



ARTS AND SCIENCES IN AFRICAN PERSPECTIVE: thoughts on the unfinished African Revolution

ARTES E CIÊNCIAS EM PERSPECTIVA AFRICANA: reflexões sobre a Revolução Africana inacabada

ARTES Y CIENCIAS DESDE UNA PERSPECTIVA AFRICANA: reflexiones sobre la Revolución Africana inacabada

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Recebido para avaliação em 20/08/2020; Aprovado para publicação em 28/12/2020.

ABSTRACT

This article results from a master thesis in Musicology (Panafricanism and African Revolution in Brazilian Music), which analyzed the role of Music within the anti-racist and anti-colonialist struggle in Brazil. Among numerous conclusions, from more broader remarks to more specific ones, the bottom line of the analyses is that Music, although crucial to the anti-colonialist efforts in Brazil, is still generally situated under the epistemological frameworks of the European colonizer when it comes to the hegemonic societal structure and dynamics. In short, the revolutionary individuals and collectives – who, more or less successfully, retain or reclaim their African ancestry as to the holistic inseparability between arts, sciences, spirituality, philosophy, pedagogy, medicine, economy, politics, and daily life – have been long buried under the hegemonic structure of European episteme. Under such euro-colonialist episteme, Arts and Music cringe into mere embellishment luxuries and commodities that gradually strangle their original African potencies and potentials, often undermined by invisibilization, appropriation, folklorization, commoditization, co-option, and annihilation of its physical and cultural bodies. This article offers some insights upon this grave issue galvanizing such debate and, most of all, pointing out how the Academia in general and the Social Sciences in particular should tackle the responsibility for decolonial changes (or colonialist maintenance) in this paradigm.

Keywords: Epistemology; Epistemicide; Social Sciences; Music; Decoloniality; African Revolution.

RESUMO

Este artigo resulta da tese de mestrado, Panafricanismo e Revolução Africana na Música Brasileira, que analisou o papel da Música na luta antirracista e anticolonialista no Brasil. Dentre numerosas conclusões, das mais amplas às mais específicas, um ponto importante nestas análises é que a Música, embora crucial para os esforços anticolonialistas no Brasil, ainda está, em geral, situada sob os esquadros epistemológicos euro-colonialista quando se trata das estruturas e dinâmicas sociais hegemônicas. Em resumo, os indivíduos e coletivos revolucionários – que, com mais ou menos sucesso, mantêm ou recuperam sua ancestralidade africana quanto à inseparabilidade holística entre artes, ciências, espiritualidade, filosofia, pedagogia, medicina, economia, política e cotidiano – estão desde sempre soterrados sob a estrutura hegemônica da episteme europeia. Sob esta episteme euro-colonialista, as Artes e a Música se reduzem a meros enfeites de luxo e mercadorias que gradualmente estrangulam suas próprias potências e potenciais originais africanos, comumente

mitigados pela invisibilização, apropriação, folclorização, comoditização, cooptação, aniquilamento, e esvaziamento de seus corpos físicos e culturais. Este artigo oferece algumas ideias sobre esta grave questão, galvanizando o debate e, acima de tudo, propondo como a Academia em geral e as Ciências Sociais em particular devem assumir responsabilidade pelas mudanças decoloniais (ou mantimentos colonialistas) neste paradigma.

Palavras-chave: Epistemologia; Epistemicídio; Ciências Sociais; Música; Decolonialidade; Revolução Africana.

RESUMEN

Este artículo es el resultado de la tesis de maestría, Panafricanismo y revolución africana en la música brasileña, que analizó el papel de la música en la lucha antirracista y anticolonialista en Brasil. Entre las numerosas conclusiones, desde las más amplias hasta las más específicas, un punto importante de estos análisis es que la música, aunque sea crucial para los esfuerzos anticolonialistas en Brasil, sigue estando generalmente situada bajo los escuadrones epistemológicos eurocolonialistas cuando se trata de estructuras y dinámicas sociales hegemónicas. En resumen, los individuos y colectivos revolucionarios – que mantienen o recuperan con mayor o menor éxito su ascendencia africana en lo que respecta a la inseparabilidad holística entre las artes, las ciencias, la espiritualidad, la filosofía, la pedagogía, la medicina, la economía, la política y la vida cotidiana – siempre han quedado enterrados bajo la estructura hegemónica de la episteme europea. Bajo esta episteme eurocolonialista, las Artes y la Música son reducidas a meros adornos de lujo y mercancías que gradualmente estrangulan sus propios poderes y potenciales africanos originales, comúnmente mitigados por la invisibilización, la apropiación, la folklorización, la commoditización, la cooptación, la aniquilación y el vaciado de sus cuerpos físicos y culturales. Este artículo ofrece algunas ideas sobre esta grave cuestión, galvanizando el debate y, sobre todo, proponiendo cómo la Academia en general y las Ciencias Sociales en particular deberían asumir la responsabilidad por los cambios decoloniales (o por los suministros colonialistas) en este paradigma.

Palabras clave: Epistemología; Epistemicidio; Ciencias Sociales; Música; Decolonialidad; Revolución Africana.

INTRODUCTION

This paper derives from the analyses of the master thesis in musicology entitled “Panafricanism and African Revolution in Brazilian Music” (FREIRE, 2020b), which investigated the use of Music within the anti-racist and anti-colonialist struggle in Brazil. The investigation ultimately applied Kwame Ture’s understanding of the difference between *mobilization* and *organization* (CARMICHAEL, 1971; THELWELL, 2003) as an analytical paradigm to propose archetypes of how Music has been utilized in the African Struggle. The result was: the theorization of four archetypes of *music as mobilizing force* (affirmation, awareness-raising, counter-intelligence, counter-humiliation) presenting Luiz Carlos da Vila, Candeia, Lazzo Matumbi, Racionais MC’s, and Bia Ferreira as examples; and one archetype of *music as organizing force* (total organization) presenting Bloco Afro Ilê Aiyê as example.

One of the main remarks throughout these analyses was that absolutely none of the central issues of the anti-racist/anti-colonialist struggle was to any extent absent in

Brazilian music. For the reader less acquainted with the intricacies of this Struggle, it might seem that there is not much to unearth nor to discuss when it comes to racism and colonialism, but those who know better know that there are dozens of aspects, facets, factors, vectors, processes, dynamics, challenges, and obstacles to be thoroughly investigated and broadly debated if one wants to help anyhow in forwarding the historic efforts to undermine the racist-colonialist structure (CLARKE, 1979; 1991). An important contribution of this research was to verify that every fact and concept underpinning the anti-racist/anti-colonialist agenda – which abound in academic, political, social, and military works in different epochs worldwide – has been somehow dealt with through Music in Brazil. Although this research focused solely on the Brazilian context, one can conjecture that, to a certain extent, the same is true to Music and Struggle in any African “nation” within both the African continent and the Diaspora due to the many sociological similarities between territories of continental and diasporic Africa.

In plain words, the aforementioned practical and conceptual pillars of the anti-racist/anti-colonialist agenda are: public policies of affirmative action; social precariousness and systematic exclusion in general; stigmatization; impoverishment; unemployment; socioeconomic and socio-political sabotages; educational obstacles; miseducation; epistemicide; identity issues; cognitive ruptures; colorism; self-esteem and empowerment; cultural assimilation and appropriation; autonomy and self-determination; culturalist approach versus political approach; reformism versus revolution; deconstruction of the Brazilian cultural identity implemented by a modernist-eugenicist agenda; state terrorism; mass incarceration; genocide; police brutality; nationalism (separatism); *quilombismo* (marronage); inter-racial relationship (pejoratively nicknamed *palmitagem*); opportunism and co-option by white leftism; political sabotage (disarticulation of the struggle); armed struggle; non-pacifism and legitimacy of counter-violence; and so on, among so many other issues. All these facts are duly present to certain extent in different genres of Brazilian music (FREIRE, 2020b, p. 143). One might initially (and pretentiously!) assume that all these complex facts and concepts are present in Music because they came from the Academia “down” to politics, and from politics “down” to the public, and from the public “down” to music products. But as a matter of fact, many of these concepts actually circulate quite horizontally and simultaneously between all these social spheres, and some of them even travel the other way around, being the Academia actually one of the last ones (if not the last) to join the discussion.

