

Kukambula – Lusophone Gathering
Creative Production Project

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MACMP

Written Critical Commentary
Practice Research
Reflections and Narratives
2021

Kukambula – Lusophone Gathering Documentary:

https://theicmp-my.sharepoint.com/personal/stu01197371_icmp_ac_uk/_layouts/15/guestaccess.aspx?docid=04821fb6d6e544cf0ab6c36da5170a1e0&authkey=ARbapam7LD1Y_rHnle9T9d8&expiration=2023-08-20T15%3A21%3A56.000Z&e=zCROOD

(YouTube link for Documentary):

<https://youtu.be/T0Fmi-9FQg>

Kukambula Album (9 songs):

https://theicmp-my.sharepoint.com/personal/stu01197371_icmp_ac_uk/_layouts/15/guestaccess.aspx?folderid=0c9b7a29e51744990ac1e4f3550cc8145&authkey=AU9HOOmj-6qCCoLN9JDTqDI&expiration=2023-08-20T15%3A22%3A40.000Z&e=jpB5uz

Individual Song links (Kukambula):

Zimalu Gulminam (Zito):

https://theicmp-my.sharepoint.com/personal/stu01197371_icmp_ac_uk/_layouts/15/guestaccess.aspx?docid=043b4f0888cde45c19fa6cfa1aba22c16&authkey=AVH7k3jEeZJnME7hFbP8cl4&expiration=2023-08-20T14%3a14%3a25.000Z

Giramundo (Luiana Abrantes):

https://theicmp-my.sharepoint.com/personal/stu01197371_icmp_ac_uk/_layouts/15/guestaccess.aspx?docid=0a9a0ec1ee986429da7a02d63313c56a6&authkey=AdMFh3JFAooRolbC-cUTkNE&expiration=2023-08-20T14%3a15%3a24.000Z

Panha Lenha (Zito):

https://theicmp-my.sharepoint.com/personal/stu01197371_icmp_ac_uk/_layouts/15/guestaccess.aspx?docid=08e3804643b7c4c26834a136c8c1a1858&authkey=AdyrLuvlIdO45Hb-HkaZ4NM&expiration=2023-08-20T14%3a15%3a45.000Z

Mudanca (Luiana Abrantes):

https://theicmp-my.sharepoint.com/personal/stu01197371_icmp_ac_uk/_layouts/15/guestaccess.aspx?docid=009c9e040c45c44679b30942aea98cd0e&authkey=AddrSLHBQh1zjuMXegbUUC0&expiration=2023-08-20T14%3a50%3a58.000Z

Olhar di Lua Cheia (Zito):

https://theicmp-my.sharepoint.com/personal/stu01197371_icmp_ac_uk/_layouts/15/guestaccess.aspx?docid=0c565199c2e814b42b577bca32609fbc&authkey=AfTijm2Kymg4KiV7LH3rgbY&expiration=2023-08-20T15%3A25%3A05.000Z&e=xsJ0Y6

Materna (Luiana Abrantes):

https://theicmp-my.sharepoint.com/personal/stu01197371_icmp_ac_uk/_layouts/15/guestaccess.aspx?docid=0f45b2c00027f4fb88bb1890a2ffa2cb2&authkey=AZPYTmL975Tsc4l3XYZnZE0&expiration=2023-08-20T15%3A25%3A37.000Z&e=oilCS3

Sol di Maio (Zito):

https://theicmp-my.sharepoint.com/personal/stu01197371_icmp_ac_uk/_layouts/15/guestaccess.aspx?docid=0967b21cc3d7c48588cfb6db4d5dac8c1&authkey=AW4qEp2rDHg62Mjh9nYbyYw&expiration=2023-08-20T15%3A26%3A04.000Z&e=KfH9Pf

Kamussekele (Luiana Abrantes):

https://theicmp-my.sharepoint.com/personal/stu01197371_icmp_ac_uk/_layouts/15/guestaccess.aspx?docid=09327973702f74122995a056c00583ec1&authkey=AduvF6zNViUvyDR7Qk-UWFI&expiration=2023-08-20T15%3A26%3A34.000Z&e=YnniKR

Santo Antoni (Zito):

https://theicmp-my.sharepoint.com/personal/stu01197371_icmp_ac_uk/_layouts/15/guestaccess.aspx?docid=0a620539d20724b669ba10e256a934910&authkey=ASSZVXbl70zXy8mDWq6TMYE&expiration=2023-08-20T15%3A26%3A59.000Z&e=WVmfo5

Introduction

The idea for this project came from the necessity to discover a deeper understanding, of the Lusophone music and culture nowadays.

An attempt to measure the impact of politics, ideologies, neoliberalism, and capitalism in Lusophony.

Lisbon serves as the melting pot where different artists, musicians, Lusophone cultures, and influences converge (Sousa, 2016). I could not find a better place these days to gather Lusophone artists from Angola, Cape Verde, Sao Tome and Principe, Guine-Bissau and Mozambique, and interview them and let them express their impressions, feelings, frustrations on this Lusophone bubble. Historian Isabel Castro Henriques, studies African history for 50 years and states in a recent book called: “Historical Road map of an African Lisbon”, that the city has one of the most important African histories in Europe. She explains how the Africans arrived in Lisbon as slaves but were part of, built and contributed for the social-economic and cultural aspects of the city (Henriques, 2021).

“Lusofonia as a common identity and as an actual community is indeed shared by Praia, Bissau, São Tomé, Luanda, and Maputo, even though there is a sharp perception that it tends to be mediated from Lisbon.” (Arenas, 2011)

Colonialism was perhaps the starting point that connected these countries together, and as in any other colonialism type it is at first resisted and later assimilated. Although initially colonialism may not have a unification philosophy, it becomes embedded in generations and materializes. These countries share a common history, interculturality, interidentity, language, law, customs, values, ethics, and religious ties as a consequence of colonialism, having as administrative power, Lisbon. (Santos, 2003)

Lusophone culture researcher, Francisco Sousa argues that (Kukambula – Lusophone Gathering documentary – 00:04:17 – 00:05:34) the language of the colonizer (Portuguese) is not a good way of bringing people together, however it is the only thing that ties them together.

In contrast, I believe that the language is a crucial resource for dialogue, communication and understanding between the Palop countries. Which facilitates social, political, cultural, and collaborative relations between them.

I was born in Lisbon in 1976, less than 2 years after the Portuguese Carnation revolution against the regime (Lourenco, 2018) and I was surrounded by refugees that escaped conflict and war by fleeing to Portugal from the PALOP countries. (Countries, 2013)

My father was a Baptist Church minister, and my mother was part of a mission that received and supported African refugees arriving in Lisbon.

