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Editor's Letter

CARTA DO EDITOR

Brazil has always had a rich variety of unique instruments, talented musicians, strong African, European and Native Indian influences, and for sure the rich folklore. Brazil is a country that has the world's richest musical culture, a strong culture that since the 40's has influenced culture worldwide. It is a country where talent and creativity is abundant among its people, and is a nation that has the music and what it involve as important ambassadors. The best of Brazilian music is represented by extraordinarily talented artists such as **Tom Jobim, João Gilberto, Hermeto Pascoal, Cartola, Pixinguinha, Villa Lobos, Ary Barroso, Carmen Miranda, Clementina de Jesus, Vinicius de Moraes, Caetano Veloso and Gilberto Gil** among many others. Phenomenal artists that have given their best for better promote and propagate the Brazil's main culture: Music

Lindenberg Jr.

O Brasil sempre teve uma variedade de instrumentos únicos, talentosos músicos, forte influência Africana, Européia e Indígena, e claro um rico e extenso folclore. Nosso Brasil é o país que possui a mais rica cultura musical, uma cultura que desde meados dos anos 40 tem influenciado outras culturas ao redor do mundo. É um país onde talento e criatividade são abundantes, uma nação que tem a música como seu principal embaixador. O melhor da música Brasileira é representado por extraordinários músicos como **Tom Jobim, Pixinguinha, Villa-Lobos, Ary Barroso, Carmen Miranda, Clementina de Jesus, Vinicius de Moraes, Caetano Veloso e Gilberto Gil** entre tantos outros. Artistas fenomenais que deram do máximo para promover e divulgar o mais importante carro chefe do Brasil: a sua música.

Lindenberg Jr.

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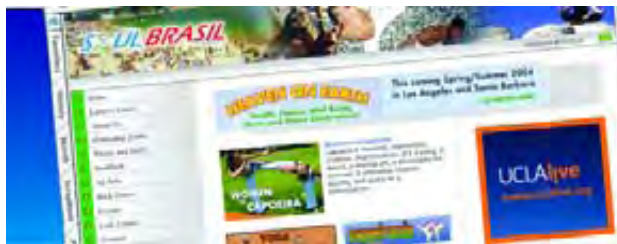
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Health, Music & Samba

Paul Angers

During World War II, experiments were conducted with the idea that sound could be used as a weapon. The purpose was to destroy the homeostasis in which human cells exist. The question now is: does enough scientific evidence exist to know if the opposite is true? Can a combination of frequencies conflated with rhythm cause living cells to reach a state of equilibrium that would lead to better health?

Music, art of combining sounds with a view to beauty of form and expression of emotion... Oxford Concise Dictionary.

The testimonies from thousands of patients who have suffered from a variety of ailments agree that music has played a large part in their healing process. In his book, **Biomedical Foundations of Music as Therapy**, Dr. Dale Taylor discusses the many areas in which music can help patients conquer diseases. Dr. Taylor visits many of the older theoretical perspectives regarding music as a healing agent including: behavioral modification, sociological benefits, psychoanalytic applications, and music to assist cognitive development in adults and children. Dr. Taylor also discusses some of the newer challenges: physiological and biomedical perspectives on music and health.

Does all of this sound complicated? What really happens to a listener when he or she is listening to their favorite samba and is filled with that bitter-sweet feeling of saudade? What physically happens to a musician when he or she is in the height of expression while creating music with several other people? Do musicians become physicians when they perform or do listeners become the physician by yielding to the healing music is believed to produce?

In an attempt to answer these questions, experts hang in the balance of pure physiological science and philosophy. Familiarity with the wisdom of the ancients, shamans, baianas, etc. can give rise to great philosophical discussions about ideas that are seemingly intangible (i.e. feelings, emotions, and other thought processes). Many would not philosophically argue that performing and/or listening to music can induce a cascade of feelings and emotions. But on the scientific level, what is it that causes the wonderful sensations we get from music? Do they physically heal?

According to Candace Pert, Visiting Professor at the **Center for Molecular and Behavioral Neuroscience**, Rutgers University, it is neurotransmitters and peptides, chemicals the brain produces, that flood us with the wonderful sensations music provides. In a 1993 interview with Bill Moyers, Dr. Pert explained that our brain is like a pharmacy producing an



Paul Angers

array of chemicals designed to aid cell equilibrium, (healing illness), or, depending on the individual's state, cause cell disequilibrium, (causing illness). Some of the neurotransmitters are: acetylcholine, dopamine, histamine, epinephrine, adrenalin, melatonin, and serotonin. Candace further explains that when several of these neurotransmitters are linked together they become neuropeptides such as oxytocin and/or endorphin.

