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HUMANITIES

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kultrín and other Afro-diasporic membrano-phones in Brazil and Cuba, and in "Senegambia." He also points out the lack of precolumbian archeological evidence for the *kultrín*, and structural similarities between the binaries of Mapuche cosmology and (unspecified) Senegambian cosmologies. This original and counterintuitive argument is sure to prompt a critical analysis from anthropologists and historians of Mapuche culture.

2896 **Spencer Espinosa, Christian.** *Imagining traditions: performance and social imagination in the urban cueca scene in Santiago de Chile, 2000–2010* (*in Made in Latin America: studies in popular music*. Edited by Julio Mendivil and Christian Spencer Espinosa. New York; Abingdon, England: Routledge, 2016, p. 64–76)

This book chapter, which appears in a compelling edited volume that includes work on popular musics across Latin America, examines the urban *cueca*, a mass-mediated popular music developed out of the folk *cueca* in the 1930s. Spencer proposes the concept of "imagined scenes" to describe the ways in which the esthetics and significance of the genre have been shaped not only by performances, but also by history in both written and speculative/oral registers.

PARAGUAY

2897 **Colman, Alfredo.** *The Paraguayan harp: from colonial transplant to national emblem*. Lanham, Md.; Boulder,

Colo.; New York; London: Lexington Books, 2015. 185 p.: bibl., ill., index.

In a work that unites organology, colonial history, and modern ethnography through interviews with contemporary musicians and instrument makers, Colman traces the development of the diatonic *arpa paraguaya*, from its use in Jesuit missions through its consecration as a symbol of a mestizo national cultural identity in the 20th century. Colman analyzes the musical characteristics of the instrument's most representative genres, the social significance of a dual system for recognizing amateur and professional harpists, and discourses that link the instrument to characteristics recognized as emblematic of *tekorã*, or "Paraguayanness."

2898 **Fahrenkrog, Laura.** *Los indígenas músicos en el Paraguay colonial: consideraciones desde la movilidad espacial*. (*Resonancias/Santiago*, 20:39, junio 2013, p. 43–62)

Fahrenkrog examines the activity of indigenous (Guaraní) musicians in colonial Paraguay, not only considering their activity within the Jesuit-run *reducciones*, but also tracing their movement through other spaces, including secular space. This work demonstrates the active musical life of indigenous subjects in urban centers, not solely in the missions themselves, from the early 16th through the late 18th century.

BRAZIL

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WITH THE BRAZILIAN ECONOMY in the midst of a historic recession, social programs, education, culture, and scientific research are the first areas to have their budgets trimmed. The economic crisis played an undeniable role in the political turmoil that culminated in the controversial impeachment of President Dilma Rousseff. While it is still too early to blame the economy or politics for any reduction in the quality and quantity of academic research emanating from Brazilian universities, the first measures of the acting president in regards to education and culture were greeted with perplexity and cynicism. To balance the bad news,

Brazil hosted the two largest sports events in the planet, the World Cup in 2014 and the Olympics in 2016, both featuring a wide array of Brazilian music genres and boosting, for better or worse, the country's international visibility.

The increasing offer of open-access, free online journals and e-books, combined with a recent shrinking of the editorial market, has further diminished the importance of the traditional paper-format book as a venue for music scholars in Brazil. For obvious reasons, exceptions include performance and critical editions of music and books in coffee-table format. Numbers provided by the Câmara Brasileira do Livro show that new titles have been declining an average of nine percent per year since 2013. Although there are no available statistics for academic books, books on music, or noncommercial books fully funded by *leis de incentivo*, only a handful of new titles have appeared in the catalogs of major bookstores and university presses in Brazil, most of which are included in this review. Books and articles about Brazilian music published outside of the country have also declined since the last *HLAS* cycle. For music scholars in Brazil, journal articles and conference proceedings continue to be the most important publishing venues, even though the country continues to witness a high rate of journals that are short-lived and conferences that fail to reach their third or fourth iterations. Within the specific area of music, if a few journals have become dormant during the past two years (*Claves*, *Ictus*, *Música e Cultura*, *Música em Contexto*, *Em Pauta*), others are remarkably vibrant (*Opus*, *Per Musi*, *Musica Hodie*, *Revista Brasileira de Música*, *Música em Perspectiva*). Brazilian scholarly journals focused on music are generally published by graduate programs and music departments (a few also by associations), and not by university presses, and they are now published in places as distant from each other as Porto Alegre, Curitiba, Belo Horizonte, Goiânia, Salvador, and João Pessoa, in addition to Rio de Janeiro and São Paulo. The fact that these peer-reviewed journals are accessed online, free of charge, enhances their impact and consequently their attractiveness for prospective authors. Conferences in musicology and ethnomusicology also contribute to the decentralization of the field, as two of the most important ones are now held in Pirenópolis (items 2969, 2899, and 2970) and Ribeirão Preto (items 2962 and 2963), in addition to Juiz de Fora, which recently restructured the *Encontro de Musicologia Histórica* (item 2921), now in its 11th edition.

For the current biennium, selected books and articles offer a wide range of perspectives on Brazilian musics and musicians, and are written by scholars from the fields of anthropology, ethnomusicology, history, literature and linguistics, music theory, musicology, and social sciences. The majority of these texts were written by scholars based in Brazil, the US, and the UK, with a smaller number from France, Germany, Italy, and Argentina. Featured extensively in the Olympics closing ceremony, Northeastern music continues to be an attractive topic for research. This geographical area now concentrates the majority of publications on the popular and traditional musics of Brazil, stimulating a variety of approaches that include more or less critical forró histories (items 2943 and 2977), the always relevant dynamics of tradition and modernity (items 2904, 2937, and 2966), real or forged connections with tropical soundscapes and sexscapes (items 2934 and 2935) and little-studied connections with popular wisdom (item 2967). As biographies of musicians from this region are not published very often, the studies on Cego Aderaldo, Jackson do Pandeiro, and Moacir Santos are most welcome additions to the scholarly literature (items 2920, 2957, and 2972). Ethnomusicologists based in Northeastern universities have been outspoken about ethical concerns, research trends, and political activism within their discipline (items 2941 and 2979). One preoccupation that ethnomusicol-

ogists share with anthropologists and social scientists in other corners of the country has to do with the curatorial role of scholars and their delicate interaction with music producers (items 2933 and 2944). The indigenous music of lowland societies of central Brazil is also covered by a number of articles published in Brazil and abroad (items 2928, 2929, 2940, and 2955), in addition to a number of papers presented at the 2015 conference of the *Associação Brasileira de Etnomusicologia* (item 2922).

Recent scholarship on samba and MPB has focused on Rio de Janeiro (items 2902, 2903, 2908, 2910, 2919, 2954, and 2971), although some works provide a nuanced view or even challenge existing foundation narratives (items 2936, 2948, and 2978). Others explore regional variants (items 2931 and 2949) and the impact of new technologies (item 2945), while the *Dicionário da história social do samba* overlaps geographical and disciplinary borders to create an exceptional reference work (item 2939). Geographical border crossing is also noticeable in works dealing with *choro* in São Paulo and Paraná (items 2905 and 2973) and on the Afro-Brazilian genres *jongo*, *batuque*, *quicumbis*, and *pagode*, with texts exploring their presence in São Paulo, Rio Grande do Sul, and Bahia (items 2913, 2914, 2924, and 2960). One book that is able to include *choro*, *música caipira*, and the *era do rádio* in the same narrative is Gonçalves' study on the early recording industry in São Paulo (item 2932). Likewise, a new biography of Garoto (item 2930) deals with *choro* and the music industry and identifies the musical links between *choro*, jazz, and *bossa nova* during the 1940s and 1950s. Finally, a number of works explore the pop-rock scene of the 1960s and 1970s from a variety of regional and critical perspectives (items 2909, 2915, 2965, and 2982).

