

Doctoral Candidate: Rui Vilela

Doctoral Programme: Music with specialisation in Ethnomusicology

Research Unit: Ethnomusicology Institute – Centre for Studies in Music and Dance

Project: The Anticolonial Sound Archive at the Crossroads of Ethnomusicology and Artistic Research

Keywords: heritage, technology, hermeneutics, aesthetics

Abstract (150 words)

The research project formalises international cooperation between the Ethnomusicology Institute (Aveiro), the National Radio Broadcasting (Bissau) and the Austrian *Phonogrammarchiv* (Vienna). It follows discourses that surface during the process of restoration and digitisation of the sound archive collections of the National Radio Broadcasting as a research subject at the intersection between Ethnomusicology and artistic research. It presents a fourfold theoretical-methodological proposal: (1) to integrate the transdisciplinarity of Ethnomusicology as a curatorial approach to the archive; (2) to access the sound archival records through a repertoire of embodied practice/knowledge, conceptions of voice, politics of listening and listening practices; (3) to assess the agency of the anticolonial sound archive as a means of responding to legacies of inequity; (4) to conceive project phases and disseminate research results collaboratively. The project proposes collaborative research practices that pertain to archival appraisal and folkloric forms of resistance capable of informing artistic methodologies and outcomes.

Supervising team, host institution (300 words)

The Ethnomusicology Institute – Centre for Studies in Music and Dance (research unit) provides the environment and experience relevant to: colonial legacies; sound heritage; performance creation; artistic research. The research groups Ethnomusicology and Popular Music Studies and Performance and Artistic Research enable the revision and consolidation of proposed theoretical and methodological tools. The laboratories serve purposes of research and production: Research Centre for Electroacoustic Music, Audio Transcription Laboratory and Audiovisual Video Laboratory.

Susana Sardo is a doctor in Ethnomusicology and coordinator of the Ethnomusicology Institute. She conducted fieldwork and archival research in Portugal and India. Sardo implemented numerous research projects with international outreach. In *M&L 78 – Música e Lusofonia em acervos de 78*

rpm (2016), she discusses the epistemology of phonographic objects and the conservation of audio collections from the perspective of digital humanities. As a researcher focused on postcolonial issues, Sardo coined the term ‘shared research practices’.

Nadja Wallaszkovits is a doctor in Ethnomusicology, and a specialist in audio restoration, re-recording and digital archiving. She manages the audio department of the Vienna *Phonogrammarchiv*. She is a guest lecturer at the University of Vienna and the Universities of Applied Sciences in Berlin and Berne. Nadja is President Elect – Audio Engineering Society, Vice Chair – Technical Committee of the International Association of Sound and Audiovisual Archives (IASA) and member of the IASA Training & Education Committee.

Laura Horelli is a visual artist. She works with experimental documentary video. She is interested in representations and mediations of the past taking on a microhistorical approach. Her works were exhibited at Venice Biennale, Manifesta 5, ARS 11, Kiasma, Galerie Barbara Weiss, Badischer Kunstverein. Film festivals: Berlinale Forum Expanded, ISFF Oberhausen, IndieLisboa, Kasseler Dokfest and CPH:DOX. In 2011, she received the Hannah Höch Prize for Young Artists from the City of Berlin.

State of the art (500 words)

In recent years, ethnomusicologists have established the transdisciplinarity of their field. They employ a variety of aural approaches in order to generate such diverse notions as sonic matter and nationalism beyond an empirical analysis of music and sound (Steingo, 2017); sound and violence through a model of ethnographic interrogation (Daughtry, 2016); or entanglements of radio and ethnomusicology itself, as in the case of a radiophonic voice, its mediation and agency (Ringsager, 2018). The recording device is at the origin of the sound archive (Seeger 1986), the safeguard of acoustics and languages, to which ethnomusicologists return in order to reflect on the kinds of knowledges it encompasses (Garcia, 2017). Yet this cannot happen before accurate digitisation projects, that remain truthful to the original recording techniques (Lemmers, 2018) and are based on semantic web technologies, have been implemented (e.g. the restoration of the sound archive of the Radio Télévision Guinée, in Conakry) (Counsel, 2015). Sounds may only unfold their potential for cultural processes when they are available in a reproducible form (Müske, 2010); in the case of the anticolonial archive, its reappraisal may be read as mapping the unfulfilled aspirations that existed within a recent past and, therefore, possibly the present (Kamola, el-Malik 2017). Archival scholars argue that some of what makes a record meaningful is inscribed by those who made it (Nesmith

