

Access Free The Mystery Of Samba Popular  
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# *The Mystery Of Samba Popular Music And National Identity In Brazil Latin America In Translation En Traducci N*

Institutions in Recife, Brazil, have restructured subsidies in favor of encouraging musicians to become more entrepreneurial. Falina Enriquez explores how contemporary and traditional musicians in the fabled musical city have negotiated these intensified neoliberal cultural policies and economic uncertainties. Drawing on

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years of fieldwork, Enriquez shows how forcing artists to adopt “neutral” market solutions reinforces, and generates, overlapping racial and class-based inequalities. Lacking the social and financial resources of their middle-class peers, working-class musicians find it difficult to uphold institutional goals of connecting the city’s cultural roots to global markets and consumers. Enriquez also links the artists’ situation to that of cultural and creative workers around the world. As she shows, musical sponsorship in Recife and the contemporary gig economy elsewhere employ processes that, far from being neutral, uphold

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governmental and corporate ideologies that produce social stratification. Rich and vibrant, *The Costs of the Gig Economy* offers a rare English-language portrait of the changing musical culture in Recife.

Antônio Carlos Jobim has been called the greatest of all contemporary Brazilian songwriters. He wrote both popular and serious music and was a gifted piano, guitar and flute player. One of the key figures in the creation of the bossa nova style, Jobim's music made a lasting impression worldwide, and many of his songs are now standards of the popular music repertoire. In *The*

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Music of Ant ˆnio Carlos Jobim, one of the first extensive musicological analyses of the Brazilian composer, Peter Freeman examines the music, philosophy and circumstances surrounding the creation of Jobim ' s popular songs, instrumental compositions and symphonic works. Freeman attempts to elucidate not only the many musical influences that formed Jobim ' s musical output, but also the stylistic peculiarities that were as much the product of a gifted composer as the rich musical environment and heritage that surrounded him.

Winner of the Society for Ethnomusicology's Klaus

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Wachsmann Award (2006) *Wired for Sound* is the first anthology to address the role of sound engineering technologies in the shaping of contemporary global music. *Wired* sound is at the basis of digital audio editing, multi-track recording, and other studio practices that have powerfully impacted the world's music. Distinctions between musicians and engineers increasingly blur, making it possible for people around the globe to imagine new sounds and construct new musical aesthetics. This collection of 11 essays employs primarily ethnographical, but also historical and psychological, approaches to examine a range of

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new, technology-intensive musics and musical practices such as: fusions of Indian film-song rhythms, heavy metal, and gamelan in Jakarta; urban Nepali pop which juxtaposes heavy metal, Tibetan Buddhist ritual chant, rap, and Himalayan folksongs; collaborations between Australian aboriginals and sound engineers; the production of “heaviness” in heavy metal music; and the production of the “Austin sound.” This anthology is must reading for anyone interested in the global character of contemporary music technology.

CONTRIBUTORS: Harris M. Berger, Beverley Diamond, Cornelia Fales, Ingemar Grandin, Louise

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Meintjes, Frederick J. Moehn, Karl Neunfeldt,  
Timothy D. Taylor, Jeremy Wallach.

"This book reconstructs the transnational history of the category "Latin American music" during the first half of the 20th century, from a longer perspective that begins in the 19th century and extends the narrative until the present. It analyzes intellectual, commercial, state, musicological and diplomatic actors that created and elaborated this category. It shows music as a key field for the dissemination of a cultural idea of Latin America in the 1930s. It studies multiple music-related actors, such as intellectuals, musicologists, policy-makers,

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popular artists, radio operators, and diplomats in Argentina, Mexico, Brazil, the United States, and different parts of Europe. It proposes a regionalist approach to Latin American and global history, by showing individual nations as both agents and result of transnational forces-imperial, economic, and ideological. It argues that Latin America is the sedimentation of over two centuries of regionalist projects, and studies the place of music regionalism in that history"--

A landmark in Brazilian music scholarship, *A Respectable Spell* introduces English-speaking readers to the rich history of samba from its



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nineteenth century origins to its emergence as a distinctive genre in the 1930s. Merging storytelling with theory, Carlos Sandroni profiles performers, composers, and others while analyzing the complex ideologies their music can communicate in their lyrics and rhythms, and how the meaning of songs and musical genres can vary depending on social and historical context. He also delves into lundu, modinha, maxixe, and many other genres of Brazilian music; presents the little-heard voices and perspectives of marginalized Brazilians like the African-descended sambistas; and presents a study in step with the types of decolonial approaches to

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ethnomusicology that have since emerged, treating the people being studied not only as makers of music but also of knowledge. Incisive and comprehensive, *A Respectable Spell* tells the compelling story of an iconic Brazilian musical genre.