Having understood that Music has the same strategic relevance that – if not more relevant than – the Social Sciences have within the Struggle, it becomes actually clearer that

Music *is* indeed a Social Science. And once faced with this understanding (and knowing it to be non-correspondent to the place of Music and Arts within the euro-hegemonic Academia), it is imperative to seek epistemological constructs in which the assertion that “Music is a Social Science” might be true, and then seek to comprehend how this holistic music-episteme has been buried under euro-colonialist worldviews and ontologies – knowing the Academia,¹ of course, The House of the hegemonic euro-colonialist Social Sciences par excellence, to be the main client and perpetrator of such epistemicide crime, both historically and contemporarily. In this sense, to cite only a few, the writings of Nzewi (1991; 1997; 1999; 2020), Agawu (2016a; 2016b), Mukuna (1979; 1997; 2020), Kizerbo (2005), Fu-Kiau (2001), Somé (1999), Ani (1994), Asante(1991), Nkrumah (1970), Nyerere (1974) on African epistemes are deeply insightful to comprehend the holistic constitution and dynamics of African epistemologies, which in turn sheds light on the role of Music in such contexts and on how such heritage has been retained/reclaimed by African peoples worldwide despite being constantly, violently smothered by euro-colonialist epistemicide. As such, this paper helps once again to comprehend why the epistemicide has been always so crucial to the colonialist agenda (CARNEIRO, 2005), or as Calonga (2020b, p. 32) sharply summarizes it, why is “the colonial body a being endowed with two arms: one stronger, called genocide, and the other longer, called epistemicide”.

In the hope of inciting fruitful debates over these problematics, this paper discusses briefly some of the socio-musicological evidences that Music has been long operating as a Social Science in Brazil, and then some of the ontological evidences that such episteme is typically African, and as such, constantly menaced and assaulted by the colonizer to obtain major conquests in the Cultural Warfare of the colonialist all-out war (NOBLES, 1972; ASANTE, 1991; WILSON, 1993).

MUSIC IN THE STRUGGLE

As discussed in previous works (FREIRE, 2020b), milestone authors such as Frantz Fanon (1952; 1961), John Henrik Clarke (1979; 1991), and Marimba Ani (1994) explain very accurately the psychological and psychosomatic – and one can conjecture, by

¹ It is important to point out that, here, every criticism upon the hegemonic Academia – its episteme, its processes and outcomes and its role within the colonialist machinery – does not apply in general to the efforts of establishing an anti-colonialist Academia, or as Sueli Carneiro often calls it, “the insurgents” (CARNEIRO, 2005; BARBOSA, 2020). Be it major global networks such as the Afrocentricity International and suchlike, be it minor local efforts of decolonial discourse/praxis, any revisionism upon *the insurgents* must be woven in a completely different manner, withholding due proportions, ideally calculating how prone they are to “go for the extra mile” in terms of anti-colonialism, and how much have they achieved or may achieve in terms of *revolutionary organization* (CARMICHAEL, 1971).

extension, the epigenetic effects – of (neo)colonialist violences. Multiple works by Amos Wilson, Wade Nobles, Ama Mazama, and so many other researchers from the most diverse areas² have been indicating evidences of a collective transgenerational (non-mutational) impact generated by excessive and continuous violence, shedding light on deep scarifications that centuries of *genocide* (NASCIMENTO, 1978; BORGES, 2019), *epistemicide* (CARNEIRO, 2005) and *structural racism* (MILLS, 2014; ALMEIDA, 2019) cause in the constitution and dynamics of cognitive, self-pedagogical, psychosocial, socioemotional, sociocultural, socioeconomic, and sociopolitical intricacies of an *individual* and of a *people* – and most of all, the giant snowball created as each of these factor aggravates all the others. In other words, the body, the psyche, the integral health, the peace of mind, the satisfaction of an *individual* and of a *collective* – that is, the whole of resources for self-determination and prosperity of an individual and of a collective – are severely impacted/determined by the traumas suffered by the mother during pregnancy, in the first place, which are aggravated by violence, insalubrity, daily harassment, and introjected inferiorization in childhood and youth, which are further aggravated in adult life (now more difficult to reverse!), and which generates all kinds of unspeakable atrocities and inhumanities of nefarious proportions on a social-national-global scale. Several psychologists, neurologists, pedagogues, and social scientists have highlighted the depth of the impacts – structuring of an individual and of a collective – of a society that naturalizes violence (SILVA, 2007), and continuously perpetuates and multiplies dysfunctional families/communities – which, like most products of social injustice, fall more heavily on non-white populations, and often even worse onto Africans and their descendants. Under such understanding, like Bia Ferreira often says and so many scholars echo, it is obvious that Music in itself is a revolutionary weapon, independent of the thematic or even the presence of any textual message at all – due to its therapeutic powers (NZEWI, 2020), and most of all, due to its centrality in the generation and administration of collectivity. Achille Mbembé (2019) and Felwine Sarr (2016), for instance, explain in depth the importance of Music and Arts to the survival and rebuilding of African peoples, as today as it has always been. The very concern of the colonialists to deprive the enslaved of their musical practices and cultural traditions proves once again the

² Kenneth Onwuka Dike, Cheikh Anta Diop, Molefi Kete Asante, Charles Mills, DeReef Jamison, Cheryl Grills, Colita Nichols Fairfax, Alex Pieterse, Amanuel Elias, Vonnice C. McLoyd, Kate Azuka Omenugha, Nhlanhla Mkhize, and countless other scientists around the world have highlighted the uniqueness of colonialism as (what is here called) a *regime of holistic and continuous violence* and its immeasurable historical-contemporary consequences, as well as some particularities of these consequences for African peoples. Equally in-depth researches – from Sueli Carneiro, Kabengele Munanga, Katiúscia Ribeiro, Renato Nogueira, Acácio Almeida Santos, Juliana Borges, Suzane Jardim, among many others – have attested to the particularities of these same processes in relation to African people in Brazilian territory, pointing out possible paths to be followed in order to remedy the scabs of colonialism.

immeasurable power of this artistic-cultural arsenal. Music, the Arts, the forms of expression, the exercise of creativity, the rites and means of congregation/communion in general are clearly the main weapons for both the resistance and the advancement of African peoples worldwide (HALL, 1997; GILROY, 1993; SODRÉ, 1998).

In this sense, it would be, on the very least, incoherent to turn a blind eye to all evidences of how Music has been vital in all levels of human experience and social experience in general, and how it has been crucial in all levels of the African Struggle in particular. Nonetheless, the focus of the discussion here is not quite the relevance and uniqueness of Music in general, but rather the effective function and functioning of Music as a Social Science in Brazil, which can be proven by different repertoires in different contexts, but here takes the *Panafrican revolutionary music* as a proof of concept. In these analyses, “Panafrican revolutionary music” refers to all artists (individuals or collectives) who invest their work in favour of the African Struggle, regardless if the artists themselves do self-identify with this term or not (FREIRE, 2020b). This term encompasses, of course, not only musical productions of commercial origins or commercial ends. It covers every form of music operating within the Struggle, including the musical creations of *candomblé*, *capoeira*, *jongo*, *maracatu*, *bloco afro*, *samba de roda*, *nego fugido*, etc., as inevitable in any effort of epistemological regeneration such as the one proposed here.

