

"KILL'EM WITH MUSIC"

LIVRO DE RESUMOS
BOOK OF ABSTRACTS

PAULA GUERRA
SOFIA SOUSA (EDS)



IASPM-PORTUGAL KILL'EM WITH MUSIC

Livro de Abstracts | Book of Abstracts

Paula Guerra & Sofia Sousa

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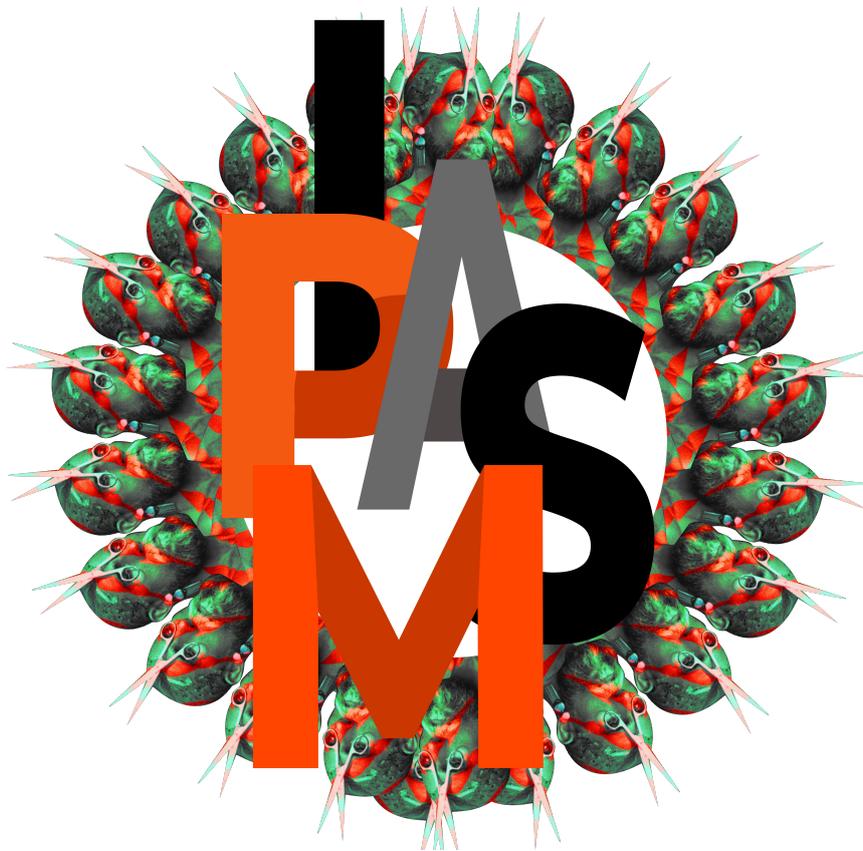
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DIY or die? A typology of DIY careers in the Portuguese independent music scenes

Ana Oliveira¹⁾

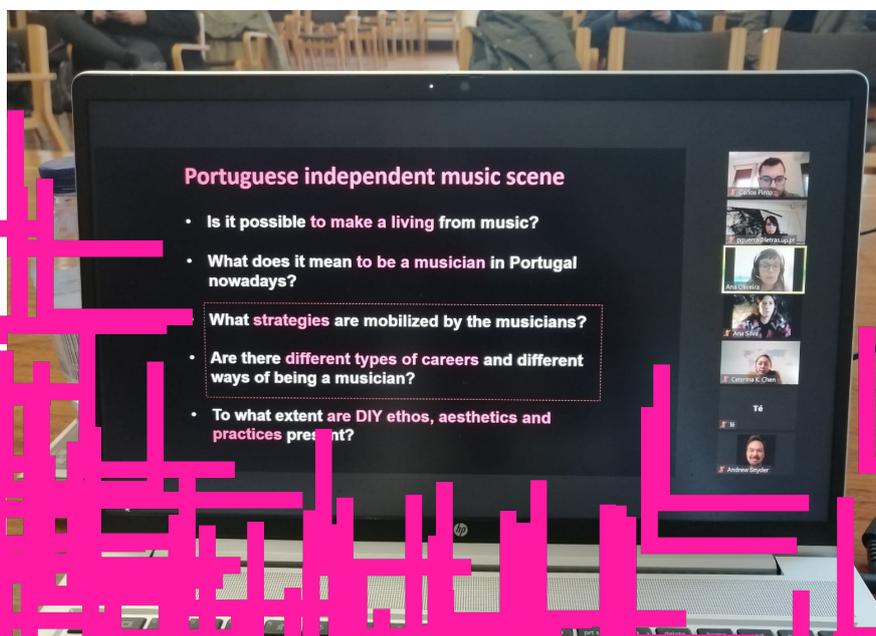
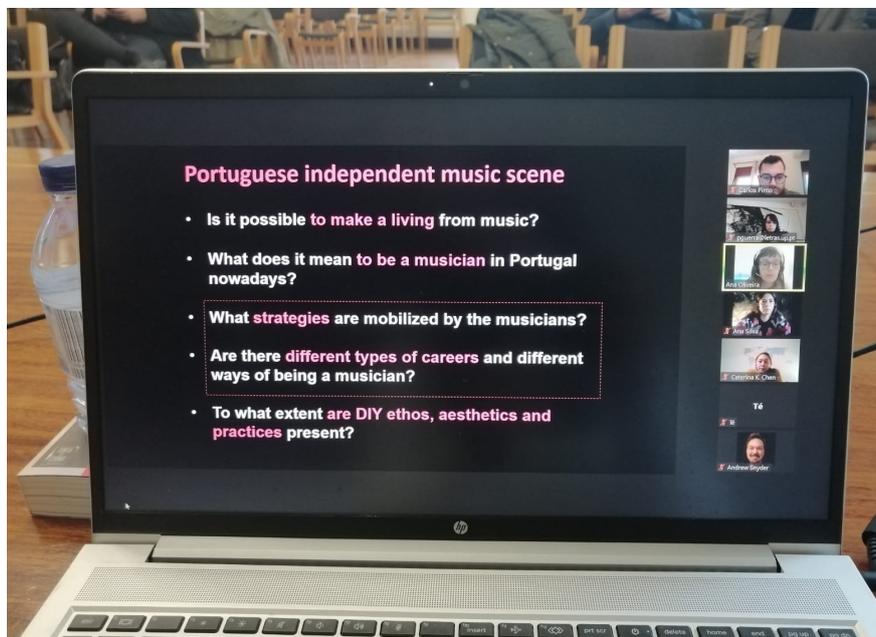
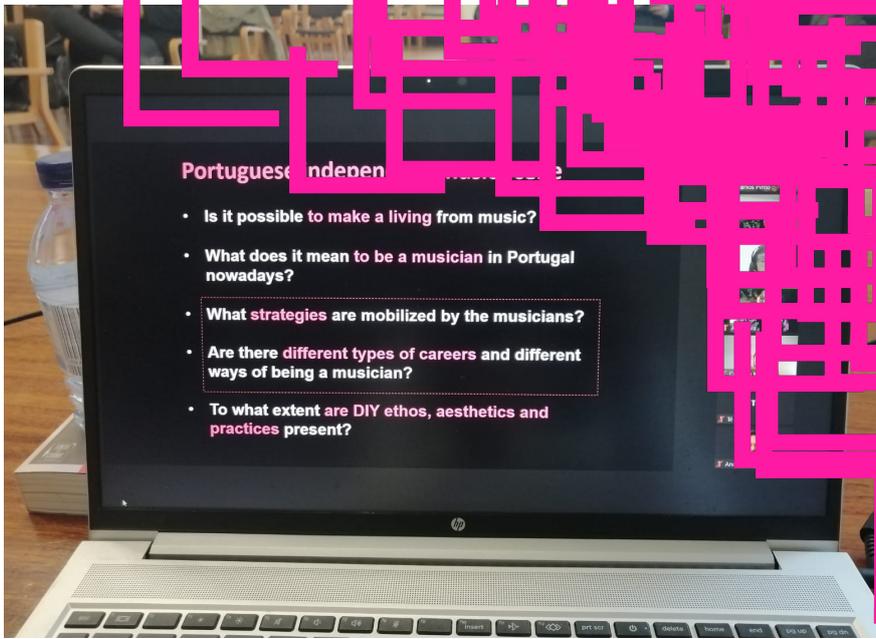
¹⁾ DINÂMIA*GET - Iscte, CITCEM and KISMIF Project. Email: ana.s.s.oliveira@gmail.com

is present. For this, we conduct a typological reading of these careers to identify different career profiles. Based on a mixed-methods approach, we identify five distinct career profiles: ‘catch-all musicians’, ‘non-stop musicians’, ‘mediator musicians’, ‘author musicians’ and ‘mediators’. In their differences, these trajectories are marked by DIYethos and praxis, from their beginnings to the present day.

Keywords: DIY, MUSIC CAREERS, TRAJECTORIES, CAREER PROFILES, INDEPENDENT MUSIC SCENES, Portugal.

