

SOUNDS OF APRIL IN PORTUGAL: PROPAGANDA & PROTEST FOR INTERCULTURAL EDUCATION

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Abstract: *This article discusses ways of interpreting music sounds useful for the realm of Intercultural Education. The approach proposes a set of three core concepts basic to the human condition – mobility, complexity, versatility – and rather meaningful within the practice of Intercultural Education. As departing points it uses two metaphorical ideas associated with songs of Portuguese origin and multiple influences, which became strong symbols of identifiable political purposes: propaganda and protest. Armstrong's release of April in Portugal (New York 1953) signaled a propaganda strategy of global scope in the aftermath of World War II. Many musicians and singers would perform the song, spread still today in the memories of many all over the world. The Portuguese revolution that ended the dictatorial regime in 1974 happened soundly, by coincidence, in April. The revolutionary forces involved used protest songs to awake the populations' awareness, to signal the military actions for the coup d'etat and to educate the illiterate population in the new principles and practices afterwards. Both metaphors Sounds of April, as these revolutionary songs became known, and April in Portugal were associated with industrious and meaningful expressive behaviors that performed needed propaganda and protest roles of national and international scope. The deconstruction of these political roles, made slogans of different times, helps us to interpret inner processes of human relationships affected by governmental strategies, and to think about why and how to develop Intercultural Education.*

Keywords: *Louis Armstrong, Amália Rodrigues, José Afonso, Protest songs, Propaganda, Ethnomusicology, Intercultural Education, Music.*

1. INTRODUCTION

The notion of Intercultural Education is, for the purpose of this discussion, synonymous to those of Multicultural Education, Education for Citizenship, or Ethno-national Conflict Solving Education, among others. It has been developed primarily in major national representative urban centers where, as a result of human mobility, people from different backgrounds have needed, for political purposes of governmental nature, to be civilized in socially acceptable ways. The more people move, the more governors consider the values of diversity, and the more they see the advantages of cooperation, the more complex it is the task of educating interculturally. Advocating the urgency to develop efficacy in Intercultural Education, this article proposes a reflection on the notion of versatility as a key condition in the process: a major pedagogical competence to understand in social life and to develop within Intercultural Education. For that purpose this article discusses a musical subject through a metaphorical idea – *Sounds of April in Portugal* – the most Western-European minor but rather old country in the 20th century.

Apparently opposing, for their political uses, the notions of propaganda and protest do, in some cases however, interweave their meanings to a point of almost identification. This happens for instances today in Portugal when a municipal service uses a former protest song to announce the foundation of a new observatory of expressive behavior. The protest song is thus used as a propaganda tool. This vicissitude illustrates also the versatility of these two ideas moving through complex threads of the cultural tissues in which we live our social life and from which we try to build interpretations of webs of meaning, to use the old image of Max Weber reframed by Clifford Geertz (1973:5).

Discussing information to deconstruct both a right-wing dictatorial propaganda tool and a left-wing strategy of protest, the analytical thoughts presented, based on two meaningful phonograms, representative of the metaphorical idea of *Sounds of April in Portugal*, the aim of this article is to produce food for thought. The intention is to stimulate the interpretation of how human mobility enhances the complexity of social life, and how behavioral expression products, such as songs,

most of the times part of political conceptions or results, may help us to value the condition of versatility so needed in the realm of Intercultural Education.

2. THE APRIL IN PORTUGAL PROPAGANDA

Music was pointed as a strong governmental tool for the *Policy of the Spirit*, the name given to the cultural policy of the National Dictatorship entitled *Estado Novo*. This *New State*, founded in 1933, within the political regime that lasted from 1926 to 1974, had, as a primary aim, the task to create and educate the *National Conscience* of all Portuguese citizens. For that, the government created the *Secretariat of National Propaganda*. The man in charge of the Secretariat, António Ferro, the promoter of the idea of Propaganda, had made it clear in a newspaper article (*Diário de Notícias*, Nov.21st, 1932) precisely entitled *Policy of the Spirit*, that, as he said quoting Napoleon Bonaparte, *Of all the arts, music is the one that exercises greatest influence in the passions, the one that the legislator should most encourage* (in *Côrte-Real* 2002: 238). Although António Ferro had abandoned the command of the dictatorial propaganda in 1949, the institution, the structure of the governmental service, the degree of internationalization and related actions that followed, tended, however, to perpetuate his initiatives. Nonetheless, the *April in Portugal* strong international propaganda slogan, through songs of state influence, belongs to the decade of 1950, the post-Ferro phase.