Did **Tom Jobim** know he was setting all of this in motion when he created bossa-nova? Do the samba schools know they are flooding each and every participant and listener with loads of chemicals during a performance?

Our good health is in constant check by our immune system. An immune system that is out of balance can create problems for our body. If the immune system is too weak, disease can enter our bodies; if the immune system is too strong, it will not only destroy disease but also destroy cells and tissue beneficial to our health. Eric Jensen, of the **Brain Store**, has assembled research data which supports the idea that music can enhance the immune system. In his book **Music with the Brain in Mind** Dr. Jensen states "...studies have demonstrated that music, along with other related agents, can decrease levels of the stress hormone cortisol and can increase interleukin-1, an immune booster." He further states, "A study demonstrated that children exposed to music, singing and instrument playing exhibited increased antibodies." With data like this it may be safe to say that music enhances wellness.

The great sambista **Noel Rosa** was a student in medical school. He memorized his lessons by putting them to music. He wrote approximately 250 sambas. Noel did not finish medical school but through his music, he has perhaps become a great physician.

Promoting wellness through music is not a new idea to many cultures, however, understanding the science behind the feelings and emotions music invokes is cutting edge technology. Christine Stevens is a forerunner for promoting recreational music with wellness in mind. Christine understands and applies science, ancient wisdom and metaphoric value in creating recreational music.



Christine's emphasis is on percussion, and she has made drumming and creating music accessible to large and varied groups of participants all over the world. Her tenets include musical: accessibility, aesthetics, expressiveness, physical experience, power in creating and playing, fun, camaraderie, meditative aspects, spiritual aspects and transformation (teaching that one can move beyond perceived limitations). According to the research by Jensen and Taylor, Christine's tenets are the very mechanisms needed to stimulate a personal experience conducive to producing the neurotransmitters needed for good health.

For millions of people around the world the feelings created by samba are joy, happiness, melancholy, nostalgia, excitement and even sadness. The instrumentation used covers a variety of frequencies and rhythms which penetrate every fiber of the listener and/or the performer. Voices and melodies can set the stage for biological processes. The lyrical content of many sambas can open doors for romance, social justice, spiritual growth and fun. According to the scientific evidence, all of

Music /Alternative Healing

these elements together can lead to a flood of neurotransmitters and peptides produced by our brain to be sent to the far reaches of our body for better health and well-being.

Its God's medicine... its prayerful...

"Que e' meu samba, Em feitorio de oracao," (Noel Rosa).

Paul Angers has been a musician and educator for 42 years. His music career has brought him to 26 countries, and his credits include numerous films and Cds. Paul holds a Master of Arts Degree in Human Development and currently maintains a schedule of performing, facilitating drum circles and adjunct professor at **Pacific Oaks College, in Pasadena, CA.**

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"New Rain" of Musical Women!



Katia Moraes / Translation and Edition:
Fiona Stewart and Susan DiGiulio

Yes. There are still more women than men in Brazil. And, even though the quantity is evening out, it is said that in 2050 women will surpass men by six million. So, it's very natural to see so many feminine voices appearing in the music business.

Paula Santoro, Nila Branco, Lucila Novaes, Flavia Santana, Paula Lima, Simone Guimarães, Tati Quebra Barraco, Vanessa da Matta, Lucila Novaes, Consuelo de Paula, Isabela Taviane, Karyme Hass, Rebeca Matta, Juliana Amaral, Monica Tomasi, Laura Finocchiaro, Katia B, Virginia Rosa, Juliana Diniz, Lu Horta...

But what is to be "New" in the market? Is "New" everything that is recent? But who is fresh in this area? The only ones that are recording their first CD are **Juliana Diniz and Flavia Santana** (even though she's been in this business for many years doing background vocals for different artists.) Are there many "New" faces in Brazilian Popular Music (MPB)? Yes, many, but they are not well known to the public. "In reality, things are the same. The music business is in the hands of the same few artists," says **Denise Prado** from **100% Productions** in São Paulo.

