



An Annotated Interdisciplinary Bibliography and Discography of Brazilian Popular Music

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Charles A. Perrone **An Annotated
Interdisciplinary
Bibliography and
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Popular Music**

The present work is designed to facilitate curriculum development and research on the popular music of Brazil in ethnomusicology, Luso-Brazilian culture and civilization, the social sciences and related fields and specializations. Each of the nine historical or topical subsections of the bibliography is preceded by a brief explanation of the content of the specific division. Several works of broad scope or varied focus do not fall neatly into the established divisions and may also be pertinent to a division other than the one in which they have been placed. The discography concentrates on contemporary manifestations and includes a numerical cross-referencing of artists and performers with regional, generic, and stylistic categories.

I. Reference and General Works

This section includes works covering Latin American popular music in general that make substantial reference to Brazil, as well as works primarily focused on folk/traditional musics, which form the foundations of later popular music (composed, mechanically transmitted, mass-media). The need for a reliable and extensive reference work was filled in 1977 with the publication of the *Enciclopédia da música brasileira*. Fundamental contributions by Béhague provide a solid foundation for those limited to English-language sources.

Alvarenga, Oneyda. *Música popular brasileira*. Rio de Janeiro: Globo, 1950.
The best survey of folk, traditional, and popular music at the time of its publication. Contains a section on modern urban forms. Remains an essential item.

Andrade, Mário de. "A música e a canção populares no Brasil." In *Ensaio sobre a música brasileira*. 3d ed. São Paulo: Martins, 1972.
Andrade was the first ethnomusicologist in Brazil in the 1920s and

1930s. His extensive work covers art, folk, and popular musics.

This 1936 essay refers to urban themes and genres.

Appleby, David P. *The Music of Brazil*. Austin: University of Texas Press, 1983.

A history of art music in Brazil, largely based on secondary sources, with passing reference to popular music of the late nineteenth and early twentieth centuries. Glossary of Brazilian Portuguese terms.

Aretz, Isabel, ed. *América Latina en su música*. Mexico City: Siglo XXI, 1977.

A collection of scholarly essays on various social, historical, political, and aesthetic aspects of Latin American music (folk, popular, art), with abundant reference to Brazil.

Béhague, Gerard. "Bossa Nova." In Stanley Sadie, ed. *The New Grove Dictionary of Music and Musicians*. Vol. 13, pp. 77-78. New York: Macmillan, 1980.

A concise summary of trends in the 1960s. See related entries in the *Dictionary*: "Brazil: Folk Music," "Latin America: Popular Music," and "Modinha."

———. "Popular Music in Latin America." *Studies in Latin American Popular Culture* 5 (1986): 41-67.

An excellent overview and concise history of popular musics of the various Latin American nations and research issues, with a large section on Brazil. Some song texts with translations.

———. "Popular Music." In Charles Tatum and Harold Hinds, eds., *Handbook of Latin American Popular Culture*. Westport, CT.: Greenwood Press, 1986.

This review of bibliography and assessment of research issues refers to Latin America in general; the section on Brazil is extensive.

Caldas, Waldenyr. *Iniciação à música popular brasileira*. São Paulo: Atica, 1985.

A brief history from origins to contemporary rock, with a sociological bent. Glossary and annotated bibliography. Useful introduction despite occasional inaccuracies.

Cardoso, Sílvio Júlio. *Dicionário biográfico de música popular*. Rio de Janeiro: Empresa Gráfica Ouvidor, 1965.

A dictionary of composers, lyricists, performers, and other figures associated with the field. Superseded by Marcos Marcodes, ed., *Enciclopédia da música brasileira*.

Carvalho, Hermínio Bello de. "Música popular brasileira." *Cultura* 7 (Dec. 1977): 104-111.

A survey of trends, composers, and music from 1915 to 1975 by the director of the Division of Popular Music of the FUNARTE (National Arts Foundation). English summary.

Enciclopédia da música brasileira: erudita, folclórica, popular. 2 vols. São Paulo: Arte Editora, 1977.

Thousands of entries on genres, styles, instruments, performers, composers, and lyricists. Extensive bibliography and song title index.

História da música popular brasileira. São Paulo: Abril Cultural, 1970–1972.

Forty-eight fascicles with disc., lyric sheet, and extensive text. The series covers most major songwriters/composers from 1920 to 1970. Text includes data on sound recordings, biography, and illustrations. Contributors include Augusto de Campos, José Ramos Tinhorão, and other noted writers. Also in discography.

História da música popular brasileira grandes compositores. 3d rev. ed. São Paulo: Abril Cultural, 1983–1984.

Many titles from earlier editions do not appear. Musical selection is updated and improved but accompanying texts are not on a par with the first and second editions.

Krausche, Valter. *Música popular brasileira: da cultura de roda à música de massa.* São Paulo: Brasiliense, 1983.

A succinct account of origins (folk round sambas) and development of popular music through recent mass-media commercialization. Good introduction.

Lagnado, Dagmar, trans. *Brazilian Art.* São Paulo: Abril Cultural, n/d [1978?].

A general survey of art forms, distributed by the Ministry of Foreign Relations. Richly illustrated section on popular music with outlines of trends from 1850 to 1975.

Lira, Mariza. *Brasil sonoro: gêneros e compositores populares.* Rio de Janeiro: A Noite, n/d [1938?].

One of the first surveys of urban popular music. An interesting study because it provides the perspective of a pioneer urban musicologist. Many of the articles appeared previously in newspapers.

Mariz, Vasco. *A canção brasileira: erudita, folclórica, popular.* 3d ed. Rio de Janeiro: Civilização Brasileira/ Instituto Nacional do Livro, 1977.

Historical and biographical study of songwriters and composers from 1900 to 1975, with brief comments on post-Bossa Nova developments. Glossary of song genres.

Muricy, Andrade. "Música folclórica e popular." In *Congresso Brasileiro de Folclore I.* Rio de Janeiro: Ministério das Relações Exteriores, 1952.

This 32-page pamphlet seeks to establish definitions that distinguish folk and popular music.

———. "Músicas—popular a erudita." In *Boletim do Conselho Federal de Cultura* 1:2 (1971): 45–47.

Comments on and definitions of art and popular music in Brazil.

Nova história da música popular brasileira. 2d expanded ed. São Paulo: Abril Cultural, 1978–1979.

Seventy-five fascicles, disc plus text. This new series covers major songwriters and composers from 1915 to 1977. Biographical information, data on sound recordings, lyric sheets, and illustrations.

Rangel, Lúcio. *Bibliografia da música popular brasileira*. Rio de Janeiro: Livraria São José, 1976.

This pamphlet covers folk, traditional and popular (urban) topics, with a relative paucity of the latter due to the concrete realities of research, scholarship, and publication in the mid-1970s. In the decade since the publication of this pamphlet, the bibliography of popular Brazilian music has grown considerably.

Roberts, John Storm. *Black Music of Two Worlds*. New York: William Morrow, 1974.

A general study of African and Afro-American musics, with some reference to Brazil, for which Roberts used outdated secondary sources. Folk/traditional forms discussed more than urban popular. Discs available for coordinated study.

———. *The Latin Tinge: The Impact of Latin American Music on the United States*. 2d ed. Tivoli, NY: Original Music, 1985.

This unique work is well documented but uneven in its assessment of Latin American forms in the U.S. Discussions of Brazilian music include Carmen Miranda, Bossa Nova, and jazz percussionists in the 1970s; see especially pp. 170–175 and 203–207. The first edition of this work received mixed reviews (see Gilbert Chase, *Latin American Music Review* 1:2 [1980]: 279–281, and Gerard Béhague, “Recent Studies on the Music of Latin America,” in *Latin American Research Review* 20:3 [1985]: 218–227 and *Ethnomusicology* 25:3 [1981]: 535–537). Companion discs also available for integrated study.

Sá Rego, Enylton de and Charles A. Perrone. *MPB: Contemporary Brazilian Popular Music*. Brazilian Curriculum Guide Series. Albuquerque: Latin American Institute, 1985.

Three parts: (1) a summary account of popular music since the nineteenth century, with emphasis on the 1960s and 1970s; (2) suggestions for integration of materials into courses in popular culture, ethnomusicology, language, culture, literature, sociology, etc.; (3) an annotated disco-bibliography.

Schreiner, Claus. *MPB: Anthologisches Handbuch der Popularen und Folkloristischen Musik Brasiliens*. Darmstadt: Verlag Tropical Music Company, 1978.

An excellent historical survey of popular music in the twentieth century, with a discussion of trends up to 1976. Many illustrations, discography, and bibliography. No real equivalent in English or Portuguese.

Schwab, Alceu. *Bibliografia da MPB (música popular brasileira)*. Curitiba: n/p, 1984.

A complementary compilation that updates Rangel; like his predecessor, Schwab offers no annotations.

Segundo encontro de pesquisadores de música popular brasileira. Rio de Janeiro: INM-FUNARTE-MEC, 1976.

Proceedings from the second congress (1975) of researchers in Brazilian popular music. Provides a good idea of the expansion of research interests in Brazil in the 1970s.

Tinhorão, José Ramos. *Pequena história da música popular: da modinha à canção de protesto*. Petrópolis: Vozes, 1974.

Tinhorão is the most active investigator of popular music in Brazil. His often biased opinions do not interfere with his rigorous scholarship. This history is divided into chapters according to genre/style of song and dance music, from the early sentimental ballad to the contemporary protest song. Emphasis on sociological and historical factors. The fifth revised and expanded edition (São Paulo: Art, 1986) has solid chapters on country music and Tropicalismo.

II. Origins to 1920s

The bibliography of popular music in Brazil is relatively sparse in this “roots” category. Research into the earliest manifestations of Brazilian forms of song and dance music in the eighteenth and nineteenth centuries is hampered by limited historical sources and unreliable documentation. The sentimental song type *modinha*, due to particular developmental circumstances, constitutes a manifestation of popular, folk-traditional, and art music. The question of the form’s national origin (Portuguese or Brazilian) has occupied the attention of most who have written about it. This section extends to circa 1920, when the samba emerges as a dominant genre in Rio de Janeiro, the political and musical capital of the nation.

Alencar, Edigar de. *A modinha cearense*. Fortaleza: Imprensa Universitária, 1967.

A solid study of the sentimental ballad form in the northern state of Ceará.

Andrade, Mário de. *Modinhas imperiais*. São Paulo: Martins, 1964.

This is a reprint of the original 1930 edition, which refers to compositions before 1888.

Araújo, Mozart de. *A modinha e o lundu no século XVIII: uma pesquisa histórica e bibliográfica*. São Paulo: Ricardi, 1963.

A unique study of these two forms in the eighteenth-century context.

Argeliers, León. "Música popular de origen africano en América Latina." *América Indígena* 29:3 (July 1969): 627-664.