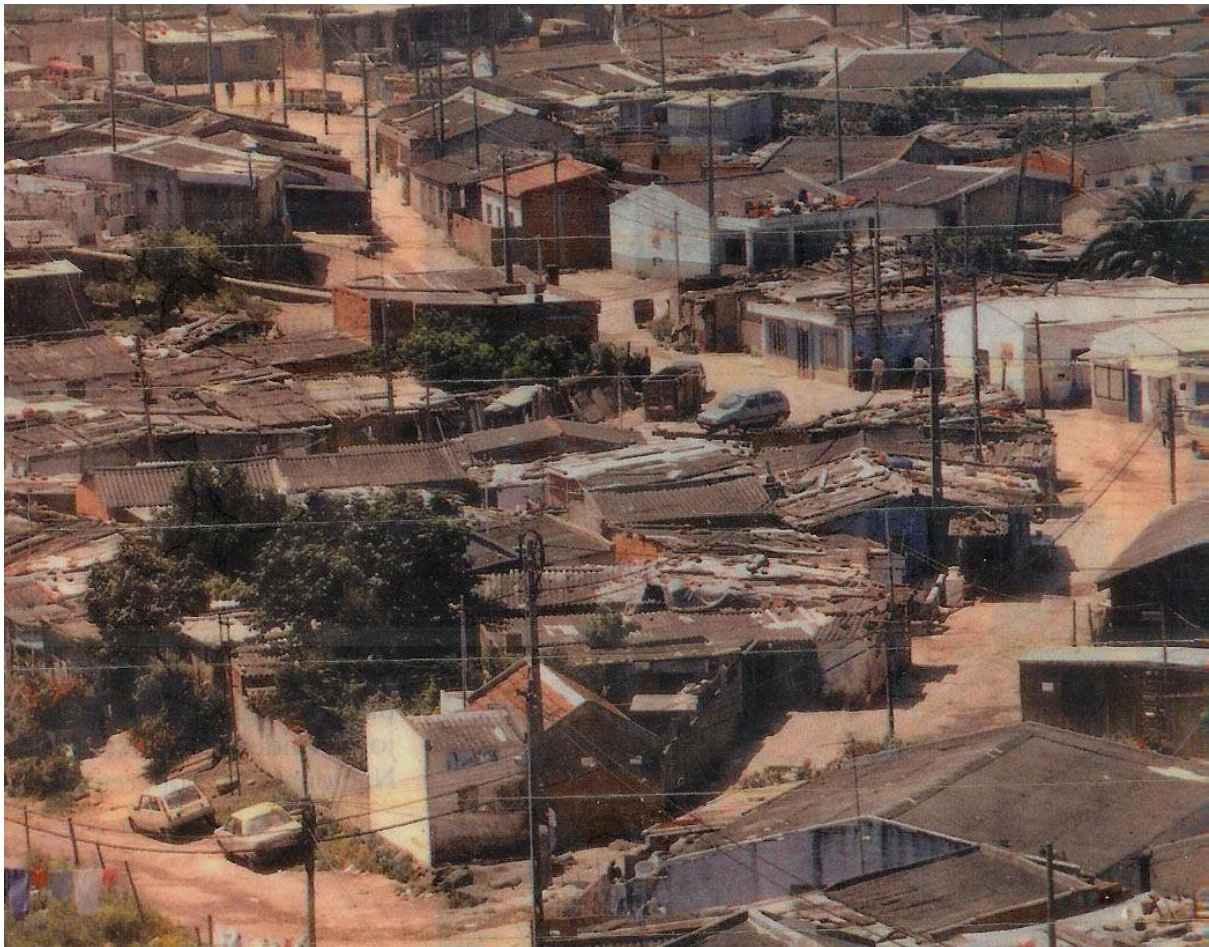
Providing them with basic necessities like shelters, food, and inserting them into a new society handling bureaucracy such as Visas, and orientating jobs. (Lima, 1996)

This environment introduced me to their cultures, where I would listen to the music in their gatherings and eat the same traditional food and I believe this intense experience contributed and enriched my identity for the rest of my life. Probably it shaped the way that I feel and see music and it infused in me a free spirit and a positive perspective of life.

As a baby, these refugees would take care of me and I was passed on from lap to lap while my parents were travelling through the country, continuing the mission, and opening new churches. Naturally, I created strong bonds as a child and felt part of their family and community.

Since a very young age, I was daily exposed to their way of life and customs and I believe this was my first contact with African music and culture, as far as my memory can go. I started playing in church and when I was 15 my first band outside the church was composed of Christian Cape Verdean musicians already established in the ghettos near Lisbon (Pedreira dos Hungaros <https://www.youtube.com/watch?v=xNo3tYE8Jrs> – Miraflores). This was the biggest and commonly known dangerous ghetto at that time with as many as 30.000 poor houses inside (barracas), known for crime, robbery, and drugs, mainly because of a combination of frustration and poor living conditions. (Outros Bairros, n.d.)

However, I was so focused on the pleasure of making music, that I did not worry much as a young kid, walking straight into those dangerous roads full of drug dealers and the intense smell of open-air sewers.



(Pedreira dos Hungaros (Miraflores) 14, 363 M2 (sqm) of ghetto.

(<https://www.dn.pt/pais/lotas-do-antigo-bairro-da-pedreira-dos-hungaros-em-oeiras-novamente-sem-licitacoes-10880099.html>) (DN/Lusa, 2019)

Photo by: (unknown) (Silva, n.d)

Every time I arrived in the ghetto, carrying the bass on my back, a group of people would approach me, asking me several questions like why I was there? If I was alone? What did I have in my bag? And my free pass to get in was always: "I'm coming to rehearse with Ayan group." The most protected and popular band from the ghetto, with the leader Pascoal Silva, a very tall Rasta guy and follower of Bob Marley.

(Pascoal Silva & Ayan - <https://www.youtube.com/watch?v=Nvjp3n3jYqM>) (Ayan, 1998)

We would play Funana and Reggae all night long, surrounded by people like extended family and friends getting in and out, as part of the scenario or rehearsal.

They would be cooking strong and delicious food with very basic conditions and kitchenware, but somehow the food had great organic quality. Later, I noticed some ingredients were grown on the hill inside the ghetto.

These events were held by the band in houses so poor that many of the divisions did not have windows, proper doors, asbestos (large pieces of metal) as roofs, sewers inside the houses, rats creeping all over and it rained inside.

The electricity was stolen from the street posts, so they had free clandestine electricity. However, the uplifting and electrifying music was superior to all of that, on these days I believe that, through spontaneity and the way that they managed their lives and these events in particular, with no rules or schedules, they were trying to recreate and apply the free African spirit and environment that they had in Africa, which contrasted with the Portuguese strict mind set, especially on that time.

These musicians were not professionals, they worked in construction to secure a steady income, all in their 20's to '30s, and they were all Christians. Their goal was to bring together the strong entertainment of music with a powerful message of peace and love as a weapon to fight crime. They were like a community inside the community, their extended families and relatives all had a role within the event, some worked as sound technicians, the girlfriends and sisters were singers and back vocals, and others played instruments. Some were responsible for carrying heavy sound material, like PA's and lights, it was an organized chaos. There were always a lot of delays and technical issues.

I was introduced to 'Ayan' when I was playing in my father's church services, they approached me and invited me to come and jam with them.

Being part of 'Ayan' shaped me tremendously, as they were all at least 10 years older and already confident with the repertoire, so I had to catch up and learn the music faster.

Furthermore, it was also extremely important for the development of my career, especially in the African market as I was white and very young, in an already established band, playing a very important instrument in African music which is the bass.

Opening a lot of doors on the professional market and opportunities for tours, recordings, and music productions until today.

This has proven to be very useful for the Kukambula project, as I know many Lusophone artists and they know me and my work on the market, when I approached them for the documentary and collaboration album, the majority were more than happy to be part of it and accepted my invitation.