2002) and value affect as an appraisal criterion, that is to say, they consider affective practices in production, reception and use of records (Cifor, 2016). Thus, performativity, meaning and messages of recorded sounds are not exhausted by the rules and practices of their recordings (Hoffmann, 2014) and may therefore reconceptualise responses to legacies of inequity, mistrust, and colonialism (Punzalan, Caswell, 2016). The ephemeral repertoire of embodied practice/knowledge, a non-archival system of transfer (Taylor, 2003); conceptions of voice at the axis of social bounds as a place of a multiple encoding of experiences (Thomadis, Macpherson 2015); the implications of its timbre in politics of listening (an active production of meaning) (Eidsheim, 2019); and listening practices such as reduced listening in the acousmatic experience (Kane, 2014) and layered listening in the manner of a textual palimpsest (Daughtry, 2013) lay the grounds for a transdisciplinary restoration of the sound archives that conceives methods of engaging with its records while remaining consistent with its anticolonial politics, hence the struggle waged against colonial structures and knowledges (Jones, 2017). The absence of sound surrounding colonial-period material culture, which activates ethnohistorical literature and visual sources, has previously been acknowledged (Loren, 2008). Ethnomusicologists have traced the impossibility of an ontological classification of music (Sardo, 2018); highlighted the maintenance of its philosophical, spiritual and intellectual integrity despite the aggression of colonialism and imperialism (Mapaya, 2014) and proposed listening to and from the South in a manner that promotes sonic histories of encounter that may challenge the narratives of sound in global modernity (Steingo, Sykes 2019).

Objectives (300 words)

The research project aims to inspect sound archival records to counteract the under-researched institutional origins of radio sound recording and archiving (Birdsall, 2018). It places the restoration of the archive collections within a transdisciplinary framework in order to examine the socio-political context in which they were constructed as well as to draw anticolonial agency, its ways of doing and living, from its records. It operates on three fundamental levels that refer to technology (restoration, digitisation), hermeneutics (transcription, translation) and aesthetics (dialogic, collaborative strategies). For these purposes, it aggregates theories and practices from media archaeology, archival science, ethno linguistics, translation studies, politics, social semiotics, cultural anthropology, ethnomusicology, music and the arts. The project aims not only to safeguard sound heritage but also to resignify archival memories by producing polysemic meanings that may be integrated into a decolonial perspective of the fields in which it performs. It inquires about the affective implications, for those involved in archiving and unarchiving processes, of calling for recent memories, and what sort of critical enunciations may confront a ubiquitous coloniality. How

may epistemological tools engage with artistic processes that relate to voice, language and forms of collective listening (as in a radio broadcast or a collaborative group work) that aim at locating the anticolonial sound archive in the global soundscape? The synergies and shared knowledges generated by the research serve not only as the mouthpiece of testimony but they also deliver means of social engagement and authorial responsibility, specifically so, towards sonic heritage, performative re-enactments thereof and collective identities at stake in the recordings. The research resonates with Sustainable Development Goals 4 and 17: 4.4 Increase relevant skills (technical and vocational); 4.7 Acquire the knowledge and skills needed to promote sustainable development; 17.6 Enhance North-South international cooperation, technology and enhance knowledge sharing on mutually agreed terms.