2.1 The mobility part in the process had already given large steps when on the 21st of April of 1953 Louis Armstrong recorded *April in Portugal* in New York for the album *Satchmo Serenades*. Already a mythical music figure, Armstrong not only plays but also sings the propaganda lyrics written by the Irish songwriter Jimmy Kennedy for this Portuguese song originated in the decade of 1930. The song, originally composed by the authorial pair of the music theater tradition of *Revista à Portuguesa* Raul Ferrão and José Galhardo (*Côrte-Real* 2004), mentions the intellectual city of Coimbra and its medieval university, associated with the legendary forbidden royal love of the prince heir D. Pedro and Inês de Castro who was crowned Queen of Portugal after death. The song named Coimbra, in itself of propaganda nature, alluding to the beauty references of the city: the graduate students (doutores) of the university, the park by the river

(Choupal), the sad story of Inês (the Lovers Fountain) the tears and the famous *saudade*, feeling of loneliness, was repeatedly rejected in the Lisbon theater context. It was finally included in the propaganda film *Capas Negras* (Dark Covers, the students' traditional costume). The film, co-authored by José Galhardo, with the young great singer Amália Rodrigues starring in the main feminine character, is reported as the greater box office success of the Portuguese film industry of all times. Among the preferred songs of the great Amália, *Coimbra* became part of her international repertoire:

Coimbra do Choupal
Ainda és capital
Do amor em Portugal, ainda

Coimbra onde uma vez
Com lágrimas se fez
A história dessa Inês, tão Linda

Coimbra das canções
Tão meigas que nos pões
Os nossos corações à luz

Coimbra dos doutores
P'ra nós os seus cantores
A Fonte dos Amores és tu

Refrain: Coimbra é uma lição de sonho e tradição
O lente é uma canção e a lua a faculdade
O livro é uma mulher, só passa quem souber
E aprende-se a dizer saudade

Once in a great European *tournee* of the Marshall Plan, Amália, as she told directly to me in a private ethnographic interview in the summer of 1990, sung two songs of her preference to be translated in an even more effective international touristic propaganda tool for Portugal. The Marshall Plan, as the European Recovery Plan of US initiative for four years became known, was signed by the US President Harry Truman on April 3rd, 1948, after the initiative of the Secretary of State George Marshall, presented at Harvard University in June 1947. From the songs proposed in Dublin in 1950, Amália with the connivance of Yvette Giraud, in the same *tournee*, chose Coimbra. Jacques Larue made the new lyrics in French for *Avril au Portugal*, stressing recollections for later memory, of good weather and beautiful landscapes of sea, land and sky, for love scenarios:

Je vais vous raconter ce qu'il m'est arrivé
Sous un ciel où l'été s'attarde
Histoire d'amoureux, voyage aventureux

Que pour les jours heureux je garde
Un grand navire à quai
La fouled ébarquait

Les yeux sous les bouquets regardent
L'amour devait rôder on s'est regardé
Et mon Coeur s'est mis à chanter

Refrain: Avril au Portugal, à deux c'est l'idéal
Là-bas si l'on est fou le ciel l'est plus que vous
Pour un sentimental, l'amour existe-t-il
Ailleurs qu'au Portugal en Avril

Le soir sous mes yeux clos, je vogue au fil de l'eau
Je vois par les hublots, la ville
Les vagues et des couleurs

De doux parfums de fleurs
Qui font de bateleur la ville
Tout ça berce mon couer

D'un rêve de bonheur
Don't les regrets ailleurs me suivant le soir
Que j'aimerais un jour le revoir

The English version of the lyrics, as mentioned before, by Jimmy Kennedy, stresses an April dream for lovers in Portugal under the spells of spring weather, music and wine:

Refrain: I found my April dream in Portugal with you
When we discovered romance, like we never knew.
My head was in the clouds, my heart went crazy too,
And madly I said: "I love you"
Too soon I heard you say:
"This dream is for a day",
That's Portugal and love in April!

And when the showers fell,
Those tears I know so well,
They told me it was spring fooling me.

Refrain: I found my April dream ...

This sad reality,
To know it couldn't be
That's Portugal and love in April!

The music and the wine
Convinced me you were mine
But it was just the spring fooling me

Lisbon, Coimbra, Dublin and New York were the four locals mentioned so far. Many other places represented important waypoints in the path of this song. Mobility, adding meanings to that and those who move, enlarged and enhanced the references that built the song presented. As Louis Armstrong framed it, *what we play is life*. His music performances as those of true interpreters are bits

of life as he verbally expressed. It is our job as social scientists and intercultural educators to interpret the meanings of such ideas. Partaking insights mentioned by Rice (2003) on the subject-centered musical ethnography, different places in different times represent meaningful influences, verbalized metaphorically in and about songs and music pieces alike. So, as observable in the music subject presented, of propaganda motivation, both places and times matter to value human mobility to build the webs in which all of us work and are in some ways suspended.

