

Carmen Souza  
Port' Inglês



## 1-St. Jago

St. Jago features a Cape Verdean Mazurka and is about British naturalist, geologist, and biologist Charles Darwin, who travelled to Cape Verde to visit the island of Santiago, earlier called St. Jago.

I learned that "The Beagle" set sail from Woolwich Dockyard.

I was amazed to discover this as I have lived 5 years in Woolwich Arsenal.

I stumbled upon this interesting piece of information while visiting the Greenwich Maritime Museum, which happens to be a personal favourite of mine in London.

I came across a book Darwin wrote called „The Voyage of the Beagle“, where he mentions his experiences in the Cape Verdean villages and cities, namely Funchal, Ponta da Formosa, S. Domingos and Ponta da Moura.

I wrote lyrics inspired by his description of Santiago Island.

1832 nho Darwin (1832 Mr Darwin sailed)  
Navega, el tchiga St. Jago (He arrived at St. Jago)  
Bot tchiga na Praya (The boat arrived in Praia)  
El studia ses rocha (He studied the rocks)  
Studa natureza, alimária (Studied nature and its creatures)

Praya desperta se interess (At Praia he was curious about)  
Se vulcom, se terra, poc vegetação (The vulcano, the land, scarce vegetation)  
Planos e montanhas, coco, cabra, lava (Planes and mountains, coconut trees, goats, lava)  
Xinxiroti ma Ribera Grandi el spia (He saw birds and Ribera Grandi)

Na Venda el cumi se catchupa (At Venda he ate Catchupa)  
El bebi se groguim (He drank a little grog)  
El cunchi nos guentis (He met our people)  
Ses sorriso abertu (Their open smiles)  
Ses simplicidade (Their simplicity)  
Coração tão doci di nos Cabo Verde (Such welcoming hearts in Cabo Verde)

Homis, mudjeres, mocinhos (Men, women, and children)  
Tud rudia na el, es faze um festa (They all gathered around him)  
Batuku já surgi, tambe Funana (Batuku was played, also Funana)  
Coração tão doci di nos Cabo Verde (Such warm hearts in Cabo Verde)

Not dia el tchiga St. Domingo (Next day he travelled to S. Domingo)  
El studia Acacia, tchom di terra, vento (He looked at the acacias, the land, the winds)  
Ba para na Fonti, Oh qui sabura (He ended up in Fonti, how pleasant)  
Mininus di rua, bem cumprimenta (Street kids came to welcome him)

Beleza ton inesperadu (*Unexpected beauty*)  
Cor di lava pretu (*Colours of black lava*)  
Verdi pé di banana (*Green from a Banana tree*)  
Um funtinha d'água, limpu e fresquinho (*A clean and fresh water stream*)  
El junta num festa (*He gathered in a party*)  
Tma mas um groguim (*And drank a bit more grog*)  
  
El djunta num roda Batuku (*He joined a Batuku round*)  
El cunchi nos guentis, ses sorrisu abertu (*He met our people*) (*their open smiles*)  
Ses simplicidade, ses panu di terra (*Their simplicity*) (*their pano di terra*)  
Coração tão doci di nos Cabo verde. (*Such warm hearts in Cabo Verde*)





## 2- Pamodi

This song is about colonisation and imperialism and the negative impacts it had on the culture and identity of Cape Verde. If the crusades were a mission sent by God to the Europeans and was in fact a matter of salvation why did they need slavery, whips, and chains?

Musically it is inspired by fast-tempo Funana, but also by Bebop, we draw inspiration from an early Miles Davis playing with Charlie Parker times. Mark Kavuma's trumpet solo helps to transport the listener and the music to a creative and free space and state of mind. The drums give the song a pace and direction but also rebel in an outspoken and uninhibited way. The use of toms is almost as if Zoe Pascal is questioning the system and the administrations and authorities. Theo Pascal's walking bass is connecting and channelling all these emotions and feelings and coming up with new questions like: What is the point of prosperity tarnished with pain and blood? - his bass drives the whole song fuelling and questioning establishments.

The song starts with a vocal improvisation, that I believe expresses the conflictive environment of the colonisation period. This process was made all by the imposition of a new religion, new names, and new way of life and culture because it was believed that the social system of these colonised countries was primitive, inferior, and wrong. This led to identity problems that are still being repaired in the 21st century.

Although this work is meant primarily to inform the listener about this strong history between two (apparently) distant countries and Islands, it also aims to help decolonise minds by helping us to question dogmas, rules and absolute truths, that were taught to us.