Detailed description (1000 words)

Abbreviations – WP: Work Package; M: Milestone; D: Deliverable; T: Training workshop; E.I.: Ethnomusicology Institute; N.R.B: National Radio Broadcasting of Guinea-Bissau A.P.: Austrian *Phonogrammarchiv*; T.G.O.: Theatre Group of the Oppressed of Bissau; T.G.: Theatre Group Griot; IASA: International Association of Sound and Audiovisual Archives. Total of 11 working months in Bissau (see Gantt Chart). WP 3 and WP 5 are the core of the research: the former on the operational level, technology (restoration, digitisation); and the latter on operational levels of hermeneutics (transcription, translation) and aesthetics (dialogic, collaborative strategies). WP 1 includes two deliverables (articles) and refers to relevant, intense bibliographic research for the development of ethnomusicological approaches to Bissau-Guinean folk and traditional music from the period of the Liberation Movement (D1); and its engagement with the anticolonial endeavour both in the battlefield, as a political tool for encouragement; and as a means of reinforcing collective cohesiveness through the broadcasting of popular, musical art forms in diverse endemic languages on *Rádio Libertação* (D2) (Martinho 2017). WP 2 refers to the inventorying of the sound archive collections according to updated versions of guidelines provided by sources such as Resource Description and Access, Public Broadcasting Core Metadata Dictionary Project and Describing Archives: A Content Standard (Surles, 2018). WP 2 begins with the first phase of institutional funding application (M1) under the supervision of E.I. It proceeds with the contractual development of a database and its implementation on local server by external partner (M2); followed by an overall survey of the collections with specification of endangered, to be prioritised, archival records; the recruitment of project participants at local radio broadcasts (e.g. *Bombolom, Pidjiquiti, Voz di Antula, Quelele, Jovem, Luz*) and media-related institutions; the development of an inventorying strategy and its report to E.I. and A.P. (M3); the hiring of project

participants; an inventorying training workshop (T1) led by Nadja Wallaszkovits from the A.P.; followed by ordered storage and the completion of an inventory of the archive collections by project participants (M4). WP 3, WP 4 and WP5 refer to a phased restoration, long-term storage, digitisation, analogue and digital preservation, data management, online and offline access environments of the archive collections according to IASA's updated Guidelines on the Production and Preservation of Digital Audio Objects. WP 3 begins with the second phase of institutional funding application (M5) under the supervision of E.I. It proceeds with a space optimisation for digitisation work at the facilities of N.R.B. and the installation of acquired equipment (M6): record players, analogue-to-digital converters, desktop computers, editing software and miscellaneous; the development of a restoring and digitising strategy and its training workshop (T2) led by Nadja Wallaszkovits; followed by the restoration and digitisation by project participants according to priorities set earlier (the restoration and digitisation foresees periodical database maintenance, a monthly report and a four-month period balance to be delivered to E.I.); and by the contractual design and launch of a searchable web site (M7) with access to database by external project partners. The end of WP 3 is marked by the end of digitisation (M8). WP 4 refers to the last part of the project at the premises of the N.R.B. in Bissau and it includes the development of an exit strategy (M9) by the institution and mediated by E.I. and A.P. WP 4 ends with the monitoring of a funding application (M10) for collections maintenance. Guidelines for successful exit strategies that warrant the project's sustainability are offered, among others, by Intrac for Civil Society and Kepa. WP 5 sets in shortly before the restoring and digitising workshop T2 begins, so that a translation team of Creole, Portuguese and endemic languages speakers can be simultaneously constituted (M11) in collaboration with Bissau-Guinean translation bureau *dus puntus* – Translation, Proofreading, & Transcription. It is followed by a public introduction of the research project (D3) that presents first digitisation, transcription and translation results at the National Institute of Studies and Research in Bissau and subsequent autonomous meetings with local linguists, musicians, historians, political scientists, anthropologists, artists and other cultural producers. Artistic research begins to bring together the analyses done in WP 1, local observation of musical performances, the first digitisations, their translations and the results of meetings with local scholars, which serve as the basis for the collaborative performance work with T.G.O., to be presented as a panel discussion and performance presentation in Bissau (D4). The performance is rewritten to be professionally filmed in relevant locations by a Bissau-Guinean and Portuguese camera crew coordinated by António Castelo (M12). Research findings and artistic outcomes are presented in Portugal to T.G. and diasporic musicians to produce a similar exercise in the environment of Lisbon's peripheries, which, together with the first film, results in a double

