

BRAZIL



BRAZILIAN AMAZON

- Prior to and throughout the colonization, numerous indigenous tribes lived in the Amazon rainforest
- As with most indigenous cultures, music is tied to daily life, healing and ritual



AMAZON TRIBESMEN

BRAZILIAN CULTURE IS REGIONAL

- Colonized by Portugal
- Brazil is home to the largest African-derived population outside of Africa
- During the lengthy slave trade, Congolese and Angolans represented the first wave of Africans brought, with Yorubans and Dahomeans brought during the last 150 years of slavery
- As a large country, Brazil is divided into several states
- Most musical development along the coast
- Afro-Brazilian religion emerged: Candomblé

AFRICAN DIASPORA IN BRAZIL



CANDOMBLÉ

- As with Cuban santería, Haitian vodou and Trinidadian shangó religions, Candomblé evolved as a syncretic blend of Yoruban religion with Catholicism
- Developed in the Northeastern state of Bahia – the state with the highest concentration of Afro-Brazilians
- Religion includes communal rituals and music traditions involving drumming, singing, dance, trance & possession
- The centers of worship are called Tejeiros
- Yoruban gods are called orixás

CANDOMBLÉ



“AGOLONA”



ATABAQUES

CANDOMBLÉ



AN IYALORIXA AND HER SHRINE

CAPOEIRA

- Capoeira is a form of martial arts disguised as dance and accompanied by music
- It was created by Angolan slaves as a way to resist slavery and prepare for fighting
- Capoeira takes place in a circle called the roda, and is accompanied by the berimbau
- At first practiced only by men, capoeira is now known internationally, and is played by men, women and children of all races

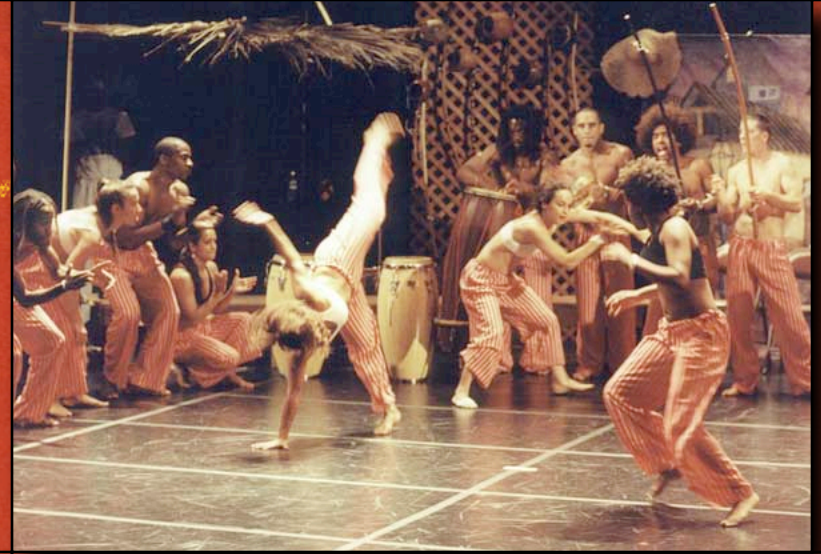


COLONIAL ERA DRAWING OF A RODA



BERIMBAU

CAPOEIRA



CAPOEIRA MUSICIANS



Capoeira



CAPOEIRA VIDEO CLIP

THE CHORINHO

- A 19th century form of European-derived music
- Primarily instrumental, featuring stringed instruments as well as brass and/or woodwinds
- Very ornate melody, with repeated sections



“TICO TICO NO FUBÁ”

SAMBA & CARNAVAL

- As in Cuba and Trinidad, Carnival in Brazil developed as a combination of European and African traditions, and is associated with Lent
- Ancestors include the Portuguese Entrudo (rude celebration) as well as Italian and Spanish Holy Week traditions, combined with African royal processions
- Samba evolved as the primary music and dance form (in Rio De Janeiro), beginning in the favelas (slums)

CARNAVAL ROOTS



ENTRUDO



FAVELAS IN RIO DE JANEIRO

SAMBA'S ROOTS

- During the colonial period, Congolese Africans developed improvisational circle dances such as the samba de roda, featuring hip-churning and fancy footwork
- The Portuguese (and Spanish) military marching band music also provided instruments to samba's development
- Afro-Brazilians formed samba groups called escolas (schools) in order to assemble and play drums; this became the core ensemble type