This journal is published by the Instituto Indigenista Interamericano in Mexico City. The article provides a good summary of African roots of Latin American, including Brazilian, traditional music.

Some specific items traced to cross-Atlantic origins.

Béhague, Gerard. "Biblioteca da Ajuda (Lisbon) MSS 1595/1596: Two Eighteenth-Century Anonymous Collections of Modinhas." In *Yearbook of the Inter-American Institute for Musical Research* 4 (1968): 44-81.

———. "Popular Musical Currents in the Art Music of the Early Nationalistic Period in Brazil, circa 1870-1920." Ph.D. diss., Tu-
lane University, 1966.

Although focused on erudite music, this study contains much valuable information on the origins of popular musical forms in the urban context.

Cearense, Catulo da Paixão. *Modinhas*. Rio de Janeiro: Império, 1973.

Catulo, the most important figure in the revitalization of the *modinha* in the early twentieth century, published many books of song lyrics in the teens and 1920s. Organizer Guimarães Martins has prepared the best anthology to date.

Doderer, Gerhard, ed. *Modinhas luso-brasileiras*. Lisbon: Calouste Gulbenkian Foundation, 1984.

A welcome addition to the sparse bibliography on this song form, defined as falling between "art" and "popular" music. Introduction, facsimile sheet music, and transcriptions, principally for performance. See detailed Review by Rui Nery, *Latin American Music Review* 6:2 (1985): 282-292.

Freitag, Léa Vinocur. *Momentos de música brasileira*. São Paulo: Nobel, 1985.

Chapter two focuses on social and racial dynamics of *lundu* and *modinha*.

Gomes, Jota Ferreira [JFG]. *Maxixe: a dança excomungada*. Rio de Janeiro: Conquista, 1974.

The only book-length study of this form, the first truly national type of dance music.

Kiefer, Bruno. *A modinha e o lundu: duas raízes da música popular brasileira*. Porto Alegre: Movimento, 1977.

This brief study (49 pages) has broader historical scope than the Araújo book but is limited in treatment.

Liza, Mariza. *Chiquinha Gonzaga (1834-1935)*. Rio de Janeiro: FUNARTE, 1978.

Reprint of a 1939 work on one of Brazil's first noted popular composers. Part of a series of re-editions by the National Arts Foundation.

Maul, Carlos. *Catulo, sua vida, sua obra, seu romance*. Rio de Janeiro: Livraria São José, 1971.

Nonacademic study of a leading popular vocalist of the early twentieth century.

Maurício, Milene Antonieta Coutinho. *As mais belas modinhas*. 2d ed. Belo Horizonte: São Vicente, 1977.

One of the better anthologies of song texts collected from secondary sources.

Pedreira, Ester. *Lundus e modinhas antigas no século XIX*. Rio de Janeiro: Tempo Brasileiro, 1981.

Brief introduction, lead sheets, and lyrics of fifty nineteenth-century songs.

Pinto, Alexandre Gonçalves. *O choro: reminiscências dos chorões antigos*. Rio de Janeiro: FUNARTE, 1978.

This is a reprint of a 1936 book containing short biographies of popular musicians of the late nineteenth and early twentieth centuries.

Unique source.

Silva, Flávio. "'Pelo telefone' e a história do samba." *Cultura* 8:28 (1978): 64-74.

An examination of the origins of the samba genre in the early twentieth century. Based on periodical literature of the time.

Siqueira, Baptista. *Ernesto Nazareth na música brasileira*. Rio de Janeiro: Gráfica Editora, 1967.

Discussion of the life and work of a noted composer (1863-1934) of popular piano music, especially tangos, waltzes, and polkas.

———. *Lundum x lundu*. Rio de Janeiro: UFRJ-Escola Nacional de Música, 1970.

An archeological, historical, and musicological study of early Afro-Brazilian forms. The author's convoluted prose often interferes with presentation of material.

———. *Modinhas do passado*. 2d ed. Rio de Janeiro: n/p, 1979.

———. *Origens do termo samba*. Rio de Janeiro: Instituto Nacional do Livro, 1978.

The author shows the many diverse folk and traditional applications of the term "samba" before and after its emergence as the major form of urban popular music in Rio. Many musical examples.

Souza, Maria da Graça, et al. *Patápio Silva: músico erudito ou popular?* Rio de Janeiro: FUNARTE, 1984.

Four-part assessment of an early virtuoso flautist-composer.

Tinhorão, José Ramos. "Da valsa, da polca, do tango—a história do

samba.” *Cultura* 8:28 (Jan. 1978): 44–54.

Despite the title, the article focuses primarily on song text authorship by literary figures in the nineteenth century.

———. *Música popular de índios, negros e mestiços*. 2d ed. Petrópolis: Vozes, 1975.

A study of roots. Focuses on earliest forms of popular music of the masses in the colonial and early republican periods, as well as on some contemporary festive genres.

———. *Música popular: os sons que vêm da rua*. São Paulo: Tinhorão, 1976.

A series of studies on popular music of the early twentieth century in diverse environments, such as dance halls, the circus, bars, markets.

Vasberg, David E. “African Influences on the Music of Brazil.” *Luso-Brazilian Review* 13 (1976): 35–54.

Basic discussion of Afro-European syncretism in Brazil’s musical forms.

Vasconcelos, Ary. *Carinhoso: história e inventário do choro*. Rio de Janeiro: Gráfica, 1984.

An encyclopedic compilation of names and titles. Although the instrumental form of *choro* is still practiced, this work refers to earliest registers of the genre.

———. *Panorama da música popular na “Belle Époque.”* Rio de Janeiro: Sant’Anna, 1977.

———. *Raízes da música popular brasileira (1500–1889)*. São Paulo: Martins, 1977.

Vidossich, Edoardo. *Sincretismos na música afro-americana*. São Paulo: Quiron-INL, 1975.

Discussion of cross-Atlantic fusions in folk and popular musics, especially jazz; some reference to Brazil.

III. 1920s to 1950s

This section covers early twentieth-century popular music, especially the samba, its composers, performers, and many varieties prior to Bossa Nova. Limited attention has been paid to the sociocultural dynamics of popular music in these evolutionary years. Much of the extant bibliography comprises anecdotal or documentary biographies of *sambistas* (performing composers of samba). Many of these offer interesting oral histories or interviews. Often there are useful glimpses into milieu, social relations, epochal cultural values, or specific information about the profession or concepts of composition. Several works listed here are also pertinent to the 1960s. The National Arts Foundation (FUNARTE) has

embarked on a publication project to preserve Brazil's "cultural and musical memory" and has made significant additions to the bibliographical repertory. At the time of this writing, many more titles are in press or are being edited by FUNARTE; these include monographs on *sambistas* of the stature of Assis Valente, Ismael Silva, and Candeia.

Abreu, Gilda de. *As canções na vida de Vicente Celestino*. São Paulo: Cupolo, 1956.

Popular biography of a noted male vocalist of the classic period of samba in Rio.

Alencar, Edigar. *Clareza e sombra na música do povo*. Rio de Janeiro: Francisco Alves, 1984.

Collection of press articles published in the last thirty years by a self-proclaimed "nostalgic" lover of old-fashioned samba; commentary on performers, composers, specific songs, and popular rhythms. One piece on Chico Buarque's music and poetry.

———. *Nosso sinhô do samba*. 2d ed. Rio de Janeiro: FUNARTE, 1981. Biography of outstanding *sambista* of the early twentieth century. Multiple examples of song texts.

———. *O carnaval carioca através da música*. Rio de Janeiro: Freitas Bastos, 1965.

An excellent, two-volume history of carnival in Rio through musical compositions. Simultaneously traces development of urban popular music in general. One of the more carefully written studies on these topics.

———. *O fabuloso e harmonioso Pixinguinha*. Rio de Janeiro: Cátedra, 1979.

Well-written biography of an early virtuoso performer and noted composer.

Almirante [Henrique Foreis Domingues]. *No tempo de Noel Rosa: A verdade definitiva sobre Noel e a música popular*. Rio de Janeiro: Livraria Francisco Alves, 1963.

Fifty vignettes about the life and work of Brazil's most outstanding popular composer of the 1920s and early 1930s. Anecdotal and informal memories from a contemporary. Almirante was a singer and radio producer.

Alves, Francisco. *Minha vida*. Rio de Janeiro: Brasil Contemporâneo, 1957.

Autobiography of the most revered mid-century crooner in Brazil.

Alves, Henrique L. *Sua excelência o samba*. São Paulo: 1968.

A review of personalities associated with the samba from 1917 until the age of Bossa Nova.

- Antonio, Irati, and Regina Pereira. *Garoto: sinal dos tempos*. Rio de Janeiro: FUNARTE, 1982.
Short monograph on this renowned guitarist (1915–1955).
- Barbalho, Grácio. “A música popular brasileira e a segunda guerra mundial.” *Tempo Universitário* 1:3 (Jan.–June 1977): 29–57.
Notes on musical production and song texts during the war period.
- Barbosa, Marília, and Artur L. de Oliveira Filho. *Cartola os tempos idos*. Rio de Janeiro: FUNARTE, 1985.
Monograph on a noted *sambista*. See discography.
- Barbosa, Orestes. *Samba: sua história, seus músicos, seus cantores*. Rio de Janeiro: FUNARTE, 1978.
Reprint of a 1933 classic. Barbosa, a noted journalist and lyricist, gives an insider’s account of musical spheres in the 1920s. Cubist style as interesting as the insights into professional dynamics.
- Barbosa, Valdinha, and Anne Marie Devos. *Radamés Gnattali: o eterno experimentador*. Rio de Janeiro: FUNARTE, 1985.
Monograph on an active pianist-composer who has worked in popular and art music alike.
- Borges, Beatriz. *Samba Canção: fratura e paixão*. Rio de Janeiro: Codecri, 1982.
This brief study focuses on lyrical content of urban ballads by Orestes Barbosa, Lupicínio Rodrigues, Nelson Cavaquinho, Cartola, and others.
- Cabral, Sérgio. *ABC do Sérgio Cabral: um desfile dos craque da MPB*. Rio de Janeiro: Codecri, 1979.
Twenty-four collected press pieces/interviews with the “cracks” of popular music; despite the title, most of the figures in question are important before 1965.
- . “A música conta a história.” *José: Literature Crítica e Arte* 1:1 (July 1976).
Surveys topical and political songs of the nineteenth and twentieth centuries up to 1964 to demonstrate that protest is not new.
- . *Noel Rosa: cadernos de opinião*. Rio de Janeiro: Inúbia, 1975.
A brief assessment of the importance of Rosa in the history of popular music.
- . *Pixinguinha vida e obra*. Rio de Janeiro: FUNARTE, 1978.
Rich documentation on this central figure; discography, song index, and biography.
- Caldera, Jorge. *Noel Rosa: de costas para o mar*. São Paulo: Brasiliense, 1984.
A brief biography with several song texts.
- Cancioneiro pernambucano*. Recife: Departamento de Cultura-SEC, 1978.