On the MPB category, there is a paulista (born in São Paulo) singer **Monica Salmaso** who is releasing her fourth CD entitled "Iaiá." Monica got exposure in '97 when she received the Sharp Award as a New Artist of the Year. **Simone Guimarães** is another artist from the Biscoito Fino Label who appeared in 96 when she received two nominations for the Sharp Award. You can feel the influence of **Milton Nascimento**, of the toadas and modas de viola (country music styles) in Simone's music. **Lucila Novaes** is also influenced by Milton's music. She recorded two CDs, the latest one "Claridade" released by Lua Music. **Paula Santoro** and **Consuelo de Paula** are also from Minas. Santoro released her first CD with Rodolfo Stroeter as producer, and Consuelo has two recordings (one at Dabliu Music) and is a well-known folklore researcher specializing in Congadas.

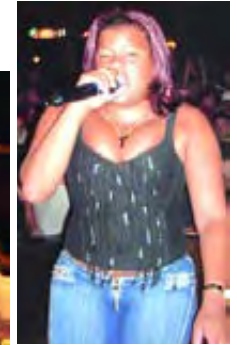
In spite of the large quantity of names I found in my research, the catalogue of some of the record labels, like Trama (as based in its website) shows a larger number of male musicians. Trama has 30 artists in its cast, for of whom are: **Elis Regina, Gal Costa, Fernanda Porto and Patricia Marx**. This means that only two are really "New" to the 180 million Brazilians. Universal Music (formed by Polygram united with the Canadian Seagram and the Frech-American Vivendi) has more or less 26 artists in its cast, ten of whom are women. It's interesting to notice that just now Universal hired its first Samba artist! Her name is **Juliana Diniz**. She is Monarco's granddaughter,



Juliana Diniz



Sylvia Patricia



Tati Quebra Barraco

Mauro Diniz's daughter and **Zeca Pagodinho** is her Godfather. But in the Pagode category there is still no female presence. EMI Music has 39 national artists. How many women with solo career? Ten. "New? "One or two. Biscoito Fino is the only label that has a better hormonal balance.

But let's change from this hormonal subject to another. The most important thing to me is to watch how these emerging Brazilian artists are expressing themselves in so many different styles. The baiana (born in Bahia) **Sylvia Patricia** has a pop-rock sound and performs in Brazil and Spain, where she spent most of 2005. She created her own label and can be heard at **Nova FM Radio**. "This radio station plays only MPB and got to be one of the doors for the "New" artists," says Denise Prado. **Nila Branco** is a rocker from Minas via Goiânia. She has been in this business for 15 years and has three CDs. She's an EMI artist, but everything she's achieved comes from her own production team. "Brazilian record companies do very little," adds Denise. From Curitiba there is the talented **Karyme Hass** who is also with EMI. She only got airplay after producer **Poladian** from São Paulo acted on her behalf. The bottom line is that godfathers and godmothers like always, are still very important.

Tati Quebra Barraco is a woman from **Cidade de Deus** who became a funkeira. She talks about the reality of the favelas and the conditions where she lives. Like Denise says: "There is a fever of this 'thing' in Brazil. Tati even went to France invited by minister **Gilberto Gil**." There was a frustration in Denise's voice when she spoke about Tati because she believes that other artists deserve a better media support. **Patricia Marx** is one example of that. She has been in the music business since she was seven years old. This singer and composer started with "**Trem da Alegria**" (a kids group) in 83, and now she has seven CDs, two of them with Universal Music produced by **Nelson Motta**. The European Press compares her with **Bebel Gilberto** and **Fernanda Porto**.

But the real pioneer in this wave of MPB with Electronic is the gaúcha-paulista **Laura Finocchiaro**. "She has been mixing these styles for years but didn't have the empathy that **Fernanda Porto** conquered with the media (she got a Latin Grammy nomination in 2003). Laura stayed stuck in a guetto for being lesbian and I think there was a lot of prejudice around her." In Denise's own words: "Nowadays is easier after the soap operas started to approach the subject, and to present homosexuality in a romantic way."

“Nova Chuva” de Mulheres Musicais!