KNOWLEDGE PRODUCTION/TRANSMISSION THROUGH MUSIC

Focusing on the matter in question, of Music as a Social Science, one can visualize many data and many analyses, reflections, propositions, theorizations – abundant in academic works from different fields – that only reached the courtyard of Academia’s palacet very recently, although the same or similar analyses/propositions had been around in many other societal spheres through many other means/methods. In the African world,³ Music and Arts have been one such means since the dawn of times to this very day (FREIRE, 2020b).

One particularly emblematic example is the enlargements and resignifications of the concept of *quilombo* in Brazilian sociology, anthropology, and humanities in general. Quilombo is the African-Brazilian word for “marron town”, being *quilombismo*, *quilombagem*, and *aquilombamento* some broadly used concepts satisfactorily translated as marroning,

³ Continental and Diasporic Africa (CARMICHAEL, 1971, p. 194).

marronism, and maroonage.⁴ Abdias do Nascimento (1980) and Maria Beatriz Nascimento (1985), in their milestone academic works, established a broader and deeper understanding of *quilombo*, which from then on, became an almost unanimous base or reference for academic writings in different fields of humanities in Brazil. As Abdias (1980) postulates it:

From this reality is born the urgent need for Blacks to defend their survival and to ensure their existence. The *quilombos* resulted from this vital need of the enslaved Africans, in an effort to rescue their freedom and dignity by escaping from captivity and organizing a free society. The multiplication of the *quilombos* makes them an authentic, broad, and permanent movement. Apparently a sporadic accident at the beginning, it quickly turned from an emergency improvisation into a methodical and constant experience of the African masses that refused submission, exploitation, and the violence of the slavery system. Quilombism was structured in associative forms that could be located in the middle of forests with difficult access that facilitated their defense and their own social-economic organization, or they assumed models of permitted or tolerated organizations, frequently with ostensible religious (Catholic), recreational, charitable, sporting, cultural, or mutual aid purposes. No matter the appearances and the declared objectives: fundamentally they all fulfilled an important social function for the Black community, playing a relevant role in sustaining **African continuity**. Genuine focuses of physical and cultural resistance. Objectively, this network of associations, brotherhoods, societies, clubs, fraternities, *terreiros*, centers, tents, *afobés*, samba schools, and *gafieiras* were and are the *quilombos* legalized by the dominant society. However, both the permitted and the “illegal” ones were a unity, a single human, ethnic, and cultural affirmation, at the same time integrating a liberation practice and taking charge of its own history. This complex of meanings, this Afro-Brazilian praxis, I call quilombism. The easy verification of the enormous number of organizations that called themselves in the past and call themselves now *Quilombo* and/or *Palmares*, testifies to how much the quilombist example means as a dynamic value in the strategy and tactics of **survival and progress of the communities of African origin** (NASCIMENTO, 1980, p. 255, our translation, emphasis and italics).

In a similar direction, Beatriz (1985) asserts:

It was at the end of the 19th century that the *quilombo* received its meaning as an ideological instrument against forms of oppression. Its mystique will feed the dream of freedom for thousands of slaves of the plantations in São Paulo, most often through the abolitionist rhetoric. This passage from institution in itself to symbol of resistance once again redefines the *quilombo*. (...) It is as an ideological characterization that the *quilombo* inaugurates the 20th century. The old regime having ended, with it went the establishment of resistance to slavery. But, precisely because for three centuries it was concretely a free institution parallel to the dominant system, its mystique will feed the national consciousness longing for freedom. (...) we could not forget the heroism so intrinsically linked to the history of the *quilombos*. As it could not be otherwise, the figure of the hero is enormously highlighted, especially the figure of Zumbi, and this more than anything else in this period gains a representation capable of, alongside

⁴ As discussed in previous works (FREIRE, 2020b, p. 30), “according to Kabengele Munanga (1996), in the pre-diasporic context, *kilombo* is a socio-political-military institution – predominantly nomadic, with roots in lunda, luba, mbangala, kongo, mbundu, ovimbundu, mundombe, among other related or neighboring peoples – which was decisive in the demographic dynamics of various settlements and kingdoms on the African continent, especially around the territories now called Angola and the D.R. Congo, around the 16th century (possibly before) until around the 19th century, when the configuration of the continent was drastically modified by pure evil of European colonization”.

very few, have the image of this chief confused with a new national soul. It is not an exaggeration to say that between 1888 and 1970, with rare exceptions, the Brazilian Black man could not express himself through his voice in the struggle for recognition of his social participation. It is interesting that such an expression comes at a time when the country was suffocated under a strong repression of free thinking and freedom of assembly. This was the time of the 1970s. Perhaps because they were an extremely submissive group that did not offer an immediate danger to the so-called established institutions, the Blacks were able to inaugurate a social movement based on verbalization or discourse conveying the need for self-affirmation and recovery of cultural identity. It was the rhetoric of the *quilombo*, the analysis of it as an alternative system, that served as the main symbol for the trajectory of this movement. We call this the **correction of nationality**. The absence of full citizenship, of effective vindictory channels, the fragility of a Brazilian consciousness of the people, implied a rejection of what was considered national and directed this movement to the identification of the heroic historicity of the past. As before it had served, indeed, as a reactive manifestation to colonialism, in 70 the *quilombo* turns as a code that reacts to cultural colonialism, reaffirms the African heritage, and searches for a Brazilian model capable of reinforcing ethnic identity. All the historical literature and orality about *quilombos* drive this movement, which aimed at revising stereotyped historical concepts (NASCIMENTO, 1985, p. 46-47, our translation, emphasis and italics).

In short, the analyses and theorizations from Abdias and Beatriz mark the academic change of paradigm from the strictly geographic-historiographic conception of *quilombo* to a deeper and more holistic understanding of quilombism in a cultural-ideological-emotional-political-spiritual perspective. From that point on, thousands⁵ of academic works took this understanding as epistemological-ontological basis or reference for further investigation, data collection and interpretation, reflections and theorizations in sociology, anthropology, philosophy, historiography, and many other fields of the humanities. Although this conceptual turn became recently crucial to the cogitations and creations of Brazilian “soft sciences”, this understanding of *quilombo* has long been the very spirit of *samba* and of many other musical forms of marronage and quilombism – as well as of many other forms of *aqilombamento* (marronage) in which Music plays a central role, such as *capoeira*, *candomblé*, *jongo*, and the likes of them.

MUSICAL MARRONAGE OR MUSICAL QUILOMBISM

*O samba é o tesouro maior que se deixa na vida
O samba é a liberdade sem sangue e sem guerra
Quem samba de boa vontade tem paz nessa terra
(Candeia, A Flor e o Samba)⁶*

⁵ Here was taken into consideration the average “H Index” from Google Scholar®, which automatically quantifies the number of citations of each author/publication available in the web. Departing from this index, one can conjecture approximately the amount of works that cited a given author/publication. Also important to bear in mind that, for authors/journals/publishers from the Global South and from outside Academia’s financial centers, such amount in reality is often significantly bigger than suggested by this index (NOBLE, 2018; ROVIRA et al., 2021).

⁶ Song “The Flower and the Samba” from Candeia: “*Samba* is the greatest treasure left in life. *Samba* is freedom without blood and without war. Whoever does it in goodwill has peace on this earth”.

The evidence that *samba* has been long nurturing this quilombo-episteme is flagrant in songs and sayings of great *sambistas*⁷ like Clementina de Jesus, Aniceto, Dona Ivone Lara, Geraldo Filme, Candeia, Wilson Moreira, Wilson das Neves, Martinho da Vila, Mussum, Bigode, Nei Lopes, Jovelina Pérola Negra, among many other less famous contemporaries, and naturally, among those who came before them whose name were not printed in history.⁸ One particularly powerful synthesis of this quilombo-episteme was eternized by Luiz Carlos da Vila in 1988 with *Kizomba, A Festa da Raça* (Kizomba, the Fest of the Race), as transcribed bellow – the *samba* that yielded first place for G.R.E.S. Vila Isabel in commemoration of the centenary of the so-called “Abolition of Slavery”, which was also the year the country’s Constitution was being refurbished after the military dictatorship (time of great hopes and promises of democratic progress).