Si colonização (*If colonization*)  
E beneficio (*Was such a benefit*)  
Pamodi correnti e xicoti (*Why did you need chains and whips to make it convincing*)  
Qui valor (*What Worth is there*)  
Prosperidad manchod di sangui e dor (*In a prosperity that is stained with blood and pain*)  
Racializacao (*Racialization*)  
Imperialismo (*Imperialism*)

Na nomi di civilização (*In the name of civilization*)  
Nhos cor di pel (*Your skin colour*)  
Ta mostra nhos (*Dictated*)  
O que e conduta e evolução (*What is proper conduct and Evolution*)

Nu squeci identidade (*Forget your identities*)  
Primitividad (*And primitiveness*)  
Nhor deus mandanu (*God Almighty sent us here*)  
Bem ridimi almas (*To redeem and save your souls*)

Si cusa era assim tao sabi, sabim (*If it was so good, so good*)  
Pamodi ta mesti marra (*Why did you need to tie*)  
Marra correnti e xicoti (*Tie us with chains and whips*)  
Escravidon (*Slavery*)

Si nhor deus e criador di nos tud (*If your God is the creator of all*)  
Quem qui fla (*Who said*)  
Qui bo qui ta manda (*Who put you in charge of everything*)  
Que qui e certu, erradu (*What is right or wrong*)  
Djudam intende (*Help me to understand*)

### 3 - Cais D'Port Inglês

Cais D'Port Inglês is a Morna that speaks about the several piers in the many islands that experienced this British presence, where the sea waves brought cultural influences, diversity, and customs, but also, in this exchange, a part of Cape Verde was transported to the world.

Chang comments on cultural exchanges:

"In the process, self may learn from others and take in a part of others" (Chang, 2016)

Na cais des port inglês *(In the piers of these English Ports)*

Tem um riqueza *(There is richness)*

Qui onda di mar ta bem traze e el ta leva *(That the sea waves bring and take away)*

Na cais dess port inglês *(In the piers of this English Ports)*

Tem Morabeza *(There is a Joie-de-vivre)*

Tem tradição, tem cultura diversidade *(Tradition, culture and diversity)*

Es bem de tudo part dess mund *(They came from all over the world)*

Desembarca ness nos padoc *(Disembarked in our land)*

Ma es ca sabia q ess cantim era tão sab era tão doce

*(But they didn't know that our little haven was so peaceful and sweet)*

Es bem panha licon *(They came and learned lessons)*

Dess mod de vida, dess sabura *(About this way of life and this deliciousness)*

Qui ninguém sabe explica, ma el ta xintill *(That no one can explain, but they feel it)*





## 4- Ariope!

Ariope is a song that explores how Cape Verdeans incorporated British English terms into their native language, Cape Verdean Creole. Is fascinating, as I grew up hearing these words from my Cape Verdean parents but never realised their connection to the English language. My father always told me Ariope, and I never knew it derived from the English - Hurry up.

As per my father's words, the English were ruthless making the Cape Verdean men work under scorching temperatures (making them work as if they were machines) and uttering these demands - Hurry Up!

Ah John bo bem panha quel bot! *(Hey John, the boat is coming)*

Ariope pa no ca bem traza *(Hurry up and pass me those ropes)*

Boizin a bo bem streitoei *(Boy, come straight away)*

Ah moss bo e Laizin *(Boy, you are lazy)*

Ariope djam spera longtime *(Hurry up, I have been waiting for a long time)*

Fulespide ah moss bo e showent *(Fulespide! You are such a show-off)*

Biquaite qui bo ta fla di mas *(Be quiet, You talk too much)*

A moss bo e lofa *(Boy, you are such a loafer)*

Ah Boi uli quel bot ta tchega *(Boy here comes the boat)*

British ca ta gosta de espera *(British don't like to wait)*

Bo mas es laizin na corp *(You are so lazy)*

Ariope quês corda *(Hurry up and pass me the ropes)*

Boi si bo ca bai Fulespide *(Boy if you don't work Fulespide)*

Hoje bo ti ta ba nhongra *(Today you are going to be hungry)*

Quiki uli britishe ta bem *(Quick, here come the British!)*

A mim djam bai salong *(I am gone, so long!)*



Anglicisms:

Ariope - Hurry up!

Bot - Boat

Boizin - Boy

Streioei - Straight away

Laizin - Lazy

Longtime

Fulespide

Showent - show-off

Biquaite - Be Quiet!

Lofa - Loafer

Nhongra - to be hungry.