Katia Moraes / Revisão e Edição: Tania Amaral

Sim. Ainda existem mais mulheres que homens no Brasil. E, apesar da quantidade estar se equilibrando, dizem que por volta de 2050 serão seis milhões a mais do que eles. Sendo assim, nada mais natural do que o “florecer” de novidades femininas na cena musical. **Paula Santoro, Nila Branco, Lucila Novaes, Flavia Santana, Paula Lima, Simone Guimarães, Tati Quebra Barraco, Vanessa da Matta, Lucila Novaes, Consuelo de Paula, Isabela Taviane, Karyme Hass, Rebeca Matta, Juliana Amaral, Monica Tomasi, Laura Finocchiaro, Kátia B, Virgínia Rosa, Juliana Diniz, Lu Horta...**

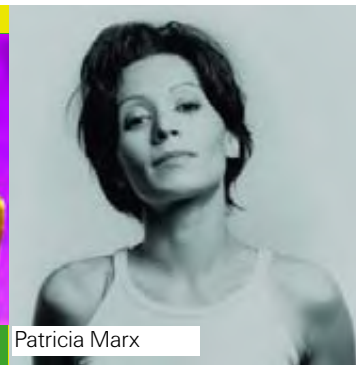
Mas o que é ser “nova” no mercado? “Nova” é tudo que é recente? Mas quem é que tem pouco tempo de existência nessa área? As únicas que estão gravando o primeiro CD são a **Juliana Diniz** e a **Flavia Santana** (apesar de estar na cena musical há muitos anos fazendo coro para vários artistas). Muitas caras “novas” na música popular brasileira? Muitas, mas nem todas conhecidas do público. “Na realidade as coisas continuam as mesmas e o mercado está nas mãos de uns poucos já bastante conhecidos”, diz **Denise Prado** da **100% Produções** de São Paulo.

Na área da MPB tem a cantora paulistana **Monica Salmaso** que está lançando seu quarto CD chamado “**Iaiá**”. Monica ganhou notoriedade em 97 com o prêmio Sharp de Revelação do Ano. **Simone Guimarães** é outra artista da **Biscoito Fino** que lançou seu quinto CD em 2003. A cantora e compositora surgiu em 96 quando recebeu duas indicações pro prêmio Sharp. Você sente a vibração de **Milton Nascimento**, das toadas e das modas de viola na sua música. **Lucila Novaes** também cita Milton como uma de suas influências. Ela gravou dois CDs, o último lançado pela **Lua Music**, chamado “**Claridade**”. **Paula Santoro**, cantora mineira, é a única que está no primeiro CD produzido por **Rodolfo Stroeter**. **Consuelo de Paula**, outra cantora mineira, gravou dois CDs, um deles pela **Dabliú Discos**. Ela é conhecida como pesquisadora do folclore regional, especialmente congadas.

Apesar da grande quantidade de nomes que encontrei na minha pesquisa, o catálogo de algumas gravadoras como a **Trama** de São Paulo (de acordo com o site oficial) apresenta um número maior de músicos homens. A Trama tem 30 artistas nacionais dentre os quais quatro são mulheres: **Elis Regina, Gal Costa, Fernanda Porto e Patrícia Marx**. No final das contas, somente duas são caras novas pra parte dos 180 milhões de brasileiros. A **Universal Music** (formada pela união da Polygram com a Seagram canadense e a franco-americana Vivendi), tem mais ou menos 26 artistas com dez mulheres com carreiras solo. Engraçado notar que a Universal finalmente contratou a primeira artista de samba!



Nila Branco



Patrícia Marx

Juliana Diniz. Ela é neta do **Monarco**, filha do **Mauro Diniz** e afilhada do **Zeca Pagodinho**. Mas na categoria de pagode, ainda não há nenhuma moçoila. A **Emi Music** tem uns 39 artistas nacionais no seu cast. Quantas mulheres com carreira solo? Umas dez. Novas? Uma ou duas. A única que equilibra melhor os hormônios é a **Biscoito Fino**.

Mas botando de lado esse papo hormonal, o mais importante é ver as mulheres se expressando cada uma no seu estilo. A baiana **Sylvia Patrícia** tem um som pop rock e faz shows pelo Brasil e na Espanha, onde passou a maior parte de 2005. Ela criou seu próprio selo e toca na rádio **Nova FM**. “Essa rádio só toca MPB e acaba sendo uma porta de entrada para os ‘novos’ artistas”, explica a produtora Denise Prado. **Nila Branco** é o rock de Minas passando por Goiânia. Ela tem 15 anos de estrada e três CDs gravados. Apesar de estar na EMI, tudo que está conseguindo é através da sua própria produção. “As gravadoras hoje no Brasil atuam muito pouco”, diz Denise. A talentosa curitibana **Karyme Hass** também está na EMI mas só começou a tocar no rádio depois que o produtor **Poladian** de São Paulo mexeu os pauzinhos. Ou seja, padrinho, pra variar, continua sendo muito importante.