- A songbook with lead sheets and illustrations from the northeastern state of Pernambuco. Many of the entries are rural folk/traditional; several represent regional composers and urban traditions.
- Cardoso, Abel, Jr. *Carmen Miranda, a cantora do Brasil*. São Paulo: Símbolo, 1978.
One of the many factual biographies of the so-called Brazilian Bombshell. Ample photos.
- Carvalho, Luiz Fernando Medeiros de. *Ismael Silva: samba e resistência*. Rio de Janeiro: José Olympio, 1980.
Short analytical biography of this noted *sambista*. Discography.
- Caymmi, Dorival. *Cancioneiro da Bahia*. 4th ed. São Paulo: Martins, 1967.
Illustrated song book, with lead sheets, by the most revered songsmith from Salvador, Bahia. Includes “sea songs,” “beach songs,” and many compositions celebrating the Afro-Brazilian heritage.
- Duarte, Francisco, et al. *Um certo Geraldo Pereira*. Rio de Janeiro: FUNARTE, 1984.
Study of a controversial *sambista* of the 1940s and 1950s.
- Duarte, Rui. *História social do frevo*. Rio de Janeiro: Leitura, n.d. [1969].
One of the few studies of urban popular music of the Northeast, stressing the social aspects of the emergence of this carnival genre.
- Efegê, Jota [João Ferreira Gomes]. *Figuras e coisas da música popular brasileira*. 2 vols. Rio de Janeiro: FUNARTE, 1978–1980.
Collected press articles of renowned columnist, 1940–1975. Topics and names, however, extend to the 1920s. Anecdotal.
- Epaminondas, Antônio. *Brasil brasileiro: música popular brasileira*. Rio de Janeiro: Cátedra, 1982.
Anecdotal history of styles, songwriters, and recordings from 1920 through the 1940s. Contains little new information.
- Filho, Claver. *Waldemar Henrique, o canto da Amazônia*. Rio de Janeiro: FUNARTE, 1978.
Biography of the Amazon region’s most distinguished composer. lead sheets and discography.
- Goldfeder, Miriam. *Por trás das ondas da Rádio Nacional*. Rio: Paz e Terra, 1981.
Ideological analysis of radio production in the 1950s. Academically oriented.
- Gomes, Bruno Ferreira. *Wilson Batista e sua época*. Rio: FUNARTE, 1985.
An informative account of the life and work of an embattled *sambista*. Excellent discography.
- Goulart, Mário. *Lupicínio Rodrigues* 4th ed. Porto Alegre: Tchêl, 1984.
Brief anecdotal account of one of Brazil’s best composers of tragic love songs. Ample citations of song texts.
- Holanda, Nestor de. *Memórias do Café Nice: subterrâneos da música popular*

- e da vida boémia do Rio de Janeiro*. Rio de Janeiro: Conquista, 1969.
Memoirs and evocations, often with little connection to music.
- Rodrigues, Sonia Maria B. C. *Jararaca e Ratinho*. Rio de Janeiro: FUNARTE, 1983.
Monograph on a well-known country music duet of mid-century.
One of the few studies on this kind of music.
- Leal, José de Souza, and Artur Luís Barbosa. *João Pernambucano arte de um povo*. Rio de Janeiro: FUNARTE, 1982.
Monograph on the life and work of a noted guitarist-composer of the teens and 1920s.
- Luciana, Dalia. *Ary Barroso, um turbilhão*. Rio de Janeiro: Freitas Bastos, 1966.
A three-volume compilation of information of all types on the composer of "Aquarela do Brasil" ["Brazil"].
- Matos, Claudia. *Acertei no milhar: malandragem e samba no tempo de Getúlio*. Rio de Janeiro: Paz e Terra, 1982.
A good social and artistic analysis of lyrics and behavior in the 1940s. Studies love, guilt, individual vs. community values, and the concept of *malandro* in the works of Wilson Batista, Geraldo Pereira, and others.
- Mendes, D. Julia de Brito, ed. *Canções populares do Brasil*. Rio de Janeiro: J. Ribeiro dos Santos, 1943.
Song book comprises personal collection of the editor; includes twentieth-century *modinhas*.
- Moraes, Mário de. *Recordações de Ary Barroso*. Rio de Janeiro: FUNARTE, 1979.
Anecdotal biography with photos and discography.
- Moura, Roberto M. Lemos de. *Tia Ciata e a pequena África do Rio de Janeiro*. Rio de Janeiro: FUNARTE, 1983.
Interesting study of African roots of urban samba, focused on an early organizational figure.
- Muniz, Júnior J. *Sambistas imortais: dados biográficos de 50 figuras do mundo do samba*. São Paula: CBIP, n/d.
Data on figures born 1900 and after, some still living.
- Nasser, David. *Parceiro da glória: 45 anos na música popular*. Rio de Janeiro: José Olympio, 1983.
Anecdotes of the author's involvement in popular music. He collaborated with many noted composers.
- . *A vida trepidante de Carmen Miranda*. Rio de Janeiro: O Cruzeiro, 1966.
Biography from the point of view of a participant in the field.
- Oliven, Rubem George. "A malandragem na música popular brasileira." *Latin American Music Review* 5: (Spring-Summer 1984): 66-96.

- A study of lyrics focusing on the national “hustler” type.
- Pacheco, Jacy. *Noel Rosa e sua época*. Rio de Janeiro: GA Pena, 1955.
- . *O cantor da vila: documentos e episódios da vida de Noel*. Rio de Janeiro: Minerva, 1958.
- Passos, Claribelte. *Vultos e temas da música brasileira*. Rio de Janeiro: Paralelos, 1972.
- Rangel, Lúcio. *Sambistas e Chorões: aspectos e figuras da música popular brasileira*. São Paula: Francisco Alves, 1962.
- Anecdotal accounts of lives and work of several noted composers and performers.
- Rosa, Noel. *Literatura comentada*. São Paulo: Abril Educação, 1982.
- An anthology of song lyrics and dramatic verse, with extensive notes by ed. João Antônio Ferreira Filho.
- Ruiz, Roberto. *Aracy Cortes, linda flor*. Rio de Janeiro: FUNARTE, 1985.
- Monograph on a female vocalist famous in the 1920s and 1930s, briefly revived in the 1960s.
- Saia, Luiz Henrique. *Carmen Miranda*. São Paulo: Brasiliense, 1984.
- Another short biography, anecdotal rather than analytical.
- Sales, Fernando de Azevedo. *MPB em pauta*. Rio de Janeiro: José Olympio, 1984.
- Collected press articles, 1951–1958. Topics and names, however, extend back to the 1920s. Interviews with important personalities of the period.
- Saraiva, Gumerindo. *Antologia da canção brasileira—comemorativa do centenário do nascimento de Catulo da Paixão Cearense*. São Paulo: Saraiva, 1963.
- Songbook (203 pages) of more traditional songs, organized according to tastes of the editor.
- Saroldi, Luís Carlos, and Sonia Virgínia Moreira. *Rádio Nacional: o Brasil em sintonia*. Rio de Janeiro: FUNARTE, 1984.
- A study of the early decades of broadcasting and programming on Brazil’s National Radio (Rio).
- Severiano, Jairo. *Getúlio Vargas e a música popular*. Rio de Janeiro: Fundação Getúlio Vargas, 1983.
- A brief review of popular music in the Vargas period of the 1930s and 1940s.
- Silva, Marília T. Barboza da, and Arthur L. de Oliveira Filho. *Filho de Oxum bexiguento*. Rio de Janeiro: FUNARTE, 1979.
- A well-illustrated biography of Pixinguinha.
- Soares, Maria Thereza Mello. *São Ismael do Estácio*. Rio: FUNARTE, 1985.
- Illustrated biography with discography and bibliography.

- Sodré, Muniz. *Samba, o dono do corpo: ensaios*. Rio de Janeiro: Codecri, 1979.
A short piece about the evolution of samba and three interviews with *sambistas*.
- Tinhorão, José. *Música popular: teatro e cinema*. Petrópolis: Vozes, 1972.
A study of the musicians' role in Brazilian "vaudeville," theatre revues and film industry. Excellent documentation.
- . *Música popular—do gramofone ao rádio e tv*. São Paulo: Atica, 1981.
A well-documented history of sound reproduction in Brazil. Last section discusses song festivals of the 1960s and 1970s as a broadcast phenomenon. Analysis of industrial and performance aspects of music.
- . *O samba agora vai: a farsa da música popular no exterior*. Rio de Janeiro: JCM, 1969.
A study of the "falsification" of Brazilian music abroad in the eighteenth through the twentieth centuries, including Carmen Miranda and Bossa Nova.
- Vagalume [Francisco Guimarães]. *Na roda do samba*. Rio de Janeiro: FUNARTE, 1978.
Reprint of a 1933 title. History of origins and evolution of samba up to 1930. This insider's view includes descriptions of the hillside shantytown environment.
- Valença, Suetônio Soares. *Trá-lá-lá*. Rio de Janeiro: FUNARTE, 1981.
Anecdotal biography of Lamartine Babo, with photos, song texts, song index, and discography.
- Vargens, João Baptista M., ed. *Notas musicais cariocas*. Petrópolis: Vozes, 1986.
Seven new essays on musical phenomena of Rio (*choro*, samba schools, etc.) by composers, journalists, and academics. Excellent collection. Pertinent also to study of traditional music in the 1980s.
- Vasconcelos, Ary. *Panorama da música popular*. 2 vols. São Paulo: Martins, 1964.
Biographical and historical survey of songwriters and trends to 1960. Little musical analysis.
- Vianna, Hildegardes. "Nascimento e vida do samba." *Revista Brasileira do Folclore* 12:35 (April 1973): 49–59.
Sketchy comments on history of samba and emergence in urban context of the 1920s.
- Vieira, Jonas. *Orlando Silva: o cantor das multidões*. Rio de Janeiro: FUNARTE, 1985.
Appreciation of a crooner beloved through the 1950s.

Vilanova, Sebastião. "O Nordeste na música popular discográfica do Brasil." *Revista de Cultura Vozes* 48 (March 1974): 73-77.

Studies musical ties between the Northeast and Rio. Interchange of styles and artists examined. Influence of the province on the metropolis from 1912 to 1973.

Vivacqua, Renato. *Música popular brasileira (histórias de sua gente)*. Brasília: Thesaurus, 1984

Twenty short, impressionistic vignettes on musical figures of 1920s-1950s.

