

first half of the 20th century, only 30 records include repertoire of music by the black natives, more than 2000 of Portuguese music and the remainder cover western art music and international popular music. This situation can be explained by the fact that radio listening in the context of “historical colonialism” (SANTOS, 2018) in Mozambique was conditioned and fostered according to the needs and ideological interests of those in power. For this reason, as Erlmann (2004) suggests, listening should be seen as culturally variable and subject to ideologies and power relations in a given place and time. Therefore, this presentation paper asks: “to what extent did colonial ideologies and policies contribute to the absence of local musical practices in the collection of records at 78rpm on Radio Mozambique?” Exploratory research revealed that the collection largely reflects the history and political decisions that guided not only the institution throughout its existence, but also the Portuguese colonial empire during the 20th century. My analysis is based on Miguel Garcia's perspective about sound archive. He defines it as “ideologically oriented knowledge”, clarifies that “in order to produce this sort of knowledge, musical expression must sometimes be mutilated, and singers, musicians and also analysts must be made invisible” (GARCIA, 2017, p.16).

Ana Flávia Miguel. Cesária Évora and the Overture of Routes for Other Cape-Verdean Women's Voices

From Europe - where multiple post-colonial migrant communities reside, including Cape Verdean communities - the music industry has helped to build an environment whose reception extends beyond the diasporic communities it hosts, and extends beyond the continent's borders. However, it is a symbolic export, since the country has a residual music industry and most of its musicians in the popular music scene live outside the country and mainly in Europe, where they record, produce and disseminate their music. If until the 1990s the voices of Cape Verde were fundamentally represented by male singers, it was after the work of Cesária Évora (1941-2011) that a new scenario was opened for women, marked by the legacy of the “diva dos pés descalços” (barefoot diva). I refer to singers such as Carmen Souza, Lura, Mayra Andrade, Nancy Vieira or Sara Tavares, women of Cape Verdean origin whose artistic activity developed essentially from the diaspora in Europe. In this paper, I will analyze the phonographic production and the discourses about Cesária Évora to discuss 1) her role in the inversion of a masculine tradition of Cape Verdean Popular Music and, 2) her legacy to the second generation of Cape Verdean singers.

Pedro de Moura Aragão. Macumbas and Batuques for Sale: Racialization and the Construction of Otherness in the Brazilian Phonographic Industries

According to the American historian Robin Blackburn, 12 million individuals from various African regions were enslaved between 1500 and 1870. Brazil was one of the major epicenters of this slave system and one of the last countries in the world to abolish slavery in 1888. A few years later, in 1902, the first commercial recordings began in the country, with the installation of Casa Edison, the first national label to work in partnership with the incipient European phonographic industry, such as the Gramophone Company and the German group Lindstromm. From 1902 to 1964 around 64,000 phonograms were produced in Brazil: this large musical production was mainly focused on popular urban styles. Although a significant part of the disc sales was associated with Afro-Brazilian popular music, religious music from Afro-diasporic origins was usually