Quiki - Quick

Britishe - British

Salong - So long





## 5-Francis drum

This song speaks about the contradicting perspectives regarding Francis Drake, who is seen as a hero of the British Nation, but also seen as a terror and thief in Cape Verde and Spain. His story is very powerful. According to records, he was the first Englishman to circumnavigate the world, and he was only 15 years old. Apparently, he used to sail everywhere carrying a snare drum, which he played frequently. Before he died off the coast of Panama, he ordered his snare drum to be taken to Devon and stored in a safe place within his family, and that whenever the UK was in danger, all they had to do was to strike the drum, and he would come down from heaven to protect and save the nation.

This music was inspired by the Sea Shanties and British folk, I was curious to know more about the music made in Britain during the discoveries period. I came across several sea Shanties, songs which are played with string instruments like guitars and banjos, but also songs which use several vocal layers and flutes.



*This is a story about a young Devon boy,  
Whose dream was to go to sea, to sea  
15 years old, he was the first English man  
Sailing all the world  
Francis Drake was his name*

Storia, Storia ta conta dum mocim Ingles  
So cu 15 na d'idade, 15 an  
El cambia na mar, na bord di Pelican  
Se nom e Francis Drake, Se nom e Francis Drake

*This is a story about a little boy,  
Whose dream was to go to sea, to sea  
15 years old, he was the first English man  
Sailing all the world  
Francis Drake was his name*

Storia, Storia ta conta dum mocim Ingles  
So cu 15 na mundu, 15 an  
El cambia na mar, di Pelican  
Se nom e Francis Drake, Se nom e Francis Drake

Um pirata, um herói, pilhador (*A pirate, a hero, a pillager*)  
Se nome e conchidu na mundu (*His name is known worldwide*)  
Francis e nomi di Conquista e terror (*Francis is the name of conquest and terror*)  
Amadu, Odiadu (*Loved and Hated*)  
Se riqueza fui fetu na costa de tudu nos irmao  
(*His wealth was built in the backs of our brothers.*)

*Francis brought thunder and storm to every port  
By playing his little drum  
Just before he died, he left a clear instruction.  
Strike my precious drum.*

*If ever at war and your powder is low  
Please strike it as loud and proud  
I will come down from heaven and will save the nation.  
No tomb will hold me down.*



## 6-Amizadi

For this song, I composed a Funaná based on the story of Francisco Cruz, a.k.a B.Leza.

As this genre promotes fun and social interaction, I called it Amizadi (Friendship).

The lyrics are about the friendship sentiment between B.Leza and the British, which mobilised all Cape Verdeans. Apparently, after B.Leza wrote the Morna, „Hitler ca ta ganha Guerra, ni nada”, he felt compelled to raise funds within the community to help the British buy a plane to fight in the war. (Brito-Semedo, 2019) According to anthropologist Leao Lopes, the money provided was insufficient. However, there are records indicating that the money did indeed reach its intended destination. (Brito-Semedo, 2019) In response, the British courteously sent a letter of gratitude. He adds that despite being colonised, Cape Verdeans were always free-spirited, supporting its allies despite the Portuguese regime being neutral regarding the German invasion. (Brito-Semedo, 2019)

Txam contab uma estória de um Amizadi de um pov  
*(Let me tell you the Friendship story between two cultures)*  
Qui ca ta scritu na libro *(This story is not in the books)*  
Qui ca contadu na scola *(It is not taught at schools)*

Inglês ma ses bot es bem desagua na nos ilha  
*(The British and their boats came to sail in our waters)*  
Faze bizniz ta cumpra Burro, sal e anchil  
*(To make business, buying Donkeys, Salt and Anchil)*

Es encontra povo na fome (*They found people who were hungry*)  
Exploradu, maltratadu, abusado, abandonado (*Explored, mistreated, abused, and abandoned*)  
Sim recurso e sem pom (*Without resources and without bread*)

Sempre cu sorriso na rosto, amizade e alegria (*But Always with a smile in their faces*)  
E orgulho na coracon (*And pride in their hearts*)

Piratas es bem pilha cidadi e igreja (*Pirates came and destroyed cities and churches*)  
Cabo Verde largod ma se sorte (*Cape Verde was left abandoned*)  
British bem difende nos port (*The British came defend our ports*)

Quand tud gente da costa, es bem da gente traboi (*Everyone turned their backs, they gave us work*)  
Djuda nos pov sai di pobreza e de fomi (*And helped our people come out of poverty and hunger*)

Um Amizadi profundo (*A profound friendship*)  
Nho Francisco B. Leza (*Mr Francisco, B. leza*)  
El dja canta, el dja screbi (*He sang, and he wrote*)  
Mostra se admiracon (*He showed his admiration*)