Kukambula Project

Kukambula means ‘catching something in movement’ in Angolan dialect Kimbundu. (KImdaMagna, 2007).

With this musical project and practise research there were several things stirred, provoked, and set in motion these included, the new movement and rediscovery of Lusophone music, the affirmation of Lusophone musical identities, the occasion of unexpected encounters between old and new Lusophone generations, the collaboration between diverse Lusophone cultures from Angola, Cape Verde, Sao Tome and Principe and Guine-Bissau, the mixture of different Lusophone rhythms aiming for the creation of something new.

By recognizing the potential of Lusophone music, I am attempting to encourage encounters between different Lusophone artists, coming from different countries, to potentially strengthen and empower Lusophone culture, bringing perhaps a fresh vision and hopefully contributing towards this new movement.

I decided to do a filmed documentary because I believe that there is a stronger impact for the audiences, by watching and listening to the interviews and performances, and this will hopefully bring the audience closer to the Lusophone culture.

In my conversations with the different musicians and artists involved in the documentary, I was interested in measuring the impact of colonialism, post-colonialism, capitalism, liberalism and neoliberalism in their socio-political and economy.

Nevertheless, in order to understand Portuguese post-colonialism, we need to understand the specificity of Portuguese colonialism. Boaventura Sousa Santos explains the intricate position of the Portuguese as colonisers being colonized, since Portugal was an “informal colony” of the British crown due to the high debt that the Portuguese had to the British empire. Portugal had to abide to treaties and rules that were not always beneficial to the country. (Santos, 2003) Portuguese colonialism was in fact different from British colonialism, as the Portuguese were not based in capitalism, yet the aim was the discovery of new lands, the concentration of power and accumulation of wealth. (Zarembka, 2019) Sousa Santos argues that the Portuguese colonization was founded in an organized chaos, that lacked capitalism and over imposed colonialism. (Santos, 2003)

After the Portuguese Uprising of 1820, the liberal movement started to grow in Portugal, however it did not have the same impact as in the other European counterparts as there was a considerable lag regarding mentality, social and economic resources. (Editora, n.d.)

“...Although political ideas are crucial in social transformations, the social and political context is more important than ideas in order to explain political transformations.” (Rivero & Gonzalez, 2016)

Perhaps influenced by Danish researcher, Svend Brinkmann, my approach to this practice research was through conversations, this created a very natural, spontaneous, and relaxed environment. Maybe the concept of interview sets a more formal tone and adds more pressure, and since some of these interviewees are close friends of mine, it made the conversations flow better and at the same time more objective in relevant subjects.

I believe that the relaxation and the overall environment made them feel more comfortable to share more intimate, sensitive, and sometimes traumatic experiences, namely their daily frustrations. Potentially, this relaxed setting was key for them to go more in depth with their emotions, peacefully detailing difficult episodes of their lives, and at the same time transmitting a sense of nostalgia and longing the good old memories.

“Asking people questions about their lives, opinions, and experiences and allowing them freedom of expression in telling their stories, is a powerful method of understanding peoples lifeworld’s” (Brinkmann, 2013)

Lusophony Government Support vs artistic frustrations

In the research process, I found a documentary called: “Lusofonia – a (R)evolucao” (Lusophony – the (R) evolution), dating from 2006, back when the music heard in Portugal was mainly from the USA or the UK (Academy, 2006), musicians seem to be confronted and conflicted by the fact that not much attention and space in the market was given to their African roots and heritage culture. Otherwise, their music would not be accepted by labels, radio, and written press. Perhaps the influence of the major labels from the USA and UK imposed their repertoire occupying all the airplay available? In 2006 there was a manifest to hear nationally made music, sang in Portuguese language on the radio, and a big debate was initiated between artists, radio Associations, Portuguese labels, and the Ministry of Cultural Affairs to raise the Portuguese made music airplay. In January 2021, the airplay quota was raised from the actual 25% to 30% (Lusa, 2021).

There was some ambivalence regarding the question of what was considered Portuguese music at the time. Is Portuguese, Brazilian or Afro Lusophone music considered as Portuguese music regardless of the language? Or was Portuguese music only the music sang in Portuguese language? In what category would Instrumental music fit in? (Ferreira, 2006) It makes sense to me that there is airplay for Lusophone music, as much as possible, in the governmental institutions like Radio, Tv, and Press, because that is our heritage and our main identity, as far as quality is not compromised. I believe that it is also important to include music from the outside, since it contributes to evolution, innovation and in this way, we are not isolated from the world.

Another debate was regarding why Portuguese labels turn their backs on Lusophone music while they are so successful in the international markets.

The title of this documentary suggests the revolution to reach evolution, perhaps recognizing the past will support the evolution.

David Ferreira (EMI label manager in Portugal) saw this revolution in the streets and in the music, but he claims that there is a “crust” in the higher cultural organisms that are indifferent or impermeable to this movement. (Academy, 2006)

I agree with David Ferreira, because when I was living in Portugal I experienced this indifference, and this was one of the factors that contributed to my relocation to London where I felt that my music was much more valued and welcome. The confirmation of that is the fact that from the moment I moved to London, I started to tour with Lusophone artist Carmen Souza and when we were in Portugal the opportunities were scarce.

There is a famous saying in Portugal that says that in order for Portuguese artists to be recognized in Portugal, they need to be recognized internationally first. Portuguese Fado singer Mariza was herself an example of recognition coming from the outside into Portugal, she spent many years making several attempts to gain national visibility, but it was only after international success that she gained a 'name' in Portugal. The great late Cape Verdean singer Cesaria Evora, confided to Mariza that she resented Portugal for not giving her the recognition and love she deserved, in contrast with the French government that attributed her several awards and state honours. (Mariza, 2011)

It seems to me, that there is 'inferiority syndrome/complexity', maybe embedded in our DNA or identity, that does not let Portugal recognize their own, and only give value to what comes from the outside. This is something that we still need to improve, hopefully the globalization and the new generation will help to achieve that.

"The word evolution refers to the gradual development or changes in something over a period. The word revolution means 'a turnaround'— a sudden, complete, or radical change in something. This actually fits with other definitions of revolution as not only a "fundamental" change but also occurring in a "staggeringly" short period." (Seland, 2019)

Not in everything, but a revolution in the Portuguese Lusophone market would be beneficial. The reformulation of some governmental laws and cultural department regarding financial support would help stimulate this market with more conditions for the survival of Lusophone artists and consequently building a stronger Lusophone culture, more dynamic, and promoting more cultural events and initiatives, offering variety and diversity to the audiences.

My previous essay "Portfolio of Short Musical Sketches that Highlight Aspects of your Artistic Identity in a Critical Commentary", was perhaps an influencer for the continuation of the study of Lusophony. In the essay I recognized the richness, the distinctiveness and a drive in the Lusophone music and its new artists, to introduce and blend new music elements. (Pascal, 2020)

In this previous essay, I was more focused on the modernization of traditions and the importance of technology as a shapeshifter for music and mentioned the new generation of musicians like Dino D'Santiago, Cachupa Psacadélica, DJ Branko, Mayra Andrade as the representation of evolution, where they mix Reggae, Funk, Hip-Hop, Grime, Kuduro and electronic music with their traditional roots.