A notable collection of essays in the area of popular music studies also follows some of these trends, focusing on genres, regional scenes, and issues of memory and transmission (item 2942). Written by Brazilian musicologists, ethnomusicologists, and sociologists, and issued by a major Anglo-American press, this book provides a substantial addition to the scholarship available in the English language.

Historians, musicologists, and ethnomusicologists have also published historical perspectives on the music of indigenous societies (item 2911) and Northeastern traditions (item 2938), as well as issues of representation in *música caipira* (items 2901 and 2917) and the work of Mário de Andrade (items 2952, 2959, and 2975). Esthetic and sociological studies of 20th-century concert music include a memoir by Jocy de Oliveira (item 2950) and a regional essay on Rio Grande do Sul (item 2912), while analytical texts include studies on Guerra Peixe's "Northeastern" sound (item 2925), Villa-Lobos' idiomatic writing for the cello (item 2956), and Luiz Carlos Vinholes' dialogues with Japanese culture (item 2958). A timely and well-accomplished biography of Henrique Alves de Mesquita (item 2907) stands out among the very few publications on 19th-century music.

2899 *Anais: II Simpósio Nacional de Musicologia da UFG e IV Encontro de Musicologia Histórica da UFRJ*, Pirenópolis, 2012. Pirenópolis, Brazil: EMAC/UFG, UFRJ, 2012. 161 p.: bibl., ill., music.

Proceedings of the 2012 joint conference sponsored by UFG and UFRJ. In addition to studies in performance and education, texts also address gender issues; early

20th-century music in Goiás, Minas Gerais, and Rio Grande do Sul; music in the Vargas dictatorship; and early urban soundscapes in Pirenópolis and Rio de Janeiro.

2900 *Almirante. No tempo de Noël Rosa: o nascimento do samba e a era de ouro da música brasileira*. 3a edição. Rio de Janeiro: Sonora Editora, 2013. 335 p.: bibl.

Third edition of the landmark biography of Noel Rosa by his friend, singer, composer, radio host, and pioneer of popular music research. Updated according to the new *acordo ortográfico* of Portuguese-speaking countries. Includes reference notes and a revised musicography. For a review of the second edition, see *HLAS* 42:7038.

2901 Alves Júnior, José Antônio. *Música caipira raiz: o entrelugar da memória e da contradição.* Curitiba, Brazil: Editora Appris Ltda., 2011. 123 p.: bibl. (Coleção Linguística)

This book offers a linguistic analysis of a number of lyrics of *música caipira raiz* in an attempt to establish a subject position based on the French concept of *entre-lieu* (in-between). The first part of the book reveals a lack of familiarity with recent literature on *música caipira* and a lack of competence to deal with musical aspects. The study is an outgrowth of the author's MA thesis in linguistics.

2902 Alvito, Marcos. *Historias do samba: de João de Baiana a Zecca Pagodinho.* São Paulo: Matrix, 2013. 133 p.: bibl.

This volume brings together 100 short chronicles about Rio's *sambistas*, early venues, practices, and creative processes. The entries are compiled from well-known secondary sources.

2903 Alzuguir, Rodrigo. *Wilson Baptista: o samba foi sua glória!* Rio de Janeiro: Casa da Palavra, 2013. 583 p.: bibl., ill., index.

This biography of Wilson Baptista also includes a history of samba in Rio de Janeiro from the 1930s to the 1960s. The author provides information on the artist's childhood and challenges a number of stereotypes associated with his life and works. A number of sources not mentioned in previous studies were consulted for this project, such as photographs and the artist's 1968 biography. Based on research at the Biblioteca Nacional, Instituto Moreira Salles, Museu da Imagem e do Som, Arquivo Nacional, and private collections. See also item 2981.

2904 Amaral, Carlos Eduardo. *Premissas estéticas e ideológicas da música armorial.* [*Rev. Bras. Música/Rio de Janeiro*, 26:2, julho/dez. 2013, p. 321–334, bibl.]

This article considers the ideological foundations and esthetic choices of musicians associated with Ariano Suassuna's *movimento armorial*. The author argues that, although the movement was driven by a strong nationalistic project, its continuity was hampered by nostalgic, fictionalized discourses, little interest for living traditions, and a lack of politico-educational strategies. Amaral promises to continue the discussion in additional articles.

2905 Amaral Júnior, José de Almeida. *Chorando na garoa: memórias musicais de São Paulo.* São Paulo: Paulistinha, 2013. 531 p.: bibl., ill.

Short biographies of *chorões* alternate with narratives on the city, its soundscape, radio, recording industry, collectors, and institutions. The book is of uneven quality and confusing structure. The introductory chapters are mostly drawn from secondary, sometimes outdated sources, but chapters 8–11 provide a great deal of original information on artists from the 1920s to the 1970s. The second part contains personal reminiscences of active musicians. Useful for scholars and performers of *choro*, particularly those interested in the diffusion of the genre outside Rio de Janeiro.

2906 Aranha, Carla. *Chorinho brasileiro: como tudo começou = Brazilian chorinho: how it all began.* Tradução de Allan Vidigal. São Paulo: DBA, 2012. 140 p.: bibl., ill. (chiefly col.), music, 1 CD.

A bilingual and profusely illustrated history of *choro* enriched with short stories and anecdotes. Focuses on pioneer artists and the role of music printing and urban development in the transformation of the genre. A beautiful book that targets the general audience.

2907 Augusto, Antonio J. *Henrique Alves de Mesquita: da peróla mais luminosa à poeira do esquecimento.* Rio de Janeiro: Folha Sêca, 2014. 351 p.: ill. (Coleção Cultura Potiguar; 49)

The first significant monograph on black composer Henrique Alves de Mesquita (1830–1906), this book is also an informative study on theatrical music in Rio de Janeiro during the second half of the 19th century. Based on extensive archival research, the author examines a number of contextual as-

pects related to genres, practices, audiences, and theatrical administration, but he avoids deeper considerations of race and exoticism. The appendix includes a useful and well-referenced catalog of works.

2908 Azevedo, Ricardo. *Abençoadado & danado do samba: um estudo sobre o discurso popular.* São Paulo: EDUSP, 2013. 777 p.: bibl.

The goal of this study is to identify and explain what the author calls "popular discourse" that emerges out of a corpus of 20th-century samba lyrics. The author argues that samba lyrics contain a repository of conceptions, values, esthetic procedures, and structures of thought rooted in the oral tradition and the collective life. After a 300-p. summary of studies of popular culture, the author examines a number of tropes commonly explored in sambas to illustrate how they reflect a "model of popular consciousness" which does not coincide with the hegemonic one. Adapted from the author's PhD dissertation in literature, this ambitious book shies away from dealing with the musical dimension of popular music.

2909 Barcinski, André. *Pavões misteriosos: 1974–1983: a explosão da música pop no Brasil.* São Paulo: Três Estrelas, 2014. 239 p., 16 pages of plates: bibl., ill. (some color), index.