As discussed in previous works (FREIRE, 2020b, p. 53), *Kizomba*, in different languages of Bantu people, means the likes of “party” or “confraternization” or “exaltation”. *Quizumba* or *quizomba* in Brazil is a common word (also dictionaried), used in the sense of “confusion” or “mess” or “quarrel” or suchlike. In this context, it is likely that the composers revered the African *Kizomba* more directly, but knowing that they would be communicating a certain intersection between African “celebration” and Brazilian “chaos” – that is, a reverence for carnival itself, for *samba*, for the samba school.

This song categorically reaffirms the understanding of *samba* as musical quilombism and the inseparability between culture, arts, music, spirituality, collectivity, liberty, justice, unity, and Panafrikan struggle. Such cosmovision is consecrated, for example, in verses of an almost proverbial sensibility and wisdom, as: “It has the strength of Culture, it has Art and Bravery, and a good waistband-game [swag/wit] that make your ideals count”; or in “Oh oh, Black Mina! Anastácia did not let herself be enslaved! Oh oh, Clementina! The *Pagode* [music style/culture] is the Popular Party!”; also in “Our headquarters is our thirst for the Apartheid to be destroyed!”; and above all, “This Kizomba is our Constitution!” (ibidem, p. 54).

⁷ One can conjecture about the same or similar quilombist mindset of composers from previous generations, like João da Baiana, Heitor dos Prazeres, Donga, Ismael Silva, Silas de Oliveira, Wilson Batista, among others from even older generations, but it is hard to confirm it properly because of the racially-politically-ideologically biased curatorship of audio, video, and written records of their époque. It is even reasonable to conjecture that, like today, in those times, most of the *sambistas* and African-Brazilians in general who were true quilombists (who fought most ardently and uncompromisingly against the racist agenda, and who most frequently called attention to “racial tensions” in all instances of Brazilian private and public life) were the ones not recorded at all or most overlooked by music industry and academics in general (crucial aspect in establishing the “myth of racial democracy”).

⁸ Insightful accounts of *samba*’s historical-sociological dynamics can be understood on the writings of Sodré (1998), Lopes (2003), Buscácio (2005), Lopes & Simas (2015), e Alcântara (2017), among others, either in regards to its quilombo-episteme or to its cooption/white-washing by the non-African and anti-African sectors of Brazilian society.

In this song, the conceptual and pragmatic inseparability between the anti-racist struggle, the affirmative sentiments of African heritage, and the concept of samba school as *quilombo* is very clear. In other words, the strength of these verses lies precisely in extrapolating the conception of the material/geographical territory of the *quilombo* by emphasizing its psycho-political/spiritual territory: the most important “place” of the School, the headquarters, is not only the physical space of the barracks, but the ideological-cultural-sentimental space of anti-apartheid Resistance and Revolution: this *Kizomba* is the very constitution of this people, its main weapon, the headquarters of its troops (p. 55).

It is important to highlight the poetic potency of “our headquarters is our thirst for the Apartheid to be destroyed”, when synthesizing a whole epistemology out of a very pragmatic fact: the samba school had been without its barracks (headquarters) for a while due to a flood close to Carnival season, but the community organized itself – even in such adversity, rehearsing in the street – and won the championship with a memorable performance. In this verse, there is also an interesting ambiguity around the word “apartheid”: on one hand, it reaffirms the uninterrupted spiritual-cultural connection between Brazil and Africa, calling for the end of Apartheid in South Africa, which would come to be revoked (on paper) three years later; on the other hand, it refers to Brazil and all countries of the African world, synthesizing a basic understanding of the anti-racist struggle, which is, to denounce and mitigate the structural apartheid which is, as a rule, maintained even after legal appearances of the ending of segregation (idem).

It is worth remembering that the term and the debate around the Constitution was very heated at that time, with the National Constituent Assembly working between February of the previous year and September of that year. Therefore, the poetic game here is to emphasize this *Kizomba* as an elementary constituent of its people, but also as a major constituent of its ethical and aesthetic statute, its highest Law (idem). In this sense, it is clear that, for the composers, for the whole community involved in this composition, and for anyone who immediately connects with this song in a deep, overwhelming way, *quilombo* is *samba*, as *samba* is *quilombo*, which means: *quilombo* cultivates *samba* because *samba* is what produces it and is its own existential reason; *samba* cultivates *quilombo* because *quilombo* is what produces it and is its own existential reason (ibidem, p. 59).

Kizomba, a Festa da Raça⁹

Luiz Carlos da Vila; Rodolpho de Souza; Jonas Rodrigues

⁹ Live recording of the composer, Luiz Carlos da Vila, accessed on July 30, 2020, at 17:22, available at: <<https://youtu.be/ELJpqxL3SWI>>. Official recording of the Samba School, accessed on July 31, 2020, at 16:34, available at: <<https://youtu.be/pYFemPjfcF8>>.

Valen Zumbi
O grito forte dos Palmares
Que correu terras, céus e mares
Influenciando a Abolição

Thanks, Zumbi!
The strong cry from Palmares
That ran through earth, skies and seas
Influencing the Abolition

Zumbi valen
Hoje a Vila é Kizomba
É batuque, canto e dança
Jongo e Maracatu

Zumbi, thanks!
Today the Vila [samba-school] is Kizomba!
It is drumming, chant, and dance
Jongo and Maracatu

Vem, menininha, pra dançar o Caxambu
Vem, menininha, pra dançar o Caxambu

Come, little girl, to dance the Cashambu!
Come, little girl, to dance the Cashambu!

Ô ô, ô ô, nega mina
Anastácia não se deixou escravizar
Ô ô, ô ô Clementina
O pagode é o partido popular

Oh, oh! Oh, oh, Black Mina!
Anastasia did not let herself be enslaved!
Oh, oh! Oh, oh, Clementina!
The Pagode [musical style] is the Popular Party!

Sacerdote ergue a taça
Convocando toda a massa
Nesse evento que com graça
Gente de todas as raças
Numa mesma emoção

Priest raises the cup
Summoning the masses
In this event that congraces
People of all races
In the same emotion

Esta Kizomba é nossa Constituição!
Esta Kizomba é nossa Constituição!

This Kizomba is our Constitution!
This Kizomba is our Constitution!

Que magia
Reza, Ajeum, e Orixá
Tem a força da cultura
Tem a arte e a bravura
E um bom jogo de cintura
Faz valer seus ideais
E a beleza pura dos seus rituais

What a magic
Prayer, Ajeum [food], and Orisha
Has the strength of Culture
Has the Art and the Bravery
And a good waistband-game [swag/wit]
Make your ideals count!
And the pure beauty of its rituals

Vem a Lua de Luanda
Para iluminar a rua
Nossa sede é nossa sede
De que o Apartheid se destrua

Come Luanda's moon
To light up the street
Our headquarters is our thirst
For the Apartheid to be destroyed

As mentioned before, this quilombo-episteme is the very spirit and substance of *samba* since its immemorial origins, as it is in different music genres/styles/cultures of the *Panafrican revolutionary music* worldwide in all époques (ibidem, p. 39). Although the example transcribed above is from 1988 (thus, posterior to the aforementioned works from Abdias and Beatriz), this song represents actually the inherited quilombist soul of *samba* and of many other African-Brazilian music heritages that had been administering the survival and advancement of African peoples in Brazilian territory since decades (and even centuries) before any modern formulation of music styles, also long before any technological means of sound recording and its respective industry that made it possible today to trace many forms of musical marronage back to at least the turn of the XX century. *Kizomba* presents in recent times the quilombist function of Music that had been counter-attacking the racist-colonialist structure since day one of colonization, as an episteme that Luiz Carlos da Vila received from his predecessors, who learned it from their predecessors, who learned it from their predecessors, all the way back to continental Africa where Music had long been physical, spiritual, and social medicine in a universal healthcare system (NZEWI, 2020, p. 100-108).

