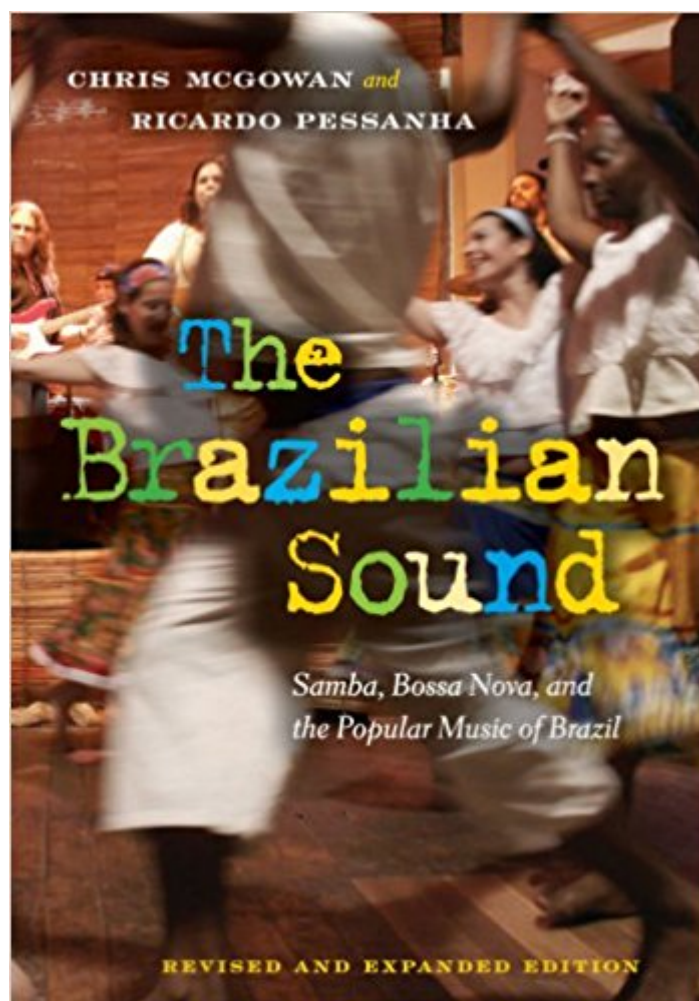


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The Brazilian Sound: Samba, Bossa Nova, And The Popular Music Of Brazil



Synopsis

This title includes discussions of developments in samba and other key genres, the rise of female singer-songwriters, works by established artists like Milton Nascimento and Gilberto Gil and the mixing of bossa with electronica.

Book Information

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Customer Reviews

Two new books on popular music present contrasting approaches to the diverse world of Hispanic music. Aparicio's (Spanish and American culture, Univ. of Michigan) work, aimed at an academic audience, deals with salsa and Puerto Rican culture in a feminist context. McGowan, targeting a general audience, presents a comprehensive history of popular music in Brazil. Aparicio analyzes salsa, boleros, and other popular musical forms in terms of cultural issues (race, gender, class), drawing on her own experiences, and those of typical listeners, to explore these issues. Readers may find their views on salsa altered by reading this book. A recommended choice for academic Hispanic studies collections and for music collections with a strong Hispanic emphasis. McGowan and Pessanha here update their original edition (Billboard Bks., 1991), bringing their extensive experience writing on Brazilian popular music for Billboard and other magazines to this extensive survey covering local jazz and rock as well as better-known forms. The accessible writing style and lavish use of illustrations help achieve the authors' goal of inspiring interest in this music. Updates cover recent music and musicians, provide more social analysis, and expand the discography to 1000 titles, adding much to the original edition. The best work on the topic, this is recommended for

both academic and public library music collections. James E. Ross, WLN, Seattle Copyright 1997 Reed Business Information, Inc. --This text refers to an out of print or unavailable edition of this title.

Â "Well informed, written in plain language and smartly illustrated, *The Brazilian Sound* quickly became a reference book after it was published in 1991. With the recent publication of a revised and expanded edition, the good just got better...*The Brazilian Sound* is an informative primer, clearly designed to be useful to the curious beginner, but also substantive enough to capture and hold the attention of the initiated. This new edition retains the easy-to-read quality of the original while adding not only new artists throughout but also historical and social context to the music.... For anyone interested in exploring the vast world of Brazilian music, *The Brazilian Sound* will serve nicely as a smart and practical road map." --*Jazziz*, February 2009 "An excellent resource on some of the most popular music in Brazil.... Clearly written and offering information valuable for understanding Brazilian music in general.... Anyone interested in the evolution of Brazilian popular music and some of its most prolific artists of the past centuries will appreciate this title. Summing Up: Highly recommended." --*Choice*, June 2009 "This book has been revised and expanded again to be bigger and better than the previous highly praised incarnations. Ten years on, the music is still evolving, with many new artists and hybridizations, and McGowan and Pessanha are certainly keeping up with the changes. Their book features new coverage of funk, rap, and hip-hop and profiles new samba artists as well as artists on the rise in electronic dance music and other genres. Now that the Internet has made it easier to find and explore once-exotic musical genres, people looking for information about all the kinds of music in Brazil will love this book. Lavishly illustrated with 175 black-and-white photos, 12 maps, and 12 figures, it covers the remarkable breadth of Brazilian music in a highly readable, lively manner. Highly recommended for all public libraries and world music collections, even those owning an earlier edition." â " Library Journal

