

**Charles Perrone and Cristopher Dunn, eds. *Brazilian Popular Music and Globalization*. Gainesville: University Press of Florida, 2001. xii, 288 pp.**

*Reviewed by Samuel Araújo*

This book addresses the dynamics of locally emerging musical expressions in their complex creative reactions to the global politics of cultural diffusion. Its contents are mainly derived from selected interdisciplinary conference papers, along with a few scholarly articles produced by members of the Brazilian academic project Socio-Anthropology of Music in Bahia (S.A.M.B.A.). The theme for these academic variations is set up by a provocative essay previously published in the *New York Times* by the prominent Brazilian singer, composer, and writer Caetano Veloso.

The introductory piece by Charles Perrone and Cristopher Dunn (“Chiclete com Banana’: Internationalization in Brazilian Popular Music”) stresses the importance of studying the emergence of local popular styles within Brazil vis-à-vis the local transit of international musical currents. While a useful and detailed reconstruction, this introduction is built on a chronology of the development of national genres that reproduces a number of minor albeit persistent mistakes found in the more readily available historical sources for Brazilian popular music (for instance, the song “Pelo Telefone” incorrectly given as the first samba ever recorded).

In spite of the editors’ disclaimer of any comprehensive coverage of the subject, one should note the politically correct undertones which prevail in the book. The emphasis is on those popular genres and repertoires that have been legitimized as “meaningful” (invariably meaning “oppositional”) by certain intellectual discourses while the popular noises of mass consumption, expressed through musical formations such as *samba-canção* *iê-iê-iê*, *música sertaneja*, and *brega*, are mentioned just in passing, as a sort of opaque background. This would raise no concerns regarding the treatment of the main theme were it not for the fact that it is arguably through the latter styles that the effects of globalization have been more dramatically felt in the local music scene over the last century. Thus from the beginning the reader will very likely be led to think that globalization has, after all, had positive effects on Brazilian music through the successful creative integration of local and international values, a view that is exemplified—rather than actually debated—by the authors’ respective selections of musical styles.

Apparently less concerned with possible readings of his critical stances,

in chapter 2 (“Carmen Mirandadada”) Caetano Veloso examines singer and actress Carmen Miranda’s role in giving worldwide exposure to the contradictions he sees as inherent to Brazilian cultural formation. Above all, he stresses the dialectic between pride (authenticity) and shame (backwardness) embedded in Miranda’s Hollywood artistic performances in the 1940s as an everlasting trait of Brazilian musical engagement with the worldwide scene. In his view, this dialectic has affected locally articulated movements appropriating foreign symbols (for instance, the multimedia *Tropicália* of the late 1960s, led by Veloso himself, among others) as well as the international exposure of such movements (as exemplified by the Afro-Brazilian *Olodum* band from Bahia, which participated in a 1991 Paul Simon concert in New York’s Central Park).

In chapter 3 (“Myth, Melopeia, and Mimesis: *Black Orpheus*, *Orfeu*, and Internalization in Brazilian Popular Music”), Charles Perrone confronts two distinct moments in the encounter between local and international values as expressed by two films: *Black Orpheus* (1959), by French director Marcel Camus, and *Orfeu* (1999), by Brazilian filmmaker Carlos Diegues. Both were based in various degrees on the musical play *Orfeu da Conceição*, written in 1953 by poet and songwriter Vinicius de Moraes. Perrone’s analysis proceeds from the contradictory reception of Camus’s film within and beyond Brazil, notably its widely popular interpretation abroad as a “true picture” of the country as opposed to its often politicized intellectual readings as “inauthentic.” Revisiting the original Greek myth and its ideals of hope, mission, and continuity mediated through music making, Perrone proposes an interesting counterpoint of the two movies. *Black Orpheus*, centered on bossa nova as a Brazilian popular musical style, demonstrates an idealized Romantic stress on music’s power to overcome social inequality and the alienation of the poor. In contrast, Carlos Diegues’s *Orfeu*, whose soundtrack (under the musical direction of Caetano Veloso) illustrates the local impact of such internationally diffused styles as hip-hop and reggae, points to the power of media control as the key issue confronting the continuity of a mythical Brazilian culture.

The relationships between the above-mentioned *Tropicália* movement and the cultural practices of the African diaspora, and especially the role of popular music in this process, is treated by Christopher Dunn in chapter 4 (“*Tropicália*, Counterculture, and the Diasporic Imagination in Brazil”). His discussion engages Paul Gilroy’s idea of a “black counterculture of modernity” founded on the strength and international impact of popular music emerging from African American ghettos in the U.S. Dunn suggests, however, that Gilroy has overly circumscribed the potential of his own analysis by limiting his argument to a North American, anglophone context as well as by failing to consider the relationships between the pos-

ited cultural formation and the youth countercultural practices of the 1960s and '70s. The case of Tropicália, contends Dunn, suggests the profitability of expanding the whole argument. He then reconstructs the historical threads of Tropicália; its consistent adoption and persistent defense of symbols despised as foreign and/or alienated by both left- and right-wing aesthetic stances (exemplified, for example, by the electric guitar, Black Power hair styles, or funk music), are viewed as an opportunity for a "broader critique of prescriptive ideologies of national identity" (89–90).