Such quilombist lineage is unfortunately one of the main targets of euro-colonialist epistemicide (BUCK-MORSS, 2000; CARNEIRO, 2005; SILVA, 2007; TORRES-SAILLANT, 2012). Therefore, as mentioned above, it is not an easy task trying to outline the genealogy of musical quilombism in Brazil (nor in any territory of the African world). On the one hand, due to the fact that audio, video, and written records of music and cultural practices – until very recently produced exclusively by white/whitened, racist-colonialist people and institutions – tend to erase, rule out, or deemphasize the political potencies of quilombism altogether. On the other, due to the fact that the best method for tracing back the quilombist lineage (which is knowing first-hand the many forms of *aquilombamento*/marronage) has been progressively hindered from each generation to the next one, as cultural heritages have been constantly and heavily eroded by predatory globalization, urbanization, and more recently (and more despairing!), by Neo-Pentecostal religious imperialism, among many other capitalist-neocolonialist mechanisms of cultural colonization and hegemony maintenance.

Nonetheless, from the surviving, struggle-forwarding strongholds of quilombism, one can reasonably conjecture about how ancient the quilombo-episteme actually is, as inferred from *sambas* like *Kizomba*, as well as from academic works like Abdias Nascimento (1980) and Beatriz Nascimento (1985). Not only in *sambas-enredo* but in many contexts of African-Brazilian music in general and of different strains of *samba* in particular, the most

crucial strategies and tactics of African anti-colonialist resistance were maintained, fortified, and replicated throughout the country since immemorial times – which is exactly the concept coined here as *musical marronage* or *musical quilombism*, also in previous works (FREIRE, 2020b) defined as “artistic efforts of cultural, spiritual, and intellectual abolition”.¹⁰

Through the first method of tracing back this quilombist lineage by means of audio, video, and written records, one can easily find quilombism and musical marronage as far as 1928, on the very least,¹¹ in folklorist archives such as the *Cantos dos Escravos* (Slave Chants) recorded by Aires da Mata Machado Filho, presenting labor chants and *vissungos*¹² from the region of Diamantina, Minas Gerais, which were witnessed again by Dias & Manzatti (1997) in the 90’s and later by Andrade (2013, p. 10) in 2011. If one hears/reads these “Slave Chants”¹³ from 1928 as reasonable half-way landmark between the musical quilombism from old times (XVI to XIX centuries) and the musical quilombism from modern-contemporary times (Vargas Era to post-Vargas), one realizes that both the musical identity traits and the verbal content of those chants are present in other forms of musical quilombism, from old times as well as from modern-contemporary times.

More importantly, one realizes that, from centuries ago to this very day, although such music cultures had been significantly modified, even through all changes they experienced, all of them had been somehow managing different manners to: 1) withhold their ancestral languages; 2) nurture their gods; 3) experience/revere their inseparable physical-spiritual body; 4) experience/revere their inseparable individual-collective body; 5)

¹⁰ *Samba-enredo* is fairly translatable as “samba-plot” or “samba-story”, the style typical of the world-famous mainstream Carnival from Rio de Janeiro and São Paulo, which is exactly the musical style and context of *Kizomba*, transcribed above. Since 1946 in Rio and 1956 in São Paulo, the *sambas-enredo* ceased being improvised to be previously composed and competitively assessed. By that time, when the governments – still during Vargas’ legacy – started sponsoring the Carnival parades, “national motifs” became imperative in the *sambas-enredo* (AUGRAS, 1993, p. 8-9). Although massively buried under ill-intentionally fabricated symbols and heroes of the official history, occasionally some insurgent moments timidly revered facts, persons, sorrows, and victories of the African resistance (SOUZA, 2020, p. 2-4), but initially such reverences were still heavily tainted by the extremely deceiving white version of history (a fact that changed significantly during the 60’s and the 80’s, and keeps changing to this very day). Indeed, *samba* was violently coopted by the fascist, anti-African Brazil of Vargas Era, but outside the major spotlights of the modernist-eugenist cultural industry, it was always African (re)existence: it was always *quilombo*.

¹¹ Important to bear in mind that *Pelo Telefone* (first “samba” ever recorded) is from 1916, when quilombist gatherings were already known to take place in Tia Ciata’s house (SODRÉ, 1998, p. 15-16). On the latest, the quilombist *samba* is documentally mentioned since 1838 in Pernambuco (IPHAN, 2006, p. 30), since 1864 in Bahia (idem), similar description in 1803 in Bahia (p. 29), and the close relative – generically called *umbigada* – was already mentioned by Gregório de Matos during the XVII century (idem). Therefore, the ancientness of musical quilombism in Brazil is widely attested beyond any shadow of a doubt.

¹² More about the complex concept of *vissungos* and the holistic functioning of music in African/African-Brazilian music, watch *Sérgio Pererê – Idiomas Ancestrais*, accessed in 18/02/2021 at 08:42, available at: <<https://vimeo.com/343068919>>.

¹³ LP recorded in 1982 with Clementina de Jesus, Tia Doca, and Geraldo Filme, with arrangements of the “Slave Chants” up from Aires da Mata’s transcriptions (1928-1938) and Luís Heitor Corrêa de Azevedo’s phonograms (1944) of the *vissungos*, accessed in 18/02/2021 at 07:44, available at: <<https://youtu.be/gil3Mw32OnU>>.

celebrate life (individual/collective survival and advancement; integral health, community health); 6) revere their tales, practices, and symbols; 7) pray and administer forces of nature; 8) revere the *quilombos*; 9) unburden, unleash, or denounce complaints, sorrows, and rage; 10) communicate encrypted strategies/tactics; 11) administer social/societal dynamics; 12) pass on proverbs, wisdoms, and sayings; 13) teach how to perform the very thing being performed. In essence, from *jongos* to *maracatus*, from labor chants to *congados*, from *sambas* to *candomblés*, *vissungos*, *capoeiras*, *batuques*, *calundus*, *macumbas*, *brincadeiras*, *terreiradas*, *escolas de samba*, *blocos afro*, musical forms of African-Brazilian quilombism had always met some or all of these demands, when not executing them directly, then at least revering them as humanning¹⁴ fundamentals of one's ancestry.

This holistic function and functioning of African-Brazilian music, for instance, is precisely the quilombo-episteme in question, which Abdias (1980) and Beatriz (1985) introduced into Brazilian human and social sciences, but had been all along the soul and substance of *samba* and of many other African-Brazilian musical heritages. If one believes that the Music itself is too ambiguous or too abstract or epistemologically too fragile to serve as proof of concept of this quilombo-episteme (an episteme which in Brazil, as already mentioned, has always been present in Music and in other spheres but only recently entered the Academia), then the explanations of the quilombists themselves might help to close the case.