IV. MPB (*Música Popular Brasileira*) 1960s

This section covers the beginnings and diversification of contemporary popular music. Much solid work has been done on the internationally known style of Bossa Nova, which emerges in 1958. The so-called second generation of Bossa Nova, in the mid-1960s, is noted for "nationalistic" and engagé (protest) tendencies and coincides with the rise of *iê-iê-iê*, the Brazilian rendition of Anglo-American rock and roll. Bossa Nova and derivatives have occupied the attention of most writers on the popular music of the 1960s, several of whom were musicians or lyricists. During the festivals of popular music (songwriters' competitions) of 1965-1971, the acronym MPB (*música popular brasileira*) came into use. The Tropicália movement (1968) effected a critical review of popular music and broadened the horizons of MPB through polemical juxtaposition and fusion of diverse musical and textual codes. This section includes criticism of the early work of songwriters such as Buarque, Veloso, and Gil, who continue to produce.

Barbosa, Airton Lima, coord. "Que caminho seguir na música popular brasileira?" *Revista Civilização Brasileira* 1:7 (May 1966).

Round-table discussion of tradition and innovation as well as of imitations of Anglo-American rock and pop. Participants include Caetano Veloso, José Carlos Capinan, and Nara Leão. Basis for Augusto de Campos's first public praise of Veloso.

Béhague, Gerard. "Bossa and Bossas: Recent Changes in Brazilian Urban Popular Music." *Ethnomusicology* 17:2 (May 1973): 209-233.

A first in North American scholarship. Detailed exposition of musical and poetic traits of Bossa Nova and Tropicália with extensive appendix of translated song texts. Analysis of salient songs, socio-cultural contextualization. Should be read in conjunction with the next entry.

———. "Brazilian Musical Values of the 1960s and 1970s: Popular

Urban Music from Bossa Nova to Tropicália.” *Journal of Popular Culture* 13:3 (Winter 1980): 437–452.

An updated account of Bossa Nova and Tropicália with analysis of other outstanding songs. Particular attention is paid to the issue of “internationalization” of MPB.

Berlinck, Manoel Tosta. “Sossega Leão: algumas considerações sobre o samba como forma de cultura popular.” *Contexto* 1:1 (Nov. 1976): 101–114.

A study of three images of woman in traditional samba lyrics and in the songs of Buarque. Provocative analysis.

Brito, Jomard Muniz de. *Do Modernismo à Bossa Nova*. Rio de Janeiro: Civilização Brasileira, 1966.

Essays in the philosophy of Brazilian culture of the 1920s (literary modernism and songwriter Noel Rosa) and 1960s (Bossa Nova movement). Attempts to forge new pedagogical views of popular music, e.g., parallels between discourse of Bossa Nova and poetic modes of the thirties, forties, and fifties (no mention of concrete poetry). Social protest in popular music and nonliterary values in compositions of Antônio Carlos Jobim discussed.

Brito, Ronaldo. “O samba cubista.” *Folhetim (Folha de São Paulo)* 370 (Feb. 19, 1984): 6–7.

An interpretation of João Gilberto’s Bossa Nova style in the context of twentieth-century avant-garde art.

Campos, Augusto de, et al. *Balanço da bossa e outras bossas*. 2d expanded ed. São Paulo: Perspectiva, 1974.

Additions include song versions, poems, and new studies of Veloso, Gil, João Gilberto, and the concept of “erudite popular music.” The article “Música popular de vanguarda” is an essential item. Other important articles include the afterword and re-evaluation of songwriter Lupicínio Rodrigues. Campos’s insights into MPB have few equals.

Campos, Augusto de, et al. *Balanço da bossa: antologia crítica de moderna música popular brasileira*. São Paulo: Perspectiva, 1968.

The most important of all publications on MPB in the 1960s. Includes collected press articles by Campos, some of his interviews with Tropicália musicians, a reprint of Brasil Rocha Brito’s groundbreaking study of Bossa Nova (1960), a lengthy analysis of musical and poetic traits of Bossa Nova by Júlio Medaglia, and art music composer Gilberto Mendes on the concept of vanguard MPB.

Campos, Bernardino. *A vida de Waldik Soriano*. Rio de Janeiro: Codecri, 1979.

Biography of a vocalist, known mostly for interpretation of boleros and an unusual public image.

- Chamie, Mário. "O trópico entrópico de Tropicália." *Suplemento Literário de O Estado de São Paulo* 12:572 (April 6, 1968): 4.
A detailed analysis of the text of Veloso's prototypical song.
- Chaves, Juca. *Eu baixo retrato*. Rio de Janeiro: Gernasa, 1968.
Autobiography of a controversial author of satirical and protest songs. Full text of recorded production.
- Fagundes, Coriolano de Loyola Cabral. *Censura e liberdade de expressão*. São Paulo: Editor do Autor, 1975.
Includes transcriptions of censorship laws in Brazil with specific reference to sound recordings and live performance. Explanations of operational applications.
- Favaretto, Celso. *Tropicália: alegoria alegria*. São Paulo: Kairos, 1979.
The most complete study of the Tropicália movement. Excellent analyses of songs and aesthetic goals. Appendix of song lyrics. One section has a notably Freudian bias.
- Ferreira, Nadiá Paulo. "Tropicalismo: retomada oswaldiana." *Revista de Cultura Vozes* 66:10 (Dec. 1972): 6–15.
Conceptual correlation of Tropicália movement with the literary Modernism of Oswald de Andrade.
- Franco-Lao, Méri. *Basta! Chants de témoignage et de révolte de l'Amérique Latine*. Paris: François Maspero, 1967.
Spanish tr. *Basta! Canciones de testimonio y rebeldía de América Latina*. Mexico City: ERA, 1970. This commentary-anthology contains twenty protest songs from Brazil with valuable annotations. Discography and lead sheets.
- Galvão, Walnice Nogueira. *Saco de gatos*. São Paulo: Duas Cidades, 1976.
Includes the essay "MMPB: uma análise ideológica," first published in *Aparte* 2 (1968), a study of song texts of the "university generation" of the mid-sixties vis-à-vis political ideology. Galvão argues that most lyrics project inevitable change ("O dia que virá"), thereby absolving authors and listeners of responsibility in the process of social change. Many song texts are twisted for purposes of argument and the sociopolitical function of song is assumed as its primary value.
- Lins e Barros, Nelson. "Música popular: novas tendencias." *Revista de Civilização Brasileira* 1:1 (1965): 232–237.
Brief history of urban popular music from sociological viewpoint, describing emergence of a "nationalistic" vein of Bossa Nova.
- Lopes, J., and Peres, M. "La música popular brasileña." *Música [Havana]* 18: (1971): 1–5.
Overview of developments since Bossa Nova. Political motivation—i.e., imperialism—is emphasized. Succinct comments on *participação* in Bossa Nova/Tropicalismo, and situation of popular music in 1971.

- Louzada Filho, O. C. "A festa da bossa: impacto, sintaxe e declínio." *Tempo Brasileiro* 19:20 (1969).
Traces the development of Bossa Nova through Tropicália. Centers on the implications of protest songs in bourgeois ideology.
- Medaglia, Júlio. "25 anos de Bossa Nova." *Folhetim (Folha de São Paulo)* 370 (Feb. 19, 1984): 3-5.
A retrospective look at the movement initiated by Gilberto and Jobim, written with the same care as earlier studies.
- Mello, José Eduardo Homem de. *Música popular brasileira*. São Paulo: Melhoramentos-USP, 1976.
Edited interviews with twenty-four of the leading figures of MPB in the late 1950s through 1968. Commentary is categorized according to biography, protest, musical styles, poetry, performance, creativity, etc. A final section has the best chronology of events available. Much detail on festivals. An essential source in the study of artists' attitudes, intentions, and involvement.
- Miller, Sydney. "O universalismo e a MPB." *Revista de Civilização Brasileira* 4:21/22 (Sept.-Dec. 1968): 207-221.
This cogent article provides an artist's perspective on the incorporation of Anglo-American styles and themes into MPB. An unbiased appreciation of issues raised by the *tropicalistas*.
- . "Os festivais no panorama da MPB." *Revista de Civilização Brasileira* 4:20 (Jan.- Feb. 1968): 235-243.
General discussion of song fests, vis-à-vis importance in stimulating innovation in text and music, commercial ramifications, and political implications. Emphasis on Second International Song Festival (Rio) and the Third Festival of MPB (São Paulo). Vantage point of the composer/performer.
- Moreno, Albrecht. "Bossa Nova Novo Brasil: The Significance of Bossa Nova as a Brazilian Popular Music." *Latin American Research Review* 17:2 (1982): 129-141.
- Mota, Nelson. "Música popular: expressão do Brasil." *Cadernos Brasileiros* 10:4 (July 1968): 55-60.
A careful study of sociomusicological import of MPB in the 1960s. Discussions of poetic qualities and engagé attitudes.
- Neto, Ramalho. *Historinha do Desafinado (Bossa Nova)*. Rio de Janeiro: Vecchi, 1965.
An anecdotal account of the emergence and development of the Bossa Nova style. No musical analysis, but comprehensive lists of performers, recording artists, composers, and discography.
- Oliveira, Aloísio de. *De banda pra lua*. Rio de Janeiro: Record, 1982.
Anecdotal account of involvement in production of MPB.
- Passos, Claribalte. *Música popular brasileira*. Recife: Universidade Federal de Pernambuco, 1968.

Sympathetic but unsophisticated discussion of traditional samba and Bossa Nova. Special attention to Chico Buarque.

Pereira, Marcus. *Música: está chegando a vez do povo*. São Paulo: HUCITEC, 1976.

Five short historical pieces by the founder of a record company dedicated exclusively to Brazilian folk/popular music. Discussions of song festivals of the 1960s, establishment of the recording venture, and the emergence of a national music forum in São Paulo.

Regis, Flávio Eduardo de Macedo Soares. "A nova geração do samba." *Revista Civilização Brasileira* 1:7 (May 1966).

A critical assessment of the "second" generation of Bossa Nova musicians in the face of the impact of *iê-iê-iê*.

Saraiva, Gumercindo. *A canção popular brasileira em três tempos*. São Paulo: Indústria Gráfica Saraiva, 1968.

The author calls his book a collection of songs with no erudite or analytical intentions. Impressionistic often very conservative comments on selected songs of three generations (1900-1965), including *iê-iê-iê*.

Schwarz, Roberto. "Cultura e política, 1964-1969." In *O pai de família e outros estudos*. Rio de Janeiro: Paz e Terra, 1978.

The first systematic study of Tropicália in the context of engagé art of the 1960s. Advances a controversial stance: that the *tropicalistas* propose a static image of Brazil as an absurd, contradictory reality. The most thought-provoking study to date. Originally published in 1968.

Sette, Adelina Maria A., et al. *Eu não sou cachorro não: um estudo da música popular brasileira*. Belo Horizonte: Interlivros, 1973.

