

Dicionário do Folclore Brasileiro

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LUÍS DA
Câmara
Cascudo



Dicionario Do Folclore Brasileiro

Eric A. Galm



Dicionario Do Folclore Brasileiro:

Dicionário do folclore brasileiro Luís da Câmara Cascudo, 1972 *A-I* Luís da Câmara Cascudo, 1969 **The Brazilian Sound** Chris McGowan, Ricardo Pessanha, 1998 At the second International Song Festival in 1967 Milton Nascimento had three songs accepted for competition He had no intention of performing them he hated the idea of intense competition In fact Nascimento might never have appeared at all if Eumir Deodato hadn't threatened not to write the arrangements for his songs if he didn't perform at least two of them Nascimento went on to win the festival's best performer award all three of his songs were included soon afterward on his first album and the rest is history This is only one anecdote from *The Brazilian Sound* an encyclopedic survey of Brazilian popular music that ranges over samba bossa nova MPB jazz and instrumental music and tropical rock as well as the music of the Northeast The authors have interviewed a wide variety of performers like Nascimento Gilberto Gil Carlinhos Brown and Aíto Moreira U.S. fans like Lyle Mays George Duke and Paul Winter executive Andr  Midani and music historian Zuza Homem de Mello just to name a few First published in 1991 *The Brazilian Sound* received enthusiastic attention both in the United States and abroad For this new edition the authors have expanded their examination of the historical roots of Brazilian music added new photographs amplified their discussion of social issues like racism updated the maps and added a new final chapter highlighting the most recent trends in Brazilian music The authors have expanded their coverage of the ax music movement and included profiles of significant emerging artists like Marisa Monte Chico Cesar and Daniela Mercury Clearly written and lavishly illustrated with 167 photographs *The Brazilian Sound* is packed with facts explanations and fascinating stories For the Latin music aficionado or the novice who wants to learn more the book also provides a glossary a bibliography and an extensive discography containing 1,000 entries Author note Chris McGowan was a contributing writer and columnist for *Billboard* from 1984 to 1996 and pioneered that publication's coverage of Brazilian and world music in the mid 1980s He has written about the arts and other subjects for *Musician* *The Beat* the *Hollywood Reporter* the *Los Angeles Times* *L.A. Weekly* and the *Los Angeles Reader* He is the author of *Entertainment in the Cyber Zone Exploring the Interactive Universe of Multimedia* 1995 and was a contributor to *The Encyclopedia of Latin American History and Culture* 1996 Ricardo Pessanha has worked as a teacher writer editor and management executive for CCAA one of Brazil's leading institutes of English language education He has served as a consultant to foreign journalists and scholars on numerous cultural projects relating to Brazil He has contributed articles about Brazilian music to *The Beat* and other publications *Dicionario do folclore brasileiro* Luís da Câmara Cascudo, 1962 **J-Z** Luís da Câmara Cascudo, 1969

Dicionário do folclore brasileiro Luis DaCamara Cascudo, 1984 **Dicionário do folclore brasileiro** Luís da Câmara Cascudo, 1972 *Dicionário do folclore brasileiro* Luís da Câmara Cascudo, 1972 **Dicionário do folclore brasileiro** Luís da Câmara Cascudo, 1993 **Dicionário do folclore brasileiro. Segunda edição revista e aumentada** Luís da CÂMARA CASCUDO, 1962 *The Music of Brazil* David P. Appleby, 2014-05-02 Here is the most comprehensive history of

Brazilian music available in English Concise yet remarkably detailed it provides professional musicologists and music lovers alike with a clear outline of the major trends important composers and currents of thought that have shaped the folk popular and art music that are an important part of Brazil's unique cultural heritage The Music of Brazil contains over seventy musical examples representing musical idiom and form throughout recent history A useful glossary introduces the reader to the key terms of Brazilian music from agog a percussion instrument composed of two bells to xocalho a wooden or metal rattler

The Master of the "Literatura De Cordel" Leandro Gomes De Barros Mark J. Curran, 2022-03-03 The Master of the Literatura de Cordel Leandro Gomes de Barros A Bilingual Anthology of Selected Works is Professor Curran's return to research and writing from his first days in Brazil in 1966 1967 on a Fulbright Hays Fellowship for Ph D dissertation work This book treats Cordel's best known and arguably best poet a translation to English of his selected works and a commentary on his pioneering days of the Literatura de Cordel Among the poet's topics were the changing times foreigners in Brazil government politics and war mothers in law sugar cane rum religion and satire banditry the oral poetic duel and the long narrative poems from the European popular tradition Curran in addition gives a synopsis of the Literatura de Cordel as it was in its heyday in his initial research in the 1960s The translation was a challenge but also a great pleasure

Brazilian Folk Narrative Scholarship (RLE Folklore) Mary MacGregor-Villarreal, 2015-02-11 Although Brazilian scholars have collected and studied folklore since the second half of the nineteenth century their work has gone largely unnoticed by folklorists working in other parts of the world With the exception of anthropologists who occasionally study the folk literature of indigenous peoples in Brazil few foreigners are familiar with or even aware of the kinds of folklore studies that have been undertaken in that country This work first published in 1994 aims to characterize the nature of Brazilian narrative studies and trends to discuss and assess the roots of the apparent preoccupations approaches and objectives of traditional narrative scholarship in Brazil to examine Brazilian folklore scholarship in light of Euro American research and to point out the results and accomplishments of Brazilian research while simultaneously indicating possibilities for new directions in research