As a summarized effort here, presenting only one example of a conceptual turn that entered late into the human and social sciences, and presenting only one musical example of the epistemological issue in question, also only one quilombist – Candeia, one of the greatest – will suffice to finish up the argumentation. Not to mention all songs that he wrote to get his message across (such as *A Flor e o Samba*, *A Hora e Vez do Samba*, *Dia de Graça*, *Lamento de Uma Raça*, *Luç da Inspiração*, and others, all of which somehow elucidate or revere the power of *samba* in struggle, in human/social transformations, in ancestral continuity/fulfillment, and in the quilombist essence of African-Brazilian heritages), Candeia with Wilson Moreira, Nezinho (Nei Lopes' son), and Mestre Darcy do Jongo founded in 1975 a samba school called *G.R.A.N.E.S Quilombo* (*Grêmio Recreativo Arte Negra Escola de Samba Quilombo*), meaning “Recreational Guild Black Art Samba School Quilombo”. Important to notice that all other samba schools by that time did not have *Arte Negra* (Black Art) in their names. This complement was part of their manifesto against

¹⁴ Meki Nzewi (1997, p. 23), become human, turn into human. The humanning forces are in the case of African peoples even more important than they are to any other people, given that Africans suffered and still suffer the worst under dehumanizing/depersonalizing processes and mechanisms of European colonization (FANON, 1952; 1961).

the cooption, degeneration, and whitewashing of *samba* and Carnival since the beginning of that century.

The very choice of its name stands their ground in regards to the quilombist nature of *samba*. This quilombist essence was so sacred and irrevocable that, during the previous decades, facing the whitewashing cooption and mercantilization of *samba* (subversion of Carnival, commoditization of African-Brazilian physical and cultural bodies), many of the most important *sambistas* abandoned their samba schools (or founded new ones), as pointed out by Buscácio (2005, p. 109-128). Anyone who can access or imagine the pain for a *sambista* to abandon their samba school, can understand how psychologically-spiritually violent was this process of denaturation of *samba*'s and Carnival's quilombist soul by white, capitalist, anti-African sectors of Brazilian society.

The unequivocal description of what exactly means this “quilombist essence” is explained by Candeia in several occasions. Beyond *G.R.A.N.E.S Quilombo*'s manifesto wrote by the founders, Candeia wrote many songs, co-wrote a book (CANDEIA & ISNARD, 1978), and gave several interviews presenting his critics, perspectuations, and propositions. For example, Candeia and the *Quilombo* rejected the recently established samba school business model where huge financing started to flow from outside the community, and with it, came vertical decision-making from tyrant funders and corrupt directors who tossed away communal creativity/manufacturing, who replaced communal creativity/manufacturing by millions-earning, outsider *carnavalescos*¹⁵ demanding extremely expensive and exogenous materials, who imposed thematic for the *samba-enredo* and censored lyrics, who installed capitalist mechanisms for enormous inflow of white rich people replacing the African-Brazilian lineage, which resulted in exclusion of community people (even prominent figures) from the parade to give room for expensive-paying tourists (BUSCÁCIO, 2005, p. 109-128), along with an immense money-laundry structure, amid many degenerations that completely smothered the very soul and existential reason of *samba* and Carnival.

For Candeia and many other *sambistas*, a samba school has to be a *quilombo*, where the sense of communalism steers every step of every enterprise, where African cultural and physical bodies are sacred, invulnerable, and inalienable, where all community people are safe, self-regulated, and mutually supportive, where all activities – from the most ludic to the most serious – are designed for cultural protectionism (as well as racial and social protectionism), for awareness raising, for individual and collective empowerment, for

¹⁵ Professional designers or art directors in charge of the samba school's aesthetic and complete visual composition.

political education and organized struggle, for nurturing integral health; that is, for holistic dynamics of greater increasing and better sharing of means for collective prosperity. Therefore, the *Quilombo* not only vindicated the proper model of samba school from old times (in organizational terms as well as in poetic-musical content), but also fostered closer dialogues with anti-colonialist scholars for lectures, conferences, debates, cine-clubs inside the community (ibidem, p. 23), hosted African-Brazilian dance groups like *jongo*, *caxambu*, *capoeira*, *maculelê*, *afoxé*, *samba de lenço*, *samba de caboclo*, *lundu* and *maracatu* (ibidem, p. 22), and so forth. As Candeia asserts:

To speak of Samba *we have to speak of Black*, to speak of Black *we have to speak of their arduous struggle* throughout many generations, raising their cry against the prejudice of race and color, inheritance of slavery. The Black, with their struggle, *comes from way back, from the Quilombos and the slave insurrections*. If we go back into national history, we will find their presence *in all sectors of our social life* (CANDEIA; ISNARD, 1978, p. 4-5, our translation and emphasis).

For him, any samba school should be and the *G.R.A.N.E.S* was indeed:

(...) a resistance movement. Not a resistance specifically against the many whites who are swelling the contingents in the schools. The resistance is only against the total loss of character of the thing. To avoid that, in a few more years, no one will know exactly what a samba school was, what a *sambista* was, and how and why they got together, sang and danced, using their own traditional rhythm. (...) Our objective is to safeguard the essence of the origins of our *samba* (RANULPHO, 1978 apud BUSCÁCIO, 2005, p. 25).

As the Quilombo's Manifesto states:

(...) I come with faith. I respect myths and traditions. I bring a Black chant. I seek freedom. (...) Wisdom is my support. Love is my principle. Imagination is my banner. (...) I am People. No more complications. I extract beauty from the simple things that seduce me. (...) **I synthesize a magical world** (VARGENS, 1997 apud BUSCÁCIO, 2005, p. 17, our translation and emphasis).

As such, the samba school that retains or reclaims its quilombist africaness takes forward the anti-colonialist struggle through proper means and methods inherited from its immemorial ancestry. The samba school as a *quilombo* “synthesizes a magical world” in which all instances of individual and collective life are inseparable, where its ethics is its aesthetics, which in turn, is the result of a holistic continuum of spiritual-intellectual-corporeal social-political forces. As synthesized by Luiz Carlos da Vila, “this *Kizomba* is our Constitution”. As mentioned above, this quilombo-episteme – nurtured by Luiz Carlos da Vila and Candeia and many others – was not invented by any of them, was actually learned from their predecessors, who learned from their predecessors, all the way back to

continental Africa. The manifestation and strengthening of this episteme had peaks of unleashing and marching forward, indeed, but one way or another, it was always present in innumerable forms of marronage and quilombism in Brazil: a humanning force that was never invented, never annihilated, always (re)existing.

In other words, in this quilombo-episteme, Music was never what it is for European worldview, as *samba* and Carnival were never what the white, capitalist, anti-African sectors of Brazilian society made of them. Music is the primordial enchantment, the primal spell of transmutation, the energy handler. As Candeia taught it echoing many other African masters, *samba* and all forms of musical quilombism were not only the panacea of physical, spiritual, and social needs for basic survival and advancement of African peoples in diaspora. They were and still are the main weapon for their political struggle towards cultural and intellectual abolition.

MUSIC AND SOCIAL SCIENCE

Here was taken the epistemological turn in regards to the concept of quilombo in Brazilian Academia to exemplify how Music has long been underpinned by understandings that only recently reached the cogitations of academic human and social sciences. It is not unimportant to remind that African-Brazilians themselves – heirs to this quilombo-episteme – only reached the courtyards of Academia also very recently, being such institutions either explicitly forbidden for them during the vast majority of history and socioeconomically distanced from most of them to this very day. It is first from the XXI century onwards – and more so from 2012 on, since the *Lei de Cotas* (Quotas Act) came into force to compel the entrance of non-white and so-called “lower class” people into public higher education – that a timidly more significant contingent of African-Brazilians started to produce knowledge within universities and research institutes in Brazil. In this sense, it is clear that Abdias (1980) and Beatriz (1985) were not the firsts to experience – much less to invent – the quilombo-episteme in question, nor were they the first African-Brazilians to fight from the inside universities, but they were indeed some of the first revolutionary souls who were brave enough to propose an African-Brazilian epistemological-ontological regeneration inside the institutional machinery of academic human and social sciences in Brazil.¹⁶ One can conjecture that, precisely because African-

¹⁶ It is worth noting that African-Brazilians had been present before in academic or adjacent positions, including some of the abolitionists from the second half of the XIX to the first half of the XX centuries, but they were rare exceptions to the rule, constantly suffered all kinds of persecution, and were far from implementing any glimpse of African epistemologies into European institutions.