Seven short papers on various topics: origins, music in theater, protest, poets, and Geraldo Vandré.

Tinhorão, José Ramos. *Música popular: um tema em debate*. 2d ed. Rio de Janeiro: JCM, 1969.

A polemical work that criticizes Bossa Nova as a product of alienation and foreign influence.

"Tropicalismo: 15 anos depois." *Manchete* 3:1609 (Feb. 19, 1983).

A retrospective view of the late-sixties movement with citations of leading analysts.

Vasconcelos, Gilberto. *Música popular: do olho na fresta*. Rio de Janeiro: Graal, 1977.

Nine essays on *tropicalismo*, *protesto*, censorship, and the structure of song discourse in the 1960s and 1970s. Particularly interesting is the commentary on "fresta," i.e., between-the-lines messages.

Venâncio Filho, Paulo. "Um pensamento musical." *Folhetim (Folha de São Paulo)* 370 (Feb. 19, 1984): 9.

Contrasts the “musical” thought of Bossa Nova with the “retrograde” vanguardism of Tropicália.

Wisnik, José Miguel. “Eu mesmo mentindo devo argumentar.” *Folhetim (Folha de São Paulo)* 370 (Feb. 19, 1984): 8.

An intelligent contribution to the retrospective evaluation of João Gilberto.

V. MPB 1970s–1980s

Cultural analysts in Brazil view the discourse of MPB of the 1960s and 1970s as a sounding board of political and generational attitudes. Until the rise of rock, protest of social injustice and military dictatorship is common in song. Stylistically, no movement or dominant trend marks the decade of the seventies. Instead, MPB experiences widespread cross-fertilization and hybridization of national and international sounds and approaches. Periodical criticism of popular music becomes voluminous after the boom of MPB in the late 1960s; much information can be obtained from weekly magazines, such as *Veja* and *Isto É*, and newspapers, such as *Jornal do Brasil* and *A Folha de São Paulo*. Beyond periodical commentary, there have been no studies of 1980s rock, which has emerged as a major musical force among urban youth.

Anhanguera, James. *Corações futuristas: notas sobre música popular brasileira*. Lisbon: Regra do Jogo, 1978.

An unsystematic series of reviews, commentaries, and analyses of trends, artists, sound recordings, and performances of MPB from Bossa Nova to 1976, with some reference to historical antecedents. The author’s stream-of-consciousness style often interferes with his exposition. One may trace developments in the 1970s from the disjoint collection.

Bahiana, Ana Maria. *Nada será como antes: MPB dos anos 70*. Rio de Janeiro: Civilização Brasileira, 1980.

This is not a systematic study of the decade but rather a collection of press articles and interviews. The author’s unbiased opinions and analyses make this worthwhile reading on a series of artists and tendencies.

Góes, Fred de. *O país do carnaval elétrico*. Salvador: Corrúpio, 1982.

Unique study of “electric trios” of Bahian carnival and off-season. History of the *frevo* genre and of the principal figures involved with *trios*. Song text anthology and discography.

Mota, Nelson. *Música humana música*. Rio de Janeiro: Salamandra, 1980.

Collected press articles by one of the participants in the festivals of the 1960s. Long sections on Gilberto Gil and the poets of song.

- “A MPB se debate.” *Homem* 26 (n/d [1977?]). Special Supplement.
Round-table discussion with Buarque, Lobo, Blanc, Veloso, and others focusing on issues of composition, industry manipulation, and censorship.
- Neotti, Clarêncio, ed. “Música popular e realidade cultural”—*Revista de Cultura Vozes* 46:9. Special Issue (Nov. 1972).
An essential item. A series of articles that “redefine” popular music in the 1970s, focusing on *tropicalismo*, literary aspects, the influence of the Northeast, the techniques of the vanguard, and the rebirth of instrumental *choro*. Contributors include Augusto de Campos, Caetano Veloso, Marcus Vinícius, Ronaldo Weneck, and Antônio Carlos de Brito.
- Novaes, Aduino, ed. *Anos 70: música popular*. Rio De Janeiro: Europa, 1979.
A series of well-produced essays on MPB 1970–79. José Miguel Wisnik contributes a study of sociological and literary aspects of song. Ana Maria Bahiana writes about the evolution of the music of the university generation, as well as about the assimilation of jazz, rock, soul, and disco. Margarida Autran discusses the resurgence of samba and *choro*, as well as relations between the state and musicians. Absolutely essential on music of the 1970s.
- Pereira, Carlos Alberto Messeder, and Helóisa Buarque de Holanda. *Patrulhas ideológicas: marca reg. arte e engajamento em debate*. São Paulo: Brasiliense, 1980.
A series of interviews with writers, musicians, and other artists about the concept of commitment and the impact of left-wing critics on art in the 1960s and 1970s. Introductory essay essential for study of protest.
- Risério, Antônio. *Carnaval Ijexá: notas sobre afoxés e blocos do novo carnaval afrobaiano*. Salvador: Corrupio, 1981.
Clear and fluent exposition of the “reafrikanization” of carnival in Bahia. Includes a discussion of *trio elétrico*, as well as an anthology of new Afro-Bahian poetry song.
- . “O nome mais belo do medo.” *Minas Gerais Suplemento Literário* 8:360 (July 21, 1973): 4–5.
A review of *Araçá azul*, Veloso’s most experimental LP in the context of avant-garde tendencies in MPB.
- Risério, Antônio, et al. *Expresso 2222—Gilberto Gil*. Salvador: Corrupio, 1982.
A collection of essays by literary critics, music critics, and other artists on the life and work of Gilberto Gil. Risério’s concluding essay, “Gil, Brasil, Bragil, uma apreciação didática,” is particularly valuable, as it discusses his songs in the context of general trends in art and culture of the 1960s and 1970s.

- Santiago, Silviano. "Las botas y el anillo de Zapata." *Minas Gerais Suplemento Literário* 8:345 (April 7, 1973): 1-3.
Interpretation of the "Corner Club" musicians of Minas Gerais, led by Milton Nascimento. Principal focus on fraternity and other values of lyrics.
- . "Sailormoon's lyrics linha de morbosa romântica." *Minas Gerais Suplemento Literário* 7:324 (Nov. 11, 1972): 6ff.
A presentation of "romantic morbideauty," a satire of sentimentalism, developed by Jards Macalé.
- Scarnecchia, Paolo. *Musica popolare brasiliana*. Milano: Gammalibri, 1983.
Critical biographies of leading figures of MPB through the early 1980s: Buarque, Veloso, Nascimento, Ben, and Gil. Discographies and interpretative introduction.
- Souza, Tarik de, ed. *O som do pasquim: grandes entrevistas com os astros de música popular brasileira*. Rio de Janeiro: Codecri, 1976.
Interviews by the staff of *Pasquim* with thirteen leading musical figures, including Buarque, Voloso, and Jobim.
- . *O som nosso de cada dia*. Porto Alegre: LPM, 1983.
Collected press articles by Brazil's leading critic of contemporary popular music.
- . *Rostos e gostos*. Porto Alegre: LPM, 1979.
Interviews with Chico Buarque, Caetano Veloso, Geraldo Vandré, Jorge Ben, Tom Jobim, Milton Nascimento, and others. Covers a wide range of topics in MPB.
- "Uma batucada de rock." *Veja* 852 (Jan. 2, 1985).
The cover story of this issue of Brazil's leading weekly is "Brasil em Tempo de Rock". The various stories discuss the ascension of rock as a major musical force in the 1980s, highlighted by the ten-day Rock in Rio festival, the largest event of its kind ever held in the world.
- Wisnik, José Miguel. "Está cheio de inferno e céu." *Abre Alas* 1 (1979): 8-15.
A discussion of outstanding lyrics of the 1970s from a mytho-poetic perspective and with comparisons to musical tonalities. Partially reproduced in Risério, ed., *Expresso* 2222. See also Novaes, ed., *Anos 70*.
- . "Onde não há pecado nem perdão." *Almanaque—Cadernos de Literatura e Ensaio* 6 (1978): 11-16.
A penetrating analysis of salient song texts of the 1970s using mythical, Freudian, and sociological paradigms.

VI. *Interrelations of Literature and Popular Music*

In the late 1960s, leading songwriters attracted the attention of literary critics because of the poetical or experimental qualities of their song lyrics. Until the mid-1970s, sophistication of text was valued by composers and consumers alike. Lyrical prowess is a prime facet in the repertoires of Buarque, Veloso, and others through the seventies and into the eighties. Critical responses to this phenomenon have been numerous but unequal. In many cases, there is insufficient discussion of performance features or musical content in song analysis. Still, these literary accounts of songwriting often lay the foundation for integral appreciation of vocal compositions.

Araújo, Henry Correa de. "Caetano Veloso: o poeta-compositor que substituiu o escritor." *Minas Gerais Suplemento Literário* 3:96 (June 29, 1968): 2.

Avila, Carlos. "Tom Zé poemúsica." *Minas Gerais Suplemento Literário* 7:294 (July 20, 1973): 9.

Presentation of this Tropicalist's notion of poetical popular musical composition.

Carvalho, Gilberto de. *Chico Buarque: análise poético-musical*. Rio de Janeiro: Codecri, 1983.

Impressionistic, often merely descriptive, commentary on a series of selected songs. Many songs from Buarque's 1980 and 1981 LPs are discussed, a unique feature of the study.

Carvalho, Hermínio Bello de. "A nova poética de música popular brasileira." *Cultura* 1:1 (Jan.-Mar. 1971): 67-73.

Affirms the new poetic quality of MPB since Bossa Nova. Discusses Vinícius de Moraes, Chico Buarque, Caetano Veloso, Gilberto Gil, and many others. Emphasis on "romantic" aesthetic.

Dantas, José Maria de Souza. *Paulo César Pinheiro—o poeta da esperança*. Rio de Janeiro: José Olympio, 1981.

Analysis of poems and song lyrics as a single system of expression.

———. *A poética de Paulo César Pinheiro*. Rio de Janeiro: Tres A, 1977.

Freitas Filho, Armando. "Poesia vírgula poesia." In *Anos 70: literatura*, pp. 83-122. Rio de Janeiro: Europa, 1979.

In this account of poetry of the 1970s, Freitas argues that many authors used both the page and song as expressive media.

Harner, Winifred Welling. *The Shifting Protagonist: Music as Discourse in Chico Buarque's Opera do Malandro*. Ph.D. diss., Arizona State University, 1985.

"Herdeiros de Vinícius." *Veja* (Sept. 10, 1982): 85-86.

A review of the profession of lyricist.

