

Chapter 1 : Brazilian Popular Music and Globalization

*Brazilian Popular Music and Globalization [Charles A. Perrone, Christopher Dunn] on blog.quintoapp.com *FREE* shipping on qualifying offers. This collection of articles by leading scholars traces the history of Brazilian pop music through the twentieth-century.*

Origins[edit] The first registration of musical activity in Brazil comes from the activities of two Jesuit priests in . Some of the reports of that time show the fascination of the indigenous people for European music. The musical styles were, naturally, from the European culture, and the purpose of the musicalization for the indigenous people was mostly for Catechism , with negligible original creative contribution by themselves. Later, the remaining Indians who survived the massacres and epidemics went to the more remote regions of Brazil, escaping from contact with the European settlers, and their part in the national musical life diminished, eventually almost completely disappearing. The previously few private orchestras became more common and the churches presented a great variety of music. In the second part of the 18th century, there was a great flourishing in Minas Gerais , mostly in the regions of Vila Rica currently Ouro Preto , Mariana and Arraial do Tejuco currently Diamantina , where the mining of gold and diamonds for the Portuguese metropolis attracted a sizable population. At this time, the first outstanding Brazilian composers were revealed, most of them mulattoes. The musical pieces were mostly sacred music. All of them were very active, but in many cases few pieces have survived until the present day. In the city of Arraial do Tejuco, nowadays Diamantina , there were ten conductors in activity. In Ouro Preto about musicians were active, and in all of the territory of Minas Gerais almost a thousand musicians were active. Until then, Rio de Janeiro was musically similar to other cultural centers of Brazil but was even less important than Minas Gerais. The presence of the Portuguese Royal family, in exile, radically changed this situation, as the Capela Real of Rio de Janeiro was established. The secular music had the presence of Marcos Portugal , who was designated as the official composer of the household, and of Sigismund von Neukomm , who contributed with his own work and brought the works of the Austrian composers Wolfgang Amadeus Mozart and Joseph Haydn. The works of these composers strongly influenced the Brazilian music of this time. Nunes Garcia was the most prolific Brazilian composer of this time. This period, however, was brief. In , John VI went back to Lisbon, taking with him the household, and the cultural life in Rio de Janeiro became empty. The conflagration of the Royal Theater in was another symbol of decadence, which reached the most critical point when Peter I renounced the throne, going back to Portugal. In spite of his few resources, he founded the Musical Conservatory of Rio de Janeiro. His work reflected the musical transition for the Romanticism , when the interest of the national composers was focused in the opera. These operas were very successful in European theaters, like the Teatro alla Scala , in Milan. At the end of the 19th century, the greatest composers for the symphonic music were revealed. One of the most outstanding name of this period was Leopoldo Miguez , who followed the Wagnerian style and Henrique Oswald , who incorporated elements of the French Impressionism. Heitor Villa-Lobos In the beginning of the 20th century, there was a movement for creating an authentically Brazilian music, with less influences of the European culture. In this sense, the folklore was the major font of inspiration for the composers. This trend reached the highest point with Alberto Nepomuceno , who used largely the rhythms and melodies from the Brazilian folklore. An important event, later, was the Modern Art Week , in , which had a large impact on concepts of national art. In this event the composer Heitor Villa-Lobos , regarded as the most outstanding name of the Brazilian nationalism, was revealed. Villa-Lobos did researches about the musical folklore of Brazil, and mixed elements both from classical and popular music. He explored many musical genres such as concertos , symphonies , modinhas , Fados , and other symphonic, vocal and chamber music. The avant-garde movement[edit] See also: Koellreutter adopted revolutionary methodes, in respect to the individuality of each student and giving to the students the freedom of creativity before the knowledge of the traditional rules for composition. The movement edited a magazine and presented a series of radio programs showing their fundaments and works of contemporary music. Later, Guerra-Peixe and Santoro followed an independent way, centered in the regional music. Other composers, who used freely the previous styles were Marlos Nobre ,

Almeida Prado , and Armando Albuquerque , who created their own styles. After , the Brazilian avant-garde movement received a new wave, focusing on serial music , microtonal music , concrete music and electronic music , employing a completely new language. Brazilian Opera[edit] Carlos Gomes was the first composer on non-European origin to achieve wide recognition in the classical music environment of the Golden age of Opera in Italy. Bossa Nova was created as anti-opera in a time when opera seemed to represent the art-form of the elite. Nowadays, Brazilian music follows the guidelines of both experimentalism and traditional music. Brazil has a large number of internationally recognized orchestras and performers, despite the relatively low support of the government. The instrumentalists include, among others: In the s, a wave of Brazilian heavy metal bands gained public attention. The return of a democratic government allowed for freedom of expression. The Brazilian music industry opened up to international styles and this has allowed for both foreign and local genres to co-exist and identify people. Each different style relates to the people socially, politically, and economically. As such, musicians in the country choose to define their local heritage differently depending on where they come from. In recent years Brazilian artists have become more interested in Africa, the Caribbean and their own indigenous and folk music. While there are some artists who continue to perform rock and Western pop, there are now just as many contemporaries playing a fusion of African and European influences with those from across The Americas. Some artists have even become influenced by Asian music, noticing some parallels between music from the North-East of Brazil and music from India. Indigenous and folk music[edit] The native peoples of the Brazilian rainforest play instruments including whistles , flutes , horns , drums and rattles. When the Portuguese arrived in Brazil, the first natives they met played an array of reed flutes and other wind and percussion instruments. The Jesuit missionaries introduced songs which used the Tupi language with Christian lyrics, an attempt to convert the people to Christianity, [5] and also introduced Gregorian chant and the flute, bow , and the clavichord. Little is known about their music, since no written records exist of this era. With the arrival of Europeans, Brazilian culture began to take shape as a synthesis of native musical styles with Portuguese music and African music. Jongo , a dance and musical genre of African origin, c. Capoeira music Three berimbau players The Afro-Brazilian sport of capoeira is never played without its own music, which is usually considered to be a call-and-response type of folk music. The main instruments of capoeira music include the berimbau , the atabaque and the pandeiro. Capoeira songs may be improvised on the spot, or they may be popular songs written by older, and ancient mestres teachers , and often include accounts of the history of capoeira, or the doings of great mestres. This type of music is played primarily in the Recife and Olinda regions during Carnival. It is an Afro-Brazilian tradition. The music serves as the backdrop for parade groups that evolved out of ceremonies conducted during colonial times in honour of the Kings of Congo, who were African slaves occupying symbolic leadership positions among the slave population. Also, important female characters are performed by cross-dressed male performers, and all African and AfroBrazilian personages are performed using blackface makeup. Repente[edit] Repentista. Northeastern Brazil is known for a distinctive form of literature called literatura de cordel , which are a type of ballads that include elements incorporated into music as " repentismo ", an improvised lyrical contest on themes suggested by the audience. Similar to Repentismo, appears among the Caipira culture a musical form derived from viola caipira , which is called cururu.