ESCOLAS IN RIO CARNAVAL



Carnaval 2001 - Mangueira
Douglas Engle - AP Photo

folha **on** line



CARNAVAL IN RIO

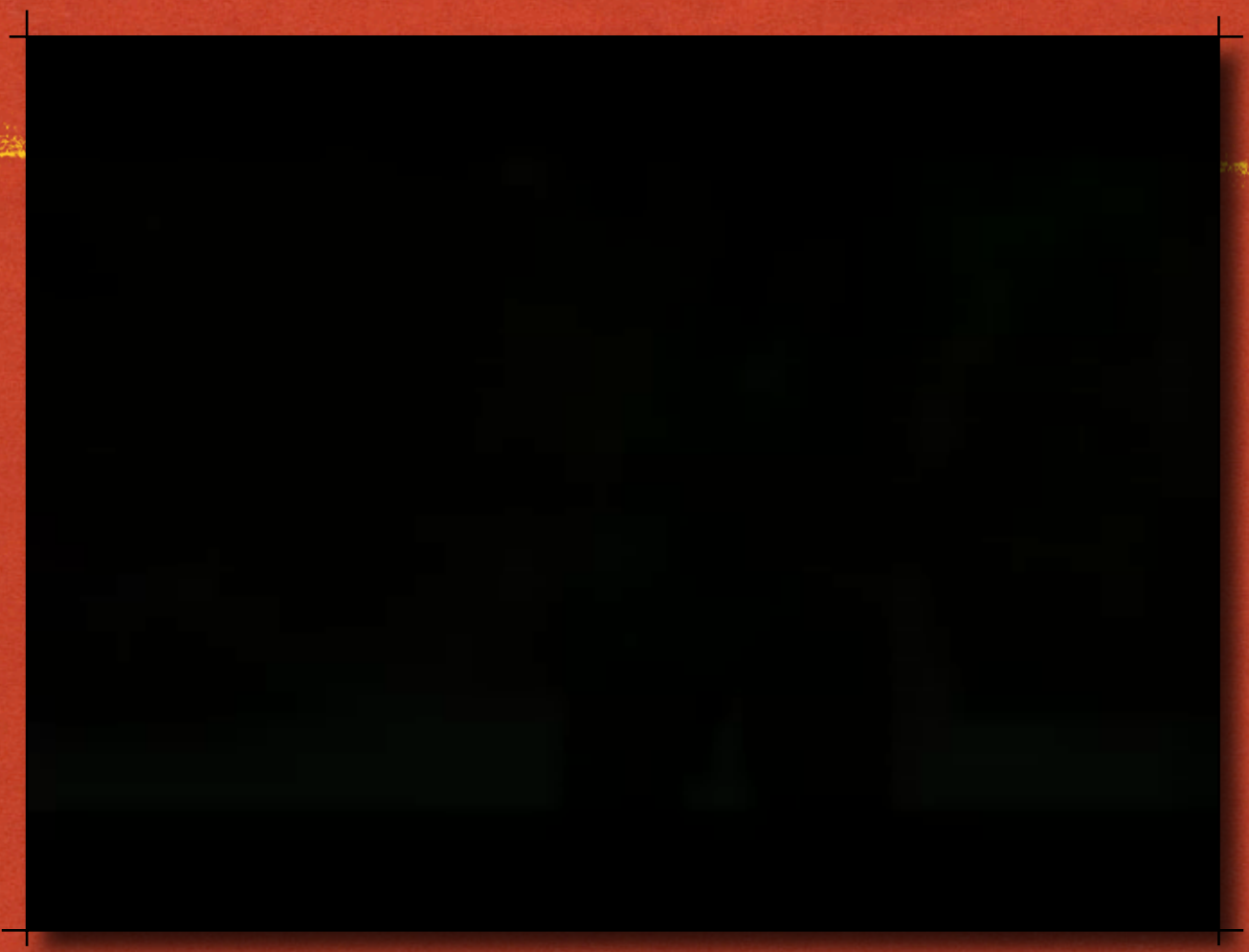
Batucada

Costumes Manguiera



Fiesta Brasil





CARNAVAL IN RIO

INSTRUMENTS OF SAMBA



PANDEIRO



CAVAQUINHO



AGOGÔS



CUICAS



SURDOS



REPENIQUE

RIO SAMBA STYLES

- There are two main styles of samba for Carnaval in Rio de Janeiro:
 1. Samba batucada (percussion only)
 2. Samba de enredo - theme song with lyrics, cavaquinho (Brazilian ukulele) and viola (10-string guitar)
- Each escola enters their enredo song into competition with a specific theme each year