2.2 Bringing the complexity to the surface, the metaphorical idea of *April in Portugal* created as a major slogan of the Portuguese dictatorial propaganda in the early 1950s, followed its way, helping the central services to mold the *Politics of the Spirit*, as the cultural policy of the National Dictatorship defined itself (Côrte-Real 2002). Media campaigns, targeting international and national publics, were further developed in the 1950s and 60s, with remnants performed formally until 1975 and informally even after, for example in the realms of fado and folklore. In some fronts there are direct influences of these cultural policies still today. At this point of our presentation it is useful to mention Chomsky and Herman's idea of *propaganda model* as it was proposed in 1988 when the thinkers analyzed the role of the political economy of the mass media in *Manufacturing Consent*. The five parts model proposed considered ideas, identified as social filters of propaganda determination, here presented in the order given in the analysis of Cromwell (2002). These are those that (1) value the usually corporate ownerships of the media; (2) the advertising processes; (3) the sources of the propaganda themselves; (4) the negative responses to the media statements; and finally what the authors named (5) the "anti-communism" position. All these filters of propaganda determination are identifiable in the national dictatorial slogan *April in Portugal* and it is quite easy to interpret, through them, the construction of the complementary musical metaphor of the *Sounds of April* of communist inspiration and practice. Because this second metaphor is still celebrated in Portugal every year, as part of the ceremonies that represent the liberation of the Portuguese people from the dictatorial oppression of 48 years, from 1926 to 1974, it is meaningful that for Intercultural Education reasons the complexity surrounding the musical symbolism of the notion of April, and an array of related processes, and products are

considered. In the space of the brief allusion possible within the present Conference support, and taking the first filter of Chomsky and Herman, (1) the ownership of the media of the slogan *April in Portugal* can be considered the Portuguese state itself, through the Secretariat in charge of the political propaganda of the dictatorship. The former *Secretariado de Propaganda Nacional* (Secretariat of National Propaganda, founded in 1933), named *Secretariado Nacional de Informação, Cultura Popular e Turismo* (National Secretariat of Information, Popular Culture and Tourism) since 1945 and then *Secretaria de Estado da Informação e Turismo* (Secretary of State of Information and Tourism) since 1968. The propaganda slogan, property of the Portuguese state was first, as a song, extraordinarily supported by the American patronage of the Marshall Plan. Then, in 1954, as Richard Haines points out, the *April in Portugal* film, was the first in which the British cinematographer Ted Moore, who became famous for the James Bond image, creating the definition of the spy genre, acted as director of photography (2003: 230). As narrated to me by Amália Rodrigues in the private ethnographic interview mentioned, in the Summer of 1990, this film, in which she entered singing the homonymous song *April in Portugal*, resulted from a negotiation with the team of José Ferrer, the famous Puerto Rican film director and actor who had won the Academy Award for the Best Actor, from the US based Academy of Motion Picture Arts and Sciences, for his *Cyrano de Bergerac* in 1950. The team was in Lisbon for the shooting of the British war film *The Cockleshell Heroes*. As a condition, Amália recalled, the opportunity made itself for the first short travelogue documentary genre film directed by the British producer Euan Lloyd. It was most probably the Secretariat of National Information that financed the documentary propaganda film, marking again the ownership of the Portuguese state for the new media for the same slogan then joining visual components to the sounds of the song. Regarding the second and the third filters proposed by Chomsky and Herman, (2) the advertising processes and (3) the sources of the propaganda themselves, the power of the elements involved dictated the success of the propaganda campaign. The expressive behaviors represented by songs as simple performances or included in documentary film works may carry extremely powerful messages. If happens as it was the case that the singer and the performers chosen are of excellent