Examples:

Mayra Andrade (Cape Verde) – "Pull up" -
<https://www.youtube.com/watch?v=Vns0htLJDMs>
(Andrade & Fidalgo, 2019)

Dino D'Santiago (Cape Verde) – Morna
<https://www.youtube.com/watch?v=heevAZqiiAo>
(D'Santiago, 2020)

Acacia Maior feat. Cachupa Psicadélica – Cata Torre
<https://www.youtube.com/watch?v=CV7O6cOCxQQ>
(Firmino, 2020)

Ana Moura, DJ Branko & Conan Osiris – Vinte Vinte (Pranto)
<https://www.youtube.com/watch?v=WmvskeCUdV8>

In this present commentary, documentary, and practice research I am more interested in exploring the roots and the history of Lusophone music and understanding its conflicts and complexities. It seems to me that the older Lusophone generation is becoming forgotten, perhaps because they are not accompanying the times, with new promotion technologies online, through social media. Their music and legacy is so rich that it is a shame for it to be neglected.

The lusophone world has been debating for long, the lack of financial support, appropriate and dedicated programs in Tv and radios, spaces for promotion in the written press, a weak support from councils for live performing and lack of cultural diversity in the council programs. Off the record and perhaps afraid of being exposed, while packing up after our conversations, most musicians would express these frustrations about big artists taking a big slice of the cultural budget for the councils and the Palop artists having to subjugate to risky door deals. The council promoters are not losing money with these events, since they are not buying a concert, moreover, they do not spend money on promotion for these events, which makes the attendance weak. Some musicians have been marking their positions against this mentality and prefer to find jobs outside music than to be held captive of this system that they feel is disrespectful and does not dignify their art.

From the audience's perspective in Portugal, another downside for the musicians has to do with the fact that people are still struggling for fundamental necessities in their lives, and they do not have the mental availability or financial means to invest and pay for culture.

Culture, in general, is a very sensitive subject in Portugal, as Francisco Sousa said in the documentary: “when people have to worry about very basic needs in their lives they cannot worry about culture”. (Sousa, 00:21:47 – 00:21:54) (Kukambula - Lusophone Gathering, 2021)

The general opinion of these artists is that it is time to evaluate and update Lusophone culture with a special concern regarding financial support towards the lusophone projects, and a reformulation of the promoters and media, creating a better and efficient exposure, generating new opportunities.

Anthropology and Music Auto-Ethnography

During this practice research, I came across the concepts of anthropology and ethnography. Consequently, my practice research was touching on the same interests of ethnographers and anthropologists, I discovered the concept of Music Autoethnography and realized that by bringing awareness about Lusophone culture I was also telling my own story and experience. (Brydie-Leigh Bartleet, 2009)

I found myself analysing my own history because my father joined the military forces in Guine-Bissau at the beginning of the '70s and in Angola, in 1975, months before the independence. This means that I have both sides inside me, growing up within a family that still has some of that colonial mentality and seeing the impact of colonialism on the people that my mother and father helped through the mission. This was conflicting as I was growing up, since within my family there was a very strict and disciplined mentality and on the other side, I had the African spirit of liberation and faith. This reflects into my music and productions, since I like to play, plan and structure arrangements, however I have the necessity to have free, improvisational, and unpredictable musical moments.

In a year that brought so much reflection about my personal life and career, music identity and sonic signature, it felt like this practise research was somewhat relevant to solidify my identity, which I believe is a never-ending process.

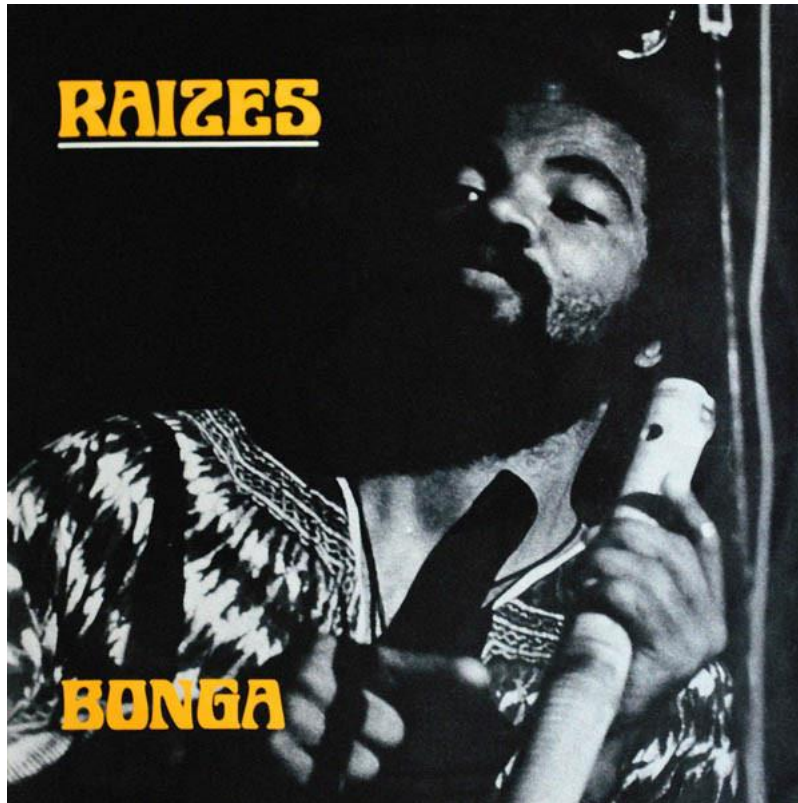
For the purpose of this Creative Music Project, I decided to focus only on collaboration between cultures, production, and the music side of Lusophony. As for the remaining subjects, it is a challenge that I will surely pursue further in my life after this Masters course, by travelling to Palop countries, interviewing, and recording local artists, searching for different perspectives, and equally creating new music albums.

I would also like to develop and find collaborators for filming, since for this specific practise research I recorded the documentary almost entirely with my Huawei phones, doing all the editing and film production by myself on Final cut pro. If I had a film maker, I would be more focused on the subjects rather than the technology, and this could potentially provide me more objectivity on the contents.

This plethora of musicians and artists provided me with almost 10 hours of recorded conversations and music that I had to be concise, narrowing it down to a 33-minute documentary. Making it more likely for the general audience to watch it until the end.

Music Collaborations Past and Present

The fact that Lusophone music collaborations in the past were scarce and poorly promoted led me to believe that musical collaborations between different Palop musicians was innovative and unheard of, however I soon discovered that this was not in fact new. Some musicians and labels had similarly celebrated these ties in the past. One good example is dated from 1975, with the greatest Angolan artist, Bonga, making music from Angola, Cape Verde and Brazil, and in some tracks singing in Cape Verdean creole, released by Morabeza Records. (Bonga, 1975) (Raizes – Cancoes e Poemas de Angola, Brazil e Cabo Verde – Bonga e seu conjunto Tiao Bonga)



Example:

Bonga – Ramedi Dja tem

https://www.youtube.com/watch?v=390Hv77C_Uk&list=PLAVAVJ4Xqh4WGjw4ZeJYI_GZMBaG6lR6q&index=5

(Tijon/Tiao, 1975)

Nevertheless, this was an innovation for me and my creative music production approach. I was interested to know the opinions of the musicians about the “then” and “now” and how they saw this in the future. It was extremely interesting to collect so many different perspectives from musicians and Lusophone music researchers as you can see in the documentary.