“BATUCADA”

MESTRE SALLE & PORTE BANDEIRA



“BRASIL AÑO DOIS MIL” (ENREDO)

BOSSA NOVA

- In the 1950s, composer and pianist Antonio Carlos Jobim developed a style of slow, romantic music called bossa nova
- Characterized by a soothing, nasal vocal style and simple guitar accompaniment, the bossa nova went on to merge with American jazz influences, and became world-famous
- The Oscar-winning film *Black Orpheus* featured Jobim's score of sambas and bossa novas

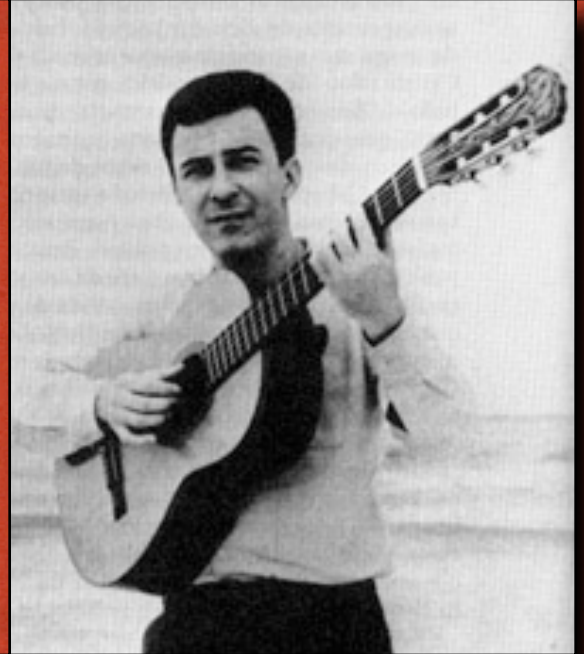
BOSSA NOVA LEGENDS



ANTONIO CARLOS JOBIM



ELIS REGINA



JOÃO GILBERTO

“GIRL FROM IPANEMA”

TROPICALIA (OR TROPICALISMO)

- In the 1960s, many Brazilian musicians reacted strongly to the imposed military coup by creating experimental music with reactionary lyrics
- Tropicalia incorporated American rock textures, and was seen as anti-establishment
- Many songwriters were censored or imprisoned for their controversial lyrics, while others sought exile in foreign countries

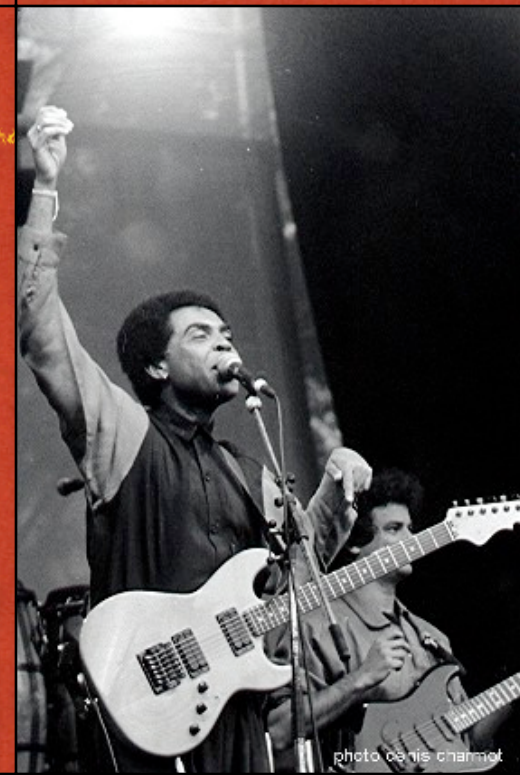
TROPICALIA PIONEERS



CHICO BUARQUE & CAETANO
VELOSO



GAL COSTA



GILBERTO GIL

“BAT MACUMBA”

