

on games with communities from Santa Cruz del Quiché, Guatemala. Framed within the larger work of Caja Lúdica's critical pedagogy named 'Ludic Methodology: Action, Participation, Transformation', and using the principle of ludus and social artistic practices (music, dance, circus) I collaborated with their research team in which we intertwined two simultaneous stages: we developed an in-person ethnographic interview-based account with four elders, and also, we carried out a virtual workshop using the pedagogy with fifty teenagers from the same communities. While the process of interviews allowed us to document in first-person the traditional games, the virtual workshop was designed with games, creative writing exercises focused on perception and imagination, and active participation with the teenagers so to build trust and guide them into the process of doing research: they were meant to interview an elder person of their preference about a game, and conveying that narrative into a short story format and other graphic expressions. An essential part of this virtual process was the identification of kin and the relationship with the place where games happened. The result, a compilation of short stories, challenges single-authored ethnographic representation into a plural construction of multiple narratives and allows for the re-creation of traditional practices.

Manuela Rodríguez. Discussant

VID02 * LISTENING TO THE POST-EMPIRE: MUSIC AS A DECOLONIAL DEVICE IN CONTEMPORARY GOA (INDIA) (CHAIR: SUSANA SARDO)

The main objective of this panel is to deepen the discussion on the decolonial value of music in non-independent post-colonial territories. It focuses on the case of the post-Portuguese empire, particularly in Goa (India), and relies on the concept of post-memory described by Marianne Hirsch (2008) as the relationship that individuals establish with the memory of their ancestors, incorporating experiences they did not live, but that were described or told to them. The post-empire refers, in this case, to a reality marked by discontinuities and singular and intimate ways of feeling the embodied memory of the other, produced by a generation of individuals who did not live the colonial experience – in the sense that they were not born and/or grew up under a nationality statute imposed by the colonizer. In the case of Goa, colonial musical practices survived historical colonialism (1510-1961) through the new generation of musicians. However, the anti-colonial consciousness of these new performers gave rise to decolonial dynamics that offer music an added value as a device for social and political transformation, opening paths to new forms of coexistence and equity. In this panel, these dynamics will be analyzed through four case studies: (1) the recasting of colonial repertoires in the new context of digital media (2) the use of historical recordings of the cantaram performative genre, in particular their anti-colonial lyrics, as a resource for contemporary political consciousness, (3) the festivalization of mando, a musical genre deeply linked in the past to the Catholic elite, as a post-colonial possibility for coexistence and social equity, (4) the resurgence of fado as part of a poetic and aesthetic representation of Goa in the context of India.

Eduardo Falcão. From the Manor Houses to the Digital Media. The Musical Repertoire of the Agapito de Miranda Collection (1911-1995) in the Face

The Portuguese decolonisation in the Indian Ocean was not a planned process. Since the independence of the British Raj in 1947, the Indian Union has made repeated attempts to negotiate

the annexation of the small enclaves comprising the so-called 'Portuguese State of India'. However, Portugal was the last of the European empires to decolonize its colonies in Asia, and the military annexation of Goa in 1961 by the newly independent Indian Union began the historical process that transformed its political identity as the capital of the Portuguese empire in Asia in an Indian Union Territory and, after 1987, in India's smallest state. What were the consequences of the chaotic end of the Portuguese empire in Asia? How do the singularities of Portuguese decolonization reflect upon the musical practices of its former colony? In which way the musical life in Goa, in the context of post-memory, reflects the singularity of a postcolonial territory that didn't become independent after colonization? I would like to answer these questions by comparing the work of Agapito de Miranda's (1911-1995), a music amateur and composer who produced a private collection of manuscripts related mainly to the musical practices of the Goan catholic elite and the YouTube performance of Mandde by the group Goychim Lharam created in 2016. According to the group video description, it "tries to depict the actual gatherings that happened in Aristocratic or elite families on occasions of festival or engagements or weddings during the Portuguese era". Therefore, this paper aims to discuss how the post-memory generations have strived to recast the musical repertoire Agapito has collected and registered.

Nalini Elvino de Sousa. Archive Reloaded: The Case of the Tiatrist Francis de Tuem and the Resignification of the Old Anti-Colonial Cantaram

The digitization of the audiovisual medium is a way of making archival material like the 78rpm records available in the present days. In fact, some older records went from 78rpm to tape format and then to CD format, reaching online platforms and making it easier for contemporary audiences to hear the past and for musicians to be inspired by them. This presentation aims to discuss the implications of the musical repertoire from the decade of the 1950s and 1960s (stored in 78rpm records) that reach the present through the cantaram of Francis de Tuem, an active tiatrist in Goa. Cantaram is a song that is part of the Goan tiatr, a performing musical genre that alternates songs and theatre sketches. Cantaram's compositions have a strong satirical and humorous style that is often metaphorical forms of political and social criticism emphasized through performance. During colonial times, many cantaram composers produced repertoires that were crucial to the anti-colonial consciousness of uneducated populations in Goa. Francis de Tuem work brings back to life those cantaram. According to Goan scholar Dale Luis Menezes, "the political cantaram in tiatrs are not simply forms of protest but are also sincere pleas for a change in the way things function in society, Tuem's tiatr and the songs he sings in it are no exception." Tuem gives a new voice to the archive by reinterpreting and re-imagining the songs and lyrics of the past, keeping the same melody and theme, to have a cutting-edge satirical effect on the current political landscape of Goa in the hopes of effecting some social change. This article aims to discuss how Francisco de Tuem resignifies the knowledge of colonial repertoires, stored on old 78rpm records, in order to make them effective as an aesthetic and poetic mediator in the political conscientization of contemporary Goa.

Kelwin Monteiro. The Empire Sounds Back. Post-colonial Music in Goa as a Tool for Social Justice and Equity. The Case of the Mando Festival

The objective of this paper is to highlight how the sound of the colonial musical legacy in Goa has greatly contributed to the decolonial effects in contemporary Goa. Focusing on the mando, a choral and dance performance practice associated in the past with the Goan catholic elite, this