A journalistic account of Brazilian pop music before the emergence of the so-called BRock in the early 1980s. The study is original in its analysis of culture industry practices of the period, including the phenomenon of fake *gringos* (like the notorious Morris Albert), the *covers* industry, and pop influences on MPB artists, particularly Gilberto Gil. The author privileges artists generally shunned by critics and scholars (e.g., Guilherme Arantes, Sidney Magal, Sullivan & Massadas, and others), but avoids a deeper engagement with developments that do not support his main narrative (for example the *Clube da Esquina*).

2910 Barreto, Juliano. *Mussum Forévis: samba, mé e Trapalhães.* São Paulo: Leya, 2014. 414 p., 16 unnumbered pages of plates: bibl., ill., ports.

This book presents a journalistic biography of percussionist, singer, and actor

Mussum (Antonio Carlos Bernardes Gomes). Although dealing mostly with his involvement with the TV show *Os Trapalhães*, the book also covers Mussum's career as a *samba* musician and member of *Os Sete Modernos* and *Os Originais do Samba*, during the 1960s and 70s. This section may be useful for scholars interested in the origins of *samba pagode* during this period.

2911 Barros, Liliam et al. *Música ameríndia no Brasil pré-colonial: uma aproximação com os casos dos Tupinambá e Tapajó.* (*Opus/Porto Alegre*, 21:3, dez. 2015, p. 149–182, bibl., ill.)

This article examines musical practices of the Tupinambá and Tapajó indigenous populations during precolonial times. The authors attempt to contextualize sound-producing instruments now held in a number of Brazilian museums with the help of written primary sources and the methodological support of both ethnomusicology and archeomusicology. The article identifies similarities between cultural codes of Amazonian and coastal Tupi.

2912 Benetti, Gustavo Frosi. *Renovação estética na música do Rio Grande do Sul entre as décadas de 1920 e 1940: iniciativas pontuais ou um movimento articulado?* (*Música Perspect.*, 8:2, dez. 2015, p. 107–118, bibl., music)

This study identifies common esthetic traces in the music of composers from Rio Grande do Sul during the period 1920–40. Benetti argues that during this period, Armando Albuquerque, Luís Cosme, Radamés Gnattali, and Natho Henn explored regionalist themes under a post-romantic esthetics and, with the exception of the quasi-expressionist Albuquerque, those composers adopted only partially the modernist tendencies of Rio de Janeiro and São Paulo.

2913 Bezerra-Perez, Carolina dos Santos. *Saravá jongueiro velho!: memória e ancestralidade no Jongo do Tamandaré.* Juiz de Fora, Brazil: Editora UFJF, 2012. 328 p.: bibl., ill.

This author presents *jongo* as an alternative way of learning and a space of negotiation between elders and youth, men and women, Catholicism and African religions, in the community of Tamandaré, São Paulo.

The author argues that *jongo* is a symbolic practice that operates in the process of identity construction and in the intergenerational transmission of ancestral knowledge. Informal ethnographic notes are accompanied by discursive analyses of a number of *pontos de jongo*. The book does not focus on the musical dimension of *jongo*.

2914 Braga, Reginaldo Gil. *Tamboreiros de Nação: música e modernidade religiosa no extremo sul do Brasil*. Porto Alegre, Brazil: UFRGS Editora, 2013. 237 p.: bibl., music, 1 CD-ROM. (Série Estudos musicais)

This ethnography of the *batuque* of Rio Grande do Sul is an outgrowth of the author's 2003 PhD dissertation in ethnomusicology. Combining theories and concepts from sociology and cultural anthropology with traditional musicology, Braga argues that the *tamboreiros* are key figures in recent transformations of *batuque* in southern Brazil. He discusses learning processes, symbolic systems, and performance practices of three generations of *tamboreiros*. Musical analyses of specific *axés* illustrate the interactions between *batuque*, *umbanda*, and *quimbanda*, and provide a counterpoint to discourses of tradition and modernity. The accompanying CD-ROM contains pictures and audio files of the examples discussed in the text. Essential for scholars of Afro-Brazilian religions.

2915 Braga, Reginaldo Gil et al. "Música popular do sul": identidades, deslocamentos e territorialidades translocais no Rio Grande do Sul. (*Opus/Porto Alegre*, 20:2, dez. 2014, p. 151-182)

This study discusses three examples of ritualized musical practices of Rio Grande do Sul—*suíngue/samba-rock*, *campeirismo musical*, and *corais alemães*—that are built upon translocal cultural flows connecting subjects with both a regional past and international diasporic movements.

2916 O Brasil dos Gilbertos: notas sobre o pensamento (musical) brasileiro. Organização de Heloísa de Araújo Duarte Valente e Ricardo Santhiago. Textos de Jerusa Pires Ferreira et al. São Paulo: Letra e Voz, 2011. 164 p.: bibl.

This collection of essays aims at establishing a common ground between four figures of Brazilian culture: Gilberto Freyre,

João Gilberto, Gilberto Gil, and Gilberto Mendes. With that pretext, authors Jerusa P. Ferreira, José M. Wisnik, Paulo T. Salles, José G.V. de Moraes, Walter Garcia, Simone L. Pereira, Paulo C. Chagas, and Rodolfo C. de Souza explore issues of race, identity, reception, ethics, and the future of avant-garde music. Most chapters are opinion pieces.

2917 Castro, Renato Moreira Varoni de. Musical artifacts in literary texts: the viola in nineteenth-century Rio de Janeiro. (*Opus/Porto Alegre*, 21:1, junho 2015, p. 9-42)

This study examines the representation of the 10-string guitar (*viola*) and the six-string guitar (*violão*) in 19th-century Brazilian novels. Castro argues that fiction literature associate these instruments with different sociocultural values and detects inverted trends in the representation of both instruments throughout the century.

Chernela, Janet Marion. Mascarading the voice: texts of the self in the Brazilian northwest Amazon. See *HLAS* 71:376.

2918 Chidester, Phillip J. and John R. Baldwin. Shattering myths: Brazil's tropicália movement. (*in* Song and social change in Latin America. Edited by Lauren Shaw. Lanham, Md.: Lexington Books, 2013, p. 27-48, bibl.)

Chidester and Baldwin examine the emergence and impact of tropicália from the perspective of myth formation. They discuss how tropicália both questioned and reshaped a number of Brazilian mythological narratives, including those on the nation's singularity, racial democracy, and eternally postponed progress.

2919 Coutinho, Eduardo Granja. Velhas histórias, memórias futuras: o sentido da tradição em Paulinho da Viola. Segunda edição revista e ampliada. Rio de Janeiro: Editora UFRJ, 2011. 226 p.: ill.

Originally published in 2002, this book proposes that there is a distinction between the concepts of tradition and traditionalism, in which the latter represents a fossilized stage of culture, and the former, a living and organic articulation between people and their cultural past, in constant transformation. Coutinho argues that through his songs and his trajectory as an organic intel-

lectual, Paulinho da Viola remains strongly attached to tradition, consciously in dialogue with the past and working towards the transformation of reality. The book is adapted from the author's PhD in communication.

2920 Dias, Andrea Ernest. *Moacir Santos, ou os caminhos de um músico brasileiro.* Rio de Janeiro: Folha Seca, 2014. 262 p.: bibl., ill., index, map, music.

A timely and well-accomplished study of a key figure of Brazilian jazz. Follows the trajectory of Moacir Santos (1926–2006) from his early years in Pernambuco, to his work with bossa nova, samba jazz, and cinematic music in Rio and São Paulo, and his relocation to the US in 1968. Dias describes Santos' learning processes and identifies several features of his compositional style. The author combines biographical data—collected from interviews and material from Santos' personal archive—with analytical discussions, most notably on “Bluishmen” and the *Coisas* cycle. An exemplary work in the field of Brazilian popular music studies.