MPB = MÚSICA POPULAR BRASILEIRA

- In the 1970s, government oppression softened, allowing for more creative expression, as well as the return of exiled artists
- Musicians incorporated many types of Brazilian folklore along with American and European musical influences
- This modern sound became known as MPB, and is characterized by rich, jazz-inspired harmony and a multitude of rhythms, with samba at the helm

MPB LEGENDS



MILTON NASCIMENTO



IVAN
LINS

“CLAREOU”



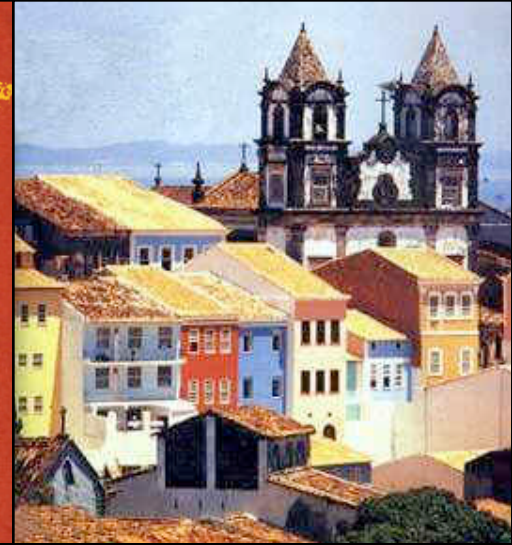
DJAVAN

BAHÍA – THE AFRICA OF BRAZIL

- While samba and bossa nova flourished in Rio, the state of Bahía had remained at the center of Afro-Brazilian culture and religion (namely, candomblé)
- By the 1980s, Bahian musicians developed popular forms of music for Carnival similar to (or derived from) samba, but tied closer to their spiritual beliefs

SALVADOR, BAHÍA

- Salvador was Brazil's original colonial capital, and the principal port of entry for slaves



BLOCO AFRO & AFOXÉ

- Bloco Afro is both an ensemble (referred to as bloco) and a rhythm derived from samba
- Bloco Afro is slower than Rio samba, with a more hypnotic beat, and is played on less variety of instruments, mostly drums
- Afoxé is also a style of group and a rhythm, and is associated with the candomblé religion
- Afoxé groups sing secular versions of sacred candomblé songs for Carnaval

BLOCOS AND AFOXÉS



BLOCO AFRO OLODUM

“REVOLTA OLODUM”



AFOXÉ FILHOS DE GANDI



**BLOCO AFRO OLODUM
& ART POPULAR**

CARNAVAL IN SALVADOR



Movie Trailer

Festive Land
Carnaval in Bahia

SAMBA-REGGAE TO AXÉ MUSIC

- Within the last 10 to 15 years, the center of attention in Brazilian popular music has shifted to Bahia
- One of the most interesting fusions combines the bloco afro style with Jamaican reggae, resulting in the ever-popular samba-reggae style
- More Bahian artists are creating a fusion of local forms with modern styles, all lumped into a category called “Axé music”

“TIMBALADA”

AXÉ MUSIC ICONS



CARLINHOS BROWN



TIMBALADA



DANIELA MERCURY

“O REGGAE E O
MAR”



TIMBALADA

FORRÓ – ACCORDION MUSIC

- From Brazil's desert region of the Ceará comes an unlikely form of popular music: the forró
- Forró is a style of country music played on accordion, triangle and zabumba (bass drum)
- The actual rhythm is called baião
- Since migrating to the NE Coast, forró has become one of Brazil's hottest new music and dance trends in clubs, and is danced similar to salsa
- The style was popularized by Luiz Gonzaga

FORRÓ



FORRÓ DANCERS IN NYC



FORRÓ TRIO

BEYOND TRADITION

- Many artists in Brazil have explored the popular genres of North American rock and hip-hop within recent years
- Hip-Hop in particular has taken root in Brazil, with spoken word rap dating back to the 70s



GABRIEL O'
PENSADOR

LOOKING AHEAD

- Argentina, Andes & Afro-Peruvian music