A Cultural History of Rio de Janeiro

Focus: Music of Northeast Brazil

Ethnomusicology

An Encyclopedia of Life in the Republic

A Global Encyclopedia

From Calaveras to Quinceañeras

Hello, Hello Brazil

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Popular music scholars have long been interested in the connection between place and music. This collection brings together a number of key scholars in order to introduce readers to concepts and theories used to explore the relationships between place and music. An interdisciplinary volume, drawing from sociology, geography, ethnomusicology, media, cultural, and communication studies, this book covers a wide-range of topics germane to the production and consumption of place in popular music. Through considerations of changes in technology and the

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mediascape that have shaped the experience of popular music (vinyl, iPods, social media), the role of social difference and how it shapes sociomusical encounters (queer spaces, gendered and racialised spaces), as well as the construction and representations of place (musical tourism, city branding, urban mythologies), this is an up-to-the-moment overview of central discussions about place and music. The contributors explore a range of contexts, moving from the studio to the stage, the city to the suburb, the bedroom to festival, from nightclub to museum, with each entry highlighting

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the diverse and complex ways in which music and place are mutually constitutive.

Dancing Bahia is an edited collection that draws together the work of leading scholars, artists and dance activists from Brazil, Canada and the United States to examine the particular ways in which dance has responded to sociopolitical notions of race and community, resisting stereotypes and redefining African Diaspora and Afro-Brazilian traditions.

These essays by noted scholars place Latin America's Jews squarely within the context of both

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Latin American and Ethnic Studies, a significant departure from traditional approaches that have treated Latin American Jewry as a subset of Jewish Studies.

Music at the Intersection of Brazilian Culture takes an interdisciplinary approach by utilizing several aspects of Brazilian music, race, and food as a window to understanding Brazilian culture, with music at the core. Through a holistic understanding of the Brazilian experience – exploring issues of race, colonization, sustainable development, and the contributions of the three distinct ethnic groups in the

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making of Brazil – the authors create a narrative based on their own recollection of memories, traditions, customs, sounds, and landscapes that they experienced in Brazil. Each engaging section begins with an overview of the topic that places it in historical context, and then focuses on each subtopic with a thorough presentation of the content as well as suggested activities that can be implemented in the classroom. The chapters conclude with a list of useful references, resources, and audio recording examples, which are available on Spotify, to present readers with a musical landscape of the folktales.

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These can be found online via the Routledge catalogue page for this book. This book is an essential resource for students and teachers of music and cultural studies, as it unpicks complex issues to help readers better understand and appreciate Brazilian culture.

Written by a foremost expert in the field of Brazilian culture, this fascinating volume explores the music of Brazil's Northeast, gauging its historical and cultural importance within the nation's diverse culture. \*

Photographs of musical instruments, musicians, dancers, performances, and costumes, and



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illustrations of the art of Northeast Brazil including drawings, paintings, and wood cuts \* Diagrams of instrument construction such as the pifano, zabumba, and viola, and an audio CD of musical examples

Modern Brazil

Brazilian Music

Encyclopedia of Latino Popular Culture

Pop Culture

The Audiopolitics of a World Musical Revolution

Transformations of Samba in Rio de Janeiro

***Music and Encounter at the Mediterranean Crossroads: A Sea of Voices explores the musical practices that circulate the Mediterranean Sea. Collectively, the authors relate this musical flow to broader transnational flows of people and power that generate complex encounters, bringing the diverse cultures of Europe, Africa, and the Middle East into new and challenging forms of contact. Individually, the chapters offer detailed ethnographic and historiographic studies of music's multifaceted roles in such interactions. From collaborations between***

***Moroccan migrant and Spanish Muslim convert musicians in Granada, to the incorporation of West African sonorities and Hasidic melodies in the musical liturgy of Abu Ghosh Abbey, Jerusalem, these communities sing, play, dance, listen, and record their diverse experiences of encounter at the Mediterranean crossroads. "Maracatu Atômico" is the first academic work to investigate the manguê movement, one of Brazil's most vital pop culture trends of the last thirty years, and the related "new music scene" of Northeast Brazil.***