Caetano Veloso remains on the book's center stage in Liv Sovik's article, "Globalizing Caetano Veloso: Globalization as Seen through a Brazilian Pop Prism." Sovik argues that as Veloso's initially marginalized ideas on Brazilian culture—which praise the integration of art and mass culture, and of foreign and local elements—progressively became conventional wisdom in public discourse, the dichotomies still persistent in certain theoretical debates were creatively overcome. Her essay is followed by John J. Harvey's historical treatment of the central band of Tropicália, Os Mutantes (The Mutants). Harvey introduces the concept of anthropophagy (or cultural cannibalism), an idea first developed in the 1920s by Brazilian writer Oswald de Andrade, to help interpret the group's musical output beginning in the late 1960s as well as their highly positive reception by North American avant-garde musicians in the 1990s.

A different key is struck by Idelber Avelar ("Defeated Rallies, Mournful Anthems, and the Origins of Brazilian Heavy Metal"), who concentrates on the birth of a strong heavy metal movement in Brazil, epitomized by the appearance of the internationally acclaimed band Sepultura. Avelar finds particularly suggestive the emergence of a movement that, in his view, contradicts basic rules of good conduct in Brazilian popular music, which place value on folk "roots" or "tradition," at a moment (ca. 1995) when a full return to democracy, after years of military rule, was being frustrated by the political elites' defense of the status quo.

The next six chapters stem from members of the S.A.M.B.A. project and concentrate in one way or another on musics emerging in Salvador, the capital city of the state of Bahia. In chapter 8 ("The Localization of Global Funk in Bahia and in Rio"), anthropologist Livio Sansone sees the distinct responses to global funk emerging in Salvador and Rio de Janeiro as contradicting pessimistic views of the cultural grey-out that, according to some, results from globalization. Grounded in intensive fieldwork, Sansone's analysis surveys some of the peculiar creative output observed in the two contexts and stresses their relative independence from patterns of youth consumption so central in North American and European countercultures.

Through solid historical critique, Milton Araújo Moura's insightful

essay, "World of Fantasy, Fantasy of the World: Geographic Space and Representations of Identity in the Carnival of Salvador, Bahia," examines how the debate on ethnic origins and the interference of global culture and local political alliances have played out in Salvador's Carnival throughout the twentieth century. Particularly intriguing is the contradiction posited between the increasing popularity of Afro-Bahian music, which Moura perceives as having strengthened the (oppositional?) self-esteem of Salvador's black youth, and the concomitant, ever-growing legitimation of local conservative political elites.

In chapter 10 ("Songs of Olodum: Ethnicity, Activism, and Art in a Globalized Carnival Community"), Piers Armstrong focuses on the polysemic role of Olodum, the *bloco afro* musical unit and community enterprise that Armstrong sees as being defined through a complex combination of Afro-centric rhetoric, music, dance, and consumption. (The *bloco afro* is a type of Carnival association emphasizing its African roots.) Armstrong's essay provides a nice counterpoint to chapter 13 ("Black or Brau: Music and Black Subjectivity in a Global Context"), in which Ari Lima analyzes the types of manipulation of ethnic origins in *blocos afro* such as Olodum and Ilê Ayê as well as in Carlinhos Brown's Carnival group Timbalada.

A similarly fitting juxtaposition applies to Osmundo Pinho's ethnographic account of the place of reggae in the black counterculture of Afro-descendants in Salvador and in Brazil ("'Fogo na Babilônia': Reggae, Black Counterculture, and Globalization in Brazil"), and Antonio J. V. dos Santos Godi's historical treatment of the influence of reggae within the *blocos afro*, leading to the emergence of hybrid samba-reggae and the media exposure of both global and local styles in the radiophonic media of Salvador and its neighboring Itaparica island.

The articles by ethnomusicologists Larry Crook (chapter 14, "Turned-Around Beat: Maracatu de Baque Virado and Chico Science") and John Murphy (chapter 15, "Self-Discovery in Brazilian Popular Music") both deal with the rediscovery of local popular music styles (percussion-based *maracatu* and fiddle-derived *rabeca*, respectively) by the urban youth in the northeastern state of Pernambuco, as exemplified by groups such as Chico Science e Nação Zumbi and Mestre Ambrósio. In the closing essay (chapter 16, "Good Blood in the Veins of This Brazilian Rio"), Frederick Moehn returns to Oswald de Andrade's concept of anthropophagy—i.e., Brazilian culture's power of converting through digestion anything foreign into something of its own—to discuss the optimistic view of global interconnectedness and the creative use of new technologies represented by recent generations of Brazilian popular musicians, such as Fernanda Abreu, Chico Science, and Carlinhos Brown.

Despite its shortcomings in not providing a more comprehensive and theoretically grounded coverage of its subject, this book will certainly introduce English language readers to many ways in which globalization has affected Brazilian popular music. Both the bibliography and the discography accompanying the articles should be seductive invitations to more complex readings in the near future.