projection installation (D5). WP 6 refers to the conceptualisation of an event (conference, exhibition, publication) (M13) to be presented in Aveiro, which may, at least to some extent, be reproduced internationally (e.g. Bissau, Berlin) and the writing of two deliverables (articles). The event is conceptualised around questions pertinent to the research project, as are the common grounds between the methodologies of ethnomusicology and those of artistic research and how the latter may be informed by the former, among others, through its cultural anthropological approaches to music, its study of music as systems of signs, therefore related to linguistics and semiotics, its aptness to be a full-fledged discipline (Nettl, 2005) (D6). The research project proposes that ethnomusicology revisits the sound archive, but this time one of anticolonial records, of simmering affects and agency. It also proposes that the restoration of its collections be understood simultaneously as a form of knowledge transfer and a place of affective production because only in such a dialogic discussion may artistic research become a field of encounters between various positions and subjectivities (Bippus, 2012) (D7). In this respect, the event is conceived to gather ethnomusicological and artistic contributions. WP 7 refers to the writing of the monograph sustained by research results and artistic outcomes, its review (M14) and submission (M15).

Bibliography (max. 30):

Bippus, Elke. 2012. Einführung: Kunst des Forschens [Introduction: Art of research]. Elke Bippus (ed.) Kunst des Forschens – Praxis eines ästhetischen Denkens [Art of research – Practice of aesthetic thinking] 2nd ed. Zurich, Berlin: diaphanes

Birdsall, Carolyn. 2018. Worlding the Archive: Radio Collections, Heritage Frameworks, and Selection Principles. Golo Föllmer, Alexander Badenoch (eds.) Transnationalizing Radio Research: New Approaches to an Old Medium 197-208. Bielefeld: transcript Verlag

Cifor, Marika. 2016. 'Affecting relations: introducing affect theory to archival discourse'. K. Anderson, G. Oliver, E. Yakel (eds.) 'Archival Science International Journal on Recorded Information' 16 (1): 7-31. Heidelberg: Springer Netherlands. doi: <https://doi.org/10.1007/s10502-015-9261-5>

Clarke, Paul, Simon Jones, Nick Kaye and Johanna Linsley. 2018. Introduction: inside and outside the archive. Paul Clarke, Simon Jones, Nick Kaye, Johanna Linsley (eds.) Artists in the Archive – Creative and Curatorial Engagements with Documents of Art and Performance. London: Routledge. doi: <https://doi.org/10.4324/9781315680972>

Counsel, Graeme. 2015. Music for a revolution: The sound archives of Radio Télévision Guinée. Maja Kominko (ed.) *From Dust to Digital: Ten Years of the Endangered Archives Programme 547-586*. Cambridge: Open Book Publishers. doi: <http://dx.doi.org/10.11647/OBP.0052.17>

Daughtry, Martin J. 2013. Acoustic Palimpsests and the Politics of Listening. Christi-Anne Castro, Gabriela Cruz (eds.) *Music and Politics* 7 (1): 1-34. Electronic journal hosted by Michigan Publishing, University of Michigan Library. doi: <http://dx.doi.org/10.3998/mp.9460447.0007.101>

Daughtry, Martin J. 2016. *Listening to War: Sound, Music, Trauma, and Survival in Wartime Iraq*. Oxford: Oxford University Press.

Eidsheim, Nina Sun. 2019. *The race of sound: listening, timbre, and vocality in African American music*. Durham, London: Duke University Press.

Garcia, Miguel A. 2017. Sound Archives under Suspicion. Susanne Ziegler, Ingrid Åkesson, Gerda Lechtleitner, Susana Sardo (eds.) *Historical Sources of Ethnomusicology in Contemporary Debate* 10-20. Newcastle: Cambridge Scholars Publishing.

Hoffman, Annette. 2014. Introduction: Listening to Sound Archives. Christopher Ouma, Louise Green, Bernard Dubbeld (eds.) *Social Dynamics* 41(1): 73-83. Abingdon: Routledge. doi: <https://doi.org/10.1080/02533952.2014.983314>

Jones, Branwen Gruffydd. 2017. Comradeship, Committed, and Conscious – The Anticolonial Archive Speaks to Our Times. Shiera S. el-Malik, Isaac A. Kamola (eds.) *Politics of African Anticolonial Archive*. London, New York: Rowan and Littlefield International. E-book without pagination retrieved from https://www.rowmaninternational.com/book/politics_of_african_anticolonial_archive/3-156-294c3f15-cdbc-4170-aa0e-a18e4dd192fe