***Contending with the widespread poverty and social problems, manguê places a renewed value on the local environment and its myriad folk traditions while embracing modern, global pop influences and technology. The book provides historical and ethnographic accounts of the movement, analyzes salient examples of folk and pop fusion music, and enters recent debates about postmodernity, globalization, and "world music" in an attempt to understand better how local musicians in one "Third World" region interact within a more global***

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**cultural system.**

***Samba is Brazil's "national rhythm," the foremost symbol of its culture and nationhood. To the outsider, samba and the famous pre-Lenten carnival of which it is the centerpiece seem to showcase the country's African heritage. Within Brazil, however, samba symbolizes the racial and cultural mixture that, since the 1930s, most Brazilians have come to believe defines their unique national identity. But how did Brazil become "the Kingdom of Samba" only a few decades after abolishing slavery in 1888?***

***Typically, samba is represented as having changed spontaneously, mysteriously, from a "repressed" music of the marginal and impoverished to a national symbol cherished by all Brazilians. Here, however, Hermano Vianna shows that the nationalization of samba actually rested on a long history of relations between different social groups--poor and rich, weak and powerful--often working at cross-purposes to one another. A fascinating exploration of the "invention of tradition," The Mystery of Samba is an excellent introduction to***

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***Brazil's ongoing conversation on race, popular culture, and national identity. The SAGE Encyclopedia of Music and Culture presents key concepts in the study of music in its cultural context and provides an introduction to the discipline of ethnomusicology, its methods, concerns, and its contributions to knowledge and understanding of the world's musical cultures, styles, and practices. The diverse voices of contributors to this encyclopedia confirm ethnomusicology's fundamental ethos of inclusion and respect for diversity.***

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***Combined, the multiplicity of topics and approaches are presented in an easy-to-search A-Z format and offer a fresh perspective on the field and the subject of music in culture. Key features include: Approximately 730 signed articles, authored by prominent scholars, are arranged A-to-Z and published in a choice of print or electronic editions Pedagogical elements include Further Readings and Cross References to conclude each article and a Reader's Guide in the front matter organizing entries by broad topical or***



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***thematic areas Back matter includes an annotated Resource Guide to further research (journals, books, and associations), an appendix listing notable archives, libraries, and museums, and a detailed Index The Index, Reader's Guide themes, and Cross References combine for thorough search-and-browse capabilities in the electronic edition***

***Music has been critical to national identity in Latin America, especially since the worldwide emphasis on nations and cultural identity that followed World War I. Unlike***

***European countries with unified ethnic populations, Latin American nations claimed blended ethnicities—indigenous, Caucasian, African, and Asian—and the process of national stereotyping that began in the 1920s drew on themes of indigenous and African cultures. Composers and performers drew on the folklore and heritage of ethnic and immigrant groups in different nations to produce what became the music representative of different countries. Mexico became the nation of mariachi bands, Argentina the land of the tango, Brazil the***

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***country of Samba, and Cuba the island of Afro-Cuban rhythms, including the rhumba. The essays collected here offer a useful introduction to the twin themes of music and national identity and melodies and ethnic identification. The contributors examine a variety of countries where powerful historical movements were shaped intentionally by music.***

***Pop Culture in Latin America and the Caribbean***

***From Samba to Bossa and Rap***

***Engineering and Technologies in Sonic***

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## **Cultures**

### ***Brazilian Jive***

***Essays on Afro-Brazilian Dance, Education,  
Memory, and Race***

### ***The Mystery of Samba***

### ***Becoming Brazilian***

Points to the Brazilian nation's strong  
expression of popular culture as a long term  
transcultural experience between cultural  
elites and popular voices.

Fado, often described as 'urban folk music',  
emerged from the streets of Lisbon in the mid-  
nineteenth century and went on to become

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Portugal's 'national' music during the twentieth. It is known for its strong emphasis on loss, memory and nostalgia within its song texts, which often refer to absent people and places. One of the main lyrical themes of fado is the city itself. Fado music has played a significant role in the interlacing of mythology, history, memory and regionalism in Portugal in the second half of the twentieth century. Richard Elliott considers the ways in which fado songs bear witness to the city of Lisbon, in relation to the construction and maintenance of the local. Elliott explores the ways in which

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fado acts as a cultural product reaffirming local identity via recourse to social memory and an imagined community, while also providing a distinctive cultural export for the dissemination of a 'remembered Portugal' on the global stage.