- Holanda, Heloísa Buarque de. *Impressões de viagem: CPC, vanguarda, e desbunde 60/70*. São Paulo: Brasiliense, 1980.
An intelligent discussion of major directions in Brazilian literature, with some reference to MPB, in the 1960s and 1970s: experimentalism, engagé art, *tropicalismo* and derivatives, underground culture. Valuable appendices. Provides cogent perspectives on recent aesthetic issues that affect MPB.
- Meneses, Adélia Bezerra de. *Desenho mágico: poesia e política em Chico Buarque*. São Paulo: HUCITEC, 1982.
The best and most complete study of Buarque's lyrics, with reference to his plays and fiction as well. Song texts studied under the rubrics of (1) nostalgic lyricism; (2) songs of repression; (3) critical vein; (4) utopian criticism. Discourse of songs seen as a reflection of the problems and aspirations of a generation.
- Moisés, Leila Perrone. "Pra ver a vida passar." *Suplemento Literário do Estado de São Paulo* (Nov. 11, 1967): 12.
The first analysis from a literary viewpoint of Buarque's early lyrics, with emphasis on mood, attitude, and idea. A cogent account of Buarque's song discourse.
- Montanari, Marilena Esberard de Lauro. *O poema-canto gerado na dialética música popular e texto literário*. M. A. thesis, PUC-São Paulo, 1980.
Excellent study of musico-literary rapport. Overview of issues in baroque, romanticism, and symbolism, followed by in-depth examination of salient compositions by Veloso, Gil, Franco, et al., from the perspective of information theory and poetical linguistics.
- Novaes, Wagner. "Carlos Drummond de Andrade e la MPB." *Litterature d'America* 3:13 (Summer 1982): 21-35.
Shows how Brazil's leading poet has encouraged songwriters and had his works reflected in song.
- Perrone, Charles A. "De Gregório de Matos a Caetano Veloso e 'Outras palavras': barroquismo na música popular brasileira contemporânea." *Revista Iberoamericana* 126 (Jan.-Mar. 1984): 77-99.
Asserts the place of MPB in recent poetry and demonstrates that many stylistic features of song texts may be considered baroque/neobaroque. Analysis with respect to rhetoric, figures of language, and attitudes.
- . "From Noigandres to 'Milagre da Alegria': The Concrete Poets and Contemporary Brazilian Popular Music." *Latin American Music Review* 6:1 (1985): 58-78.
Exemplification of MPB vanguard trend. Traces relations between the concrete poets and various songwriters with respect to artistic goals, specific texts, and particular techniques. Many examples of "concrete" poem-songs.

- . *Lyric and Lyrics: The Poetry of Song in Brazil*. Ph.D. diss., University of Texas, 1985.
A comprehensive and theoretical account of interrelations of popular music and MPB. Musical and poetic analyses of repertoires of Buarque, Veloso, and others. Extensive bibliography and discography. To appear in Portuguese as *Letras e letras: a poesia da canção brasileira*. Rio: Philobiblion Livros de Arte, 1987.
- . “A música popular num romance brasileiro de trinta: das memórias de um sargento de milícias a Marafa.” *Latin American Music Review* 3:1 (1982): 73–91.
Discusses presentation and narrative use of *modinha*, march, and other forms in urban novels.
- . “Pagings and Stagings: Musical Echoes of Literary Heritage.” *Latin American Literary Review* 14:27 (Jan.-June 1986): 78–91.
Illustrates song and lyric writers’ utilization and reformulation of literary texts in MPB of the 1960s and 1970s.
- Pimentel, Osmar. “Seresteiro poeta e cantor.” *Suplemento Literário de O Estado de São Paulo* 12:563 (Feb. 3, 1968): 6ff.
An early appreciation of Buarque from literary viewpoint.
- Santaella, Lúcia. *Convergências: poesia concreta e Tropicalismo*. São Paulo: Nobel, 1986.
A study of aesthetic and attitudinal affinities between Brazil’s premier avant-garde poetry movement and the innovative popular musical movement of the late 1960s. No real musical analysis. Excessive citation of *Belanço da Bossa* and other sources.
- Sant’Anna, Affonso Romano de, et al. *Ciclo de debates do Teatro Casa Grande*. Rio de Janeiro: Inúbia, 1976.
Proceedings of eight round-table discussions by leading artists and writers on film, theater, plastic arts, television, journalism, advertising, literature, and popular music. The last two sections have much pertinent commentary on the directions of MPB in the 1960s and 1970s.
- . *Música popular e moderna poesia brasileira*. Petrópolis: Vozes, 1978.
Collected and new essays. First part surveys Brazilian poetry of the twentieth century, including MPB lyrics of the 1960s and 1970s. Second part compares literary and musical texts from Modernism to 1973, examining relations between the two fields. The author argues that between 1967 and 1973, the best Brazilian poetry is in song texts.
- Santiago, Silviano. *Uma literatura nos trópicos*. São Paulo: Perspectiva, 1978.
Eleven essays on cultural dependence and literature, including song lyrics. One study of Veloso as “superstar,” another of song

text discourse, and two on *poesia marginal*, a trend in poetry in which many figures are also lyricists or performers.

Serva, Leão. "Enfim a TV digere Augusto de Campos." *Folha de São Paulo* (Sept. 17, 1983): 50.

Preview of television special celebrating the contribution of this concrete poet to MPB.

Silva, Anazildo Vasconcelos da. "A paraliteratura." In Eduardo Portella, ed., *Teoria literária*, pp. 172-185. Rio de Janeiro: Tempo Brasileiro, 1976.

Theoretical statement of how song lyric can be incorporated into literary history. Reference to texts of Buarque and others.

———. *A poética e a nova poética de Chico Buarque*. Rio de Janeiro: Tres A, 1980.

Subtitled "A Expressão Subjetiva Como Fundamento da Significação." A semiological study of Buarque's lyrics from 1965 to 1976. This edition incorporates *A poética* (1974), which studied verbal structures in songs from 1965 to 1971 only. Has argumentation for the place of MPB in modern poetry.

Siqueira, Baptista. *Ficção e música*. Rio de Janeiro: Folha Carioca, 1980.

A scholarly documentation of musical phenomena in nineteenth-century Brazilian novels.

Souza, Sebastião de. *Discografia da literatura brasileira*. Rio de Janeiro: MEC-Cátedra, 1977.

Includes sound recordings of poetry and some songs with marked poetical traits, notably those of Vinícius de Moraes.

VII. Publications by Song and Lyric Writers

This section includes books by songwriters and lyricists that have direct connections with the sphere of popular music: songbooks (with or without melodic notations), lyrical anthologies with both poetry and song texts, musico-dramatic works, and prose that addresses musical issues. Neither creative contributions to journals and newspapers, of which there are many, nor works of fiction by lyric writers, such as the urban chronicles of Aldir Blanc, appear. The sources listed can be profitably used with the critical works in section VI.

Buarque, Chico. *A banda: manuscritos*. Rio de Janeiro: Paulo de Azevedo, 1966.

Twenty lead sheets and lyrics in the author's hand, with illustrations. The best songs by the young songwriter plus a short story, "Ulisses."

- . *Literatura comentada*. São Paulo: Abril Educação, 1981.
Selected fiction, drama, and song lyrics. Biography, bibliography, and discography. Excellent preparation by Adélia Bezerra de Menezes.
- . *Ópera do malandro*. 3d ed. São Paulo: Cultura, 1980.
Musical comedy re-creating *The Beggar's Opera* (Brecht-Weill) and *The Three Penny Opera* (Gay) in the context of the Vargas dictatorship of the 1930s. Includes lead sheets. Sound recording of most musical passages of the play (1979) and of the film version (1986).
- . *Roda viva*. Rio de Janeiro: Sabiá, 1968.
Text of Buarque's first musical play. Title from a song of disillusionment that won a festival prize in 1967.
- Buarque, Chico, and Ruy Guerra. *Calabar: o elogio da traição*. 10th ed. Rio de Janeiro: Civilização Brasileira, 1977.
Musico-dramatic work about a historical figure accused of treason against the state during the Dutch occupation of the 1630s. Censored in 1973. Most songs on *Chico Canta* LP.
- Buarque, Chico, and Paulo Pontes. *Gota d'aqua*. 7th ed. Rio de Janeiro: Civilização Brasileira, 1978.
Musico-dramatic recreation of a Greek tragedy in a working-class slum of Rio. Sound recording by one of the actresses, Bibi Ferreira.
- Cacaso [Antônio Carlos de Brito]. *Mar de mineiro (poemas e canções)*. Rio de Janeiro: n/p, 1982.
Two-thirds of this lyrical anthology are song lyrics that have been recorded. Index includes list of composers of songs whose texts are printed here.
- Galvão. *Geração baseada*. Rio de Janeiro: Codecri-TV Itapoan, 1982.
Writings by the lyricist of the leading samba-rock group Novos Baianos. Includes some lead sheets.
- Gil, Gilberto. *Literatura comentada*. São Paulo: Abril Educação, 1982.
Edited by Fred de Góes. Nearly complete song lyrics, including those of collaborators, organized into thematic sections (Tropicália, Bahia, pastoralism, etc.) with illustrating notes, biography, and discography.
- Gomes, Dias. *O rei de ramos*. Rio de Janeiro: Civilização Brasileira, 1979.
A musical about the "numbers game" in Rio with songs by Chico Buarque.
- Mautner, Jorge. *Fragmentos de sabonete: notas sobre o renascimento americano do norte e do sul*. Rio de Janeiro: Ground, 1976.
Mautner is a prolific novelist in addition to being an unusual songwriter. These are creative essays on cultural affairs with abundant reference to MPB. See especially "Alguns espaços culturais nacionais do agora."

- . *Panfletos da nova era*. São Paulo: 1980.
Collected press articles, essays, and diary entries, often touching on musical issues.
- Miccoli, Leila. *MPB: muita poesia brasileira*. Rio de Janeiro: Trote, 1982.
Poems with epigraphs from songs of the 1960s and 1970s. Preface by Tinhorão documents collaboration of literary figures in song-writing since early nineteenth century.
- Morais, Vinícius de. *Literatura comentada*. São Paulo: Abril Educação, 1980.
A pedagogical anthology that includes some song lyrics and biography.
- . *Obra poética*. Rio de Janeiro: José Aguilar, 1968. The poet's complete works through 1968, including some song lyrics (with lead sheets).
- Neto, Torquato. *Os últimos dias da paupéria*. São Paulo: Max Limonad, 1982.
Edited by Waly Salomão. The original, significantly smaller edition of this collection of journalistic pieces on music, creative prose, and poetry (1973) was "read as a Bible," in the words of Heloísa Buarque. The expanded edition contains a section of Neto's lyrics, central to *tropicalismo*.
- Pinheiro, Paulo César. *Canto brasileiro: poemas e canções*. Rio de Janeiro: Cia. Brasileira de Artes Gráficas, n/d [ca. 1976].
A lyrical anthology with many song texts; the author has recorded an album of his songs and collaborations.
- Risério, Antonio. *A banda do companheiro mágico*. Salvador: n/p, 1980.
A brief anthology of the author's poetry and song lyrics.
- Salomão, Waly. *Gigolô de Bibelôs*. São Paulo: Brasiliense, 1983.
Collected experimental prose, poetry, and song lyrics of this leading cultural agitator of the 1970s.
- Silva, Abel. *Asas de lira elétrica*. Rio de Janeiro: n/p, 1979.
Lyrical anthology including several song texts.
- Tapajós, Paulinho. *De versos: os poemas-canções*. Rio: Record, 1986.
Lyrics, lead sheets, and discographic references.
- Veloso, Caetano. *Alegria alegria*. Rio de Janeiro: Pedra Q. Ronca, n/d [1977].
"Uma caetanave" organized by Waly Salomão. Includes letters, interviews poems, prose, mock manifestos, and other writings by Brazil's most inventive songwriter.
- . *Literatura comentada*. São Paulo: Abril Educação, 1981.
Notes and editing by Paulo Franchetti and Alcyr Pécora. Selected prose, poetry, and song lyrics. Biography, bibliography, and discography.