Abstract

In this presentation we will address the DIY career building strategies in the Portuguese independent music scenes. Is it anchored on the reading of DIY careers as a pattern of promoting employability, in a context marked by major transformations in the music industries and the precarization of professional trajectories. Drawing from interviews with 71 individuals involved in the production and mediation of Portuguese independent music, we seek to understand how these actors build their DIY careers considering their different positions within the music scenes, the strategies used to negotiate their careers, and the way DIY



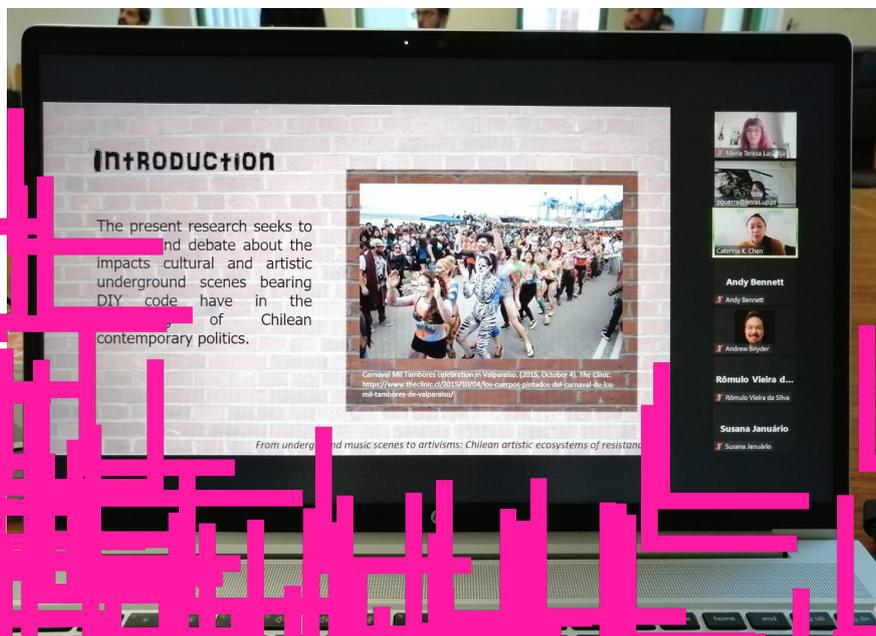
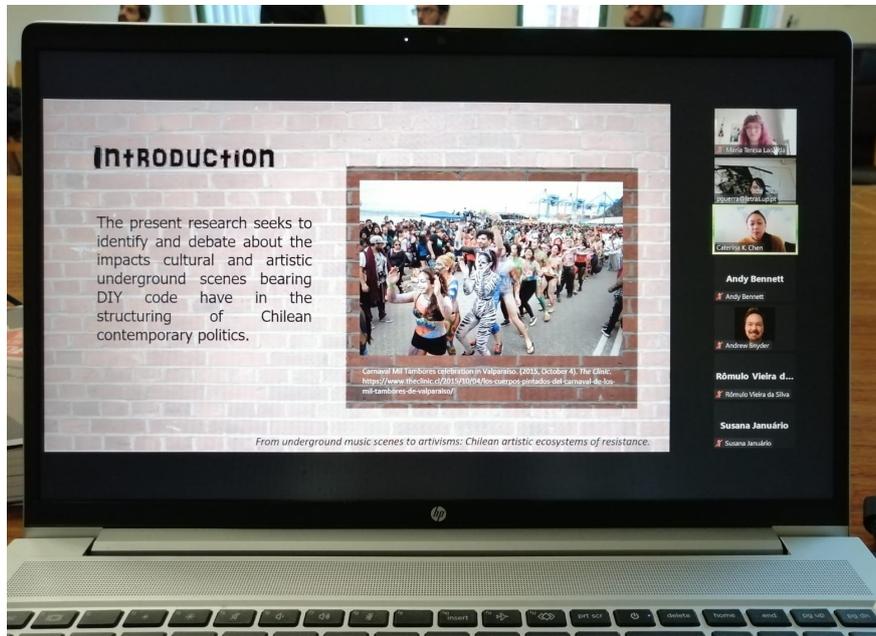
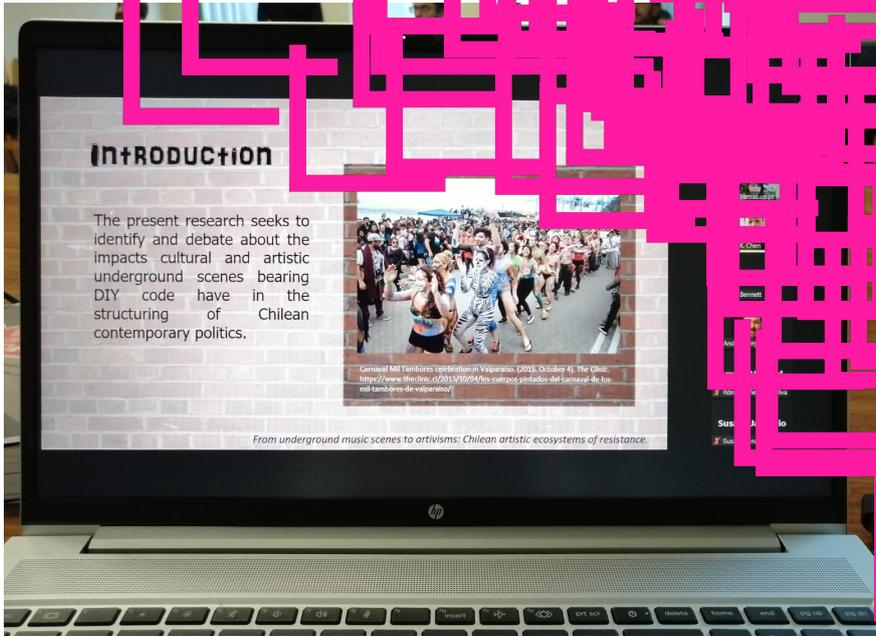
From underground music scenes to artivisms: Chilean artistic ecosystems of resistance

Caterina Kuo Chen²⁾

²⁾ Faculty of Arts and Humanities of the University of Porto. Email: Caterina.kuochen@gmail.com

colonialism and moreover, music, art and performance based on DIY code have been few of the effective and efficient tools for both resistance and existence (Guerra, 2020). Within this context, as portrayed in the cases of more noticeable Chilean musicians such as Violeta Parra in the '60s and Victor Jara in the '70s, both identified within the New Chilean Song genre; Sol y Lluvia ensemble (1978 - present), related to the Chilean New Song genre materialized as an opposition to Pinochet's dictatorship; Los Prisioneros in the '80s and Fiskales Ad-Hok in the '90s, bands associated to the Chilean New Rock comprising genres such as rock, punk, new wave, rap, reggae, ska, pop and funk; the Chilean Street Theatre since the '70s, understood as a tool for collective experimentation and political expression; the Chilean New Circus Movement since 1995 which takes circus art as an instrument for psychosocial intervention; and artistic anomic articulations that emerged from the social outbreak in 2019; the proliferation of underground scenes based on DIY code suggest that the communicational impact of these artistic ecosystems is relevant in Chilean contemporary politics considering how it addresses both personal and socioeconomic issues effectively through the territories. Seeking to consolidate visions and gather different ideas and opinions to contribute to a sustained knowledge of artivisms in contemporary Chile, the present research wanted to outline a typology of activism through documentary content analysis of semi-directive interviews held with social agents engaged in current or past DIY practices, complemented with Anna Slavina's (2021) classification of non-institutional activism where three activist profiles emerged. The first profile was labeled as 'institutional guided DIY', where members were more compliant with institutionalized forms and have a 'duty-based citizenship' discourse. Meanwhile, participants of the second group referred as 'formal knowledge guided DIY' recurred to individual activism and collective engagement within an 'engaged citizenship' discourse. And finally, the third group identified as 'artivism guided DIY' is characterized by the agents' collective engagement and make use of the informal tools and knowledge acquired from underground scenes to build alternative career paths and to get resources, both from institutional and non-institutional spheres.

Keywords: DIY ETHOS, GLOBAL SOUTH, ARTIVISM, POLITICAL COMMUNICATION, Chile.



Women leading the stage: A gender journey through jazz music in Portugal

Deniz Ilbi³⁾

³⁾ CITCEM - Transdisciplinary Research Centre «Culture, Space and Memory» and Faculty of Arts and Humanities of the University of Porto. Email: denizilbi@gmail.com

Anchored in Contemporary History, Sociology, and Jazz Studies, and as part of an ongoing doctoral research dedicated to studying women jazz leaders, funded by the Portuguese Foundation for Science and Technology, this project researches gender representation within the Portuguese jazz scene through a diachronic and interdisciplinary approach. Responding to the first edition of the International Conference of the IASPM-Portugal, this paper brings to discuss issues of gender and jazz in

Portugal by examining the existing literature about women musicians. Despite the centrality of the topic, it is shrouded in persistent historical invisibility outside the Anglo-American context, particularly in Portugal. Wishing to bridge this gap, the project investigates the Portuguese socio-history in which historically gender inequality is transverse in all areas of social life, especially within the artistic field, and music in particular. This project's main objective is to analyse to what extent the persistent underrepresentation of women musicians and leaders in the existing jazz historiography contributes to the inequality, and to conduct a historical reconstruction of gender inequality in the Portuguese jazz scene. To achieve the objectives, exploring feminist theory, qualitative research techniques, and interdisciplinary methodology will be used.