A radically new reading of the origins of recorded music In a handful of years between the development of electrical recording in 1925 and the outset of the Great Depression in the early 1930s, the soundscape of modern music unfolded in a series of relatively unnoticed recording sessions around the world. These included the recording of tango

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in Buenos Aires, son in Havana, and samba in Rio; of hula in Honolulu, shidaiqu in Shanghai, and kroncong in Jakarta, and; of taraab in East Africa and marabi in Johannesburg. In this ground-breaking study, Michael Denning draws a global map of a musical revolution that had more profound consequences than the "modern" musics of the European avant-garde.

This insightful book introduces the most important trends, people, events, and products of popular culture in Latin America and the Caribbean. • Explores controversial issues like censorship, gender, cultural

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- Allows for cross-cultural comparisons between Latin America, the Caribbean, and the United States
- Enables quick access to areas of interest through well-organized entries and helpful topic introductions
- Features a discussion on the influence of modern technologies—the Internet, social media, and video games—in Latin American cultures
- Provides substantial citations and references on each element of popular culture

A survey of contemporary Latin American popular culture, covering topics that range from music and film to popular festivals and



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fashion. \* Chronology of major developments in the cultural life of post-1945 Latin

America \* A bibliography of the literature and electronic resources on the major forms of popular culture in each country or region

The Music of Antônio Carlos Jobim

Fado and the Place of Longing

Encyclopedia of Latino Culture

Brazilian Bodies and Their Choreographies of Identification

Music at the Intersection of Brazilian Culture

Pop Culture Latin America!

Noise Uprising

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Focus: Music of Northeast Brazil examines the historical and contemporary manifestations of the music of Brazil, a country with a musical landscape that is layered with complexity and diversity. Based on the author's field research during the past twenty years, the book describes and analyzes the social/historical contexts and contemporary musical practices of Afro-Brazilian religion, selected Carnival traditions, Bahia's black cultural renaissance, the traditions of rural migrants, and currents in new popular music. Part One, Understanding Music in Brazil, presents important issues and topics that encompass all of Brazil, and provides a general survey of Brazil's diverse musical landscape. Part Two,

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Creating Music in Brazil, presents historical trajectories and contemporary examples of Afro-Brazilian traditions, Carnival music, and northeastern popular music. Part Three, Focusing In, presents two case studies that explore the ground-level activities of contemporary musicians in Northeast Brazil and the ways in which they move between local, national, and international realms. The accompanying downloadable resources offer vivid musical examples that are discussed in the text

Contains entries that provide information about various aspects of Latino popular culture, covering people, celebrations, food, sports, events, literature and film, fashion, and other topics; arranged

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alphabetically from A to L.

As Brazil grows in stature as a global power, more and more people are discovering the country's fascinating culture, especially the striking exuberance and inventiveness of Brazilian popular music. In *Brazilian Jive*, David Treece uncovers the genius of Brazilian song, both as a sophisticated, articulate art form crafted out of the dialogue between music and language and as a powerfully eloquent expression of the country's social and political history. Focusing on the cultural struggles of making music in Brazil, Treece traces the rise of samba through the bossa nova revolution of the late 1950s to the emergence of rap in the 1990s. He describes how Brazilian music

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grew out of the pain and dispossession of slavery and, inspired by African traditions, how it celebrates new ways of moving freely in time and space. Redolent with the rhythms and tones of the modern, the Brazilian soundscape also expresses the country's dissonances and contradictions, while the conversation between melody and word often signifies a larger dialogue between its artistic and political cultures. Looking below the surface of Brazilian culture, Brazilian Jive provides fresh insight into the music of this vibrant and colorful nation. From the ragtime one-step of the early twentieth century to the contemporary practices of youth club cultures, popular dance and music are inextricably

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linked. This collection reveals the intimate connections between the corporeal and the sonic in the creation, transmission and reception of popular dance and music, which is imagined here as 'bodies of sound'. The volume provokes a wide-ranging, interdisciplinary conversation that includes scholarship from Asia, Europe and the United States, which explores topics from the nineteenth century through to the present day and engages with practices at local, national and transnational levels. In Part I: Constructing the Popular, the authors explore how categories of popular music and dance are constructed and de-stabilized, and their proclivity to appropriate and re-imagine cultural forms and

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meanings. In Part II: Authenticity, Revival and Reinvention, the authors examine how popular forms produce and manipulate identities and meanings through their attraction to and departure from cultural traditions. In Part III: (Re)Framing Value, the authors interrogate how values are inscribed, silenced, rearticulated and capitalized through popular music and dance. And in Part IV: Politics of the Popular, the authors read the popular as a site of political negotiation and transformation.