On one hand, the musicians told me that they find collaborations very advantageous, reinforcing that language and dialect are not very relevant to them especially in the current

Covid-19 pandemic situation, what is more important for them is the financial side of these collaborations for the present and the future, as previously mentioned.

On the other hand, Lusophone researchers thought that collaborations could be harmful considering the risk of losing one's identity. This posed me with the following questions, is globalization and the Internet not already provoking a loss of identity in all of us? Perhaps we lose local identities (minorities and small ethnicities), but we create a new global identity? There is a chance that sometimes there are more benefits for Palop artists, these days, to adopt a Lusophone culture as one, so I believe that the musical dialogue between cultures is very advantageous and, in this case, the Portuguese language is perhaps the vehicle that brings them together.

Postcolonialism and Decolonization

All the accounts that I gathered from the older generations of Lusophones who had dealt with the war, post-war, conflicts and independence experience, have spoken about the way the Portuguese as colonisers were severe and rigid regarding the expression of their African cultures. As Sousa Santos (Santos, 2003) and Castro Henriques (Henriques, 2021) state, the over imposition of rules and oppression gave way to a suppression of identity, not being able to express their "Africanism" for so long made the Lusophone cultures reserved and withdrawn.

This cultivated in the Lusophones a mentality of fear and sometimes shame because it diminished their cultures and made them feel wrong, inappropriate, and oppressed. In the documentary, it was mentioned that for generations the African Lusophones were ashamed of their music and felt somewhat disconnected from their cultures and that for some time there was an identity conflict almost like an existential issue.

What I see from this new movement is the new generation trying to emancipate those limitations and trauma and moving forward. I believe this is also part of the decolonization state of mind.

There is now a sense of pride and a statute of the Lusophone culture, its richness, and the thirst for studying old traditions and mixing them with new influences, regardless of ethnicity, dialects, language, religion, or colour. As Angolan percussionist Zeze Araujo states in the documentary: "there is a sense of pride in this new generation, where they drink from older traditions and mix those with new influences". (Araujo, 00:12:30 – 00:12:50) (Kukambula - Lusophone Gathering, 2021)

The new generation is trying to reconceptualize Lusophony and the mentality of the older generations deeply established in our society, they are leading the decolonization movement. Consequently, it involves a major reform of education, politics, economy, and laws, to unlock old rules, (Shilliam, 2021) possibly music can be a vehicle that promotes equality and diversity, setting this process in motion. I believe that we cannot undo colonialism or erase the past and recognize that this is a process that will not happen from day to night. Isabel Castro Henriques states she is against the destruction of the colonial statues and monuments because that means silencing our history and limits our critical reflection about such a violent and problematic time (Henriques, 2021). Additionally, she believes these colonial marks are fundamental for us to assume, overcome and recognize the errors of the past so we do not commit them again (Henriques, 2021).

The fact that the Portuguese colonies were the last ones to gain independence may play a major role in that decolonizing mentality since what I felt from my peers was that the wounds are not fully healed. Most of them were forced out of their homes and countries, leaving their whole stable life behind and coming to Portugal with nothing but the clothes they had on.

Although slowly fading away, I realized that a bit of this mentality is still there, and after several conversations with the musicians on the documentary and the recording sessions for the album, their music still reflects the fear of innovating and taking risks and going out of the Lusophone music production parameters.

Social Inclusion, Musical Impact and Music Training (Academia)

When I asked the artists regarding the impact that their music may have in the audience, I noticed some of the musicians genuinely do not take it much into account, and some consider the music that they make uplifting and peaceful with a strong identity of their cultures or countries. Angolan singer and collaborator, Luiana Abrantes mentioned to me that her music expresses her daily search for inner peace, and since music for her is the vehicle that drives that state of mind, that is the feeling and message that she wants to convey to the audience as well. (Kukambula - Lusophone Gathering, 2021) Music for them is an important tool for social inclusion, not just in their communities but also outside of it. (Treece, 2020)

Lindgren, Bergman and Saether believe that there are advantages in using music as a tool for individual and social growth as this promotes intercultural encounters and therefore social inclusion. (Monica Lindgren, 2016)

Through music they conceivably enlarge their audiences and expand their cultures assuming a role in society.

“...Music education can be seen as an arena for construction, performance and negotiation of cultural meanings, norms and values”. (Monica Lindgren, 2016)

The general answer regarding if education or Academia is relevant for their culture or music is yes because it helps them feel more confident and skilful with a plethora of tools at hand, although the priority for them is to preserve spontaneity, keeping some natural resources of inspiration.

When asked about the role of Music Education in Cape Verdean society, Lucio Vieira, claims that he believes it to be crucial, because the musicians in Cape Verde are very talented but they are, in the vast majority, self-taught. Moreover, he added that there needs to be diversity in the music that Cape Verdean musicians are exposed to, since they only give value to traditional music and have no training in classical, jazz or fusion music. Vieira remembers that in his time there was Musical education in schools, but with time this subject disappeared, and he believes that this is a pressing issue that the Cape Verdean Ministry of Cultural Affairs should give importance to. (Vieira, 00:15:10 – 00:16:04) (Kukambula - Lusophone Gathering, 2021)

I share the same opinion as Vieira, as the knowledge and musical language would perhaps prepare them to collaborate and create international projects in several musical styles.

Possibly this would create unique flavours and approaches in their music.

During the planning of this Creative Music Project, I thought about the different agents that would have an important contribution to this task, and I thought about inviting an exceptional

person that I had the pleasure of working with. Fernando Arenas was a university professor at the Michigan and Minnesota Universities, in the Departments of Romance Languages & Literatures and Afro-American and African Studies. In his book Lusophone Africa: Beyond Independence (Arenas, 2011) he graciously included the music that I have been developing together with award-winning artist, singer-songwriter Carmen Souza. In 2009-2011 he invited us to perform and conduct a workshop about the history of Cape Verdean music, the traditional rhythms, and the way we incorporate Cape Verdean music with Jazz as part of the teaching program in those Universities. (Arenas, 2011)

I was utterly shocked and saddened to learn of his death, just as I was about to contact him to be a part of this project. His contribution would have been invaluable, hence my dedication at the end of the documentary.

Producer Role

My aim for this creative music project is to contribute with my technical and musical knowledge, and through my experience, I may be able to provide and potentialize production within unexpected encounters. Moreover, these encounters may not only be relevant for the artists involved and their careers but perhaps can be relevant for the Lusophone market as well, through the creation of new content, where innovation and freedom are key to discover new paths in the Lusophone music production. Embracing without any preconception old and new music artists.

Jacob Laube suggests that a producers role evolved through time, and he believes the central duty of a producer to be of a talent developer, through the understanding of the artists voice and vision and through the knowledge of creative, musical, technical, administrative, and business skills that are fundamental for the success of the project and of the producer. (Laube, 2017)

Music Production with Collaborators (Zito and Luiana)

During the exercise of making the documentary, the participation of two main artists, Miguel Zito and Luiana Abrantes, became clearer to me. The reason lies in the fact that they are both composers with very distinct musical languages as well as coming from two different Palop countries, Zito from Cape Verde (Santiago Island) and Luiana from Angola.