Forti xintidu (*Such a strong connection*)  
El fazi se caniquinha, (*B. leza raised some Money*)  
Pa manda British na guerra (*To help the British at war*)  
Derrota Der Fiura (*Defeat Der Fuhrer*)

## 7- Badju Mandadu

Badju Mandadu speaks about the contradance as a choreography. I mention several dance steps: "...Chenenglese, sacaceplace, balance, tranvance, chocecatre turdimen, reste." The lyrics describe an English dance where people gather socially and have fun together. My intention was to create a lively song suitable for a traditional dance hall. I added contrasting drum patterns to create different dynamics throughout the song but maintained a steady pace for dancers. The piano improvisation section is particularly intense and colourful, and it becomes more active and energetic as the song progresses towards its end, drawing from a Jazz/Blues inspiration.





Bem no junta (*Let's come together*)  
Ness dança Inglesa (*In this English dance*)  
Bem no baila (*Let's dance*)  
Ba bsca bo par (*Go and get your pair*)  
Bem balance (*Come and Balance*)  
Chocecatre Turdimen  
Sacaceplace  
Arrie, Passe  
Nos guenti faze attention (*Pay attention, everyone*)  
Par Avanti a frenti  
Num brinca yo yo  
Nos Guenti faze attention (*Pay attention, everyone*)  
Ta ruma tud mundu  
Brinca yo yo

Faite attention, camare (*Pay attention, everyone...*)  
Faite attention, Balance (*Pay attention, everyone...*)  
Faite attention, Tranvance (*Pay attention, everyone...*)  
Sacaceplace, reste

Faite attention, pass pa frenti (*Pay attention, everyone...*)  
Faite attention, bolta um bez (*Pay attention, everyone, turn*)  
Sacaceplace, classe, reste



## 8-Moringue

The music is almost like a lullaby and features one favourite memories from my childhood – music boxes. The lyrics talk about an anecdotal story told by my father about a man from Santiago Island who sold pottery in the Port of Mindelo (S.Vicente).

In Cape Verde there are these big Pots which are used to store and keep water fresh, they are called Moringue. One day British sailors are disembarking in the Port of Mindelo, and they see this man selling outside and politely say Good Morning. This man becomes agitated and corrects the British man saying: These are Pots they are not Moringue's!

I am sure many of these linguistic issues happened during the British presence in Cape Verde.

Following the story-telling spirit, I wrote this song, which for me is almost like a lullaby, where I hold a baby in my arms while sitting in a rocking chair, and the song becomes a lullaby-Bed time story. Musically, we added some sounds of a rocking chair to the song to express the intimacy of the moment and added a music box to bring the listener to a childhood memory. When I was a little girl, I used to have many music boxes and my afternoons were spent admiring them.

Sol ta manchi nho juliano (*The sun rises and Juliano*)  
Ta djunta ses trapinho (*Gathers his bits and bobs*)  
Tem Ingles na Port' d'Mindelo (*There are British at the Mindelo Port*)  
Maybe esh tem um troquim (*Maybe they have some spare change*)  
Bem bsot espia nhas pot (*Come and see my pots*)  
Pa bsot po um aguinha bem fresquim (*They keep the water so fresh*)  
Bem bsot espia nhas pot, nhas gente (*Come and see my pots, my people*)  
Esh ta bem baratinho (*Special price today*)

Ingles ta desembarca na port (*The British arrive at the port*)  
Julian ta tchmas tencao (*Juliano catches their attention*)  
Esh ta bem cu swing (*They come swinging*)  
Ta fla julian ses good morning (*Looking at Juliano and tell him Good Morning*)  
Nha julian ta espia na es (*Juliano looks at them*)  
El responde cu indignação (*And responds in discontent*)  
Moc ta da pa dod (*Man, are you crazy?*)  
Quel e pot ca Moringo não  
(*These are pots, they are not Moringo – traditional clay reservoir to put water*)

Bem espia nhas pot ma binde  
(*Come and see my Pot and binde - traditional clay piece to cook cuzcuz*)  
Es li ca e moringue (*This is not Moringo*)  
Bem spia nhas pot ma binde (*Come and see my pots and binde*)  
Pa bo kuzkuz na d'ming (*So you can make your Sunday cuzcuz*)

Bem spia nhas pot ma binde (*Come see my pots and Binde*)  
Es li ca e moringue (*This is not Moringo*)  
Moldod na tchom di Somada (*Wrought in Somada*)  
Na Santa Catarina (*In Santa Catarina – Santiago*)

# Thanks

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