This collection of articles by leading scholars traces the history of Brazilian pop music through the twentieth-century.

Naná Vasconcelos's Saudades

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Dancing Bahia

The Costs of the Gig Economy

Rethinking Jewish-Latin Americans

Musical Entrepreneurs and the Cultural Politics of Inequality in Northeastern Brazil

Music around the World: A Global Encyclopedia [3 volumes]

Northeastern Traditions and the Heartbeat of a Modern Nation

**DIVA study of the foundation of Brazilian popular music and its effect on the formation of national identity and cultural expression./div Nationalism was one of the most important forces in 20th century Japan. It pervaded almost**



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**all aspects of Japanese life, but was a complex phenomenon, frequently changing, and often meaning different things to different people. This book brings together interesting, original new work, by a range of international leading scholars who consider Japanese nationalism in a wide variety of its aspects. Overall, the book provides many new insights and much new thinking on what continues to be a crucially important factor shaping current developments in Japan.**

**This book is a crucial reference source for high school and undergraduate college students interested in contemporary Brazil. While it**

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**provides a general historical and cultural background, it focuses on issues affecting modern Brazil. In recent years, Brazil has come onto the world stage as an economic powerhouse, a leader in Latin America. This latest addition to the Understanding Modern Nations series focuses on Brazil's culture, history, and society. This volume provides readers with a wide understanding of Brazil's historical past, the foundation for its cultural traditions, and an understanding of its social structure. In addition, it provides a look into contemporary society by highlighting both national accomplishments and challenges**

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**Brazilians face in the twenty-first century. Specific chapters cover geography; history; government and politics; economy; religion; social classes and ethnicity; gender, marriage and sexuality; education; language; etiquette; literature and drama; arts and architecture; music and dance; food; leisure and sports; and media, cinema, and popular culture. Entries within each chapter look at topics such as cultural icons, economic inequalities, race and ethnicity, soccer, politics, environmental conservation, and women's rights. Ideal for high school and undergraduate students, this volume paints a panoramic overview of one of**

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**the most powerful countries in the Americas. The volume covers a wide range of topics, including social issues, cultural traditions, and controversial contemporary issues, making it a comprehensive and valuable thematic encyclopedia "Day in the Life" features portray the specific daily activities of various people in Brazil, from teenagers to working adults in different fields, thereby providing readers insight into daily life in the country Key terms related to the reading are defined in a glossary appendix A chart of national holidays provides at-a-glance information about Brazil's important religious and secular holidays Photos illuminate**

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**the text, illustrating key topics Sidebars provide fun facts and anecdotal information that help to engage readers**

**In this volume, eighteen experts from a variety of academic backgrounds explore the use of songs in films from the Spanish- and Portuguese-speaking worlds. This volume illustrates how - rather than simply helping to tell the story of - songs in Hispanic and Lusophone cinema commonly upset the hierarchy of the visual over the aural, thereby rendering their hearing a complex and rich subject for analysis. Screening songs... constitutes a ground-breaking, interdisciplinary**

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**collection. Of particular interest to scholars and academics in the areas of Film Studies, Hispanic Studies, Lusophone Studies and Musicology, this volume opens up the study of Hispanic and Lusophone cinema to vital, new, critical approaches. The soundtracks of films as varied as City of God, All About My Mother, Bad Education and Buena Vista Social Club are analysed alongside those of lesser-known works that range from the melodramas of Mexican cinema's golden age to Brazilian and Portuguese musical comedies from the 1940s and 1950s. Fiction films are studied alongside documentaries, the work of established**

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**directors like Pedro Almodóvar, Carlos Saura and Nelson Pereira dos Santos alongside that of emerging filmmakers, and performances by iconic stars like Caetano Veloso and Chavela Vargas alongside the songs of Spanish Gypsy groups, Mexican folk songs and contemporary Brazilian rap.**

**The story of Afro-Brazilian percussionist Naná Vasconcelos stitches together histories of 1960s-1980s jazz, psychedelia, world music, experimentalism and post-punk. Based in Recife, Rio de Janeiro, New York City and Paris, Naná played with musicians as varied as Egberto Gismonti, Don Cherry, Pat Metheny,**