Kamola, Isaac A. and Shiera S. el-Malik. (2017). Introduction: *Politics of African Anticolonial Archive*. Shiera S. el-Malik, Isaac A. Kamola (eds.) *Politics of African Anticolonial Archive* London, New York: Rowan and Littlefield International. E-book without pagination retrieved from https://www.rowmaninternational.com/book/politics_of_african_anticolonial_archive/3-156-

294c3f15-cdbc-4170-aa0e-a18e4dd192fe

Kane, Brian. 2014. *Sound Unseen – Acousmatic Sound in Theory and Practice*. Oxford: Oxford University Press

Knight, Roderic. 1972. Reviewed Work: *Hora de despedida de branco-le*. (Music from Liberated Guinea Bissau). *Ethnomusicology – Canadian Issue* 16(3): 572-574. Champaign: University of Illinois Press. doi: 10.2307/850222 <https://www.jstor.org/stable/850222>. Retrieved from <https://www.jstor.org/stable/850222>

Lemmers, Frédéric. 2018. Digitizing sound archives at Royal Library of Belgium. Challenges and difficulties encountered during a major digitization project. Preprints of the the journal *Bibliothek – Forschung und Praxis*, Open Access Publications server of the Humboldt University – Berlin. Retrieved from https://edoc.hu-berlin.de/bitstream/handle/18452/19689/AR_3209_Lemmers_Preprint_BFP_2018.pdf

Loren, Diana DiPaolo. 2008. Beyond the Visual: Considering the Archaeology of Colonial Sounds. Orser Jr. Charles E. (ed.) *International Journal of Historical Archaeology* 12(4):360-369. Retrieved from www.jstor.org/stable/20853172

Mapaya, Madimabe Geoff. 2014. African Musicology: Towards Defining and Setting Parameters of the Study of the Indigenous African Music. Veena Bhasin et al (eds.) *Anthropologist* 18(2): 619-627. Abdington: Routledge. doi: <https://doi.org/10.1080/09720073.2014.11891580>

Martinho, Teresa Duarte. 2017. Amílcar Cabral, the PAIGC and the Media: The Struggle in Words, Sounds and Images. José Luís Garcia, C. Kaul, C., F. Subtil, A. Santos (eds.) *Media and the Portuguese Empire* 291-307. London: Palgrave Macmillan, Cham. doi: https://doi.org/10.1007/978-3-319-61792-3_16

Müske, Johannes. 2010. Constructing Sonic Heritage: The Accumulation of Knowledge in the Context of Sound Archives. *Journal of Ethnology and Folkloristics* 4 (1): 37-47. Tartu: Estonian Literary Museum, Estonian National Museum, University of Tartu

Nesmith, Tom. 2002. *Seeing Archives: Postmodernism and the Changing Intellectual Place of*

Archives. Christopher Lee et al (eds.) *The American Archivist* 65 (1): 24-41. Chicago, IL: Society of American Archivists.

Nettl, Bruno. 2005. *The Harmless Drudge: Defining Ethnomusicology*. Bruno Nettel (eds.) *The Study of Ethnomusicology: Thirty-one Issues and Concepts* 3-15. Champaign: University of Illinois Press

Punzalan, Ricardo L. and Michelle Caswell. 2016. *Critical Directions for Archival Approaches to Social Justice*. Ursula Gorham, Paul T. Jaeger, Natalie Greene Taylor (eds.) *The Library Quarterly* 86 (1): 25-42. Chicago, IL: University of Chicago Press. doi: <https://doi.org/10.1086/684145>

Ringsager, Kristine. 2018. *Voicing world music on Danish radio*. Editors Shzr Ee Tan, Abigail Wood (eds.) *'Ethnomusicology Forum'* 27 (3): 344-361. Abingdon: Routledge. doi: <https://doi.org/10.1080/17411912.2018.1550944>

Sardo, Susana. 2018. *O desconforto de escrever sobre música*. Antonio L. Garcia Gutierrez (ed.) *En Pedazos: El sentido de la desclasificación* 9-18. Madrid: Asociación Cultural y Científica Iberoamericana

Seeger, Anthony. 1986. *The Role of Sound Archives in Ethnomusicology Today*. Ellen Koskoff, K. Peter Etzkorn, Philip Schuyler, Carl Rahkonen (eds) *Ethnomusicology* 30 (2): 261-276. Michigan, IL: Society for Ethnomusicology, University of Illinois Press. Doi: 10.2307/851997

Steingo, Gavin and Jim Sykes. 2019. *Introduction: Remapping Sound Studies in the Global South*. Gavin Steingo and Jim Sykes (eds.) *Remapping Sound Studies* 1-38. Durham, London: Duke University Press.