Keywords: Portugal; CONTEMPORARY HISTORY; JAZZ; GENDER INEQUALITIES; WOMEN ARTISTS.

LITERATURE REVIEW

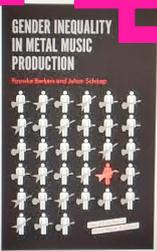
Gender & Arts



Guerra, P. (2021). *Leitmotiv: Forgotten women in Portuguese contemporary history*.

*Image: Leitmotiv fanzine (1980), Number 1.

Gender & Music



Berkers, P. & Schaap, J. (2018). *Gender inequality in metal music production*.



Strong, C. & Raine, S. (2019). *Towards gender equality in the music industry*.

LITERATURE REVIEW

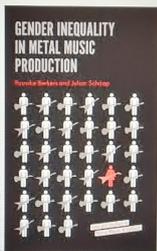
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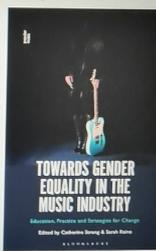
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LITERATURE REVIEW

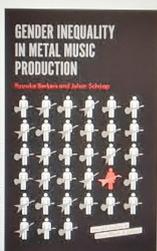
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Electronic ambient music: an embodied concept... not geographically located

Frederico Dinis⁴⁾

⁴⁾ CEIS20 - Centre for Interdisciplinary Studies of the University of Coimbra.
Email: f.dinis@sapo.pt

The success of electronic music and some of its sub-genres has raised the profile of the pioneers of electronic music and increased the curiosity about the fundamentals of this genre and some of its sub-genres, namely electronic ambient music. One idea that runs through the development of this genre is that electronic ambient music starts from an attempt to use the form of sound as the foreground, rather than the use of melodic voices or any classical or pop music structure. Contemporary electronic ambient music in this sense is cre-

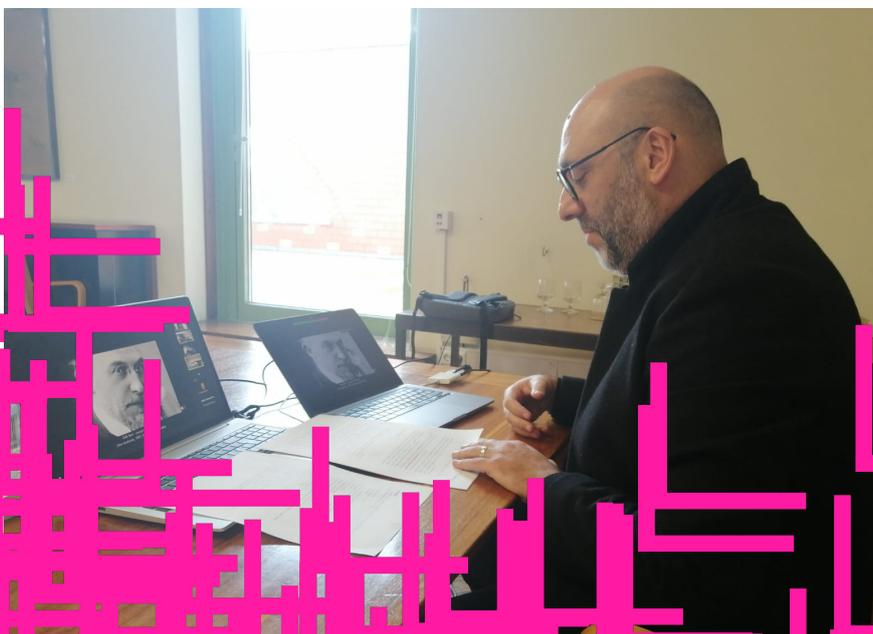
ated for liminal places, real or imagined, or for specific moments and situations, and is committed, implicitly or explicitly, to interpretations and articulations with places and atmospheres. But electronic ambient music as a sub-genre of electronic music should be seen as an overlay of information, not just as an interaction with an atmosphere. Thus, the social connection of electronic ambient music to its atmosphere and context has changed throughout its evolution as a genre, just as its context has changed, reinforcing that place today is a personal space, as is the listening experience related to electronic ambient music.

Despite its stabilization as a genre and the diversity of stylistic approaches, the excessive focus on the utilitarian application of electronic ambient music to promote states of ecstasy and well-being ends up ignoring the sound material itself, considering it as subservient to these functions. This is not the real function of electronic ambient music today, whether it is heard in performance venues or private listening areas. The current experience of electronic ambient music in the conception, amplification or discontinuity of places, expresses in itself the desire to carry out an internal agency or a mediation with its context, operating as a reflection of the 'I', using sounds that move the mind. A 'self' that includes the social world in which one is immersed and a representation of places.

This approach used to construct figurative places in ambient electronic music is based on a combination of elements linked to art and representational simulation. We should therefore view electronic ambient music as a dynamic and personal quality (of the listener), rather than as an atmosphere to be observed. In other words, a musical genre that is embodied and not spatially located, in a search for an embodied perception of place and a spatial self, often embedded in art(s) and new social changes that reflect the time, places and individuals. To present an explanation around the historical and critical framework of ambient electronic music, we review and unfold some conceptions connected to the development of this musical language until our days, giving rise to new forms of expression and affirmation of individual and collective identities that have music creation, production and consumption as their driving force. Therefore, we seek to challenge the traditional approaches related to electronic ambient music, more focused on atmospheres to be observed, positioning this musical genre as (i) a dynamic and personal quality, and (ii) an embodied concept, not geographically located.

In this regard, different chronologies, geographies and trajectories will be explored anchored in multiple artists and works, adopting a comparative perspective in the search for new approaches to reflect on the dichotomies of global versus local, action versus inertia. Electronic ambient music is therefore observed as a vision, a genre, a style and a resource for creating narratives of meaning that help us understand the world and our place in it, in times of global social and political crisis.

Keywords: electronic ambient music, representation, embodiment, place, self.



Ethnography of blues and jazz in Porto: Tracing music scenes

Abstract

Josep Pedro⁵⁾

⁵⁾ Universidad Carlos III de Madrid. Email: josep.pedro.ca@gmail.com

This paper is part of the research carried out during a stay at the University of Porto, specifically at the Institute of Sociology of the Faculty of Arts and Humanities (FLUP), between September and December 2022. The project aims to investigate the communicative, intercultural and musical relations between Portugal and Spain, as Iberian references in southern Europe. It focuses on the study of the blues and jazz music scenes, two genres of African-American origin with a historical and significant presence in both territories.

The main objective is to map the Portuguese blues and jazz scenes, paying special attention to the participation of Spanish musicians or musicians living in Spain. The mapping starts from the location in Porto as the main reference, and focuses on three fundamental aspects: the role of music venues; the production of music festivals; and the creation of specialised associations by civil society. On the one hand, music venues are associated with the everyday activity of musicians and the most frequent and relatively stable dimension of music scenes articulated around live music. On the other hand, festivals are understood as periodic and extraordinary events, generally endowed with greater technical and economic means. Representative of contemporary cultural practices and of the territories in which they are held, festivals have become symbols of cities and towns, contributing to their identity to the point of becoming tourist attractions and part of their branding. Thirdly, the associations formed by musicians and committed aficionados constitute a productive activity marked by the will to build a scene and a community from a do-it-yourself ethic that is necessarily nourished by dialogue and interdependence between different public and private actors.

The choice of this object of study is in line with the researcher's previous trajectory, illustrated in the book *El Blues en España* (2021) and in his comparative doctoral thesis *Apropiación, diálogo e hibridación: Escenas de blues en Austin y Madrid* (2018), among other publications. Conceptually, the project is based on the notion of music scene, in relation to identity, popular culture and the city. At the methodological level, ethnographic techniques such as participant observation, in-depth interviews with musicians and experts, and musical cartography (Pedro, 2017) have been strategically employed. The paper will focus on presenting the framework of the developed project and on revealing certain evidence of the undertaken fieldwork. More specifically, a selection of places of musical interaction in Porto will be contextualised, with a special focus on the Hot Five Jazz & Blues Club and Porta-Jazz, and several protagonist musicians that have been interviewed will be introduced: Wolfram Minnemann, Paulo Veloso and João Pedro Brandão.

Keywords: Jazz, Blues, music scenes, Portugal, Spain.