VIII. Samba Schools and Carnival

It is difficult to separate the work of many of the popular composers referred to in section III from the context of carnival or their participation in and affiliation with specific samba schools. A working corpus of material now exists on the Rio samba schools, including some academic studies (see also Section IX). Most writers associated with the schools have lamented state manipulation and the sacrifice of authenticity to commercial expediency. Many works about carnival, of course, refer extensively to extramusical phenomena.

Araújo, Ari, and Erika Franziska Herd. *As escolas de samba (um episódio antropofágico)?—o amigo da madrugada (o fenômeno adelzon alves)*. Rio de Janeiro: Vozes/SEEC, 1978.

Both studies examine aspects of state manipulation of cultural industry. The first traces origins and development of samba schools in Rio and the role of government in recent years. The second is a study of radio broadcasting in greater Rio de Janeiro.

Ataíde, José. *Olinda carnaval e povo 1900-1981*. Olinda: FCPSHO, 1982.

One of the rare titles on non-Rio carnival. Six chapters discuss unique aspects of carnival in Pernambuco, its traditions, oral histories, local groups, and salient compositions. Lead sheets and rich illustration.

Barbosa, Marília, and Lygia Santos. *Paulo de Portela: traço de união entre duas culturas*. Rio de Janeiro: FUNARTE, 1979.

A short monograph (160 pages) on an important figure in the foundation of a noted samba school.

Cabral, Sérgio. *As escolas de samba: o quê, quem, como, quando e por quê*. Rio de Janeiro: Fontana, 1974.

A wide-ranging presentation of samba schools: history, internal functioning, and festive operation. For the lay audience.

Candéia and Isnard. *Escola de samba: árvore que esqueceu a raiz*. Rio de Janeiro: Lidador/SEEC, 1978.

A study of origins and evolution of samba schools by two figures intimately involved in the process. Argues that authenticity has been sacrificed to factors of expediency. Nonacademic approach is valuable here insofar as it provides a unique perspective.

Carneiro, Edison. "Carta do samba." In *Congresso Nacional do Samba I*. Rio de Janeiro: Campanha para a Defesa do Folclore Brasileira, 1962.

This 16-page document states position on the preservation of the traditional samba.

- Costa, Haroldo. *Salgueiro, academia do samba*. Rio de Janeiro: Record, 1983.
History and description of samba schools with ample photos, maps, discography, lead sheets. Wealth of information makes this one of the most valuable sources on this topic.
- Cultura* 5:19 (Oct.—Dec. 1975).
Issue dedicated to samba schools. Detailed and richly illustrated articles on carnival, organization of schools, lyrics, dance steps, costumes, and history. Contains an English summary.
- Efegê, Jota [João Ferreira Gomes]. *Ameno Resedá, o rancho que foi escola*. Rio de Janeiro: Letras e Artes, 1965.
Journalistic history of one of the first schools in Rio and its evolution from a loose-knit group to a school.
- Efegê, Jota. *Figuras e coisas do carnaval carioca*. Rio de Janeiro: FUNARTE, 1982.
Collected press articles on carnival, people, places, and things, from origins to the present.
- Eneida. *História do carnaval carioca*. Rio de Janeiro: Civilização Brasileira, 1958.
Traces history of carnival up to the tourism-oriented activities of the 1960s.
- Gardel, Luís D. *Escolas de samba*. Rio de Janeiro: Kosmos, 1967.
A general account of samba schools' organization, functioning, and social import. A "touristic" viewpoint at times. English version available.
- Goldwasser, Maria Júlia. *O palácio do samba: estudo antropológico da escola de samba estação primeira de Mangueira*. Rio de Janeiro: Zahar, 1975.
A serious and systematic study of a specific samba school from an anthropological perspective.
- Jário, Amauri, and Hiram Araújo. *Escolas de samba em desfile: vida, paixão e sorte*. Rio de Janeiro: Poligráfica, 1969.
Research of what the authors call "historical institutional" material. They further note the near-absolute absence of written materials in this regard. They explain all terminology, give the history of each Rio school, illustrate rules and criteria, and give a short critical analysis of "popular communication," purity vs. individualism, professionalism and profiteering. Bibliography of periodical literature and pamphlets.
- Leopoldi, José Savio. *Escola de samba, ritual e sociedade*. Petrópolis: Vozes, 1978.
Fine academic study of samba schools' internal organization. Interpretation of parades as ritualistic manifestations with particular symbolic structures.

- Lopes, Nei. *O samba na realidade: a utopia da ascensão social do sambista*. Rio de Janeiro: Codecri, 1981.
Brief but worthwhile history of samba schools and discussion of social aspects from popular (folk) origins to current commercialization. Several song texts. Appendices include documents of the Quilombo School, dedicated to study and preservation of roots.
- Moraes, Wilson Rodrigues de. *Escolas de samba de São Paulo capital*. São Paulo: Conselho Estadual de Artes e Ciências Humanas, 1978.
A unique account of schools in Brazil's metropolis. Documentary and descriptive. Photos, maps, lead sheets, and bibliography of periodical literature and news.
- Moura, Roberto M. *Carnaval: da redentora à praça do apocalipse*. Rio: Zahar, 1986.
Part of a series on "the years of authoritarianism," i.e., military dictatorship. Traces development of Rio carnival from 1964 to 1985 drawing sociohistorical connections. A short but valuable account.
- Muniz, Júnior J. *Do batuque à escola de samba: subsídios para a história do samba*. São Paulo: Símbolo, 1976.
Descriptive documentation of folk origins, terminology, internal organization. Bibliography and appendix of legal aspects (permits, etc.).
- "O carnaval do trio elétrico." *Veja* 703 (Feb. 24, 1982): 38-44.
Illustrated account of the emergence and present dominance of the "electric trio" in the carnival of Salvador. See also Góes, *O país do carnaval elétrico*, and Risério, *Carnaval Ilexá*, under MPB 1970s.
- Osório, Beatriz Barata de Alencar, et al. "A retórica do samba-enredo." *Revista do Livro* 13:42 (1970): 7-21.
A semiotic analysis of samba discourse and lexico-syntactical classification of carnival sambas, 1963-1970.
- Pederneiras, Arnaldo Pereira. "Escola de samba: análise e considerações." *Simpósio do Samba* [Rio de Janeiro]: 3 (1969).
- Rangel, Lúcio. *50 anos de samba*. São Paulo: Pirelli, 1968.
A brief account of samba with emphasis on carnival varieties.
- Rodrigues, A. M. *Samba negro espoliação branca*. São Paulo: HUCITEC, 1984.
Exposition of samba's commercialization and exploitation for tourism.
- Silva, Egídio de Castro de. "O samba carioca: notas de uma visita à escola de samba do morro da Mangueira." *Revista Brasil Musical* 6 (1939): 45-50.
Although brief, an interesting commentary because it is one of the first (semi-) scholarly observations of the shantytown organizations, considerably before the "media massification" of the schools.
- Silva, Marília T. Barbosa da. *Silas de Oliveira, do jongo ao samba enredo*.

Rio de Janeiro: FUNARTE, 1981.

Anecdotal biography of a noted samba school composer.

Silva, Marília T. Barbosa da, and Arthur L. de Oliveira. *Fala mangueira*. Rio de Janeiro: José Olympio, 1980.

Biographical and bibliographical information on this leading school.

Tupy, Dulce. *Carnavais de guerra*. Rio de Janeiro: ASB, 1985.

Tupy has been one of the most intelligent critics of popular music.

This valuable account of twentieth-century Rio carnivals is well documented and well written. Richly illustrated.

Valença, Rachel Teixeira. *Serra serrinha serrano: o império do samba*. Rio de Janeiro: José Olympio, 1981.

Another history of a leading school.

IX. Social Sciences and Popular Music

There are many more sociological and anthropological studies of folk/traditional music than of samba schools and other popular musical phenomena. The continued growth of Brazilian universities should generate considerable expansion of research related to urban popular music. Many authors listed in other sections, some without established theoretical frameworks, consider sociocultural factors in histories or synchronic studies.

Caldas, Waldenyr. *Acorde na aurora: música sertaneja e indústria cultural*. São Paulo: Companhia Editora Nacional, 1977.

Sociology of communication focused on popular country music from the interior, which has made a strong impact on the São Paulo metropolis. In-depth study of ideology through song. Some comparisons with pop and folk music. Unique study of a largely overlooked though widespread phenomenon.

Carvalho, Ilmar. "Música popular—escola de samba e cultura popular: uma prospecção sociológica." *Tribuna da Imprensa* (Jan. 1, 1974).

Jambeiro, Othon. *Canção da massa: as condições da produção*. São Paulo: Livraria Pioneira Editora, 1975.

Analysis of sound recording in Brazil vis-à-vis commercial, industrial, and legal implications of song as a consumer item. Includes testimonials by critic J. R. Tinhorão and musicians. Unique study of interplay between producers, promoters, and consumers.

Kazadiwa, Mukuna. *Contribuição Bantu na música popular brasileira*. São Paulo: Global, n/d [1980].

From the 1978 UCLA diss. "O contato musical transatlântico: contribuição Bantu à música popular brasileira." Refers to urban pop-

ular music via folk roots, focusing on African origins not generally emphasized.

Marks, Morton. "Uncovering Ritual Structures in Afro-American Music." In Irving Zaretsky and Mark Leone, eds., *Religious Movements in Contemporary America*, pp. 60–134. Princeton: Princeton UP, 1974. Comparative study of relationship between style-switching and ritual in the religious and popular music of Brazil, Cuba, and the U.S. Comparative material on carnival and popular culture in Brazil and Cuba. Study of folk/traditional material with bearing on popular counterparts.