quality, as Amália Rodrigues, Louis Armstrong, Bing Crosby, Xavier Cugat, Liberace, Bert Kaempfert, Eartha Kitt and Caetano Veloso among many others, the product target in the propaganda action, in this case the visit to the dreamy Portugal in April would indeed sell. The dreamy Portugal, a country that had resisted the World War, and apparently had no problems, passed in this propaganda campaign. The fourth and the fifth filters, last, but not of least importance for this case, in the Chomsky and Herman propaganda model, respectively (4) the negative responses to the media statements; and (5) the “anti-communism” position, were of pivotal meaning for the connection of the two metaphorical slogans here presented. The *April in Portugal* propaganda campaign became so evident and imposing, even developing in the decade of 1960 to denominate the most important festival of the nation, first named Market of April in Portugal, organized uninterruptedly from 1965 to 1975, though exchanging names meanwhile. This Festival, involving music of rural and urban provenance, gastronomy and handicraft from all over the country, and then land and sea sports of different kinds, was responsible for the definition of the national arts, from songs such as urban fado to dances of all kinds of regional folklore and gastronomy also attributed to different regions in and identity distribution that in many cases is still influential these days. The coverage of the entire country was developed in all-year round contests and other initiatives that contacted singers, players, dancers, craftsmen and women, restaurant owners, associative managers and other cultural agents, who after consecutive rounds would represent the models for each region and cultural domain. Notoriety was assured through prizes and diplomas to exhibit in the respective public places. The negative responses by those, and they were many, not elected, in the case of many restaurants even considered with *no interest for tourism*, heavily penalized with fees, many obliged to close doors, and others impeded of a number of attracting strategies as offering live or recorded music in chosen days of the week, raised an increasing set of discontent professionals of the domain of entertainment and restaurant and hotel activities among others. As the National Dictatorship was of fascist ideology, communism represented the main fear and so the first enemy to condemn. Thus the negative responses to the media statement of *April in Portugal* configured if not in essence, just as the waited reaction, the feared and repressed

communist position, until 1974. Thus the five-part propaganda model proposed by Chomsky and Herman fit as a perfect glove in the music case of propaganda and protest around April here proposed for Portugal in its relationship among dominators and dominated.

2.3 Versatility in music as in social life happens for example when a listener, viewer or reader identifies the subtlety of paraphrasing in music, dance, literary or any other expression. It means that he or she has the intellectual knowledge and versatility needed to at least hypothetically consider the aesthetic paraphrase envisioned by the artist, being him/her the composer, the interpreter of any kind (singer, player, conductor, dancer, actor or painter) or even the mere receptors that make connections that may in some cases have never been thought by the producers. Regarding expressive behaviors of artistic or other nature, all human beings are participants, presenters, or receptors. As such, and partaking Thomas Turino's insights on the relationship between performance and the politics of participation (2008) all of us take part in the social life that these expressions involve. In the case under consideration, even more emblematic than the detail of identifying paraphrases it happens the situation in which entire bodies of repertoire may be reference of both metaphorical slogans of complementary nature. When we think in bodies of folk repertoire it is possible to include them in the *April in Portugal* musical world or in the complementary musical world of the *Sounds of April* considered in the following section.

3. THE PROTEST SOUNDS OF APRIL

A dissent voice, musically constructed since the end of the World War II in Portugal, as a negative response to the governmental media statements, to use the idea of the 3rd filter proposed by Chomsky and Herman, gained expression during the 1960s and early 1970s. The paradigm shift mentioned by Beate Kutschke, from the state influence to that of self-organizing social-political processes (2013: 2), fostered by the new-left events of 1968 is observable in this situation in Portugal since the beginning of the decade of 1960. The late Portuguese Colonial War, calling attention for the problem of territorial autonomy, discussed in the United Nations since 1959, was officially condemned in a General Assembly in 1960, by the Resolution 1542 (in Rodrigues 2006: 62). *The end of an era* was marked (Ferreira 1974), and the

protest *Sounds of April*, through songs of self-organizing social-political processes of communist and new-left inspiration finally reached their aims.

3.1 Again the mobility part in the process is rather visible in the realm of the protest metaphor considered: the *Sounds of April* (for an ethnomusicological account of this metaphor see Côte-Real 1996). Although the related musical activity had begun in the continental territory of Portugal, with the work of the composer/collector Fernando Lopes-Graça in his *Heroic Songs*, composed in 1945, for choir, and forbidden by the state censorship as soon as they came to light in 1946, the bulk of the activity, mainly for solo singing and guitar accompaniment developed in the decade of 1960 as a direct response to the colonial policy, argued within the students aggregates. Coimbra, Lisbon and Setubal, represented main centers of development, being important places in the route of José Afonso, the main singer of this movement, actively recording songs since 1960, the year of edition of his emblematic *Balada de Outono* (Autumn Ballad) a revolutionary message coming from the music nest of *fado* or *canção de Coimbra*, representative of the most conservative university student environment in Portugal (the place where the old dictator António Salazar had studied). It was however outside of Portugal, and far from the strict censorial measures of the government, that most singers and recordings worked and originated. The African colonies, industriously called Portuguese Provinces, where some young singers were serving in the Portuguese military system and Paris and other French and European urban centers, where many other young singers arrived, escaping from the compulsory military service, contextualized informal and in some cases formal music labs where the *Sounds of April* incubated, until their open release in the Portuguese Revolution of April 25th, 1974. Repressed, colonial and exile experiences were then the main contextual influences operating behind the dispersed construction field for the Sounds of April. Among the main early references of mobility, out of the continental Portugal territory, in this phenomenon emerges in 1964 through the record, edited in Paris, *Portugal-Angola: Chants de lutte*, by the singer Luís Cília, born in Angola and former student of the University of Lisbon. Supported by the Portuguese Communist Party this and other young musicians participated in international music festivals, where the political songs of different regions interacted and mingled their ideas