Etnografía

del blues y el jazz en Oporto

Rastrear las escenas musicales

Josep Pedro
Universidad Carlos III de Madrid / Universidade do Porto

DIVERSIDAD AUDIOVISUAL | **uc3m** | **Universidad Carlos III de Madrid**



Do it (and Record) Yourself. A genealogy of Portuguese indie labels (1982-2017)

Luiz Alberto Moura⁶⁾

⁶⁾ University of Minho. Email: luizalberto.moura@gmail.com

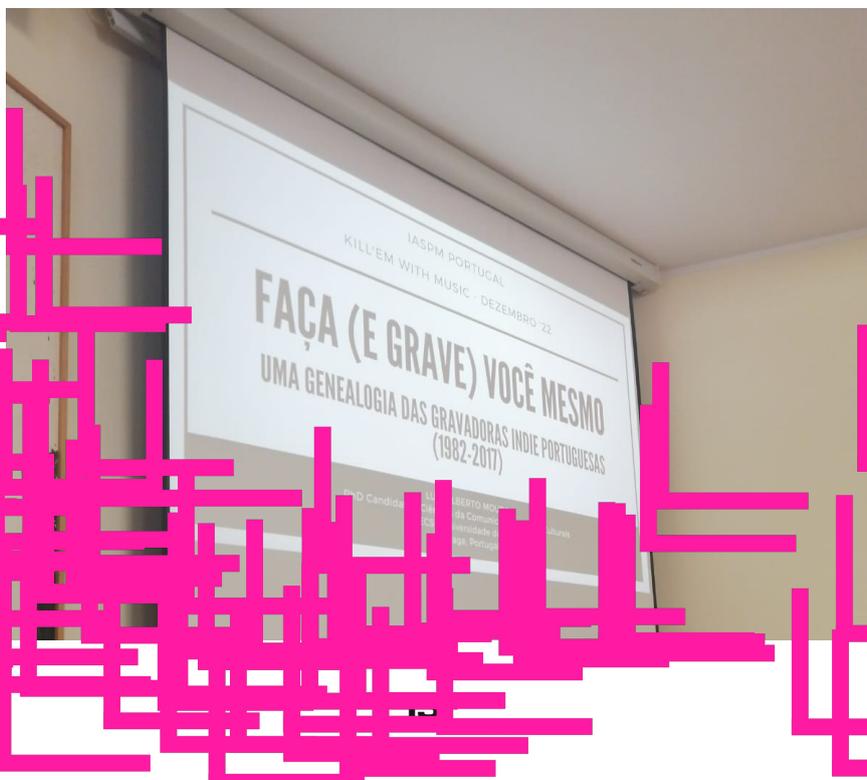
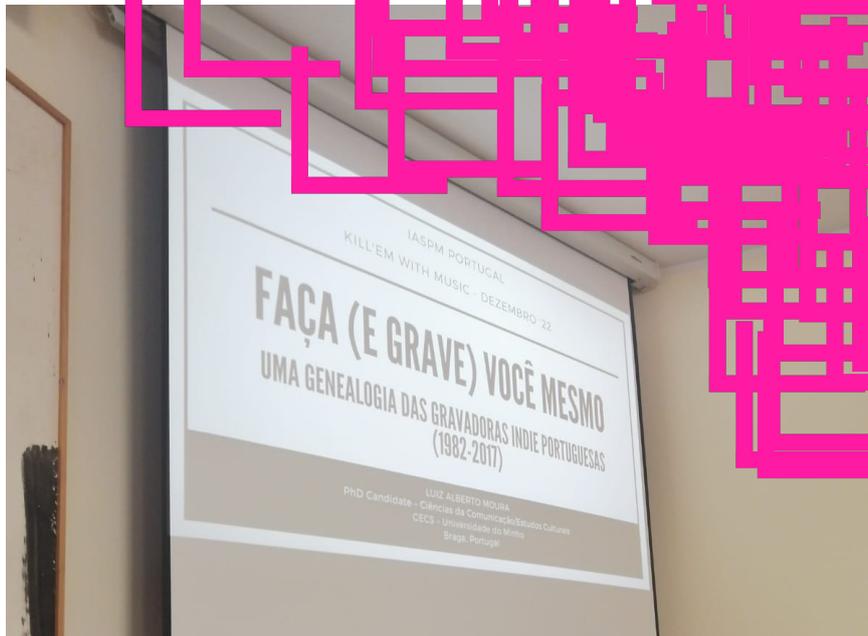
This article proposes to analyze, within a social, political and historical context, Portuguese indie music in the period between 1982 and 2017. This time span covers the creation of what we consider the first national indie record label, Fundação Atlântica, to the choice of Portugal as the country focus of Eurosonic,⁷⁾ one of the largest independent music fairs in the world, a fact considered - by the local press - a turning point in national indie. Within this time frame, we resorted to another parameter, that of object, with 18 record labels of the genre, which we believe are fundamental for understanding the phenomenon to be studied.

In the late 1970s, when Rough Trade opened in London, there were about 14 major record companies in the world; today there are only three. On the other hand, there is a growing number of new indie labels that appear in all parts of the planet.

We will try to reconstruct the trajectory of indie in Portugal, having as a guiding principle 18 national indie labels that we consider emblematic, as well as their temporal and spatial relationships over 35 years. This is an initial observation of how these stamps emerge, are shaped (according to local and national realities), transforming the communities in which they are inserted. We intend to highlight and elucidate their preponderant roles in the decentralization/evolution of musical scenes, essential in the creation/production/dissemination of national music.

In a diachronic and multifaceted approach to the production/creation of Portuguese indie and its editing, mediation and dissemination processes, we intend to elucidate issues and outline the impacts suffered/imposed, in intersections with the Portuguese socio-historical context. Through a comparative look, we will verify how the indie in the UK, initially, and, later, the American had influence and how they were reconfigured locally. Within a transdisciplinary perspective, we will use Communication as a starting point to understand the processes that these publishers had in the dissemination and appreciation of indie as a national cultural product, combined with the social, political and economic changes that occurred in the country within the proposed period.

Keywords: COMMUNICATIONS; DIACHRONY; INDIE LABELS; INDEPENDENCE; indie.



Reacting to the unexpected: methodological reflections on “distant” research in times of a pandemic

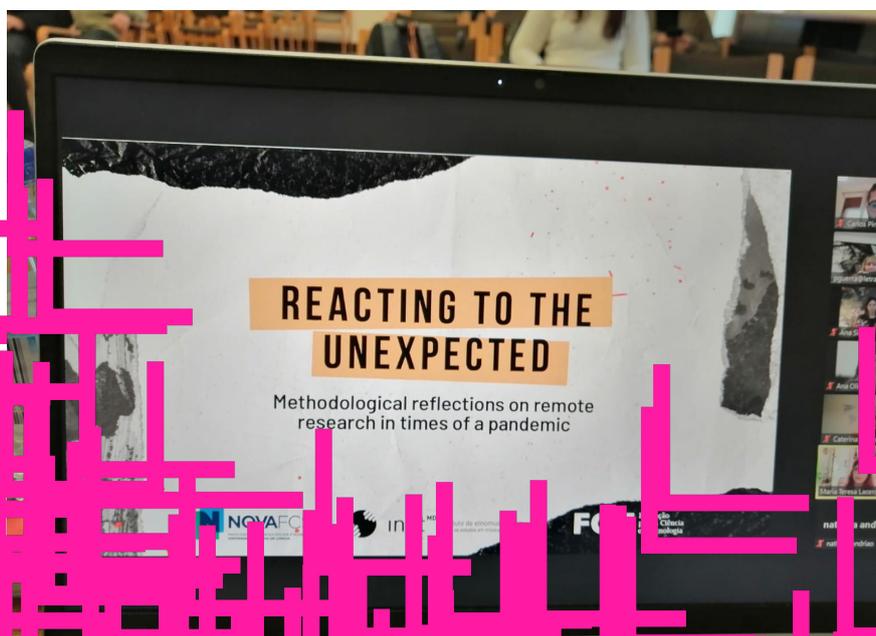
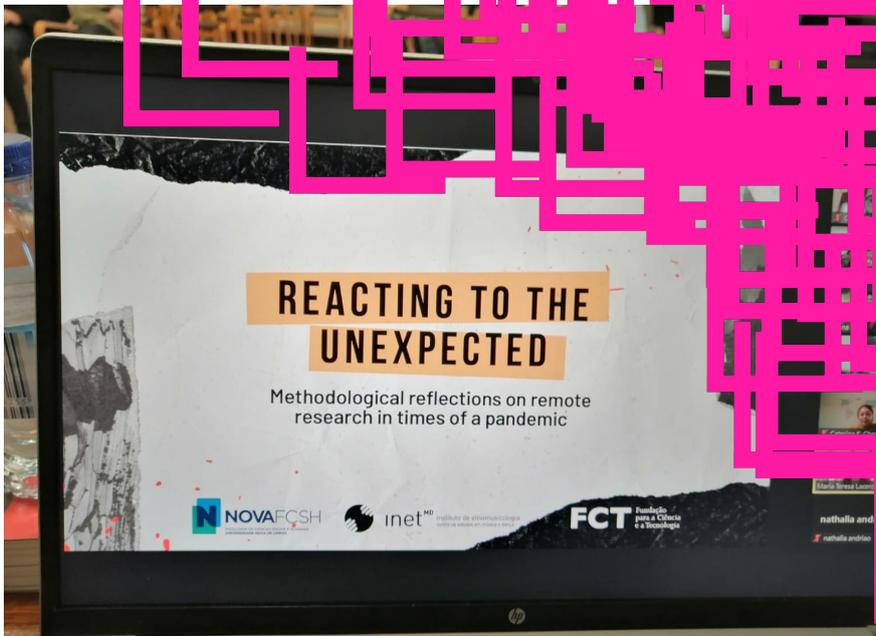
Maria Teresa Lacerda⁷⁾

⁷⁾ NOVA FCSH | Institute of Ethnomusicology - Centre of Studies in Music and Dance (INET-MD) Email: mariateresadelacerda@fcs.unl.pt

In March 2020, when the first Portuguese cases of covid-19 were registered, the Social Sciences, Arts and Humanities, like other areas of knowledge, were challenged to (re)adapt and follow European guidelines towards a concerted response to the pandemic. In a period marked by uncertainty and containment measures that limited mobility and interpersonal contact, researchers had to rethink their methodological and pedagogical practices. This presentation aims to reflect on the efficiency of the solutions adopted by several authors, in relation to my own ethnographic experience of music performance in an urban context

(Bennett and Peterson 2004). Two complementary approaches will be considered: the first, is based on research tools that are normally used “at a distance,” such as press consultations, analysis of data produced by government institutions (Alves et al. 2021; Gama 2020) and the preparation of online questionnaires (Gouveia and Almeida 2022; Neves et al. 2021; Nofre et al. 2020); while the second, resorts to research methods conventionally based on personal contact, however, adapted to the pandemic contingencies, such as conducting interviews (Guerra, Oliveira, and Sousa 2021) or to fieldwork (Manfredi 2022; Sánchez-Fuarros and Lacerda 2022). Lastly, I intend to reflect on both approaches' strengths and weaknesses.