When approached with the idea of a shared album, Zito liked the fact that the project could potentially enrich the aesthetic of Lusophone music, because the fact that both have a very distinct background, and musically the compositions are very different, could contrast positively and contribute to his growth as an artist.

Luiana mentioned that she had never considered making a shared album with another composer before, although she believed that Zito's music would probably complement her songs artistically. Furthermore, about the possibility of bringing the project to a live audience, she would feel more confident in sharing the promotion and the performance, Luiana also believes that in the album and in live performance the listener will have a variety of flavours.

I identify Zito as a composer first, then a guitarist and lastly a singer (perhaps a 'troubadour' – a poet who writes verse to music) with music education. Luiana is a composer first and then a vocalist, she does not play any instrument and has no musical training. She composes lyrics

with melodies, with no rhythmic or harmonic references at all, which I found very particular and not a very common way of composing.

Sarrazin describes Indian classical music with these identical characteristics, not containing harmony, and having three layers, melody, rhythm, and a drone.

(Natalie Sarrazin, 2016)

Zito's lyrics and messages are connected to rural stories and philosophies, but at the same time there is a curiosity about the modern world and perhaps some innovative aspects.

Luiana's message is more personal and intimate, and talks about emotions, childhood experiences and her social and family life nowadays, but also in search of a somewhat modern aesthetic.

The fact that they were both composers, was a decisive factor to invite them, since I was more interested as a producer, in this project, in understanding their music and the difference between them. Having said that, my direction and communication on this production would be driven by their feel and vision of their music and the sound qualities that we were looking for, consequently this would help me in the decision making regarding adequate instrumentation and arrangements in discussion and agreement with the artists. As the late Charles Gillet describes: "...the essence of the producer is to be the catalyst for the participants in the studio, the person who sparks them off into delivering their best..."

(Muikku, 1990)

Once more through conversations, we discussed about possibilities of bringing innovative elements to the production, and I was interested to know how they perceived acoustics, reverberations, music processing, delays, manipulation techniques (such as editing, autotune), compressors and effects. Both mentioned that they trusted my work as a producer, since they knew my previous productions with other artists, they manifested the wish to have natural and authentic sound, however they expressed their openness to experiment in vocals, as long as it did not alter significantly the fundamental of their voices. Zito's opinion was that the use of effects in the vocals should not be the centre of attention, rather a complimentary aspect of the music, almost as part of the arrangement.

Since this was a collaboration project, I suggested for them to be more involved and more specific in terms of production role, which I found myself always having to remind them of their role as collaborators in production. This was a particular necessity for me as I wanted to have the maximum of inputs from their side to achieve a coherent album in terms of collaboration in production.

As Jacob Laube states in his research thesis "...creative collaboration in the studio creates understanding of the creative system that guides those who are new in the recording environment, and stability to those who work in it". (Laube, 2017)

Towards the middle of the recording process, I finally felt more interaction and spontaneity regarding their contributions with inputs about the arrangements and sound. I realized that maybe artists are more accustomed to hand their material and compositions and just rely on the producer's role. The collaboration in production role was quite new to them and perhaps made them feel exposed, the reasons for this can be sometimes, lack of skills or musical training, or lack of terminology in production, as they are not used to be in the position to find possibilities to achieve results when needed.

It could also be that they simply need someone with an outside perspective to potentially bring a different and new approach to their music.

Initially, we had agreed on 5 songs each, however we were not happy with the outcome of one of the songs, and although we experimented several approaches we decided not to rush or force anything into the song that we were not completely satisfied with, we may later come back and find different solutions for it. Therefore, we decided to include only nine songs in the Kukambula project, five songs by Zito and four songs by Luiana.

Arrangements, Instrumentation, Lyrics, Technology, and techniques

The combination between Afro music elements, like traditional and mixed Palop rhythms and more contemporary jazz language, created by the acoustic piano, and the freedom and improvisation on some other instruments, was an important shared vision by the main elements of this collaboration.

Kukambula draws a path of transatlantic and transnational (Alge, 2015) music converging in Lisbon providing me a perception of building bridges and encouraging musical dialogues between distant worlds.

This combination was also coherent with the message and lyrics that both artists were trying to convey.

I particularly want to talk about the songs “Kamussekele” (Luiana Abrantes) and “Santu Antoni” (Zito) these are good examples of freedom and improvisation. The rest of the songs were a balance between fixed arrangements and improvisation.

Kamussekele was performed simultaneously by Zoe Pascal on drums and on bass the outstanding multi-instrumentalist Lucio Vieira, in total improvisation and interaction between them, except Luiana’s additional vocals in a few parts of the song, and the percussion was recorded in a different day by Zeze Araujo. This song intends to create an imagery of the desert and the tribes between Namibia and Angola. I saw this song as a cry of exhaustion due to how hard the walk through the desert can be.

Kamussekele – Luiana Abrantes

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“Santo Antoni”, is about a woman that raised her children by herself with many life difficulties and uncertainty, to feed her children she had to cross steep hills and mountains every day to work. When Zito was a little boy, him and his mother met this woman and she revealed her story to them, inspiring Zito to write this song. Through this story I imagined this woman’s journey through the wild rugged mountains and the reverberation of her voice weeping and begging to Saint Anthony, for rain to water her plantations so that she and her family can have food. I used different types of reverberation on Zito’s voice to emulate and create a perception of that lonely journey and the acoustics provided on the hills and vales. The song is nude and bare to be a close representation of this roughness and loneliness.

Santo Antoni – Zito

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The intention was to have, as much as possible, a spontaneous performance from everyone, without pre-production. Luiana and Zito agreed to have an acoustic instrumentation throughout the whole album and with this information we did a list of musicians to invite for this recording, that had the capacity to improvise and play arrangements.

After finding these musicians we did a couple of rehearsals, defined rhythms, structures, and from there built the songs.

As collaborators, the invited musicians contributed as well with inputs on the arrangements, discussing with me as a producer as well as Zito and Luiana. The line-up for this album was: Zeze Araujo (Angola) on percussion, Luis Karantonis (Cape Verde) on electric bass, Lucio Vieira (Cape Verde) on acoustic guitar, acoustic piano and bass in Kamussekele, Zoe Pascal (Portugal – Cape Verde) on drums, Zito (Cape Verde) on acoustic guitar and vocals, Luiana (Angola) on vocals, and me on bass and double bass on Luiana's songs and in two songs from Zito.

Another question was if they wanted to record with or without metronome, and the answer was affirmative because they were looking for a steady drive and pulse in the songs, and considering that they are not a band that is used to perform together, they were not tight enough to perform in studio without a metronome, and this would make them feel more confident and comfortable, I also advised them that the metronome would provide stability and more options for further editing and overdubbing if needed.

On the process of recording, we started with acoustic guitar and vocals as a guide, and next were all the percussions and drums. When we were happy with drums and percussion, so we moved to electric bass by Karantonis and double bass recorded by me, in the song "Materna" (Luiana Abrantes).

Materna – Luiana Abrantes

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Following, we overdubbed some guitars and recorded the acoustic piano, subsequently the vocals were recorded in several takes choosing and editing the best parts. This process was applied for all instruments, except the drums and percussion.

For the drums I did not make any editing on the chosen 'take' for each song, we just added cymbals and feels to complete the desired arrangement. I adopted this approach because in the main and chosen drum 'take' Zoe did not perform some important 'hits' and 'feels' for transitions, that were important for the movement on the arrangement.