Martins, J. *Antropologia da música brasileira: natureza, ritmo, texto, cultura*. São Paulo: Obelisco, 1978.

A general anthropological approach to popular music (samba, Bossa Nova, etc.) with an express emphasis on song text as a vehicle of cultural consciousness.

Matta, Roberto da. *Carnavais, malandros e heróis: para uma sociologia do dilema brasileiro*. Rio de Janeiro: Zahar, 1979.

Socioanthropological study of Brazilian society, viewing the ritualistic aspects of carnival as one of the three ways Brazilians "dramatize" their social life.

———. "O carnaval como rito de passagem." In *Ensaio de antropologia cultural*. Petrópolis: Vozes, 1973.

Medina, Carlos Alberto de. *Música popular e comunicação*. Petrópolis: Vozes, 1973.

A short essay on the various functions of song: escape, literary vehicle, protest, etc. A good comparison of different types of lyrics, with statistics.

Raphael, Allison. *Samba and Social Control: Popular Culture and Racial Democracy in Rio de Janeiro*. Ph.D. diss., Columbia University, 1980.

X. Discography

The following discography is divided into three parts. The first (A) lists historical series that cover popular music from the initial sound recordings in the teens through the early 1980s. The second part (B) lists collective LPs, compilations, and anthologies and covers the age of Bossa Nova to the present. Part three (C) lists works of contemporary (1960s–1980s) songwriters, composers, groups, and vocalists. Preference has been given to representative and readily available items. Generally, artists have recorded many more titles than appear in part III. Many items listed in the bibliography have complete individual discographies.

Discography A: Histories and Series

Brazilian Popular Music. Rio de Janeiro: FUNARTE, 1979, 1983, 1986.

Ten-record sets distributed worldwide by the Special Projects Division of the National Arts Foundation to radio stations—largely public, community, and university—and cultural organizations. Liner notes in English, French, and Spanish. The 1979 releases are, for the most part, multiple-artist compilations representing the production of local recording companies and cultural institutions, including FUNARTE itself, which operates performance and recording ventures. The 1983 releases are single-artist discs, each from a different label. There is sufficient variety among the performers and styles represented: country, samba, acoustic, electric, vocal, instrumental, etc. The 1986 releases afford greater representation to traditional and instrumental forms, which have been commercially neglected of late.

100 anos de música popular brasileira. Rio de Janeiro: MEC-Tapecar, 1975.

Ten-record set, recorded live, emphasizing samba and other traditional genres. Performances by many different vocalists and musicians.

História da música popular brasileira. São Paulo: Abril Cultural, 1970–1972.

Forty-eight fascicles, each with disc and illustrated text on a different composer. Original recordings by composers themselves and cover versions. Includes early work of salient new artists of the 1960s.

Historia da música popular brasileira: grandes compositores. São Paulo: Abril Cultural, 1983–1984.

Third edition of *História da música popular brasileira* with a more limited selection, sparser liner notes, updated, and more musical examples.

Nova história da música popular brasileira. São Paulo: Abril Cultural, 1978–1979.

Second expanded and revised edition of *História da música popular brasileira*. The series of 75 fascicles places greater emphasis on songwriters of the sixties and seventies, includes samba schools, and adds several regional composers.

Discography B: Collective LPs, Compilations and Sets (1960–1985)

Edição histórico #11 Bossa Nova mesmo. Fontana 6470527; n/d.

10 anos de Bossa Nova. Fontana 6488020; n/d.

Bossa Nova no Carnegie Hall. Audio Fidelity 82536; reissue 1982 (1963).

Veloso Gil Bethânia RCA 107.0401; reissue 1982 (1967).

- Tropicália ou panis et circencis*. Philips 6488 153; reissue 1983 (1968).
Phono 73 o canto de um povo. Phonogram 6349074; 1973.
Os festivais da record. Fontana 6470513; 1974.
Bossa Nova: sua história sua gente. Philips 9299 218-220; 1975.
Os mais doces barbaros. (Velooso et al.) Philips 6641 745-746; 1976.
Fantásticos da MPB. RCA 103 0292; 1979.
Nossa seleção de samba. Philips 6349 438; 1979.
Brasil night (ao vivo em Montreux). Ariola 201 627; 1981.
Origens Bossa Nova. Philips 2493011; 1981.
Carnaval da Bahia. Ariola 020-009; 1982.
MPB independente. MPB 1-10.001; 1982.
Bahia de todos os cantos. Philips 6328 537-540; 1983.
Brazil night (ao vivo em Montreux). Ariola 201 913; 1983.
Origens rock brasileiro. Philips 2493 017; 1983.
Brazil today. Philips 824 010-1; 1984.
Rock in Rio. Som Livre 403 6317; 1984.
Club do samba. RCA 103.0620; 1985.
Clube da esquina. EMI Odeon 052422158; 1985.
Os grandes momentos dos festivais. EMI Odeon 31C 052 422 155; 1985.

Discography C: Contemporary MPB, Individuals, and Groups

Suggested titles for a given trend, style, function, or regional identity are indicated by numerical entries. Authors of original compositions are too numerous to distinguish. Vocalists are artists known as performers rather than as composers. Considerable overlap may exist between categories.

- Bossa Nova*: 4, 10, 17, 49-51, 61-62, 68-69, 74, 76, 92, 99, 102, 103, 110.
Tropicália: 10, 32-33, 45, 47, 119, 122.
Protest/Social Thematics: 4, 16, 17-22, 30, 64, 113, 116-117.
Samba: 1, 28, 29, 79, 86, 89, 118, 125, 127, 129.
Northeast (traditional, derivative, rock): 2, 3, 40, 54, 60, 93, 94-95, 96-97, 113, 114-115.
Minas Gerais: 14, 57, 59, 81-85.
Instrumental (choro, improvisational, jazz): 25, 36, 39, 52-53, 59, 62, 90-91, 92, 108, 109, 128.
Rock, International Pop: 13, 31, 44, 46, 66, 71, 72, 88, 97, 104, 105, 112, 124.
Vocalists (various styles): 1, 2, 4, 7, 10-12, 29, 31, 32-34, 35, 41-42, 49-51, 60, 64-65, 72, 74, 79, 80, 89, 94-95, 98-101, 103, 106-107.

Poetry of Song, Literary Interrelations: 6, 8, 15–16, 17–24, 35, 43, 44, 45–48,
55–56, 70, 73, 74, 76, 84–85, 100, 104, 119–124, 126, 130.
Experimental: 5, 6, 44, 70, 73, 90–91, 119, 122, 130.

List of Artists

1. Alcione. *Dez anos depois*. Philips 6328 389; 1982.
2. Amelinha. *Frevo mulher*. CBS 138063; 1978.
3. Azevedo, Geraldo. *Tempo tempero*. Barclay 823 258–1; 1984.
4. Barbosa, Zélia. *Brasil: sertão favelas*. Le Chant du Monde 3; n/d.
5. Barnabé, Arrigo. *Clara crocodilo*. Philips; reissued 1983; (1980).
6. Belchior. *Todos os sentidos*. WEA 36117; 1978.
7. Belém, Fafá de. *Tamba tajá*. Philips 2451 073; 1976.
8. Ben, Jorge. *A arte de Jorge Ben*. Fontana 6641 310; 1975.
9. Ben, Jorge. *Dez anos depois*. Philips 6349 082; 197?.
10. Bethânia, Maria. *A arte de Maria Bethânia*. Fontana 6641337; 1975.
11. Bethânia, Maria. *A beira e o mar*. Philips 8241187–1; 1984.
12. Bethânia, Maria. *Nossos momentos*. Philips 6328 526; 1982.
13. Blitz. *As aventuras do Blitz*. EMI Odeon 064 422919D; 1982.
14. Borges, Lô. *Nuvem cigana*. EMI Odeon 064422898; 1982.
15. Bosco, João. *Comissão de frente*. Ariola 201905; 1982.
16. Bosco, João. *Os grandes sucessos de João Bosco*. RCA 107.0352; 1983.
17. Buarque, Chico. *A arte de Chico Buarque*. Fontana 6470 549; 1975.
18. Buarque, Chico. *A arte de Chico Buarque, Vol. II*. Philips 66606006; 1980.
19. Buarque, Chico. *Chico canta*. Philips 6349 093; 1973.
20. Buarque, Chico. *Construção*. Philips 6349 017; 1971.
21. Buarque, Chico. *n/t*. Philips 6349 398; 1978.
22. Buarque, Chico. *n/t*. Barclay 825 161–1; 1984.
23. Buarque Chico, et al. *Opera do malandro*. Philips 6641 891–892; 1979.
24. Buarque, Chico, et al. *A volta do malandro*. Barclay 826 549–1; 1985.
25. Camerata Carioca. *Tocar*. Philips 41119810; 1983.
26. Carlos, Erasmo. *Buraco negro*. Polydor 8216431; 1984.
27. Carlos, Roberto. *n/t*. CBS 23005; 1977.
28. Cartola. *70 anos*. RCA 103 0278; 1978.
29. Carvalho, Beth. *Sentimento brasileiro*. RCA 1030393; 1980.
30. Chaves, Juca. *As músicas proibidas de Juca Chaves*. EMI Odeon MO-FBT 3307; n/d (1966?).
31. Consuelo, Baby. *Sem pecado sem juízo*. CBS 138272; 1985.
32. Costa Gal. *A arte de Gal Costa*. Fontana 6641 339; 1975.

33. Costa, Gal. *Fa-tal*. Philips 6328 394; 1983 (rpt. 1973).
34. Costa, Gal. *Flor do cerrado*. Philips 6328 461-464; 1982.
35. Creuza, Maria. *Poético (Vinícius)*. RCA 1030523; 1982.
36. Delmiro, Hélio. *Emotiva*. EMI Odeon 064422860D; 1980.
37. Djavan. *Agua*. EMI Odeon 064422926; 1983.
38. Djavan. *Faltando um pedaco*. EMI Odeon 064422913; 1982.
39. Dodô e Osmar. *O melhor do trio elétrico*. Continental 1-04-405-266; 1979.
40. Dominguinhos. *Após tá certo*. Fontana 6470.617; 1979.
41. Fagner, Raimundo. *Fagner*. CBS 138250; 1982.
42. Fagner, Raimundo. *Quem viver chorará*. CBS 2303034; 1978.
43. Ferreira, Bibi. *Os melhores momentos de gota d'agua*. RCA 1030212; 1977.
44. Franco, Walter. *Revolver*. Continental 1-04-404-118; 1975.
45. Gil, Gilberto. *A arte de Gilberto Gil*. Fontana 6470 537-538; 1975.
46. Gil, Gilberto. *Human Race*. WEA 1805; 1984.
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