Keywords: Covid-19, ETHNOGRAPHY, MUSIC PERFORMANCE, URBAN CONTEXT.



Art and resistance: Local production in the North Zone of the city of Rio de Janeiro

Nathália Trotta⁸⁾

⁸⁾ Nova University of Lisbon. Email: nathaliaandriao@gmail.com

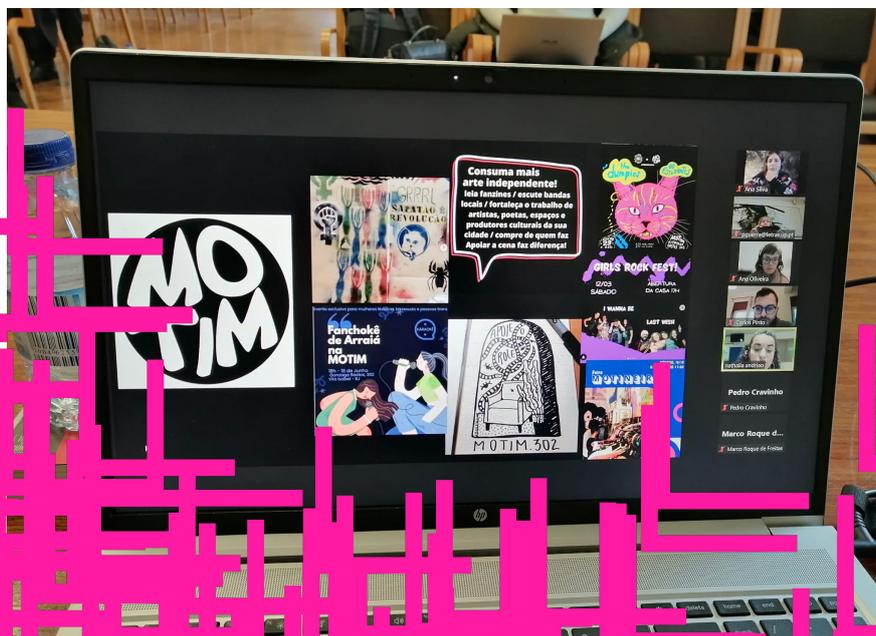
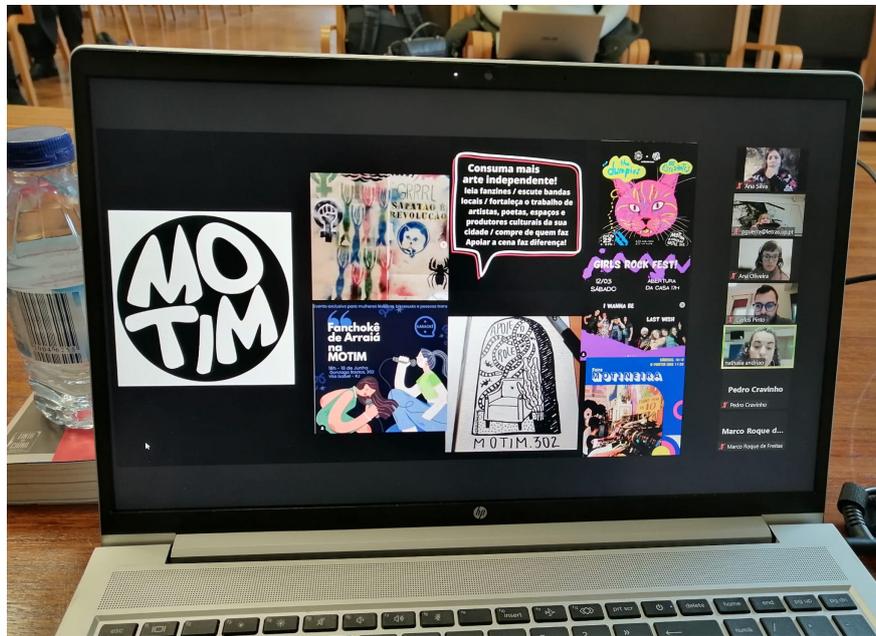
It is intended, through this communication, to present and discuss musical practices and their consequences in local production in the North Zone of Rio de Janeiro city of. The aim is to analyze the social spaces, resistance movements and the alternatives of artistic practice that the local actors themselves characterize as 'underground', under the influence of the concept/practice of DIY. The investigation focuses on the specific case study of female self-management at the MOTIM Cultural Center, and also aims to expose the mechanisms used by social agents who work in the organization and administration of this

space in the face of the difficulties faced in the economic, political and cultural caused by the COVID-19 in the Brazilian context and, the impacts that these activities have on the surrounding society.

Founded in 2016, MOTIM presents itself as an alternative for the visibility of social feminine within the context away from the more mainstream social circuits. Among the bands that performed in this cultural center: Catillinarias from Riot Grrrl movement, Clava e Lixo in Hardcore, the alternative rock developed by Calopsita, Kartas and Minha banda secreta, among others. In addition to the issue of gender, it was possible to perceive in recent years an interest in carrying out various activities in favor of making local art visible. It is of interest to expose in this communication the mechanisms used to carry out various events as a form of resistance of the local cultural scene. In addition to the practice already centered on three or four shows per event, other activities are carried out, such as: flash tattoo, vegan food sales, zine sales, lectures centered on DIY culture, horror movie night, karaoke aimed at the trans, lesbian and bisexual public, and the use of the space for regular activities, such as music classes and the recording studio - including the development of its own label entitled "Efusiva DIY".

Through an ethnographic investigation in the virtual environment associated with this cultural center, an analysis is carried out through documentary research centered on the speeches in the posts on social networks, readings of interviews, in addition of to the observation the visual art produced for concerts, festivals and specific events. It was possible to visualize that the social agents involved in the organization of events promote different initiatives with the objective of strengthening the scenario considered by local actors as underground, having in the case of MOTIM, the specificity of a greater recognition of female artistic production.

Keywords: ETHNOGRAPHY, ART, RESISTANCE, Brazil, DOCUMENTARY RESEARCH.



Serving face: fashion, music and transatlantic crossing scenes Brasil-Portugal (2018-2022)

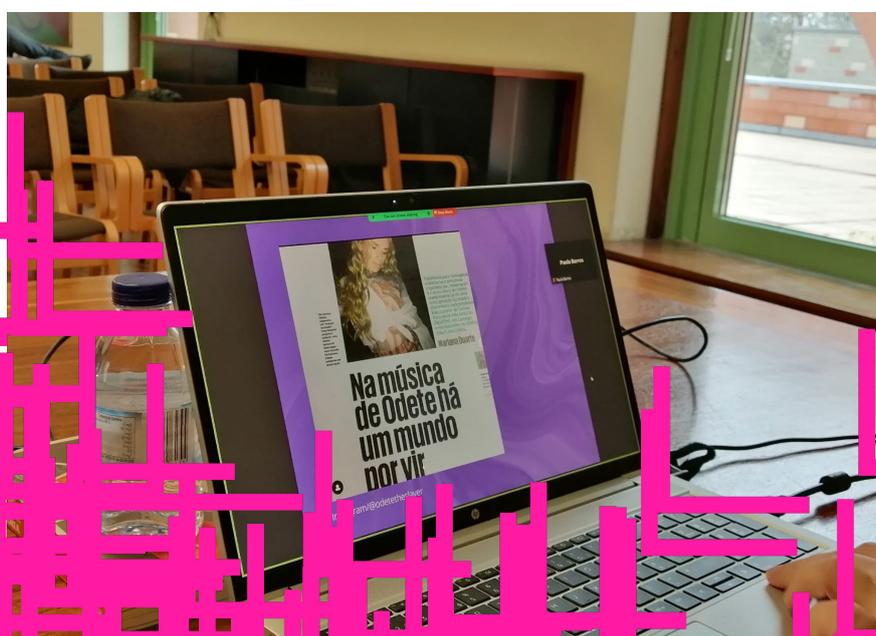
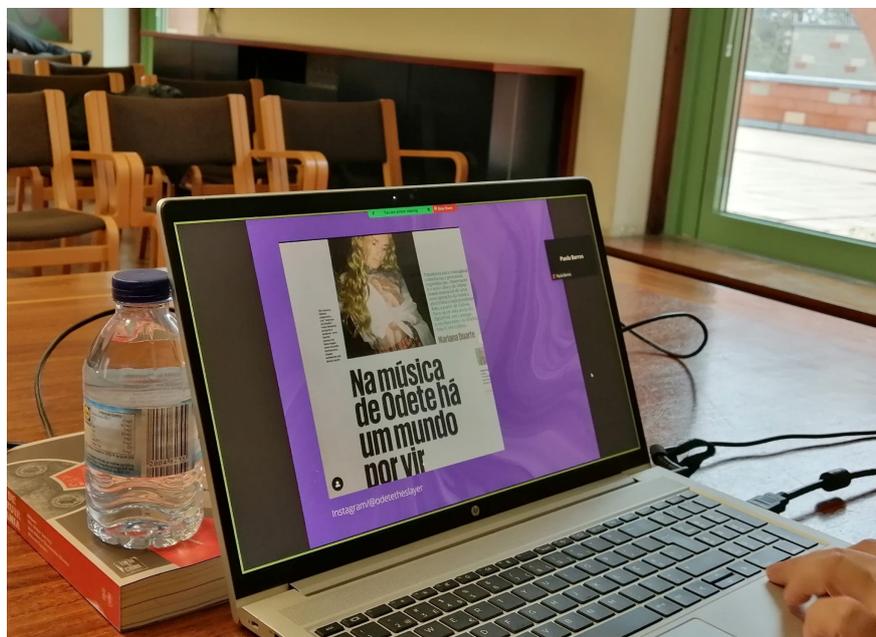
Paulo de Oliveira Rodrigues Junior⁹⁾