Tati Quebra Barraco é uma mulher que saiu da **Cidade de Deus** e virou funkeira. Ela fala da realidade da favela e das condições em que vive. Como diz Denise: “Aqui no Brasil está uma febre esse negócio. Tati esteve até na França a convite do ministro **Gilberto Gil**”. Eu senti uma frustração nas palavras de Denise falando de Tati especialmente porque ela acha injusto que outras mulheres não estejam aparecendo mais na mídia, como por exemplo a **Patrícia Marx**, que está no mercado musical desde os 7 anos de idade. A cantora e compositora começou com o “**Trem da Alegria**” em 83 e agora tem sete discos, sendo que dois gravados pela **Universal** com produção de **Nelson Motta**. A imprensa na Europa a compara com **Bebel Gilberto** e **Fernanda Porto**.

Mas quem foi a pioneira nessa onda de misturar MPB com eletrônico foi a gaúcho-paulistana **Laura Finocchiaro**. “Ela já faz isso há muito tempo mas não teve a empatia que a Fernanda conquistou na mídia (ela recebeu uma indicação para o Latin Grammy em 2003). A Laura ficou muito no gueto com a questão de ser lésbica e acho que houve preconceito com relação a isso.” Nas palavras de Denise, “agora é mais fácil depois que as novelas começaram a abordar o tema e mostrar de uma forma mais romântica a questão da homossexualidade”.



Laura Finocchiaro

At the end of the story, it looks like that being "New" is a release strategy that can reach the entire country. The works of **Laura Finocchiaro, Patricia Marx, Katia B, Sylvia Patricia, Fernanda Porto, Monica Tomasi** and other women living in Brazil and abroad, have a "New" touch just because they didn't reach their deserved audience. Is it possible that their passion for music make them wake up in good spirits daily? I doubt it. But, success for many of them can come easily if they look at everything as a stepping-stone for rebirth. In this sense, they all can be considered "New."

Congratulations to **Fernanda Souza** who got her second nomination for the Grammy with her CD "**Duets II**."

Katia Moraes is a singer, composer, poet and dancer, and is a contributor writer since the **Soul Brasil** edition 1. To know more about this incredible & lovely woman and her great music work visit www.katiamoraes.com

No final das contas, fica parecendo que ser "nova" é uma estratégia de lançamento que abranje o país inteiro. O trabalho da **Laura Finocchiaro, Patricia Marx, Katia B, Sylvia Patricia, Fernanda Porto, Monica Tomasi** e de outras mulheres criativas dentro e fora do Brasil tem um ar de novidade porque ainda não atingiu o público merecido. Será que a paixão pela música que acorda com elas diariamente faz com que encarem tudo com senso de humor? Duvido. O certo é que o sucesso pra muitas delas chega mais fácil quando elas olham pra tudo como um processo de renascimento. Nesse sentido todas podem ser consideradas "novas".

E parabéns para **Luciana Souza** que pela segunda vez foi indicada para o Grammy!

Katia Moraes é cantora, compositora, poetisa e dançarina e já a bastante tempo faz parte da família **Soul Brasil**. Para conhecer mais a Katia e seu magnifico trabalho visite www.katiamoraes.com

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Brazilian Musicians

"Brazil is a country where talent and creativity is abundant among its people, and is a nation that has had as our Ambassadors of music, extraordinarily talented artists..."

From the Portuguese's...we got the sounds of flute, clarinet, guitar, piano, violin, cello, cavaquinho, accordion, and the tambourine. The cavaquinho is the main instrument played in "samba de rodas or pagodes". It's a small guitar with four strings that was also taken to Hawaii, where it became the ukulele...

From the Africans... who began arriving in Brazil around 1538, we decisively development of both, rhythm and choreography, like maracatu, bumba-meu-boi, lundu, cateretê, cacuriá, and most famous of all, the samba. An extensive array of percussion instruments is of African origin: all kinds of drums, from the atabaques used in Afro-Brazilian religions to the surdo and tamborim of the samba school bateria

(percussion section); the agogô, two metal bells played with a metal stick, and the cuíca...

From the Indians..... as Gabriel Soares de Souza, a Portuguese colonist and chronicler have said in his “Tratado Descritivo do Brasil” of 1587, the “Tamoio Indians” was great musicians and dancers, as well composers of improvised songs, and the “Tupinambás Indians” carry in their right hand a “maraca”, a gourd filled with pebbles. Brazilian Indian instruments still consist basically of rattles, drums, flutes, whistles and horns...



