros in late colonial Lourenço Marques departs from the case of Os Monstros, a group of black musicians from the suburbs of Lourenço Marques to explore the relation between musical activities, the organization of urban space and racial issues.

***Pedro Roxo** holds a PhD in Musical Sciences: Ethnomusicology from HOVA FCSH where he is an invited auxiliary professor at the Department of Musical Sciences. He is also a post-doctoral researcher at INET-md in the University of Aveiro. He has been publishing on the Indian Diaspora and on the reception of jazz in Portugal.*

The Stars filmi 'conjunto': Indian popular culture and identity representations in the Hindu-Gujarati Diaspora in Mozambique and in Portugal examines the role of Indian popular culture (particularly Bollywood music) in providing shared representations and identity codes and symbols to the Hindu--Gujarati Diaspora in Mozambique and in Portugal, contributing to the negotiation of ethnic, social and political roles in colonial and post-colonial contexts.

***Raquel Moreira** is a PhD student in INET-md – Instituto de Etnomusicologia - Centro de Estudos em Música e Dança in the Faculdade de Ciências Sociais e Humanas of the Universidade Nova de Lisboa. She is the author of "Music & Affect: thoughts from the field." SEM Student News (submitted in October 2019)*

Selma Uamusse: Mozambique in Rock in Rio in 2018 in Lisbon presents and discusses the singer's action representing Mozambique in major festivals around the globe. Her willingness to voice Mozambique among international youth abroad is here based on an interview conducted in June 2019 as part of a task for Ethnomusicology in Musical Sciences at NOVA FCSH.

Salwa El-Shawan Castelo-Branco *is Full Professor of Ethnomusicology, Director of the Instituto de Etnomusicologia – Centro de Estudos em Música e Dança, Universidade Nova de Lisboa, Portugal and President of the International Council for Traditional Music since 2013. She received her PhD from Columbia University, taught at New York University (1979-1982) and was visiting professor at Columbia University, Princeton University; Tinker Professor at Chicago University and Overseas Visiting Scholar at St. John's College, Cambridge University and Gulbenkian Visiting Professor at the University of California, Berkeley. Among her works she edited the Enciclopédia da Música em Portugal no Século XX (4 vols) (ed.), Lisboa: Círculo de Leitores/Temas e Debates (2010). Past academic responsibilities and awards include: Vice President of the Society for Ethnomusicology (2007 – 2009) and of the International Council for Traditional Music (1997-2001 and 2009-2013); Vice Chancellor of the Universidade Nova de Lisboa (2007-2009). Recipient of the Glarean Award for music research of the Swiss Musicological Society (2013), the Gold & Silver Medals for Cultural merit of the City Halls of Lisbon and Cascais, respectively (2012 & 2007), and the Pro-Author Award of the Portuguese Author's Society (2010).*

Susana Belchior *is a PhD candidate in Conservação e Restauro do Património at the Faculdade de Ciências e Tecnologia of the Universidade Nova de Lisboa. She is a research fellow in Audio Suports at DCR, the Departamento de Conservação e Restauro (LAQV-REQUIMTE). She is also a researcher of the INET-md at NOVA FCSH.*

Unveiling old recordings from Mozambique: conservation strategies and digitization procedures presents priority tasks in the digitization of a set of 46 open reel tapes, of cellulose acetate and polyester based magnetic tapes. Infiltration problems and humidity in the archive caused severe attack by fungi, compromising the physical and chemical integrity of the set and the related written information. The conservation strategies stopped degradation and restored the chemical and physical stability and the digitization allowed the study of this set which includes examples sung in Ronga, Tzonga, Chitsua, Macua, Manica, Gi-tonga, Xi-Ndau, Xi-Ngoni. It comprises themes, from work and dance melodies, to lullabies and ritual practices, sung with timbila, mbira, violin, and drums. The information recovered from the audio carriers was added to the online relational database with a full set of normalized metadata.

Vincent Debut *holds a PhD in Acoustics from the Université Aix-Marseille (France 2004), He is a Post-doctoral Researcher at the INET-md – Instituto de Etnomusicologia - Centro de Estudos em Música e Dança from the Faculdade de Ciências Sociais e Humanas of the Universidade Nova de Lisboa, where he sponsors the Research Group in Musical Acoustics and Sound Studies. He is the author of more than 40 articles and book chapters in peer reviewed editions. He does applied research internationally (Titanium Sound, France; Royal Eijsbouts, Netherlands). His research work was awarded for five times (Prémio de Empreendedorismo Santander-Totta, 2017; Prémio de investigação Colaborativa Santander-Totta, 2016; Best Paper Award, Congreso Nacional de Ingeniera Mecanica, 2016; Associação Portuguesa de Museologia, 2015; Simpósio Internacional de Acústica Musical, 2014).*

Ethnomusicology and technology of Musical Acoustics at the service of the restitution of the collection of timbilas of the Museu Nacional de Etnologia is a new trend research project linking INET-md and Mozambique. The idea is to send back to Mozambique the sounds that these instruments played before they were brought to the Museum in Lisbon. The Helmholtz resonator, finite elements and discovering bars' sounds partake the study of this timbila collection. We work collaboratively in mathematics, acoustics and ethnomusicology for reasons and strategies that we here present briefly.