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**Ralph Towner, Arto Lindsay, Talking Heads, Laurie Anderson, Paul Simon, Jon Hassell, Brian Eno, Os Mutantes, and Milton Nascimento. This book traces the 15 years (1964-1979) leading up to Naná's Saudades (1979, ECM), an album evoking his sonic memories of Brazil that he recorded while in Germany. Saudades features berimbau, a one-stringed instrument that looks like a bow and arrow, alongside onomatopoeic vocals and the strings of the Radio Symphony Stuttgart. Daniel B. Sharp hears Naná's playing as a counterargument against dishonest notions of the primitive just as world music emerged as a genre. With a gourd, a stick, a**



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**wire, a wicker basket, and a stone, Naná made music as complex and contemporary as the ARP synthesizers in vogue at the time.**

**Popular Music & National Identity in Brazil  
The Bloomsbury Handbook of Popular Music,  
Space and Place**

**A Respectable Spell**

**Wired for Sound**

**A Sea of Voices**

**The Culture of Everyday Life**

**A Transnational History**

*Brazilian Bodies, and their Choreographies of Identification retraces the presence of a particular way of swaying the body that, in*

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*Brazil, is commonly known as ginga . Cristina Rosa its presence across distinct and specific realms: samba-de-roda (samba-in-a-circle) dances, capoeira angola games, and the repertoire of Grupo Corpo.*

*With entries on topics ranging from non-Western instruments to distinctive rhythms of music of various countries, this one-stop resource on global music also promotes cultural appreciation of other countries and cultural groups. A perfect resource for students and music enthusiasts alike, this expansive three-volume set provides readers with multidisciplinary perspectives on the*

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*music of countries and ethnic groups from around the globe. Students will find Music around the World: A Global Encyclopedia accessible and useful in their research, not only for music history and music appreciation classes but also for geography, social studies, language studies, and anthropology. Additionally, general readers will find the books appealing and an invaluable general reference on world music. The volumes cover all world regions, including the Americas, Europe, Africa and the Middle East, and Asia and the Pacific, promoting a geographic understanding and appreciation of global*

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*music. Entries are arranged alphabetically. A preface explains the scope of the set as well as how to use the encyclopedia, followed by a brief history of traditional music and important current influences of music in each particular world region. Presents information that is accessible for general readers but will also be useful to specialists and music scholars Examines music from a geographical and cultural viewpoint, allowing students to make cross-cultural comparisons Includes numerous sidebars and appendices that provide even more compelling information of interest to readers, such as information on top-*

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*selling artists and albums in various countries, biographies of well-known musicians, and other fascinating "fun facts" and statistics Supports the National Geography Standards and AP Human Geography topics by examining cultural patterns, experiences, and influences*

*Ethnomusicology: A Research and Information Guide is an annotated bibliography of books, recordings, videos, and websites in the field of ethnomusicology. The book is divided into two parts; Part One is organised by resource type in catagories of greatest concern to students and scholars. This includes*

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*handbooks and guides; encyclopedias and dictionaries; indexes and bibliographies; journals; media sources; and archives. It also offers annotated entries on the basic literature of ethnomusicological history and research. Part Two provides a list of current publications in the field that are widely used by ethnomusicologists. Multiply indexed, this book serves as an excellent tool for librarians, researchers, and scholars in sorting through the massive amount of new material that has appeared in the field over the past decades.*

*"This text is important for any introductory*

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*anthropology course, particularly in conveying to students the relevance of anthropology by engaging with the very aspects of popular culture that are significant in their everyday lives." -*

*Kristin L. Dowell, University of Oklahoma*

*This three-volume encyclopedia describes and explains the variety and commonalities in Latina/o culture, providing comprehensive coverage of a variety of Latina/o cultural forms—popular culture, folk culture, rites of passages, and many other forms of shared expression.*

*Nation and Nationalism in Japan*

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*Cultural Nationalism and Ethnic Music in  
Latin America*

*Studies Across Popular Music and Dance*

*Loss, Memory and the City*

*The Invention of Latin American Music*

*Brazil*

*The SAGE International Encyclopedia of Music  
and Culture*

**Postnational Musical Identities** gathers  
interdisciplinary essays that explore how  
music audiences and markets are imagined in  
a globalized scenario, how music reflects and  
reflects upon new understandings of



**citizenship beyond the nation-state, and how music works as a site of resistance against globalization. Hybridity, postnationalism, transnationalism, globalization, diaspora, and similar buzzwords have not only informed scholarly discourse and analysis of music but also shaped the way musical productions have been marketed worldwide in recent times. While the construction of identities occupies a central position in this context, there are discrepancies between the conceptualization of music as an extremely fluid phenomenon**

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