and sounds. The old French record label *Chant du Monde* (founded in 1938 and still active), the political song festivals in Cuba and in the German Democratic Republic, and some educational support provided in these countries represented major help and laboratorial context in the exile experience of these young musicians, amateur ones, fighting for ideological dreams in their majority. The *rive gauche* style associated to the Sorbonne milieu in left margin of the Seine River was very influential. It is present, for example, in the music authorship of mainstream songs as the famous and beautiful *Mudam-se os Tempos, Mudam-se as Vontades* (Times Change, Wills change), by José Mário Branco. The song gave the name to a long-playing record, recorded in Paris and edited by Sasseti in the fruitful year of 1971. It was a time of vain hope – the *Marcelist Spring* – emerging from an internal dictatorial move that characterized part of the complexity in turn of the subject of the *Sounds of April*.

3.2 Once more showing the complexity that a musical phenomenon may represent, the second metaphor – *Sounds of April* – born from the negative responses to the media statements, named afterwards, as in a retrospect action of analytic thought, when this body of songs recalling protest properties was used to celebrate the peoples' revolution, and the new democratic regime, in charge since 1974. This metaphor is thus used to celebrate the Revolution of 1974, a propaganda tool of the Democratic Regime? For the purpose of the present point, however, the complexity observed is the one at work before 1974, when the body of sounds considered represented protest positions. They entailed a long set of influences, determining aspects and emotionally built reactions that when observed from today may configure nationalist principles very closed to those of the dictatorial discourse. The international influences, though collected from different perspectives resulted from the mobility of people, influenced thoughts and songs. To mention just a few, among the most determining aspects of identity presented in both music metaphors pointed, there are those that over value the past, a very typical concern of the 19th century romanticism and nationalism in Europe, renewing old historical references and traditions; the forbidden love of the Prince D. Pedro, then King and his dead Queen, killed on demand of his father, and the longing sonnet of the great poet revived by the dictatorship, about changing times in the music style of the *rive gauche* by Jean

Sommer in 1971. Or the notes by the composer Lopes-Graça on the values of the Portuguese popular song, *the real folklore*, all based on past, poor, unindustrialized and urbanized traditions (1953:5-26) that go in the same direction, reaching the point to say that the Portuguese should love their *popular song* because it is Portuguese.

3.3 Other versatilities in music as in social life take us to the joint metaphor of the *Sounds of April in Portugal* to quickly stress, thinking in Intercultural Education today, that for understanding power, Chomsky (2002) reminds us that media has tended to delay the moving potential of community groups' initiative in different societies. And, thinking in inner processes of human relationships (Blacking 1973) may one consider that musical expression adds something to verbal language?

4. CONCLUSIONS & THANKS

As reminded by the careful editor Adrian Lesenciuc, the author takes full responsibility for the contents and scientific correctness of the paper. She thanks his patience for the last minute submission, and that of the readers for following the thoughts presented. Further I invite you to look for more available great releases, in Internet and other sound sources, of the quite different *April in Portugal* and *Coimbra* songs, so much nurtured by its new interpreters; and also to look for the large repertoire of Portuguese and other protest songs available, and soon reachable through the coming site of the recently founded Observatory of the Protest Song in Grândola, Portugal. Great songs as great metaphors or even parts of them, – as *April* in the case discussed – surpass ideological barriers, serving opposite sides of apparently so important principles and arguments. Language gives us the opportunity to express ourselves about these matters, and if as for some reasons language is sometimes not enough to tell and ear some messages, music helps us in the communication effort. In this regard, and stressing the versatile condition of music let us try to understand the message of the *Govenda me* (Our dances) repertoire (Lundberg 2010: 30) claimed as an identity symbol of both Curd and Turk populations. Last, but not the least April happened to be only by chance the month of the Revolution in 1974. Before that probably May would better suit the purpose. After 1974 however, April was abundantly mentioned and the old metaphor was erase from the memory.

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