I particularly found the drummer and percussionist the most spontaneous performers, also the bass was quite natural. The piano part was a bit more challenging since the idea was to play out of key, to create contrast and change intentionally the vibe with jazz voicings and phrasing.

The guitars and vocals were not improvised, except for Kamussekele (Luiana), and they were already defined and arranged as the core of the compositions, so all the instruments had to perform around the guitar and vocals.

The whole recording process took two full days of rehearsal and ten days of recording all the instruments and two more days for overdubs on vocals.

We took a break for a few days, and we came back fresh to listen carefully to the music, making notes for each song with elements and parts we should edit or clean, in order to create space for every instrument. Other notes were related with the necessity to bring more music elements and sounds to some parts of the songs for the purpose of 'gluing' sections and instruments, or sometimes to create a different ambience in a specific part of the song.

I suggested that we added vintage keyboards available in the studio, such as Roland Juno-106, since the electronic elements could potentially create the right textures, sounds and noises that we were missing, and at this stage both reacted positively mentioning their reliance on my understanding of their music. Since they knew that I normally record keyboards myself, but always with a different approach (since I am not a keyboard player) or goal of creating ambiences and textures, they suggested me to record instead of inviting a synth player, because both had had experiences in the past where keyboard players would tend to overplay, filling all the gaps and they wanted to preserve some air in the music, also because they already had a lot of harmonic information from the guitar and acoustic piano.

I embraced the challenge and went through all the music and in three days I recorded the synths, however not in all songs. My technique was to manipulate and alter some manufactured samplers on the Juno. I also made some trials with VST instruments on Cubase Pro8, (Prologue and Retrologue) in combination with the Juno.

It was an exciting process for me, and when I was pleased with the results, I called them back to the studio to hear it.

They were very surprised and enthusiastic about the synths, and for them it was an innovative aspect in their music.

The only comments were regarding the place where they wanted to hear these sounds blended with the acoustic instruments, in level, in the mix. They proposed to hear it more in the background with some exceptions in some bridges, where they would like to have it as a main sound. To make sure that we achieved the optimal placement on the synths, I suggested them to go through it together, so I could ensure that we were all satisfied level wise, on the final mx.

Mudanca – Luiana (00:02:11 – 00:02:27)

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Panha Lenha – Zito (00:03:44 – 00:04:14)

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In my studio (www.thisissessions.com), I use mainly vintage gear for tracking all the instruments, namely Glensound BBC GSNT1, Glensound MX6, (<https://www.glensound.co.uk/about/history/>) (https://e1e8e680-25f8-4604-9e23-c87af01bcd8.filesusr.com/ugd/b93b54_3ded41d927bd46dfbe8e07a727077646.pdf) Ampex MX35 (<https://www.worthpoint.com/worthopedia/ampex-mx-35-mx-10-channel-output-tube-1881331232>) and Studer C279 (<https://www.studerundrevox.de/revox/mischpulte-revox/revox-c279/>). These consoles are very specific, and I believe helped me to reach a very acoustic sound with a lot of punch and character, since they are all known for their clear high-end qualities. Providing the music, an old analogue sounding in combination with DBX 165A (<https://www.vintagedigital.com.au/dbx-165a-compressor-limiter/>) and DBX 118 (https://www.hifiengine.com/manual_library/dbx/118.shtml) vintage compressors, that I mainly used for flavour specially on vocals.

As I had previously realised, the relationship between the musician/producer and technology has a major impact on the results and overall satisfaction. Therefore, I continue to pursue and research about the technology of the 60's (Ampex) and 70's (Glensound BBC). (Pascal, 2020)

“The fact that I am using the same technology and techniques as the practitioners from the 70's BBC era recordings is gratifying, feels like an extension to this great legacy and a sound enhancement in my productions.” (Eben, 2010) (Pascal, 2020)



Thisissessions studio: Control Room (Photo by Theo Pascal)

Regarding microphones I used a mix of vintage and modern mics, with Glensound GSNT1 preamps and on the room mics I used Ampex MX35 preamps.

The vintage ones, I used mostly for drums and room mics, like ribbon Reslo 30/50, and for toms vintage Audix UD50 (dynamic), with other mics AKG D112 (dynamic) for bass drum, on overheads I used AKG 414EB (condensers in cardioid) and a modern SE Electronics 4400a, I really enjoyed the combination between these two microphones, and I came across this solution because I discovered that SE Electronics made this model almost as a replica of AKG 414EB, and they are actually very similar in terms of sound, however the SE is perhaps a bit more coloured on the top end. (gearspace, 2010) (Smith, 2015)

On snare I used Audiotecnica 4031 (condenser). Depending on the song, I used space pair mic technique (Fox, n.d.), this allowed me a wider sound image on drums, and in other songs I used the Glyn Johns mic technique (Revolution, 2011), that brought me a different drum image with warmer and natural sound and more air.

Regarding percussion, I used the Reslo30/50 ribbon microphone for room, and for spot mics I used Sennheiser 441-U (dynamic super cardioid) which gave a more organic and whole sound. Additionally, I used a vintage STC 4038 (BBC specs: <https://vintageking.com/coles-4038-ribbon-microphone>) as overhead, effects and small percussions such as wood blocks, cowbell, and shakers, with Glensound GSNT1 preamps.

On the electro acoustic guitar, I used a Audiotecnica 4031 condenser and an AKG C2000b (condenser) and a D.I. box to blend them, with Glensound GSNT1 preamps, this allowed for a very transparent and rich sound, however not excessively warm to overshadow the bass and the piano on the low end.

On electric bass I used a D.I. Box with the Studer C279 preamps, this gave me a more direct and controlled sound especially on the low frequencies between 100hz and 270hz.

For the Double bass, I used a AKG C2000b (condenser), with the Studer C279 preamps. This microphone is very efficient since it does not overpower the sub-bass region. (approx..70hz below), with this setting I did not lose the fundamentals of the instrument and I achieved a “wooden” sound.

On the acoustic upright piano (anno 1910 Bechstein, model 9) I used two Blue Microphones encore 200 and 300 (condensers), left and right, in combination with Studer C279 Pre-amps. This piano has a beautiful mellow character, so this configuration provided me clearness maintaining the original sound qualities and avoiding muddiness on the low-mid range.

On vocals I used Vintage Ribbon mic STC 4038 for Luiana, and for Zito I used Audiotecnica 4033 and SE4400a (condenser) with a cardioid polar pattern in combination with Glensound MX6 preamps and compressor DBX 118. I made experiments with the Reslo 30/50 ribbon mic; however, this is a very sensitive microphone regarding proximity effect, and this became an issue with plosives.



All Microphone used for Kukambula recording Sessions (photo by: Theo Pascal)

On the Juno keyboard I used the Studer C279 preamps because I found a pleasant and discrete distortion tone from the preamps. Although, it needed to be adjusted every time we changed sound, for a better result.

I intended to record exteriors using natural acoustics however, with this Covid-19 situation I contacted local authorities that clearly informed me that all these kinds of events were forbidden. Also, some of the musicians were not very comfortable with this idea when I made that suggestion. Using and exploring the natural acoustics of my live room was the best that I could do given the limiting circumstances.