"*The Brazilian Sound*" is THE book on Brazilian popular music, valuable to both neophytes and aficionados of the magnificent music of Brazil. Arguably the world's most musical nation, where music is the very fabric of life, Brazil influences musical styles worldwide. This book is thorough yet concise, with tons of photos, a priceless primer as you explore the genres and legendary musicians in the land of samba, bossa, chorinho, frevo, axe, and on and on. I have both the earlier softcover edition (heavily underlined and annotated) and the newer Kindle edition. I use them as references for a Brazilian music program that I cohost on a Pittsburgh station. We refer to this little book as "the Bible."

There is so much music from Brazil that Americans have never heard nor heard of. This is WAY past Girl From Ipanema!

An excellent book for anyone who wants to explore Brazilian music beyond the well-known classics. Helps place current and past musicians in their historical contexts; helps you understand who influenced whom, etc. The book will pay for itself just by helping you guide your ever-growing collection of Brazilian CD's (hard to stop once you get started)!

I am always fascinated by the impact history has had on the arts and how all performance is both affected and affects history. This book is great read if you love music, dance or performing arts in general.

This is a very good book to have but it reads more like a dictionary so I use it only for reference. Also it should have an appendix with the lyrics of songs discussed in English. Students find the book a problem because of the two points above..

The Brazilian Sound is good as far as it goes - a who's who list and discography of 20th century Brazilian music. Although, the book has the feel of a junior college textbook, it's written in plain language. It would be a relatively easy read if it were not that a parenthetical list of Brazilian names breaks up every third or fourth paragraph. There are some very informative passages - notably the chapter on Bossa Nova and the "Escolas de Samba" section of Chapter 2. At their best, the authors provide clear and comprehensive explanations of the geneology and sociological context of the music. Unfortunately, unless a person is willing to spend countless shopping hours and a couple of thousand dollars building up collection of Brazilian records, he or she will gain almost no insight from this book into what the music feels like. The authors describe individual works and artists in only vague terms - terms often identical to those previously used to describe others. They beat the term "syncopation" into irrelevance - it's clear only that all Brazilian music is syncopated. The authors habitually refer to folk music genres and song forms ala "Composer X's work is all based on the Y song form..." But they provide no practical examples or definitions of those genres or forms. The authors stridently dumb-down their text, accepting as axiom that one has to "hear it to believe it" and that it is meaningless to describe Brazilian music in technical terms. They generally refrain from even using common musical terms - bar, measure, pulse, key, etc. - to give the reader a

clearer understanding of Brazilian rhythmic and harmonic structures. They use few effective musical comparisons or verbal metaphors. It is understandably difficult to describe music in writing. But it is possible. Judicious use of metaphor, comparisons, and technical descriptions would have greatly fleshed out what in the end comes off as a skeletal text. This 1998 edition serves as the update to the first, apparently published in 1990 or 1991. However, the amendments appear to have been quite minor - embodied by an isolated paragraph here and there, and four meager pages in the final "More Brazilian Sounds" chapter. It's as if nothing has really happened in the evolution of Brazilian music since 1990 - an impression that must be wrong. The Brazilian Sound catalogs decent research, but is neither good writing nor effective music history.

You could fill a book with all the information I don't know about Brazilian music... In fact, these guys already have! Concise, conversational, informative and very well laid out, this is an exceptionally readable book. Chapters on samba, bossa nova, tropicalia, forro and jazz include focused biographical sketches of dozens of key artists, as well as succinct historical information about the progress of Brazilian music from its European and African folk roots into its bewildering and often beautiful modern offshoots. The book's focus is nonpartisan: although there is plenty of room for aesthetic criticism within the various styles, the authors generally hold their preferences and dislikes to themselves. They do, however, give readers a good sense of which recordings might be best to check out -- an invaluable service considering how little of Brazil's vast musical output makes it to the United States. Highly recommended! Certainly the best English-language guide to Brazilian pop that you will find in print (online is a different matter), this is great for casual listeners and hardcore fans alike.

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