Brazilian Musicians In Califórnia





Creating a Global Community Through an Amazing Experience

Rebecca Kleinmann

Imagine you wake up in a beautiful redwood forest knowing you have nothing to do all day but play music, dance, spend time with creative people, and eat delicious food. I find myself thinking: "This is how humans are meant to live."

When I arrived in Cazadero in Northern California for the Brazil Camp, my spirit already felt free just from being removed from cell phones, computers, and the responsibilities of daily life. These magnificent redwoods that tower above me are the setting for the real reason I was here - to be in the presence of some of the greatest masters of the music I love. As a fellow CBCer, Burt Boice of Seattle says - "nowhere else can you find such a high concentration of famous Brazilian musicians to study with." I knew this was true when my day started and I actually got to have breakfast with Guinga, one of my very favorite composers.

After breakfast I attended a class with Jovino Santos Neto, another of my heroes. Multi-instrumentalist, composer, and a true educator, Jovino has a rich background as the pianist and arranger for Hermeto Pascoal's famous "O Grupo." Today, reflecting Hermeto's spirit of spontaneity and play, Jovino is composing music on the spot specifically for the musicians who show up to the class - giving everyone a part and creating music so beautiful it may just end up on his next album. We were learning all sorts of complex Brazilian rhythms and harmonies in the process, without even realizing it because of the fun we were having.

Then came the hard part - I had to decide which class to go to next! Should I learn percussion in the beginning "bateria", dance samba in the grove, sit under the trees with Guinga's class, learn "chorus" from Hamilton de Holanda, or sing by the river with Claudia Villela? These types of amazing classes go on all day, with a break for an organic lunch and dinner. Some people come to focus on dance, others percussion, voice or instrumental music. I love it all, so you might see me running around like a schizophrenic, trying to get a little taste of everything!

After the last class of the day is when things really get started! A spontaneous chorus jam erupts outside by the makeshift cappuccino bar. This was historic! Here are some of the

world's greatest players all in one place: virtuosic mandolin's Hamilton de Holanda played with passionate intensity along with masters Carlinhos Pandeiro de Ouro, Arnaldinho do Cavaco, mandolin's Mike Marshall, and clarinetist Harvey Wainaple, together with students who are professional musicians themselves - Ted Falcon and Colin Walker of the L.A Chorus ensemble were right in there, as well as percussionist Ami Molinelli and young mandolin prodigy Eva Scow. There was so much joy and life in this music!

As the night went on pockets of jams in different Brazilian styles formed everywhere. I went down to the samba jazz tent where vibraphonist Mike Golds had transformed the riverbed into a nightclub with tents, a sound system, drums, keyboards, and vocal microphones. Everyone was tearing it up taking solos on favorite Brazilian Jazz tunes, so I whipped out my flute and joined in. One of my fondest memories in this spot was getting to play with Airtó Moreira in my first year at the Camp.

At midnight I headed up to the teachers' porch, fondly known as the "favela." At this place, people were playing the colorful, storytelling "Pagode" music, someone was grilling meat in the way only Brazilians know how (here I gave up being a vegetarian!), and everyone else was dancing. It was 3 am... and I was thinking I may not make it to the 7:30 am yoga class, and thank goodness for the cappuccino machine!

This past August 2005 was my fourth time at Brazil Camp, so you can definitely say that I'm hooked! In the past years I've absorbed music from Dori Caymmi, Marcos Silva, Jorge Alabe, Paolo Bellinati, Ricardo Peixoto, and Carlos Olivera, along with the teachers I already mentioned and other inspiring artists. I also met dancer Rosangela Silvestre - who lead me to Bahia, Brazil for two months to play flute with her dance and percussion ensemble. Over the course of the last year as I've created my first CD, my heart has been increasingly drawn to Brazilian music to the point that I included Jovino, other musicians from CBC, and compositions I've discovered through the camp in the cd. I'm finding myself compulsively devoting more and more of my time to this rich music.

There are many other layers of beauty emerging from my experiences at CBC. I'm now connected with a beautiful family of people devoted to Brazilian music. As I travel I see these amazing people in San Francisco, Los Angeles, New York and Brazil. I don't know if directors Dennis Broughton and Rich Rice realize how much influence their California Brazil Camp has had on my life, but I do know that I will see them there again next year for more inspiration and great music!

