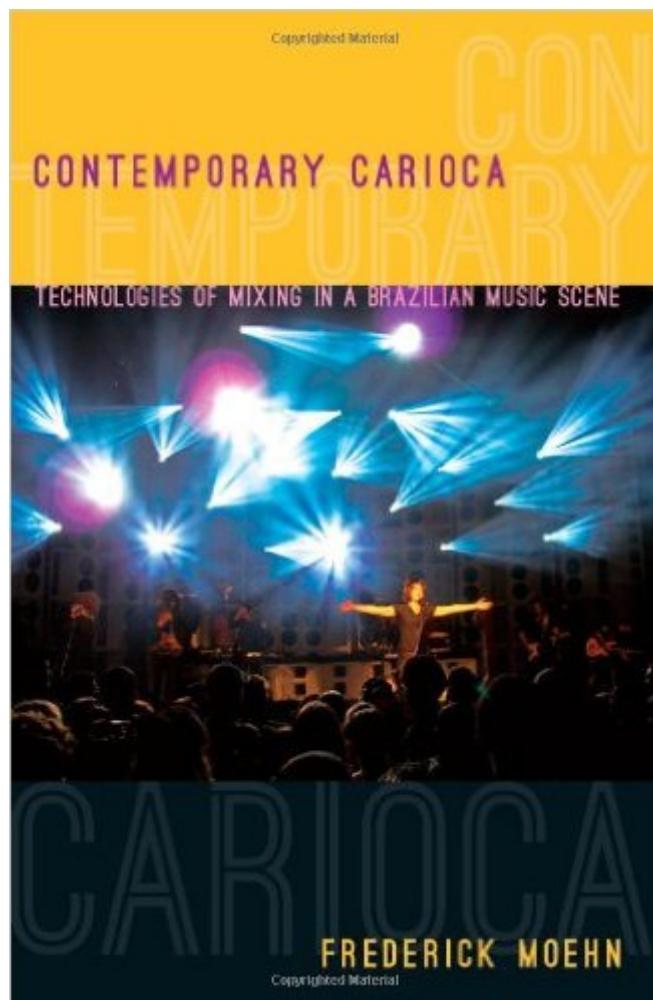


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# Contemporary Carioca: Technologies Of Mixing In A Brazilian Music Scene



## Synopsis

Brazilian popular music is widely celebrated for its inventive amalgams of styles and sounds. Cariocas, native residents of Rio de Janeiro, think of their city as particularly conducive to musical mixture, given its history as a hub of Brazilian media and culture. In *Contemporary Carioca*, the ethnomusicologist Frederick Moehn introduces a generation of Rio-based musicians who collaboratively have reinvigorated Brazilian genres, such as samba and maracatu, through juxtaposition with international influences, including rock, techno, and funk. Moehn highlights the creativity of individual artists, including Marcos Suzano, Lenine, Pedro Luís, Fernanda Abreu, and Paulinho Moska. He describes how these artists manage their careers, having reclaimed some control from record labels. Examining the specific meanings that their fusions have in the Carioca scene, he explains that musical mixture is not only intertwined with nationalist discourses of miscegenation, but also with the experience of being middle-class in a country confronting neoliberal models of globalization. At the same time, he illuminates the inseparability of race, gender, class, place, national identity, technology, and expressive practice in Carioca music and its making. Moehn offers vivid depictions of Rio musicians as they creatively combine and reconcile local realities with global trends and exigencies.

## Book Information

Paperback: 320 pages

Publisher: Duke University Press Books (April 23, 2012)

Language: English

ISBN-10: 0822351552

ISBN-13: 978-0822351559

Product Dimensions: 5.9 x 0.8 x 9.1 inches

Shipping Weight: 1 pounds (View shipping rates and policies)

Average Customer Review: 5.0 out of 5 stars (See all reviews) (1 customer review)

Best Sellers Rank: #796,690 in Books (See Top 100 in Books) #57 in Books > Arts & Photography > Music > Musical Genres > Ethnic & International > Salsa #174 in Books > History > Americas > South America > Brazil #307 in Books > Arts & Photography > Music > Musical Genres > Ethnic & International > Ethnomusicology

## Customer Reviews

*Contemporary Carioca* is one of the first comprehensive reviews of the 90's generation of Brazilian artists that defined the sound of post-dictatorship Brazil. Moehn makes a convincing case that

artists such as Lenine, Marcos Suzano, Fernanda Abreu, Pedro Luís, Moska, and their collaborators were the first to synthesize the BRock wave with the Tropicalia sounds of their predecessors, to great effect. What is startling about this work is the way the author mixes scholarship, his own enthusiasms, and detail in a manner that makes the book equally engaging for anthropologist, Brazilian music freak, or neophyte. Interviews with all of the book's major subjects delve into questions and provide contexts not found in other studies reviews, inside or outside of Brazil. Moehn wisely focuses on percussionist Marcos Suzano, a key figure in his restless innovation in merging sampling technology with traditional rhythms and his elevation of the pandeiro to center stage in contemporary Brazilian sound. As Suzano and Moehn point out it is this divorce from the rock-centric use of a kit that allow Brazilian artists in the 90's to invigorate the musical dialogue between the hegemonies of rock and the contemporary national scene. In chapters on Lenine, Pedro Luís, and Moska, the author provides needed context for the international listener to appreciate the full scope of his subjects' lyrical innovations. Moehn deftly focuses on the transitional works of each artist that have created the sort of thematic and structural leaps that make their Anglo-American contemporaries look direction-less and backwards focused by comparison. The timeliness of Contemporary Carioca could not be better as all the artists featured in this book still enjoy active careers that are hopefully full of future innovations. Moehn has shown them capable of producing.

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