Brazilians had their access to universities first utterly impeded and later socially hindered, Music and other forms of musical quilombism had always been their own means and method to observe society, interpret data, and communicate their understandings of the paths they came from, the path they stand, and the paths they are or should be heading to.

This particular paper departs from the example of the quilombo-episteme to present this argumentation due to the profound and intense implications of this case in regards to these analyses, which made it the best possible demonstration of the issue in question. But many other examples might be investigated in the same direction. For instance, in previous works (FREIRE, 2020b, p. 63-83) was discussed the *musical strategy of awareness-raising* taking the reggae *14 de Maio* from Jorge Portugal and Lazzo Matumbi, and also the *musical strategy of counter-intelligence* (ibidem, p. 84-95) taking *Cota Não É Esmola* from Bia Ferreira. Both the strategies of *awareness-raising* and the *counter-intelligence* through Music are perfect examples of how African-Brazilian poets and musicians have been observing society, interpreting data, and communicating critical perspectives by means of their artistry.¹⁷ Like Lazzo Matumbi and Bia Ferreira, many other artists can be properly understood as social scientist-musicians, such as Thaíde, Sabotage, Criolo, Emicida, Racionais MC's, (DELPHINO, 2020a, 2020b, 2020c), João do Vale, Itamar Assumpção, Geraldo Filme, Leci Brandão, Aniceto, Xênia França, Doralyce, Ellen Oléria, among many other social scientist-musicians from *samba*, reggae, rap, *forró*, funk, and other consecrated forms of musical quilombism.

AFRICAN PERSPECTIVE

*Cego é quem vê só aonde a vista alcança
Mandei meu dicionário às favas
Mudo é quem só se comunica com palavras
(Candeia, Filosofia do Samba)¹⁸*

Making it very clear that the africanness of this quilombo-episteme is not at all conjectured out of fragile evidence, one can highlight the writings from one of the greatest African musicologists of all times, Meki Nzewi:

¹⁷ Very important to point out that, when it comes to “scientific communication” (which is the need of scholars or journalists to try and translate for people outside the walls of Academia at least the bottom line of the knowledge produced inside those walls), the African-Brazilian music as social science is incomparably more efficient and more effective, as intrinsic to the very synthesis power and energetic-communicational potency of Music.

¹⁸ Song “Philosophy of Samba” from Candeia: “Blind is the one who sees only where the sight reaches. I tossed away my dictionary. Mute is the one who communicates only through words”.

To start with, indigenous Africa conceived, created and practiced the musical arts as a **holistic divine endowment to humanity intended to oversee fellow humanity consciousness in all aspects of personal and societal living**; African musical arts is conceived and designed structurally and in public presentation to furnish sublime **mind health** primarily, and thereby enable gaining **basic physiological health**, interactively transacting cordial relationships (inter-personal, intra-communal, and inter-communal); also guaranteeing **stressless daily subsistence occupations**. Its functional conception and cogitation particularly oversee the **conscientious functioning of communal/societal institutions and social organizations**. Fundamentally it orders ardent observance of religious beliefs and canons, policing morality prescripts and superintending social equity, etc. The musical arts also caution and sanction probity in the observance of and compliance with community living injunctions and maintenance of the integrity of cultural ethics and codes of conduct. The musical arts (a holistic cogitation, creation, and deployment of sonic, choreographic and dramatic siblings) was cogitated and **structurally configured as a potent soft science of humanning**, which interactively generated **functional outcomes in all aspects of living and dying** unto supernormal livingness (NZEWI, 2020, p. 100, our emphasis).

Nzewi's postulate is perfectly in tune with the writings from dozens of African scholars who constantly emphasize the holistic nature of African episteme and the inseparability between Arts and Sciences, such as Nketia & Nketia (1974), Kazadi wa Mukuna (1997), Joshua Uzoigwe (1998), and Kofi Agawu (2016), to cite only a few of the musicologists, not to mention dozens of African historians, philosophers, anthropologists, and sociologists who confirm the same reality. Moreover, it reinforces the understanding of many (pan)African scholars from different fields, who assert that music and arts had always been the main weapons for the survival and advancement of African peoples worldwide (FANON, 1961; HALL, 1997; GILROY, 1993; SODRÉ, 1998; SARR, 2016; MBEMBÉ, 2019).

Here even more relevant is the fact that Nzewi's formulation for the conceptual and pragmatic definition of music in Africa reinforces precisely the understanding of Candeia and of his many contemporary, predecessor, and successor African-Brazilian quilombists: *samba* (as musical quilombism) and the samba school (as *quilombo*) is nothing like the mercantilist music episteme from the global euro-hegemonic structure, and as such, *samba* and other forms of musical quilombism must always fight against the cooption and subversion of its treasures by the white, capitalist, anti-African sectors of Brazilian society. In African perspective, music-making and human-being are almost one and the same (a humanning force, as Nzewi formulates). Music is among the most crucial powers and resources of individual and collective prosperity, from basic health to intellectual development, from elementary education to organized political struggle, from (re)existing as a person to marching forward as a people.

In this sense, one realizes that, given the historical processes and contemporary circumstances, being African (and African descendant) is to a greater extent synonym to

being anti-colonialist (or at least feeling the need to be), since the hitherto-prevailing society seems to be, to a large degree, the perfect antithesis of all humanning pillars of African existence. How each individual and collective understands what “anti-colonialist” means conceptually and pragmatically is then the primal difficulty. But the fact that, for example, music and spirituality, the most powerful weapons of the pan-African anti-colonialist arsenal, have been constantly and heavily eroded, coopted, and subverted by colonialist vectors, demonstrates that the epistemological regeneration might be the foremost urgent need of the African world. Retain or retrieve one’s psychic constitution. Secure or reprogram one’s self-image and self-determination. Reserve or rewrite the narrative over one’s self and one’s history. As impeccably synthesized by Calonga (2020b, p. 2): “what is power? (...) power is the control of narratives about one’s self and about the other.” Thus, the most urgent commandment is:

(...) to reestablish our control over our own narratives, to reestablish our power. This demands in part taking back what has been stolen, but also giving up certain things that have been usurped and controlled at such a deep level that it would be better to break with the model than to try to reform it, for example, very sedimented Western understandings of concepts like “art” and “religion” (...) (CALONGA, 2020b, p. 22).

This racial-cultural protectionism¹⁹ (or even, narrative protectionism) is exactly the intended goal and achieved outcome of many forms of musical quilombism. Far beyond music’s indispensability to human experience and social dynamics in general and to the African Struggle in particular, what is demonstrated here is that the basic demands and overall outcomes of human and social sciences (as prescribed by eurocentric canons of euro-hegemonic institutions) have been also handled through music within the *Panafrican revolutionary struggle* (as expected from proper African means and methods).²⁰

Despite the fact that almost every African and African descendant has either an intense experience or at least a faint intuition of this quilombo-episteme and usually has some kind of connection to forms of musical quilombism (if not in its righteous place, at least in its coopted and degenerated versions), music in general is still firmly situated under European worldview. Although quilombists and social scientist-musicians all over the country in all époques have been observing society, interpreting data, and communicating critical perspectives through their music, in most situations and in the collective imaginary music is generally regarded as mere entertainment, mere consumable product, mere silence-breaker.

¹⁹ Mazama & Lundy (2012) present interesting reflections on “racial protectionism”.

²⁰ FREIRE (2020b, p. 133/143).