2921 Encontro de Musicologia Histórica, 9th, Juiz de Fora, Brazil, 2014. *Anais: Intertextualidades: fronteiras entre o sacro e o profano na música do Brasil colonial e imperial.* Organização de Guilherme Goldberg, Luís Otávio de Sousa Santos e Rodolfo Valverde. Juiz de Fora, Brazil: UFJF/MAMM, 2014. 416 p.: bibl., ill., music.

Proceedings of the Encontro de Musicologia Histórica de Juiz de Fora, Minas Gerais. This volume deals with the dichotomy sacred-profane with essays exploring the concept from a philosophical perspective (A. Barral; A. Pires; M. Monteiro; M.F.C. Fonseca). Addressing more specific issues, there are texts on the music school of the Rua das Marrecas (F.C. Toni), two chapters on the borderless music of Marcos Portugal (A.J. Marques; D. Cranmer), 18th-century harmonic theory and pedagogy (M. Trilha), importation of musical instruments (M. Pereira), travelers' narratives (R.V. Nery), the Italian style in Portugal and Brazil (M.C. de Brito), and music editions (R. de Santis; R. Lanzelotte; S. Dias).

2922 Encontro Nacional da Associação Brasileira de Etnomusicologia, 7th, Florianópolis, 2015. *Anais: Redes, trânsitos*

e resistência. Florianópolis, Brazil: Associação Brasileira de Etnomusicologia, 2015. 998 p.: bibl., ill., music.

Proceedings of the 2015 meeting of the Associação Brasileira de Etnomusicologia. Contains the full text of 81 papers presented at the meeting, under the general theme “Networks, transits, and resistance.” This excellent overview of recent trends in Brazilian ethnomusicology also includes papers on Argentina, Colombia, and Haiti.

2923 Encontro Regional Nordeste da ABET, 3rd, Salvador-Bahia, Brazil, 2012. *Anais: Formação e diálogos interdisciplinares na Etnomusicologia Brasileira.* Salvador, Brazil: Associação Brasileira de Etnomusicologia, 2012. 202 p.: bibl., ill., music.

Proceedings of the 2012 joint meeting of the north and northeast regional chapters of the Associação Brasileira de Etnomusicologia. The volume's introductory notes acknowledge the politicization of the discipline and propose a “rupture with subaltern relations and the production of historical alterities.” Contains the full text of 41 papers presented at the meeting.

2924 Ensaio de promessa de Quicumbi entre quilombolas do Rio Grande do Sul. Organização de Maria Elizabeth Lucas e Janaína Lobo. Porto Alegre, Brazil: IPHAN, UFRGS, 2013. 128 p.: ill., music, 2 CDs.

This publication presents text, sounds, and images of a Catholic ritual of *quilombola* populations in Tavares, Rio Grande do Sul. The first part of the book, titled “multiple voices,” balances emic perspectives with the authors' descriptions of the ritual, as organized and performed by two associations. The second part includes transcriptions of the music and text of the *preces* and *cantigas*, choreographic descriptions, and an essay on the music transcriptions, all accompanied by high-quality photographs.

2925 Farias, Priscila Araújo. *A escrita idiomática da rabeca ao violino: Guerra Peixe e a sonoridade nordestina.* (*Rev. Bras. Música/Rio de Janeiro*, 26:1, jan./junho 2013, p. 105–129, bibl., music)

This study discusses Guerra Peixe's appropriation of sonorities and techniques of the *rabeca* in the Concertino for violin

and orchestra. Farias encourages violinists to familiarize themselves with specific techniques and textures in order to produce informed performances, but recognizes that Guerra Peixe did not limit his violin writing to the possibilities of the *rabeca*.

2926 Fischer, Marc. Ho-ba-la-lá: à procura de João Gilberto. Tradução de Sergio Tellaroli. São Paulo: Companhia das Letras, 2011. 183 p.

Originally published in German, this compelling narrative unveils a network of people and places associated with João Gilberto (see item 2927).

2927 Fischer, Marc. Hobalala: auf der Suche nach João Gilberto. Berlin: Rogner & Bernhard, 2011. 197 p., 8 pages of plates: bibl., ill.

A real-life detective story about the unsuccessful attempts of a German journalist to contact João Gilberto. Fischer interviewed musicians and other figures connected to Gilberto and visited places associated with *bossa nova*. The book ranges from engaging to melancholic, and concludes with a heartbreaking turn of events. Should interest scholars of fan culture. Also available in Portuguese; see item 2926.

2928 Franchetto, Bruna and Tommaso Montagnani. Langue et musique chez les Kuikuro du Haut-Xingu. (*Cah. anthropol. soc.*, 10, 2014, p. 54–76, bibl., music)

This study analyzes the connection between music and language in the repertory of the flute *kagutu* of the Kuikuro people of Xingu. The authors describe the association between syllables and musical notes as both a mnemonic technique and a method of communication with the spiritual world.

2929 Franchetto, Bruna and Tommaso Montagnani. "When women lost *kagutu* flutes, to sing *tolo* was all they had left!": Gender relations among the Kuikuro of central Brazil as revealed in ordeals of language and music. (*J. Anthropol. Res.*, 68:3, Fall 2012, p. 339–355)

This study examines how two musical practices of the Kuikuro—the playing of sacred *kagutu* flutes by men and the singing of *tolo* songs by women—are not only complementary, but also reveal relationships between musical and verbal systems, between

women and men, and between humans and supernatural beings.

2930 Garoto: o gênio das cordas. Idealização e organização de Mário Albanese. São Paulo: SESI-SP Editora, 2013. 118 p.: ill. (some color), 1 CD. (Memória e sociedade)

Friends of Aníbal Augusto Sardinha, "Garoto" (1915–55), recount in short stories and anecdotes the life and career of the musician. The text is complemented by a generous photo album and musical scores of "Gente Humilde," "Inspiração," "Gracioso," "Lamentos do Morro," and "Amor Indiferença." A beautiful and unpretentious book, but of limited use for scholars.

2931 Giesbrecht, Érica. A memória em negro: sambas de bumbo, bailes negros e carnavais construindo a comunidade negra de Campinas. Colaboração de Rosângela Ampúdia e Nilvanda Sena. Campinas, Brazil: Pontes Editores, 2011. 186 p.: bibl., ill.

Conversations between the author and senior community leaders about music and dance within the black community of Campinas. The author explains how the history and development of black associations intertwine with the history of the city itself and discusses the role of *samba de bumbo*, *bailes*, *escolas de samba*, and *bandas de música* in the socialization and construction of the collective memory of Campinas' black community. The study includes many first-hand accounts of the development of these cultural practices.

2932 Gonçalves, Camila Koshiba. Música em 78 rotações: "discos a todos os preços" na São Paulo dos anos 30. São Paulo: Alameda, 2013. 343 p.: bibl., ill.

This history of the early recording industry in São Paulo focuses on the local production of 78 rpm discs during the 1920s and 1930s. The author discusses issues of reception, industrialization and commodification, local genres, and even the fixation of the *caipira* language of São Paulo. Audio excerpts can be accessed through the companion website: <http://www.memoriadamusica.com.br/site>. An original addition to the field of early recording in Brazil, which tends to concentrate on Rio de Janeiro.