Brazil in Reference Books, 1965-1989 Ann Hartness, 1991 More than 1 650 entries citing reference sources including handbooks specialized dictionaries encyclopedias and statistical compilations

The African Religions of Brazil Roger Bastide, 2007-06-18 Monteiro John A Coleman Theological Studies

Dicionário do folclore brasileiro Moacyr Cirne, 2010

Encyclopedia of Latin American Theater Eladio Cortés, Mirta Barrea-Marlys, 2003-12-30 Latin American culture has given birth to numerous dramatic works though it has often been difficult to locate information about these plays and playwrights This volume traces the history of Latin American theater including the Nuyorican and Chicano theaters of the United States and surveys its history from the pre Columbian period to the present Sections cover individual Latin American countries Each section features alphabetically arranged entries for playwrights independent theaters and cultural movements The volume begins with an overview of the development of theater in Latin America Each of the country sections

begins with an introductory survey and concludes with copious bibliographical information. The entries for playwrights provide factual information about the dramatist's life and works and place the author within the larger context of international literature. Each entry closes with a list of works by and about the playwright. A selected general bibliography appears at the end of the volume.

Evanira Mendes Eric A. Galm, 2025-03-04 This compilation of Evanira Mendes's biography and translated publications offers for the first time in English an opportunity to revisit the music and culture of 1950s Brazil. Examining the trajectory of the Brazilian folklore movement, this book provides a new perspective on contemporary accounts that have overlooked the participation of women scholars from that era and seeks to grant Mendes the recognition she so richly deserves. Growing up on a farm in rural São Paulo State, Evanira Mendes (1929–2022) exhibited an early love of folklore cultivated through the stories, songs, and gossip of wandering travelers in exchange for food and shelter. As she got older, she entered the Conservatório Dramático e Musical de São Paulo to study piano, but her love of folklore persisted, and she was invited to work in the school's folklore archive and later as a folklore researcher for the São Paulo Folklore Commission from 1949 to 1959. There, she won awards including the national Silvio Romero Medal, won second place in a national folklore monograph competition, helped to organize the folklore pavilion at the IV Centennial of São Paulo, and worked closely with important names of the era. Despite these accomplishments, she has essentially been forgotten. This book follows Evanira Mendes's experiences working as a field researcher as part of the São Paulo Folklore Commission, her participation and organization at national and international folklore conferences, her participatory research in Afro-Brazilian community dances, and observation and critique of Brazilian modern artistic expression in the theaters of São Paulo, and her work as editor of the folklore page and later weekly columnist in the *Correio Paulistano* newspaper. Her first-person accounts of fieldwork and participation in folklore courses are supplemented by separate published accounts from various sources, helping to compile a comprehensive portrait of music and culture in São Paulo and Brazil from that era.

Exiles, Allies, Rebels David Treece, 2000-04-30 This is the first global study of the single most important intellectual and artistic movement in Brazilian cultural history before Modernism. The Indianist movement, under the direct patronage of the Emperor Pedro II, was a major pillar of the Empire's project of state building, involving historians, poets, playwrights, and novelists in the production of a large body of work extending over most of the nineteenth century. Tracing the parallel history of official indigenist policy and Indianist writing, Treece reveals the central role of the Indian in constructing the self-image of state and society under Empire. He aims to historicize the movement, examining it as a literary phenomenon both with its own invented traditions and myths and standing at the interfaces between culture and politics, between the Indian as imaginary and real. As this book demonstrates, the Indianist tradition was not merely an example of Romantic exoticism or escapism, recycling infinite variations on a single model of the Noble Savage imported from the European imaginary. Instead, it was a complex, evolving tradition inextricably enmeshed with the contemporary political debates on the status of the indigenous.

communities and their future within the post colonial state These debates raised much wider questions about the legacy of colonial rule the persistence of authoritarian models of government the social and political marginalization of large numbers of free but landless Brazilians and above all the maintenance of slavery The Indianist stage offered the Indian alternately as tragic victim and exile as rebel and outlaw as alien to the social pact as mother or protector of the post colonial Brazilian family or as self sacrificing ally and voluntary slave Alcohol in Latin America Gretchen Pierce, Maria Áurea Toxqui, 2014-03-27 Aguardente chicha pulque vino no matter whether it s distilled or fermented alcohol either brings people together or pulls them apart Alcohol in Latin America is a sweeping examination of the deep reasons why This book takes an in depth look at the social and cultural history of alcohol and its connection to larger processes in Latin America Using a painting depicting a tavern as a metaphor the authors explore the disparate groups and individuals imbibing as an introduction to their study In so doing they reveal how alcohol production consumption and regulation have been intertwined with the history of Latin America since the pre Columbian era Alcohol in Latin America is the first interdisciplinary study to examine the historic role of alcohol across Latin America and over a broad time span Six locations the Andean region Argentina Brazil Chile Guatemala and Mexico are seen through the disciplines of anthropology archaeology art history ethnohistory history and literature Organized chronologically beginning with the pre colonial era it features five chapters on Mesoamerica and five on South America each focusing on various aspects of a dozen different kinds of beverages An in depth look at how alcohol use in Latin America can serve as a lens through which race class gender and state building among other topics can be better understood Alcohol in Latin America shows the historic influence of alcohol production and consumption in the region and how it is intimately connected to the larger forces of history

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