In reality, one can select certain composers and songs and chants – from as far as one can reach – up to this very day and, through this repertoire, one can learn about absolutely all historical and sociological process and dynamics of Brazil, including different biases and perspectives. Nonetheless, all this repertoire and these musical army do not enjoy the credibility, the respectability, the spaces, the prerogatives nor the budgets that the academic human and social sciences do. In other words, the *Panafrican revolutionary music* has often the same starting point and reaches the same results as the social sciences, but because it does not use the same euro-hegemonic methods (using rather African ones), it is simply discredited as hearsay,²¹ as unscientific, as dispensable life embellishments, at the most, it is labeled as “protest music” or as “politically engaged songs” – that means, it is seen as music is seen in European episteme, instead of being seen within its righteous African ancestral cosmoperception. One of the damages resulting from this epistemological arrogance is that social scientist-musicians – such as Mano Brown, Bia Ferreira, Lazzo Matumbi, and Candeia – are generally not cited as “the greatest African-Brazilian intellectuals”, a crown often placed on the heads of Abdias Nascimento, Beatriz Nascimento, Lélia Gonzalez, Sueli Carneiro, Kabengele Munanga, Silvio Almeida. Another proof that this epistemological arrogance is typically European and that the quilombo-episteme is typically African is that all these crowned “greatest African-Brazilian intellectuals” consider Mano Brown, Bia Ferreira, Lazzo Matumbi, and Candeia to be amongst the greatest African-Brazilian intellectuals.

CONCLUSION

*We are the corporified actualization of our ancestors' dream.*²²

As discussed in previous works (FREIRE, 2020b), these analyses highlight some of the correspondences between artistic, academic, political, social, spiritual, and military battlefronts of the anti-racist and anti-colonialist war. By drawing up the main lines of this war map, it is musicologically proven that the immeasurable importance of great generals like Zumbi, Dandara, Dragão do Mar (Francisco José do Nascimento), and Almirante Negro (João Cândido) in the sociopolitical-military field, like Abdias Nascimento, Maria Beatriz Nascimento, Lélia Gonzalez, Sueli Carneiro, and Kabengele Munanga in the sociopolitical-ideological field, corresponds fully to the relevance of anti-racist warriors like

²¹ About this issue, it is imperative to read Calonga (2020a), where she explains in detail why and how was the European episteme sedimented over time, to the point that a written lie became more credible than the orally-transmitted truth.

²² Almeida, Albuquerque & Calonga (2020).

Candeia, Lazzo Matumbi, Ilê Aiyê, Racionais MC's, and Bia Ferreira in the sociopolitical-musical field of the *Panafrican revolutionary struggle* in Brazil (therefore referred to as *Panafrican revolutionary music*).

More specifically, this paper has demonstrated that music should be acknowledged as a social science, once proven that it serves as such with the difference of operating under African proper means and methods. Of course, it is not at all suggesting that absolutely every musical fact is a social science par excellence, rather presenting the evidences that some musicians and some musical contexts (especially in different forms of musical quilombism) certainly meet the same demands and outcomes of the social sciences (as expected by eurocentric paradigms but through African-centered ones). As mentioned above, it seems then that breaking free from eurocentric models and retrieving African epistemological-ontological foundations is of utter importance to make significant progress in the anti-colonialist all-out war, or as often said, to consummate the African Revolution.

As explained elsewhere (ibidem, p. 146-7), songs are not merely parroting nor paraphrasing what social scientists are saying. They are actually elaborating and communicating complete sociological postulates. Constantly confronted with the same data, plots, demands, and challenges that confront social scientists, composers find their own explanations and perspectifications through their own methods. As discussed above, Music has its own way of seeing and listening the world, and its own way of communicating its views and points of listening. From this proposition onwards, all readers are invited to discuss possible aspects of alleged “non-scientificness” in Music, in order to scrutinize which of these aspects do apply equally or similarly to the canonized academic human and social sciences or not, seeking to find out exactly to what extent Music has a legitimate claim to this Agora. For everything discussed in this paper and for many other reasons, it is advocated here that Music can have as much scientific value as the other social sciences – here referring to Music itself, long before any musicological endeavor.

Withholding due proportions, to say that an art form has no scientific value is as absurd as saying that the spell from the prayer of an *yalorixá* is only consummated after it is ethnographed by an academic ethnologist. As Hampâté Bâ's proverbial wisdom states: “writing is the photography of knowledge, not knowledge itself” (apud NKETIA, 2005, p. 324).

It is necessary to bear in mind that academic sciences work imperatively on a *descriptive* rather than *prescriptive* basis. One needs to reflect on whether the currently-hegemonic euro-colonialist educational model (cement building, centralized electrical grid, blackboard, enrollment, shifts, Monday-to-Friday, grades, college entrance exams) would

not actually constitute to some extent a complex structure of radical sabotage against African powers, potentials, personality, existential root, and episteme (arts, spirituality, collectivity, *ginga*, *mandinga*, *kizomba*, *kilombo*, *quilombo*). Wouldn't the "place of art" under the colonialist episteme be a powerful weapon to empty the African Struggle off of the typhoons and magical torrents of its own ancestry? For instance, the proper African-Brazilian historiography, sociology, anthropology, psychology, philosophy, isn't it actually Ebomi Cici, Conceição Evaristo, Carolina de Jesus, Lia Vieira, Geni Guimarães, Clementina de Jesus, Mãe Estela, Gaiaku Luiza, Tia Ciata, Makota Valdina, Solano Trindade, Luiz Cuti, Oliveira Silveira, Jovelina Pérola Negra, Mateus Aleluia, Cartola, Nelson Cavaquinho, Jamelão, Candeia, Nelson Sargento, Wilson Moreira, Aniceto, João da Baiana, Donga, Luiz Gama, Lima Barreto, and so on?

If one follows the presumptuous thought-thread of insinuating that such African holistic episteme befits only ancient and pre-colonized civilizations, evidences confirm otherwise. Scholars (MUKUNA, 2018) have already attested to the accuracy of what is sung by the West African *griots* and the extremely relevant role of their Art in many organizational demands of the collectivity. Newspapers in Tanzania have used rhymes and metrics to present the news in poetic form in Kiswahili since 1910 and even more so after 1967 with the Ujamaa model (MAZRUI, 1986). Several other similar examples can be seen in this bibliography and its unfolding references. So it seems that a hyper-segregation between arts, sciences, politics, spirituality, and daily life is not the only way to organize society, and perhaps it is in fact a euro-colonialist heritage that will always be a hindrance in Africans' path, delaying their victory until they manage to overcome this vice, this unconsciousness once and for all.

Finally, closing this dense argumentation, it is worth to recall when the composer and singer Lazzo Matumbi was called upon Brazil's Federal Senate in 2016 to be laureated for his efforts in fighting racism. Remembering that four years before that, in 2012, renowned social scientists (of the greatness of Sueli Carneiro, Kabengele Munanga, José Vicente, Marcos Antônio Cardoso, and Mário Lisboa Theodoro) served on the Supreme Court as *Amicus Curiae* (Friend of the Court) to defend the urgency of the Quotas Act, and the Supreme Court ended up deciding in favor of that bill, which later initiated the first steps towards a significant change in the paradigm of access to higher education institutions of excellence in Brazil. Having presented here this understanding of Music as a Social Science, one is left with the following reflection: would it be too much to dream of, to hope that one day artists like Lazzo Matumbi, Bia Ferreira, or Mano Brown will sing in

front of the tribune to persuade the Supreme Court into approving public policies in favor of a more just and equal society?

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Como citar este artigo:

ABNT

FREIRE, K. Arts and Sciences in african perspective: thoughts on the unfinished African Revolution. **InterEspaço: Revista de Geografia e Interdisciplinaridade**, v. 6, e202040, 2020. Disponível em: <<http://dx.doi.org/10.18764/2446-6549.e202040>>. Acesso em: 30 dez. 2020.

APA:

Freire, k. (2020). Arts and Sciences in african perspective: thoughts on the unfinished African Revolution. *InterEspaço: Revista de Geografia e Interdisciplinaridade*, v. 6, e202040. Recuperado em 30 dezembro, 2020, de <http://dx.doi.org/10.18764/2446-6549.e202040>



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