⁹⁾ Faculty of Arts and Humanities of the University of Porto. Federal University of Juiz de Fora, Institute of Arts and Design and Faculty of Arts and Humanities of the University of Porto Email: paulo.rodrigues@estudante.ufff.br

to official data from the Immigration and Border Service (SEF) and Itamaraty, which has impacted the Portuguese scene in several spheres, namely: the artistic, musical and political activism panoramas. From these cultural exchanges, I shall focus on elements pertaining to queer appearances, following an axis that corresponds to plasticities, corporalities, performances, and political narratives. The ethnographic fieldwork takes place in spaces of city of Porto (nightclubs, streets, parties, fellowships), which are frequented mostly by people who identify as Portuguese and Brazilian LGBTQIAPN+, and in which I observe the convergences and differences in the identity construction of these individuals/groups, I thusly firm myself in investigating how lifestyles, aesthetics and political self-affirmation emerge and are articulated in these local and global places in a time frame between 2018 to 2022. The research methodology is organized in three levels: at first, participant observation and field notes, with a review of scientific literature and mapping of institutional data on Brazilian immigration, focusing on issues of sexual identities; in a second step, photography and semi-structured interviews; and, finally, following a qualitative method, exploring the findings with queer and decolonial studies, desensitizing the notions of gender, sexuality, race, and nation that sustain sexual identities and, also, understanding how appearances allied to political discourses become an important tool in the construction of political, aesthetic and ethical narratives outside of a colonial perspective.

Keywords: LGBTQIAPN+; QUEER; FASHION.

In this embryonic work, I seek to analyze the impacts of Brazilian LGBTQIAPN+ immigration as a potent innovation in political and aesthetic discourses, especially concerning fashion and leisure spaces, on the youth of the Portuguese community. Although cultural exchanges between the two countries are not something recent, taking into account the institutional and economic crisis that has plagued Brazil since 2016 - accentuated by the arrival of the extreme right to power in 2018 -, the number of Brazilians seeking a better life in Lusitanian territories has doubled according



Encounters with Jazz on Television in Cold War Era Portugal (1954–1974)

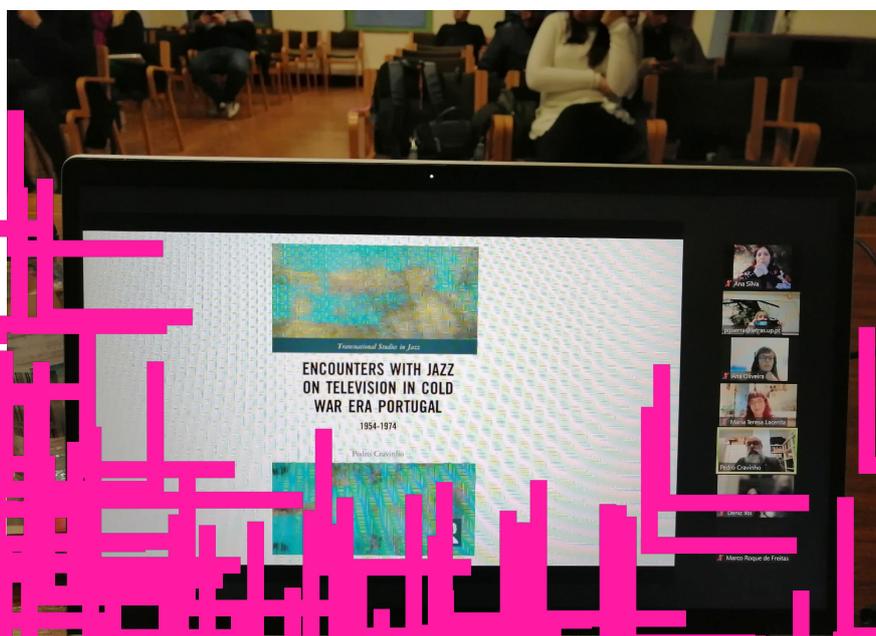
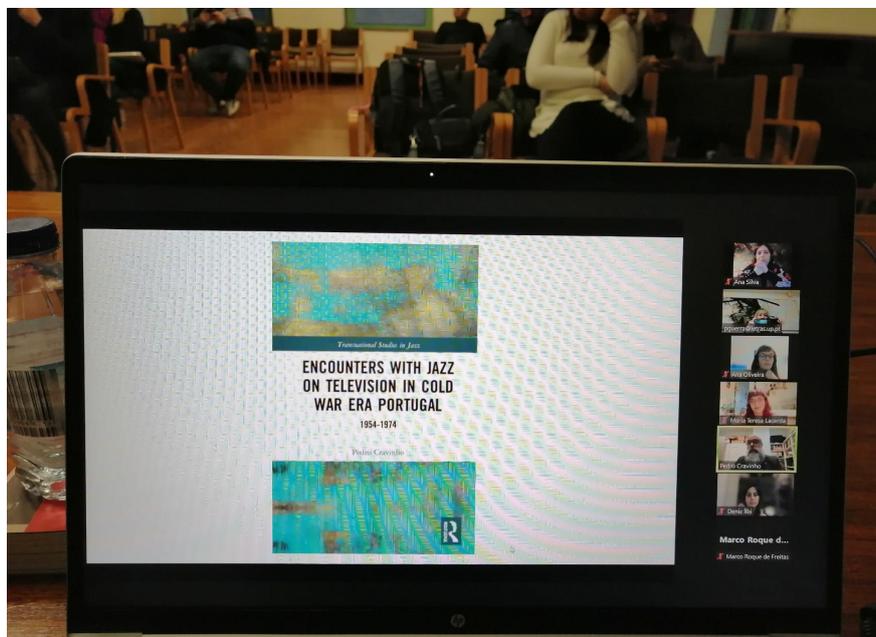
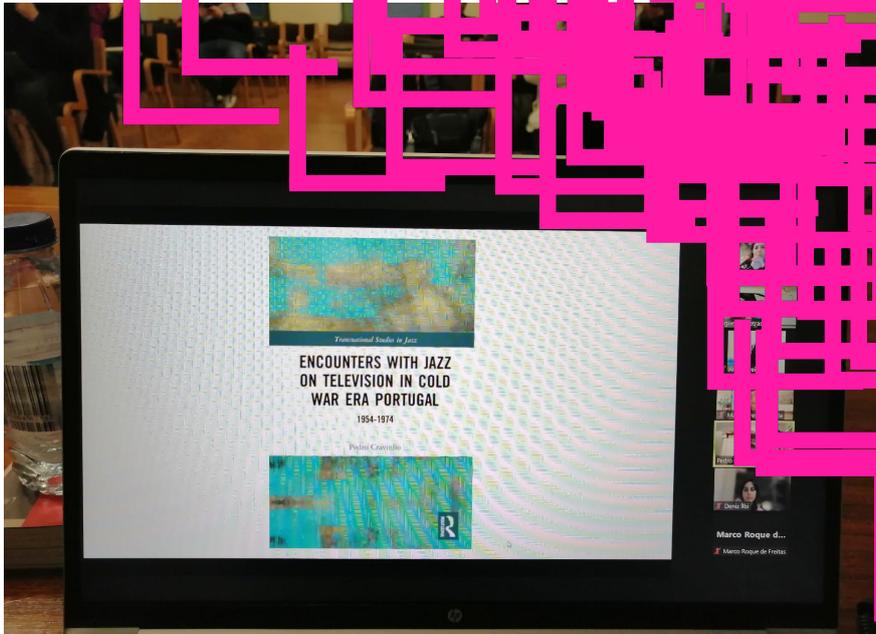
Pedro Cravinho¹⁰⁾

¹⁰⁾ Birmingham Centre for Media and Cultural Research and the Keeper of the Archives at Birmingham City University, United Kingdom. Email: pedro.cravinho@bcu.ac.uk

television jazz production within an important cultural milieu with a lasting impact on Portuguese society. From the days of the first feasibility studies for a proposed public television service in 1954, to the military coup that overthrew the far-right Estado Novo regime in 1974, this book maps the institutionalization of jazz in Portugal as a social and musical practice, one that played a significant role in fostering cultural diversity. It looks at the musicians, repertoires, production processes, broadcasts, policies and strategies that fuelled the launch of Radiotevisão Portuguesa (RTP) and the rise of television, an indispensable new medium that granted Portuguese people access to the wider world - a world curated by public television producers with individual cultural, political and aesthetic attitudes to influence the dissemination of jazz. In exploring the connections between these national and international jazz scenes, *Encounters with Jazz on Television in Cold War Era Portugal: 1954-1974* addresses opportunities for in-depth comparison of the Portuguese experience with that of other countries, situating Cold War era Portuguese television jazz broadcasting as part of a bigger, still unwritten story.