2933 Guérios, Paulo Renato. Sobre a pesquisa e o registro de sonoridades: da produção cultural em antropologia. (*Rev.*

Antropol./São Paulo, 56:1, jan./junho 2013, p. 359–389)

An anthropologist describes the experience of producing a CD featuring the musical practices of Ukrainian descendants in the state of Paraná. He explains how the culture industry, constraints of *leis de incentivo*, sociopolitical expectations, and technological factors exerted pressure on the project. Guérios describes his agency in negotiating the internal struggles of Ukrainian-Brazilians, with their contrasting views on beauty, value, and authenticity in regards to this musical repertory.

2934 **Lamen, Darien.** Claiming Caribbean-ness in the Brazilian Amazon: *lambada*, critical cosmopolitanism, and the creation of an alternative Amazon. (*Lat. Am. Music Rev.*, 34:2, Winter/Fall 2013, p. 131–161, bibl., photos)

Lamen places *lambada* at the center of a discourse of cosmopolitanism that counterbalances perceptions of the Brazilian Amazon as an isolated cultural void. He also argues that if hegemonic forces in the Brazilian Southeast are to assimilate this alternative “origin myth,” they are likely to reify it as just another form of regionalism.

2935 **Lamen, Darien.** Sound tracks of a tropical sexscape: tropicalizing northeast Brazil, channeling transnational desires. (*in Sun, sea, and sound: music and tourism in the circum-Caribbean*. Edited by Timothy Rommen and Daniel T. Neely. New York: Oxford University Press, 2014, p. 267–288, bibl.)

A revealing study on the mingling of music and sex tourism in Fortaleza. Lamen explains how the emergence of new musical styles and the estheticization of others in a more “tropical” fashion accompanied the reshaping of the city according to demands of the real estate and tourist industries in the 1980s and 1990s, which rendered the city and, by extension, the whole northeastern coastal region “legible as sites of desire” and inscribed them into an existing transnational tropical sexscape.

2936 **Lima, Ari.** Do samba carioca urbano e industrial ao samba nacional e mes-tiço. (*ArtCultura/Uberlândia*, 15:26, jan./junho 2013, p. 121–135, bibl.)

This study challenges the hegemonic construction of samba in terms of its alleged

origin in Rio de Janeiro and its role as a transcultural mediator. The author contends that samba promotes an anticonflictive, authoritarian, ufanist, and ashamed mediation, which has proven to be insufficiently critical towards strategies of racial domination and subordination.

2937 **Lima,IVALDO Marciano de França.**

Maracatus do Recife: novas considerações sob o olhar dos tempos. Recife, Brazil: Edições Bagaço, 2012. 400 p.: bibl., ill.

Lima traces the history of *maracatu-nação* groups in Recife during the second half of the 20th century. Chapters explore the perspective from outsiders (folklorists, historians, and sociologists), the agency of *maracatuzeiros* during the 1960s and 1970s, and the organization and internal struggles of *maracatu* groups Leão Coroado, Indiano, Estrela Brilhante, Porto Rico, and Elefante.

2938 **Linenburg, Jorge and Luiz Henrique Fiaminghi.** A rabeça de Vilemão Trindade em Mário de Andrade II: ampliando o repertório e desvelando vozes esquecidas. (*Opus/Porto Alegre*, 23:3, dez. 2015, p. 111–148)

In this second part of an article on the *rabeça* in the writings of Mário de Andrade (see *HLAS* 70:2665 for part 1), the authors discuss the remaining material informed by *rabequista* Vilemão Trindade in Andrade’s archive at the Instituto de Estudos Brasileiros. The article includes a list of Trindade’s melodies with their location in Andrade’s works and manuscripts, and the transcription of 16 of them, among them *baianos*, *cocos*, *toadas*, *desafios*, *romances*, and *cantigas de cego*.

2939 **Lopes, Nei.** Dicionário da história social do samba. Rio de Janeiro: Civilização Brasileira, 2015. 335 p.: bibl., index.

This dictionary includes 393 entries on genres, themes, historical periods, practices, instruments, venues, communities, and regions associated with samba, as well as concepts and issues from sociology and critical theory. Some entries are well developed (*bateria*, *ditadura militar*, *escola de samba*, *indústria fonográfica*, *literatura*, and samba itself, followed by 48 variants), while others, although not as long, are thought-provoking (*condição feminina*, *erotização*, *histriionismo*, *machismo*, and *violência*, among others). Very useful as a reference work and for its many cues for future research.

2940 Lourenço, Sônia Regina. Identidade, gênero e música nos cantos funerários Javaé. (*Amazôn. Rev. Antropol.*, 6:1, 2014, p. 10–27)

A study of women's mourning songs in relation with the cosmology and the thinking about music among the Javaé (Caraja) of the Bananal Island, state of Tocantins. The author explains how the Javaé women reveal and reinforce relationships and identities through these chants and reconstruct both a biography of the deceased individual and their own collective biographies.

2941 Lühning, Angela. Temas emergentes da etnomusicologia brasileira e seus compromissos sociais. (*Música Perspect.*, 7:2, dez. 2014, p. 7–25, bibl.)

This article identifies and discusses emerging trends and particular features of Brazilian ethnomusicology. Lühning describes how some scholars in the field are political activists and producers of accessible education materials and urges others to make their research useful and meaningful to society in general.

Macedo, Valéria. Dos cantos para o mundo: invisibilidade, figurações da “cultura” e o se fazer ouvir nos corais guarani. See *HLAS* 71:383.

2942 Made in Brazil: studies in popular music. Edited by Martha Tupinambá de Ulhôa, Cláudia Azevedo, and Felipe Trotta. New York, N.Y.: Abingdon, England: Routledge, 2015. 249 p.: ill., maps, music. (Routledge global popular music series)

A landmark collection of Brazilian popular music studies. Part of the Routledge Global Popular Music Series, this book provides perspectives from scholars living and working in the country about which they write. The main topics include samba and choro along with more recent pop music scenes, prompting discussions on history and memory, cosmopolitanism, hybridity, music industry, and technologies of recording and broadcasting. Highly relevant for musicologists, ethnomusicologists, sociologists, and historians.

2943 Marcelo, Carlos and Rosaldo Rodrigues. O fole roncou!: uma história do forró. Rio de Janeiro: Zahar, 2012. 470 p.: bibl.

Two journalists from Paraíba tell their history of *forró*. The 21 chapters are arranged in chronological order, but each one stands as an engaging and self-sufficient chronicle. The authors rely mostly on their own interviews with *forró* artists, complemented by some archival research. The main focus of the book is Luiz Gonzaga, but a number of less-known and fairly important artists are also included. Disregard for proper citation reduces the value of this publication for scholars. See also *HLAS* 68:3013.

2944 Menezes, Pedro Martins de. Autoria, curadoria e *world music*: a face ativa do trabalho passivo da Putumayo. (*PROA (online)*, 5, 2014, 29 p., bibl., ill.)

A thoughtful essay that discusses world music recording companies as producers of meaning. Menezes argues that rather than presenting exotic music cultures in their own terms, or “as they are,” the recording company Putumayo actively reshapes them according to a preconceived esthetics. The article includes an analysis of Putumayo's Brazilian music releases.

2945 Moehn, Frederick. The pro tools generation: digital culture, liveness, and the new sincerity in Brazilian popular music. (*in Music and youth culture in Latin America: identity construction processes from New York to Buenos Aires.* Edited by Pablo Villa. New York: Oxford University Press, 2014, p. 225–242, bibl., ill.)

This chapter focuses on the independent productions of three members of the Orquestra Imperial—Alexandre Kassin, Domenico Lancelotti, and Moreno Veloso—recorded with the help of digital technologies and distributed through direct channels. Moehn compares their disregard for market categories and the consequent freedom to experiment and to enjoy music-making to contemporaneous developments in the US.