Steingo, Gavin. 2017. *The Inaudible Nation: Music and Sensory Perception in Postapartheid South Africa*. John Mowitt, Cesare Casarino, Simona Sawhney (eds.) *Cultural Critique* 95: 71-100. Minneapolis, MN: University of Minnesota Press. doi: 10.5749/culturalcritique.95.2017.0071

Surles, Elizabeth. 2018. *Sound Practice: Evaluating DACS Compliance in Archival Description of Music Recordings*. Bertram Lyons (ed.) *International Association of Sound and Audiovisual Archives (IASA) Journal* 49: 43-59. Retrieved from <http://journal.iasa-web.org/pubs/article/view/64>

Taylor, Diana. 2003. *The Archive and the Repertoire: Performing Cultural Memory in the Americas*. Durham, London: Duke University Press.

Thomaidis, Konstantinos and Ben Macpherson. 2015. Introduction: Voice(s) as a method and an in-between. Konstantinos Thomaidis, Ben Macpherson (eds.) *Voice Studies – Critical approaches to process, performance and experience* 25-30. Abdington, New York: Routledge.

Doctoral Candidate: Rui Vilela

Doctoral Programme: Music with specialisation in Ethnomusicology

Research Unit: Ethnomusicology Institute – Centre for Studies in Music and Dance

Project: The Anticolonial Sound Archive at the Crossroads of Ethnomusicology and Artistic Research

Keywords: heritage, technology, hermeneutics, aesthetics

Berlin, 26th of March 2019

To the Evaluation Commission,

The Finnish emeritus ambassador Mikko Pyhälä offered me a digitisation of his field recordings of freedom songs by Bissau-Guinean fighters, recorded in the ‘liberated zones’ during the Liberation Movement. Scandinavian governments officially supported African independence movements. Robert Knight (1972) stated in the journal *Ethnomusicology* that Pyhälä's recordings were the first to issue music from the Portuguese Guinea in the ‘postcolonial’ period. Portuguese-speaking listeners were the main target group for the record, according to the author. Song titles such as *Hour of Departure of the Whites* bring this aspect to the fore. In New York, the label Paredon Records (founded in 1969) was concerned with compiling sound recordings from national liberation movements worldwide. An unsigned letter from 1978, retrieved online, reads: ‘Guinea/Cape Verde: I’m sending you a tape which I feel could be the basis for a record. If you are interested in pursuing further after listening, we could try to work through some of our comrades in the Bissau information department [...]’

These two independent findings led me to consider applying ethnomusicological approaches to the anticolonial sound archive. In 2016, I visited the sound archive of the National Radio Broadcasting of Guinea-Bissau and found out that its collections are at serious risk of being definitively lost. Estimated at 2000 reel-to-reel tapes (1960's to mid-1990's), the collections consist of transmissions of the Bissau-Guinean *Rádio Libertação*, the Portuguese *Emissora Nacional* (both until 1974) and of transmissions of the National Radio Broadcasting after that year. The archive collections have endured relocation from Conakry and the civil war. Martinho (2017) explains that during the Liberation Movement, *Rádio Libertação* acted not only in its disseminating capacities but also as a music repository itself: soldiers and residents of the ‘liberated zones’ took part in music recordings

to be broadcast. This made it possible to capture the music of most of the Guinean ethnic groups.