Abstract

Encounters with Jazz on Television in Cold War Era Portugal: 1954-1974 explores the relationship between jazz and television by investigating the experiences of performers and producers in one of the last European colonial states (Portugal) during a period of political and social repression and global isolation. This new model of systemic analysis reveals a paradoxical interrelationship between state-controlled television and international media industries, highlighting the space where these two forces collide and locating



The Relationship between City Hall, organized civil society and musicians in a Brazilian cultural center

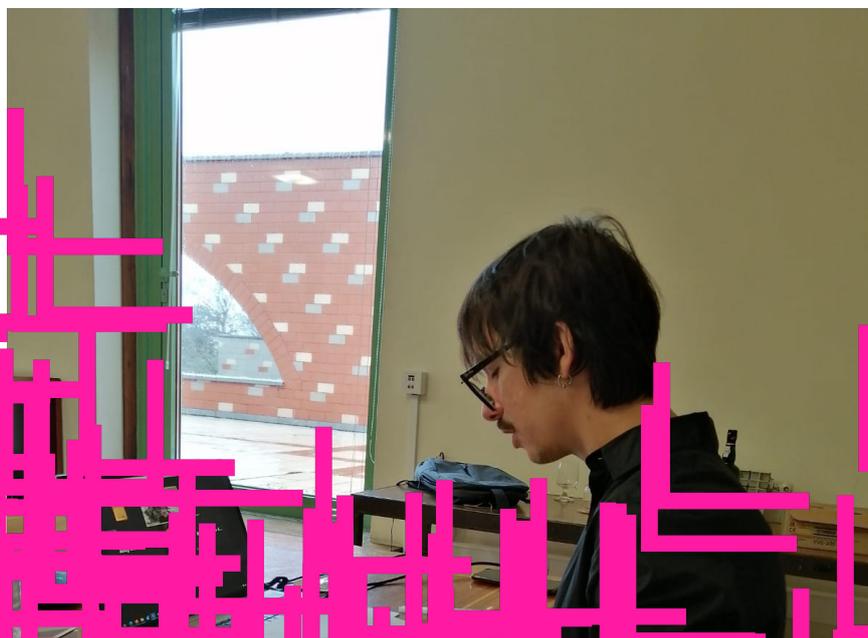
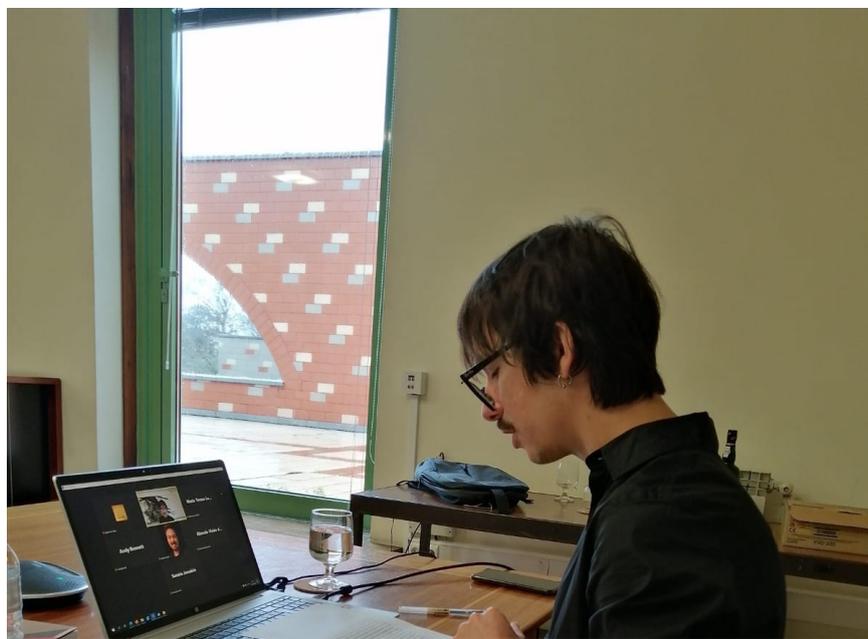
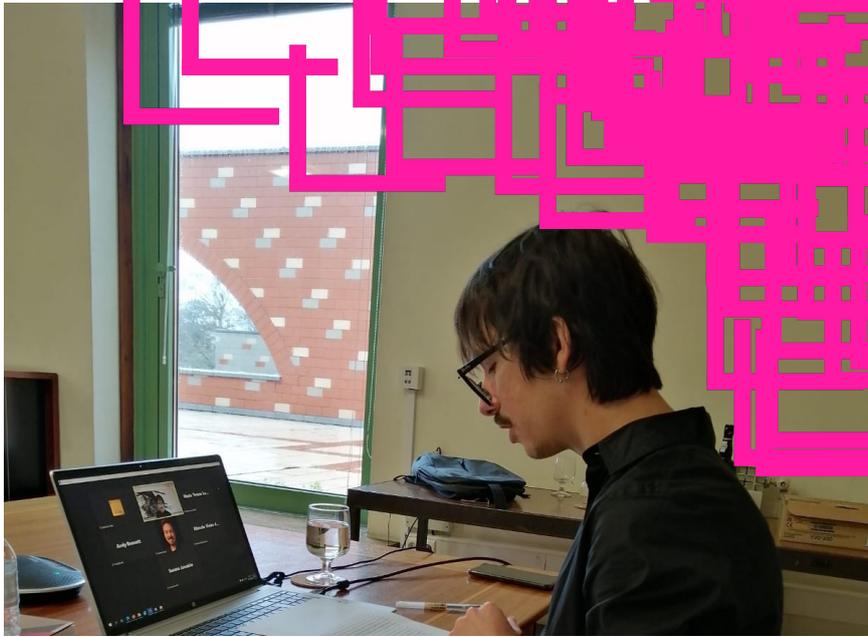
Pedro Menezes¹⁾

¹⁾ Faculty of Arts and Humanities of the University of Porto. Email: pedromenezes89@gmail.com

analyze the affinities and tensions between these three actors that maintain CCBel: how is the relationship between them? Is there convergence or divergence in the way each one sees the institution for which they are all responsible? What are the advantages and disadvantages of guiding the management of a cultural center in this triangle State - organized civil society - artists?

Keywords: MUSIC, ORGANIZED CIVIL SOCIETY, Brazil, CULTURAL MANAGEMENT.

Belchior Cultural Center (CCBel) is a public equipment dedicated to music located in the city of Fortaleza, Brazil. Three actors form the tripod that sustains this space: The City Hall of Fortaleza, which founded the equipment, finances it and owns the building where it is located; The Iracema Cultural Institute (ICI), a social organization hired by the City Hall to manage the Centre; The musician's collectives that organize their festivals there. The present work aims to



That's entertainment: from ghost town to she bangs the drums

Pedro Miguel Ferreira¹²⁾

¹²⁾ Faculty of Arts and Humanities of the University of Porto. Email: pedromenezes89@gmail.com Centre for Social Studies at Coimbra's University. Email: pedro.textos.miguel@gmail.com

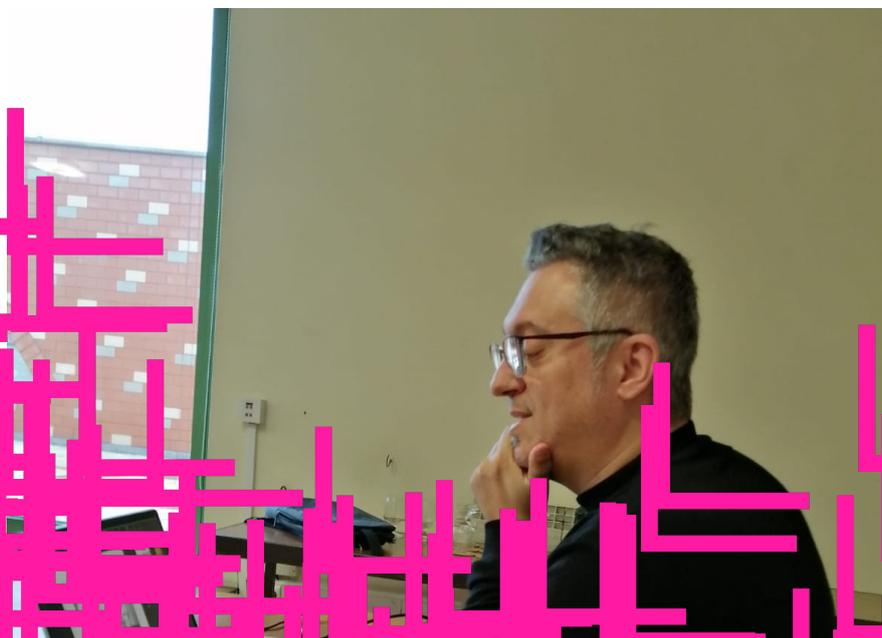
I propose to talk about a city (could be somewhere else) that started with no urban strategy at all. The moral ambassadors, back in the 90's, kicked off the concerts to the periphery. Back in those days, the artistic punk, metal, goth or indie movement - which wanted to be urban - has happened in small venues at the county side. The conservative cultural policies did not allow those artists to take place in the city centre, using the municipal equipment, due to the classic moral panic installed.