“Clearly, every space or room has a plethora of variants in terms of acoustics, such as reflections, reverberations, depth, and tone, this is relevant to me when you consider or plan to record a specific instrument or vocals, because it affects the dimension and perception of space and depth of the sound. (Lawrence E. Kinsler, 1982) (Pascal, 2021)

The live room in my studio is 15 meters long with wooden floors, the widest part of the room is 4.5 meters, and approximately 4,5 meters height. The room is oddly shaped on one side, so to achieve the best results I used the room mics with different placements, the closest one was on drums and percussion one meter distance from the bass drum, and the furthest placement was around 4 meters from the drum set.

I obtained a little bit more depth, body and dimension on drums and percussion. I would probably do it differently now, using two more room mics in omni polar pattern, on the furthest end of the studio, trying different placements and directions, to obtain even more depth but possibly dealing and tuning with latency or delays. I surely plan to do this in the future.



Thissessions studio: Live Room (Photo by Theo Pascal)



Thisissessions studio: Live Room (Photo by Theo Pascal)

I was quite happy with the relation between the room and the instruments in general, since I may have achieved a natural sound, acoustics, and reverberation. As a result of that, I used just a small amount of digital reverb on the instruments. For some songs I did not feel the need to use any digital reverb on the instruments at all.

For tracking, mixing and mastering I used confident monitoring with three different speakers:

Main monitors – Vintage Tannoy Little Red 12' dual concentric

2nd reference – Vintage Spendor BC1 BBC monitoring with Vintage Rogers sub-woofer

3rd reference – Modern active Adam A3x with Adam Sub7 subwoofer

Headphones – Beyerdynamic DT 770 Pro 250ohms



Thisissessions studio: Control Room (Photo by Theo Pascal) Room size: Width 5m, Depth 4m, Height 4,5m

Mix and Mastering

In general, we were looking to preserve the acoustic sound with analogue character, warmth, natural, punchy but not in excess, maintaining a close dynamic from the performers, at the same time clearer, defined and with air, not excessively low and bright, contrasting with lead vocals delays.

My approach to the mixing process was to balance all the instruments without any processing, listening carefully and then making some notes. Subsequently, I organized the session and created a template with EQs (Renaissance), compressors (SSL and API), reverbs (Rverb), and delays (H-Delay, Hybrid Delay) all in series and parallel. I started cleaning some frequencies with EQs only on the rhythm section, percussions, drums, and bass, and on snare I used a Xnoise, finally I worked on the panoramic and balanced. Following, I opened the harmonic section, guitar and piano with the same concept of using EQs and compressors. Next, I worked on the keyboards which I found no need to EQ, just a few minor tweaks and panned them in the placement and depth that I was looking for.

Ultimately, I opened the vocals using EQs to scope and excite some frequencies, I used some compression and dynamic plugins such as Puigchild 670 stereo to bring more presence and punch to the vocals. I had the necessity to use the automation technique in most of the instruments and vocals, to bring the volumes up or down, respecting the role of the instrument or vocals on the arrangement during the song.

Generally, I use EQs to scope and excite frequencies when needed, the compressors I use mostly for flavours, however sometimes on vocals, bass guitar and on drums. But I try to use it in a discrete way so that the compression is not heard, preserving the dynamic of the performer. I used some artificial plate reverberation mostly on the guitar, rarely on drums and percussion since I had the room mics, nevertheless I used it on vocals always in parallel using the AUX send for better results.

I applied the Dub mixing technique mainly on vocals, with digital tape delays performing automation at real time with my computer mouse, without drawing. I have been developing this technique since the last semester and the reason for using that, is because I feel that it is a much more artistic and human approach as if I was another creative element of the band. (Pascal, 2021)

To perfect this technique, I need to perform it several times until I achieve the result that I am looking for. It is maybe not a very polished or accurate technique but perhaps more honest and real, also providing a better dynamic (Pascal, 2021).

In agreement with Zito I used autotune on his vocals, for pitch correction and accuracy, but we did not find it necessary to use it for Luiana. On the song “Zimalu Gulminam” I used pitch shift on Zito’s back vocals to simulate children’s or female vocals, which I panned left and right and did a slight delay between the two of them, to emulate a discreet phase effect.

Zimalu Gulminam – Zito (00:02:38 – 00:02:57)

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My mastering (in the box) concept was to scope for each song some undesired frequencies, preserving the overall final mix in terms of dynamics and EQs. I applied compressor to glue and control some frequencies more often on the low-end, I used a very small amount of stereo enhancer plugin to open the stereo image a little bit more without compromising the centre. I utilized the Puigtech stereo plugin for more punch and clarity, exciting some frequencies on the 2k to 3k range, offering me more presence but not making it harsh. Finally, I used the L3 24bit ultra limiter plugin to achieve a competitive level on the market, however not making it too loud. (Toulson, 2017)

Toulson argues that mastering is not about raising loudness to a mix, moreover he describes the fact of having the same engineer doing the mixing and the mastering, although he also recognizes that nowadays tight budgets are the reason for this. For economic reasons, being a producer and independent artist myself, I have been performing most of my mixing and mastering processes, because I believe, as a producer and composer that I know what I want to hear in the mix and what I want the master to sound like. Another interesting view from Toulson was the fact that he advises that in these situations, the engineer should take some time off of the mixing (signing-off) and then return to it with “fresher ears”, additionally he

suggests that the mastering should not be done on the same session as the mixing (Toulson, 2017). Interestingly, I have been doing this process for some time, furthermore nowadays I perform the mixing on Cubase pro8 and the mastering on Protools10, because it is my perception that the mastering plugins react differently on Protools10 with clearer and less muddy sound, it is also easier to achieve clarity and separation when needed, without losing body, punch, or warmth. Our goal was to still have a competitive market volume level, although slightly lower than the majority of albums on these days, since we did not want to have that edge sensation, of sometimes almost clipping and distorting, with little headroom.

Conclusion

It is challenging for a producer to collaborate with musicians and artists that do not have studio experience, they are very used to the live performance approach and when they are in a studio setting, they get easily frustrated. Making my role as a producer more therapeutical, not letting them go deep in that frustration.

The social gathering and sharing from everyone involved in this project was very positive for me, because everyone shared their points of view and perspectives, some in agreement some not, but that made us all go deeper, sometimes revisiting or discovering our cultural identity. It also may awaken in us the awareness of our roles as artists and the impact that we possibly have in society. Conflicts and traumas may shape and possibly strengthen our lives and musical journey. Perhaps, cultivate in us a respect, knowledge, awareness and value towards history and cultures, and the necessity to provoke other opportunities on the music production in the Lusophone bubble. Using old and modern mediums available on these days, without boundaries or preconceptions and possibly making something more innovative in creative collaborations and always accepting the natural evolution and freedom in this modern society.

Hopefully, the documentary can possibly be a starting point of a Lusophone production that exposes the facts and conflicts of all natures, from artists to promoters, where the audience has access to the other side of the artists lives and acknowledge their struggles in life to serve culture.

The aim of the album is to provide the audiences with a Lusophone music mixture from the different Palop countries, with the musical freedom inherent to the jazz approach, perhaps proportionating a musical journey through the Lusophone African flavours.

The evolution, innovation, and impact of this Kukambula project can be hard to measure, but hopefully the movement and encouraging of encounters can inspire other projects and lead to new creations.

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