2946 Moraes, José Geraldo Vinci de. Mário de Andrade: a música e o futebol. (*in Futebol objeto das ciências humanas.* Organização de Flávio de Campos e Daniela Alfonsi. São Paulo: Leya, 2014, p. 282–307, music)

This engaging chapter, Moraes analyzes Mário de Andrade's writings about *futebol* (soccer) in connection with music

and nationalism. The author also discusses Andrade's concept of *dinamogenia musical* as applied to football chants.

2947 **Moraes, José Geraldo Vinci de and Cacá Machado.** Escutando o Brasil. (*in* *Interpretações do Brasil. Organização de Fábio Almeida de Carvalho e João Kennedy Eugênio.* Rio de Janeiro: e-papers, 2014, p. 587–612)

This study surveys a number of technologies and initiatives of recording and archiving the “music of the people” in Brazil, from 19th-century notated music to more recent digital audio files. The authors situate these developments—many of them funded by the state—within discourses of national identity and state formation.

2948 **Napolitano, Marcos.** Political activists, playboys, and hippies: musical movements and symbolic representations of Brazilian youth in the 1960s. (*in* *Music and youth culture in Latin America: identity construction processes from New York to Buenos Aires.* Edited by Pablo Villa. New York: Oxford University Press, 2014, p. 204–224, bibl.)

This chapter presents a balanced assessment of youth musical cultures in 1960s Brazil. The author rejects simplistic dichotomies in favor of a nuanced approach that takes into account overlapping influences and exchanges among bossa nova, MPB, tropicália, and *jovem guarda*, as well as the conflicting interplay of political and esthetic ideals during this controversial period.

2949 **Noleto, Rafael da Silva.** Devotas e divinas: reflexões sobre as performances de sacralização das cantoras de MPB no contexto ritual do Círio de Nazaré em Belém, Pará, Amazônia. (*Amazôn. Rev. Antropol.*, 7:1, 2015, p. 210–242)

This article examines the affinity between homosexual fans and a number of MPB female singers in the context of the Círio de Nazaré festival in Belém, Pará. Noleto examines how religious, sexual, and ethnic ambiguities play a key role in what he calls “performances of sacralization” during the festival.

2950 **Oliveira, Jocy de.** Diálogo com cartas. Rio de Janeiro: Oi Futuro; São Paulo: SESI-SP, 2014. 445 p.: bibl., ill. (some col.), index, music.

A compilation of memoirs and thoughts on 20th-century music by performer and composer Jocy de Oliveira. Oliveira creates a compelling narrative around 112 letters she received from distinguished composers and conductors, most of them during the 1960s, 1970s, and 1980s. The main chapters address her encounters, conversations, and relationships with Berio, Stravinsky, and Eleazar de Carvalho. The book also includes shorter sections on Cage, Craft, Foss, Messiaen, Santoro, Stockhausen, and Xenakis. The book contains valuable information on esthetic premises, compositional processes, and the premiere of a number of works. It will certainly interest scholars working with the poetics of 20th-century music and the mechanisms of production and consumption of avant-garde music during the 1960s and 1970s.

2951 **Patrimônio Arquivístico-Musical Mineiro.** Coordenação de Paulo Castagna. Minas Gerais, Brazil: Secretaria de Estado de Cultura. <<http://www.cultura.mg.gov.br/pamm/site.html>>

Coordinated by Paulo Castagna, this website offers free access to critical editions of works by composers from Minas Gerais in the public domain. Volumes 1–3 contain historical essays, critical notes, and transcriptions of selected vocal and orchestral works by José Joaquim Emerico Lobo de Mesquita, Jerônimo de Sousa, and Francisco Valle. Volumes 4–6, available at the Internet Archive (search by name at archive.org), include selected works by Antônio dos Santos Cunha, João de Deus de Castro Lobo, and the complete works of Gabriel Fernandes da Trindade.

2952 **Pérez G., Juliana.** Da música folclórica à música mecânica: Mário de Andrade e o conceito de música popular. São Paulo: Intermeios Casa de Artes e Livros, 2015. 288 p.: bibl.

This study examines the emergence and transformation of the concept of *música popular* in the writings of Mário de Andrade. The author argues that Andrade—as well as his Latin American counterparts—based his concept of popular culture on a naturalistic romantic ideal, but adapted it to his own nationalistic agenda. The book concludes that later in his life, An-

drade questioned the validity of simplistic dichotomies, such as *urbano-rural* and *popular-erudito*, while his writings reveal an uneasiness in dealing with commercial popular music.

2953 Performing Brazil: essays on culture, identity, and the performing arts. Edited by Severino J. Albuquerque and Kathryn Bishop-Sanchez. Madison: The University of Wisconsin Press, 2015. 305 p.: bibl., ill., index.

A collection of essays addressing the performance of *brasilidade* in literature, theater, cinema, television, dance, music, and the visual arts, both in Brazil and abroad. Scholars of Brazilian popular music may benefit particularly from chapters by Eric Galm on the global identities of *capoeira* and *berimbau*, Bryan McCann on the hybrid sound of Maurício Einhorn, Alessandra Santos on Arnaldo Antunes' multimedia show *Nome*, Cristina Rosa on the dance company Grupo Corpo, and Ana Paula Höfling on Viva Bahia. A valuable contribution to the field of performance studies.

2954 Pessôa, Marcelo. A crônica canção de Chico Buarque. Curitiba, Brazil: Editora Appris, 2013. 314 p.: bibl., index.

In this outgrowth of his PhD dissertation in literature, Pessôa establishes a link between Chico Buarque's songs, and newspaper chronicles by Rubem Braga, Carlos Drummond de Andrade, and others. This study does not address the musical dimension of Buarque's songs. Chapter 2 does mention music, although not in relation to any specific song; it is dismissive and marred by misconceptions.

2955 Piedade, Acácio Tadeu de Camargo.

Le chant des flûtes: musique des esprits chez les Wauja du Haut-Xingu. (*Cah. anthropol. soc.*, 10, 2014, p. 77-92, bibl.)

A summarized account of the author's published research on the music for the sacred flute *kawoká* of the Wauja people. Piedade describes the role of the flute as an instrument through which humans are able to communicate with the spirits and, through its musical and ritual uses, establish differences between humans and spirits, and between men and women.

2956 Pilger, Hugo Vargas. Heitor Villa-Lobos, o violoncelo e seu idioma-tismo. Curitiba, Brazil: Editora CRV, 2013. 282 p.: bibl., ill., music, portraits.

This original and detailed study of Villa-Lobos' cello writing explains how his compositional choices were often intertwined with, and even determined, by a number of technical features and performance gestures. The book is illustrated with 61 figures and 129 musical examples. The publication will be very useful for both performers and scholars. An outgrowth of the author's 2012 MA thesis.

2957 Portella, Cláudio. Cego Aderaldo: a vasta visão de um cantor. São Paulo: Escrituras, 2013. 187 p.: bibl.

Portella recounts 12 episodes in the life of Aderaldo Ferreira de Araújo, nicknamed Cego Aderaldo (1878-1967), each one developed around a specific composition of the cantor. An unpretentious publication, and yet a very welcome addition to existing studies in *cantoria nordestina*.