In order to understand how and when the Punk resistance (Hebdige, 1979), longevity and sustainability became vital, it's fundamental to understand the origin (Becker, 1982), evolution (Taylor, 2021) successive sociological (Guerra, 2010) and historical (Byrne, 2013) transformations in the field of art. Bourdieu (1996) pointed out also the invisibility of the social conditions of production. Thirty years later, this Portuguese city (Leiria) struggles to be quieter: nowadays, citizens living in the city centre have been protesting a lot because of the disruption caused by the various events. The complaints are related to the lack of quality of life, excessive noise and the trampling of basic principles of healthy coexistence.

Who would have thought? The main objectives and conceptual assumptions are that with the new social problems, from gentrification to the challenges of the Anthropocene, the City Council tends to show the same intransigence. The difference is that thirty years ago it was too little animation and now it is too much. Oh, the irony! Plus one: Kill'em with music, it's the motto of this first edition of the International Conference of the IASPM-Portugal. The main methodology for this work is a documentary analysis based on data collection from newspapers and social media. Also, as a participant observer, and a columnist in a newspaper where I got reactions to my texts on this subject, I can give my contribution based on some personal experiences.

As Dick Hebdige (1979) pointed out, the crusade to combat values is guided by a type of thinking not used to being questioned and which is dug in its trenches (Cohen, 1972). The historian Tony Judt (2010) said that "memory is intrinsically conflictual and biased: what one man acknowledges is what the other omits." Michel Foucault's "discipline and punish" is a way of governance. The title of this abstract was inspired by the following songs: That's Entertainment, by The Jam (1980); Ghost Town, by The Specials (1981) and She Bangs the Drums by The Stone Roses (1989).

Keywords: CITY, PERIPHERY, RESISTANCE, SOCIAL PROBLEMS.



Peripheral Popular Music and Lusophonia: Musical partnerships and the strengthening of connections between Brazil and Portugal

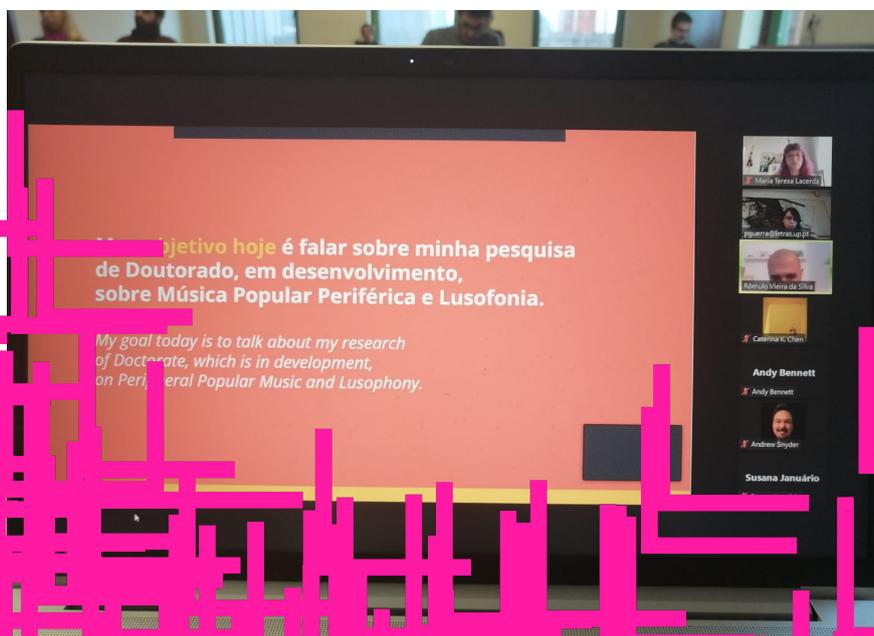
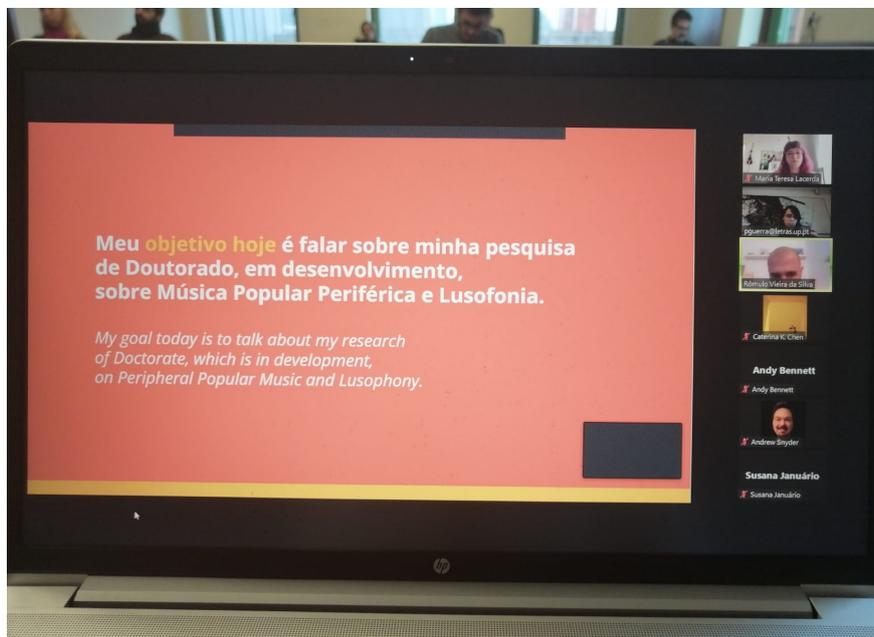
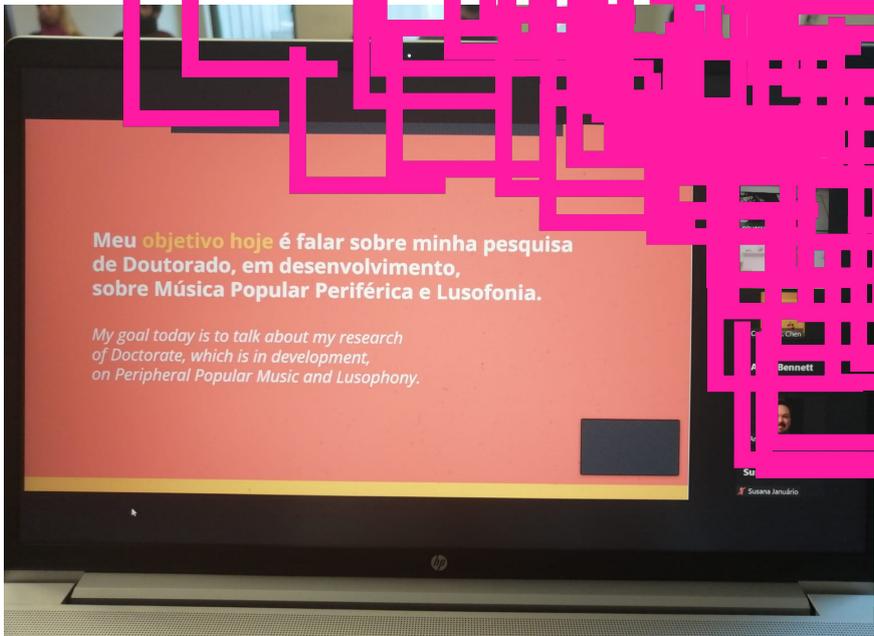
Rômulo Vieira da Silva¹³⁾

¹³⁾ Federal Fluminense University and University of Porto. Faculty of Arts and Humanities of the University of Porto Email: vieiradasilvaromulo@gmail.com

Abstract

This work seeks to reflect on musical partnerships established between Peripheral Popular Music artists from Brazil and Portugal. It is an exploratory study that intends to map the Peripheral Lusophone Popular Music network and its impacts on strengthening ties between Portuguese language speakers. For this, it presents an initial analysis that introduces the main musical partnerships between artists from the Brazilian and Portuguese scenes of peripheral musical genres, and examines both the songs coming from these collaborations and the public conversations about them, carried out from comments on YouTube.

Keywords: PERIPHERAL POPULAR MUSIC, Portugal, Brazil, LUSOPHONIA



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