Chapter 2 : Project MUSE - Brazilian Popular Music and Globalization (review)

Despite its economic weight, Brazil has yet to emerge as a major player in global affairs. Since the s, however, the country has been a major force on a happier front: popular culture, especially music.

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Chapter 3 : Music of Brazil - Wikipedia

Brazilian Popular Music & Globalization has 14 ratings and 0 reviews. This collection of articles by leading scholars traces the history of Brazilian pop.

In lieu of an abstract, here is a brief excerpt of the content: Edited by Charles A. Perrone and Christopher Dunn. A label with considerable symbolic capital in American media for quite some time, Brazilian popular music is also becoming more visible in the circuit of academic scholarly research. This volume edited by Charles Perrone and Christopher Dunn exemplifies this trend, and both authors deserve warm applause for undertaking a rather difficult task. Penned by scholars from the United States and Brazil, the book combines a variety of theoretical approaches and areas of expertise from the fields of literature, communication, cultural studies, ethnomusicology, sociology, and anthropology, creating a significant contrast with the more commonly diffused descriptive, factual literature on Brazilian popular music available in English. *Modernity and Double Consciousness* Cambridge, Mass.: Harvard University Press, Even then, texts operate freely in the realm of investigating popular music and its emerging meanings in social practices, negotiations, and appropriations of musical signs within the frame of global capitalism. Therefore, sociocultural analysis is privileged over musical and technical considerations of the repertoires under scrutiny. Collective enterprises such as this one are not free of risks, omissions, misrepresentations, redundancies, and disparate levels of scholarship among the articles. The contents of this volume are not immune to these problems; nonetheless, the final outcome is positive and I want to stress that for the sake of clarity in the critique presented in this brief review. A volume of this scope arranged under one general label "Brazilian popular music" confronts inevitably thorny issues regarding inclusion and exclusion. For that matter, the conception of the book raises some important questions on the representation of Brazilian popular musics in both scholarship and the media. No fewer than nine of them are tied to tropicalismo and Afro-Brazilian music movements and figures centered in Salvador, the capital of Bahia in the northeast. Even considering that Perrone and Dunn had no "pretense to any comprehensive coverage" p. For instance, chapters 11 and 12 on Bahian reggae cover the same musical materials, with other obvious overlap in chapters 9, 10, and 13 on Afro-Bahian music. This level of redundancy might pass unnoticed in a scattered reading, but it is apparent with closer examination. Of the other five essays, two deal with music movements in Recife, also in the northeast, the capital of Pernambuco; the [End Page] remaining three split between Rio de Janeiro, Belo Horizonte, and a comparison between the funk scenes in Rio de Janeiro and, again, Salvador. While all these essays bring interesting and insightful ideas to the subject matter that they address, my point refers to the coherence of the volume as a whole. If the continental size of the country is a truism; if Brazilian regional, cultural, and ethnic diversity "goes without saying"; why do these realities not hold true in the narratives that try to present and represent the much praised "rich musical diversity" of Brazil? Does the geographical distribution of musical expression not count in this case You are not currently authenticated. View freely available titles:

Chapter 4 : Brazilian Popular Music & Globalization by Charles A. Perrone

Brazilian popular music & globalization. [Charles A Perrone; Christopher Dunn;] -- Despite its economic weight, Brazil has yet to emerge as a major player in global affairs. Since the s, however, the country has been a major force on a happier front: popular culture, especially.

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"the full verdict on globalization and Brazilian popular music is not yet in. But this fine volume of clear, well-edited essays has contributed all that a single book possibly could to an over-all assessment."

Chapter 7 : University Press of Florida: Brazilian Popular Music and Globalization

Brazilian Popular Music and Globalization (review) Maria Elizabeth Lucas Notes, Volume 59, Number 2, December , pp. (Review) Published by Music Library Association.

Chapter 8 : Book Music And Globalization PDF Download

Despite its economic weight, Brazil has yet to emerge as a major player in global affairs. Since the s, however, the country has been a major force on a happier front: popular culture, especially music. Dunn's attractively produced book takes the reader through the history of Brazil's cultural.

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