2958 Prado, Yuka de Almeida. O mar de Suzu na teoria tempo-espaço de Luiz Carlos Lessa Vinholes: poesia concreta, música aleatória e diálogos culturais entre Brasil e Japão. (*Rev. Bras. Música/Rio de Janeiro*, 26:1, jan./junho 2013, p. 131-150, bibl., ill., music)

The influence of traditional Japanese art forms on Brazilian avant-garde artists during the 1950s and 1960s serves as the backdrop for this study on the trajectory of Pelotas composer Luiz Carlos Vinholes who, along with the poet Shūzō Iwamoto and other artists, forged a lasting friendship between Brazilian and Japanese communities. This study demonstrates how these cultural exchanges are reflected on a *shōka* song that Vinholes and Iwamoto composed for an elementary school in Suzu.

2959 Prado, Yuri. Mário de Andrade e a leitura de Constantin Brailoiu. (*Música Hódie*, 15:1, 2015, p. 171-186, bibl., ill., music)

This article credits the emergence of scientific thought in the folklore writings of Mário de Andrade on his readings of Brailoiu. The author demonstrates Andrade's adoption of Brailoiu methods and

procedures of field recordings in the research for the book *O samba rural paulista* [see *HLAS* 03:304].

2960 Prass, Luciana. *Maçambiques, quicumbis e ensaios de promessa: musicalidades quilombolas do sul do Brasil.* Porto Alegre, Brazil: Editora Sulina, 2013. 303 p.: bibl., ill., music.

This study presents ethnographic research on three quilombola communities in Rio Grande do Sul. A central argument of the book is that *maçambiques*, *quicumbis*, and *ensaios de promessa* are *sotaques*, or variants of the widely dispersed Afro-Catholic congados. She argues that since the 19th century these practices have been instrumental in providing descendants of slaves with a connection to the land and helping them to assert their civil rights. The book is an outgrowth of the author's PhD dissertation in ethnomusicology.

2961 Revista Antropológicas. Vol. 26, No. 1, 2015, Dossiê: Música e Festa. Organização de Carlos Sandroni e Michael Iyanaga. Recife, Brazil: Universidade Federal de Pernambuco (UFPE), Programa de Pós-Graduação em Antropologia, 2015.

This special issue of a major anthropology journal focuses on popular festivals (*festas*) from the perspective of the musicians. Texts include an analysis of a Krahô festival of affirmation and belonging, studies on organization and negotiation in the *carnaval* of Fortaleza and the *maracatu* of Recife, a description of the music of *quadrilhas* during the São João festival in Recife, and a discussion the dynamics of individual freedom and collective effusiveness in a band festival in Minas Gerais. The journal is published by the graduate program in anthropology of the Universidade Federal de Pernambuco.

2962 Revista da Tulha. Vol. 1, No. 1, jan./junho 2015. Anais do VI Encontro de Musicologia de Ribeirão Preto (parte I). Ribeirão Preto, Brazil: Universidade de São Paulo, Faculdade de Filosofia, Ciências e Letras de Ribeirão Preto, Departamento de Música, 2015. <<http://www.revistas.usp.br/revistadatulha>>

Proceedings of the Encontro de Musicologia de Ribeirão Preto, now in its sixth edi-

tion. The event focused on musical snobbery, with keynote speeches by Didier Francfort and Pedro Paulo Fornari, both included in this volume. The 23 additional chapters explore a variety of topics in musicology, ethnomusicology, popular music studies, performance, philosophy, and music education. For the citation for part 2, see item 2963.

2963 Revista da Tulha. Vol. 1, No. 2, julho/dez. 2015. Anais do VI Encontro de Musicologia de Ribeirão Preto (parte II). Ribeirão Preto, Brazil: Universidade de São Paulo, Faculdade de Filosofia, Ciências e Letras de Ribeirão Preto, Departamento de Música, 2015. <<http://www.revistas.usp.br/revistadatulha>>

For a joint review of parts 1 and 2 of the conference proceedings, see item 2962.

2964 Rythmes brésiliens: musique, philosophie, histoire, société. Sous la direction de Zélia Chueke. Paris: L'Harmattan, 2014. 378 p.: bibl., ill., index, music. (L'univers esthétique)

This collection of essays discusses historical, sociological, philosophical, and pedagogical aspects of Brazilian music, mostly centered on the rhythmic aspect. Main topics include issues of modernity, *brasilidade*, and musical dialogues between Brazil and France.

2965 Saggiorato, Alexandre. *Anos de chumbo: rock e repressão durante o AI-5.* Passo Fundo, Brazil: UPF Editora, 2012. 184 p.: bibl. (Coleção Memória & cultura)

This study examines rock music in Brazil during the 1970s. Saggiorato contends that during the repressive years of dictatorship, artists and bands positioned themselves at the margins of society and provided an alternative, sometimes subversive, path for the culture industry, in opposition to the ideology of military rulers and a conservative middle class. Useful for scholars of Brazilian rock and of music and dictatorship.

2966 Sharp, Daniel B. *Between nostalgia and apocalypse: popular music and the staging of Brazil.* Middletown, Conn.: Wesleyan University Press, 2014. 159 p.: bibl., ill., index. (Music culture)

This original and well-accomplished study looks at the politics of *resgate cultural* and issues of representation and

self-representation in Northeastern culture. Sharp examines the discourses and creative processes that emerge from distinct readings of a shared continuum of religion, tradition, and politics by *samba de coco* practitioners and members of the pop band Cordel do Fogo Encantado in the Pernambuco backlands. The author combines ethnographic methods with cultural theory analyses and he interacted with artists, cultural producers, and ethnomusicologists of the *sertão* and the capital of Pernambuco.

2967 Silvers, Michael B. Birdsong and a song about a bird: popular music and the mediation of traditional ecological knowledge in Northeastern Brazil. (*Ethnomusicology/Champaign*, 59:3, Fall 2015, p. 380–397, bibl.)

This intriguing article explains how Luiz Gonzaga's songs about drought and birds play a role in the transmission of some forms of ecological knowledge in the Brazilian Northeast. Silvers argues that by addressing traditional wisdom about the relationship between weather patterns and birds singing, Gonzaga's widely popular songs give an aura of credibility to the practice of rain prophecy in the Northeastern *sertão*.

2968 Simpósio Internacional de Musicologia da UFRJ, 4th, Rio de Janeiro, 2011. Anais: Wagner, Verdi e Contemporâneos. Rio de Janeiro: UFRJ, 2014. 322 p.: bibl., ill., music.

Proceedings of the 2013 international conference sponsored by the School of Music of the Universidade Federal do Rio de Janeiro. In addition to papers on Verdi and Wagner, the volume also includes texts on operas by Antonio Carlos Gomes, Francisco Braga, and Augusto Boal, operatic influences in Lino José Nunes, opera in Belém, and Donizetti's premieres in Rio de Janeiro.

2969 Simpósio Nacional de Musicologia da UFG, 1st, Pirenópolis, Brazil, 2011. Anais: I Simpósio Nacional de Musicologia da UFG e III Encontro de Musicologia Histórica da UFRJ, Pirenópolis, 2011. Pirenópolis, Brazil: EMAC/UFG, UFRJ, 2011. 229 p.: bibl., ill., music.

Proceedings of the 2011 joint conference sponsored by UFG and UFRJ. Includes texts (mostly by graduate students) on *folia de reis*, *choro*, *bandas de pifano*, MPB, 19th-

century *mágicas*, and 19th-century music in Goiás and Santa Catarina, among other locations.