In 2017, I returned to Bissau and worked with the archive director Lissa Na Fayoie, herself a former member of *Rádio Libertação*, and the Broadcasting Director Abdurahamane Ture: reel-to-reel tapes that attested to the technical and content-related scope of the collections were selected and transported to the Austrian *Phonogrammarchiv*. The head of the Audio Department Nadja Wallaszkovits carried out the restoration and digitisation of some of these tapes. One of the digitisations is a broadcasting of the PAIGC Information Services, that I provisionally titled *The third part of the special programme on the political situation of the criminal colonialists in 1972* in resemblance to its opening announcement. Maimuna Sambu was responsible for the transcription and translation of the recording, originally in Creole. The announcer comments on the Portuguese politico-economical governance of that year: ‘In 1972 the crisis took a graver turn and became more dangerous even for Portugal's own freedom.’ On another digitisation, we may hear recordings of songs by the praise singer N,Foré Mbitna. Agostinho Fande transcribed and translated the song texts from Balanta into Portuguese. He also offered an interpretation and contextualisation of Mbitna's music and explains that during the liberation struggle, praise singers and entertainers – *Djidius* – functioned as a cultural front against the colonialists. Singers like N,Foré Mbitna, called battle singers or folk entertainers, spurred the combatants to fight and campaigned for cohesion and staunch resistance. A verse of one of the songs translates as ‘*The Portuguese have insisted on complicating our lives for many years*’. Fande refers to the tone of impatience in Mbitna's voice, when blaming the long duration of colonial domination and its inhumane treatments. In Ethnomusicology, cultural anthropological approaches consider music as an aggregator of communities. The scope of the research offers a framework to study music as an element that sustains collective identities at war with the colonial oppressor during the Bissau-Guinean Liberation Movement.

In Lisbon, I worked with the Theatre Group Griot and António Soares Lopes, himself a former director of the National Radio Broadcasting, to inquire about a possible intermingling of the archival sound recordings and performative practices. António Lopes explains: ‘I had an intimate and somewhat sinful relationship with those tapes. Initially, the transmission closed at eleven in the evening and I kept listening to the recordings until three or four in the morning.’ Zia Soares, a performance and theatre maker examines qualities of the speaking voice: ‘What’s exactly [in the archive]? What voice is it? Is it the voice of a man? The voice of a woman? What text is spoken? When is it said? How is it said?’ In 2018, during the *International Colloquium Memories and*

Legacies of Liberation Struggles, in Bissau, I presented the article *Archiviality – the condition of archive*, that I defined as a contingent of memory that may be enacted. Subsequently, digitisations and transcriptions of archival sound recordings curated an event of reinterpretative enactments with members of the Theatre Group of the Oppressed of Bissau. Domingos da Silva expressed a genuine emotion of solace when listening to N,Foré Mbitna's songs. Viriginia Biague was reminded of a song from the time of the Liberation Movement in Mankanya, where the roar of a lion is compared to the sound of Portuguese aircraft overflying Guinea-Bissau. Marcelino Injira translated one of Mbitna's songs into Bijago and delivered it in a paused, confident way, marked by long silences and gestural movements. Edilta da Silva led the group to collectively sing a song loosely based on the reading of the transcriptions. It was in this vocal exercise of transduction of affects from the archive into performative practices that I identified the role of music in defining political, aural spaces.

I believe that the process described above, its objects, the anticolonial archival records, and its subjects, local and diasporic agents, raise questions that may be placed at an intersection between Ethnomusicology and artistic research. The archive collections are a repository of folkloric, sonic forms of resistance, a place where traditional music gives shape to humane perseverance against all odds of colonial enterprise and its aftermaths. The shared practices anticipated by the research project encompass collaborative actions that intend to responsibly reanimate sonic heritage and consider its ability to intervene in present-day societal affairs. If ethnomusicologists understand the semiotics of musical production, artists reassess a repertoire of affective knowledge that testifies to the afterlives of performance, as they exist in 'body-to-body, through documents, in-and-through practice, re-performance, word-of-mouth and oral history, rumour, embodied memory' (Clarke, Jones, Kaye, Linsley 2018). Reinvigorating the affects extant in the anticolonial recordings works here as an intermediary of political agency.

In the hope that the Evaluation Commission may consider the treatment of the discussed issues and methodologies as relevant,

Yours cordially,

Rui Vilela

For transcriptions, translations, sound and visual material, visit <http://ruivilela.com/fct/>.