2970 Simpósio Nacional de Musicologia da UFG, 4th, Pirenópolis, Brazil, 2014. Anais: IV Simpósio Nacional de Musicologia da UFG e VI Encontro de Musicologia Histórica da UFRJ, Pirenópolis, 2014. Pirenópolis, Brazil: EMAC/UFG, UFRJ, 2014. 318 p.: bibl., ill., music.

Proceedings of the 2014 joint conference on music research sponsored by UFG and UFRJ. Contains the text of most keynote speeches and papers presented at the conference. Topics of the studies include Jesuit music, 19th-century Luso-Brazilian songs, the *maxixe* controversy, gender, memory, and a number of texts on Central and Northeastern band music.

2971 Siqueira, Magno Bissoli. Samba e identidade nacional: das origens à Era Vargas. São Paulo: Editora UNESP, 2012. 286 p.: bibl., ill., music.

The author hypothesizes the existence of an archetypal "permanent samba," which served as the matrix for both the Bahia and Rio versions of the genre. Chapter 3 analyzes the discrepancies between recorded and printed versions of the music of late-1920s songs in an attempt to identify the main features of modern samba. Chapters 5 and 6 discuss the commoditization and "whitening" of samba in the 1930s and its political uses as an official emblem of national identity. Other chapters are mostly reviews of secondary literature.

2972 Soares, Inaldo. A musicalidade de Jackson do Pandeiro. Camaragipe, Brazil: Editora IGP, 2011. 244 p.: bibl.

In this work, a nine-page biography of Jackson do Pandeiro is followed by a compilation of reference material, including music scores, a discography (many with liner notes transcriptions), and articles from magazines and newspapers.

2973 Songbook do choro curitibano. Organização de Tiago Portella. Prefácio de Silvio de Tarso. Tradução de José Fialla = Songbook of Curitiba's choro music. Edited by Tiago Portella. Foreword by Silvio de Tarso. Translated by José Fialla. Curitiba, Brazil: Otto Produções Artísticas, 2012. 176 p.: bibl., ill. (some color), music.

This compilation brings together original studies and musical scores of choro in Curitiba during the early and mid-20th century. The volume includes texts by Tiago Portella, Marília Giller, Ana Paula Peters, and Cláudio Fernandes, and compositions by Augusto Stresser, Benedito Nicolau dos Santos, Hermínia Munhoz, José da Cruz, Janguito do Rosário, Waltel Blanco, and Waldir Teixeira, among others.

2974 Strega, Enrique. Bossanova y nuevo tango: una historia de Vinicius a Astor. Buenos Aires: Corregidor, 2009. 237 p.: bibl.

More than examining the similarities and differences between bossa nova and nuevo tango, the author—who is a lawyer, performer, and composer—discusses the sociopolitical contexts and similar esthetic aims out of which both genres emerged. The second part of the book explores the musical exchanges between Argentina and Brazil, focusing on the concerts of João Gilberto and Vinicius de Moraes in Argentina in the 1960s and 1970s, and the spectacular Brazilian tours of Astor Piazzolla during the 1980s. The author carefully references his sources and offers many cues for future investigation.

2975 Toni, Flávia Camargo. Patrimônio musical e “desgeograficação” do Brasil. (*Música Cult.*, 8:1, 2013, p. 59–65, bibl.)

While the term “degeographication” refers to a creative process that Mário de Andrade deployed in his novel *Macunaíma*, this thoughtful essay questions the agency of intellectuals and educators in the construction of a narrative of a Brazilian musical heritage based on a very limited sample, in terms of genres/styles, sources, and geographical regions.

2976 Trotta, Felipe. Entre o Borracho e o “Divino”: a emergência musical da periferia. (*Galáxia*, 26, dez. 2013, p. 161–173, bibl., ill.)

This study examines the role of music in the representation of peripheries in two 2012 telenovelas by Rede Globo. Trotta argues that by associating musical genres and practices with the concept of periphery and creating a “festive apology” of undervalued urban spaces, the media plays into the hands of political powers, with their

strategy of positivizing the periphery. The article concludes that these representations converge and interact with more serious and denunciatory types of music that originate in the periphery.

2977 Trotta, Felipe. No Ceará não tem disso não: nordestinidade e macheza no forró contemporâneo. Rio de Janeiro: Folio Digital, 2014. 166 p.

Timely and articulated study on the conflicting role of *forró* in the upholding and reshaping of Northeastern identity. The author explains how both *forró pé-de-serra* and *forró eletrônico* process discourses based on binary oppositions and gender stereotypes—particularly the concept of *macheza*—even when engendering polarized narratives on tradition and cosmopolitanism.

2978 Trotta, Felipe. O samba e suas fronteiras: “pagode romântico” e “samba de raiz” nos anos 1990. Rio de Janeiro: Editora UFRJ, 2011. 300 p.: bibl., music. (*História, cultura e idéias*, 12)

This publication is an outgrowth of the author’s PhD dissertation in communication. The book presents an interdisciplinary study on samba and the music market, focusing on the opposition between the so-called roots samba and the romantic *pagode* in the 1990s. The first half of the book contains long digressions on 1960s–70s music industry and the construction of a canon of Brazilian popular music. After this useful foundation, the subsequent chapters explain both the emergence of *pagode romântico* and the ensuing discussion on the legitimacy of samba, which engendered competing discourses of tradition and modernity, artistic quality, audience reach, and market impact. Essential for scholars of samba and the music industry in Brazil.

2979 Veiga, Manuel. Etnomusicologia brasileira e ética: a escuta ao índio. (*In Ética e Ciência. Organização de Eiane S. Azevedo e João Carlos Salles. Salvador, Brazil: Academia de Ciências da Bahia*, 2012, p. 117–173, bibl.)

This provocative essay addresses the continuous use of a generic and unreal concept of “Indian” as a symbol of Brazil and the simultaneous and recrudescing genocide experienced by indigenous populations. Veiga summarizes important developments in Brazilian ethnomusicology over the past

40 years, warns against recent political and educational trends, and provides suggestions to improve scholars' awareness of the aims and needs of indigenous populations.

2980 Vianna, Luiz Fernando. Aldir Blanc: resposta ao tempo—Vida e Letras. Rio de Janeiro: Casa da Palavra, 2013. 352 p.

This biography of the influential carioca songwriter Aldir Blanc is followed by an anthology of song lyrics. The biography relies mostly on interviews and material from the artist's personal archive. Accounts of Blanc's creative process and collaborations with João Bosco, Carlos Lyra, Guinga, and other figures of MPB may be of academic interest, but the book targets a wider audience. Generous visual material.

2981 Wilson Baptista: cancionista comentado. Idealização, pesquisa, seleção de repertório e perfil biográfico de Rodrigo Alzuguir. Texto de apresentação de Sérgio Cabral. São Paulo: Irmãos Vitale, 2013. 131 p.: ill., index, music, ports.

This book presents a 14-page biography of Wilson Baptista and 105 musical scores with melody, text, and chord ciphers. A small but essential compilation from his more than 700 compositions and a good complement to Alzuguir's biography of the artist (see item 2903).

2982 Zimmermann, Maíra. Jovem Guarda: moda, música, juventude. Ilustração de Douglas K. do Amaral. São Paulo: Estação das Letras e Cores, 2013. 216 p.: bibl.

This study traces a convincing connection between the introduction of rock music in Brazil in the late 1950s and 1960s and marketing strategies that targeted middle-class urban youth. Zimmermann concentrates on the fashion changes that accompanied and accentuated the split between MPB and *Jovem Guarda* audiences in the early 1960s. Useful for those interested in fan culture, fashion design, and the role of music in consumer culture.