Rebecca Kleinmann is a very talented musician with a lot of potential. Last November 2005 she released her first album "**Raio de Sol**", with the special participation of **Airtó Moreira** and **Jovino dos Santos** among others. Visit her at www.rebeccakleinmann.com

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Anderson Sá among members of Homeboy Industries

AfroReggae: The Sounds of Change

Gabriel Woll

It's a cold, grey morning in June – mid-winter in Rio de Janeiro – and the group of about 30 teenage boys sitting on the bare concrete slabs shiver in their faded blue sweatsuits, sulking with their arms crossed, and their eyes downward. The boys have just been marched from their cells to this bare, graffiti-covered courtyard in **Instituto Padre Severino**, a notoriously harsh youth rehabilitation center on Ilha de Governador in Rio de Janeiro.

These boys were sent to Padre Severino for violent and sometimes shocking crimes, and almost all are residents of Rio de Janeiro's *favelas*, the squatter settlements that dot every visible hillside in city. They are accustomed to strict lectures from the prison administration, and frequent harassment from the guards; they listen warily to the two young men, only a few years older than their audience, who stand in front of them wearing expensive jeans and Nike sneakers.

The young men in the brand-name clothes are **LG** and **Hermano**, members of **Banda AfroReggae**, an internationally acclaimed hip-hop group. They are also *favela* residents who, even with their fame and financial success, have chosen to live and work in their home communities. In spite of full schedules that include frequent rehearsals, public concerts, and occasional visits to Brasília to consult with Minister of Culture **Gilberto Gil**, Hermano and LG have come to Padre Severino to teach a 3-month long percussion workshop to the young inmates. They have come not only as celebrities, but also as role models; not only as percussion teachers, but also as symbols of hope.

*** à On August 29, 1993, tragedy struck **Vigário Geral**. The vast favela at the edge of Rio de Janeiro's primarily poor



zona norte had long been accustomed to violence, but that day's events were unlike anything the community had ever experienced. In supposed retaliation for the murder of a colleague, the **"Running Horses"** (Carvalhos Corredores) – a group of renegade off-duty police officers – **ransacked the favela, killing 21 community members, including children and senior citizens.**

José Junior, a community activist working in Vigário, had launched **Grupo Cultural AfroReggae (GCAR)** as a small non-governmental organization earlier that year, but it was the August massacre that illustrated the need and provided the incentive to turn his arts organization into a major social force. Junior selected a small group of teenagers – many of whom had been connected to gangs, and all of whom had lost friends and relatives to the "Running Horses" – and organized an intensive arts education program for them, drawing on a variety of disciplines including percussion, Afro-Brazilian dance, hip-hop, and capoeira.

Junior's educational initiative caught on, and AfroReggae quickly expanded to include ever-increasing numbers of youth from Vigário Geral. As the number of participants grew, so did the services provided by GCAR. Today, the group includes hundreds of young members, who, in addition to classes, participate in several educational theatre groups, bands, dance ensembles, and visual arts groups.

At the epicenter of GCAR is **Banda AfroReggae**, a hip-hop ensemble whose members include many of the teens who began working with Junior in 1993. It's almost impossible to keep up with the members of Banda AfroReggae. In addition to their frequent performances and their constant outreach in the community, the group maintains a fast-paced touring schedule, visiting cities throughout Latin America, Europe, and the Middle East. In 2004, Banda AfroReggae made its United States debut at Carnegie Hall as guests of Caetano Veloso, who introduced the band and later appeared to sing backing vocals for their cover of "A Luz da Tieta," one of his most renowned hits.

José Junior and AfroReggae establish a strict code of conduct for their participants, from band members to new workshop

students. The youth associated with AfroReggae are forbidden to smoke, drink, or use drugs. They are also forbidden to own firearms or to associate themselves with violent activity of any kind.

*The members of Banda AfroReggae act as **cultural ambassadors against violence**, speaking at venues ranging from youth prisons to academic symposia. Band members encourage **Rio's young people, especially those from poor communities, to find opportunities for themselves outside of the world of crime and gang violence.***

Most importantly, AfroReggae provides these opportunities, and continues to provide more: the group has recently expanded to include projects in 6 other favelas. Band members boast that AfroReggae is the only group to have set foot inside every favela in Rio de Janeiro.

Art has always been an important instrument for social progress in Rio de Janeiro. In recent decades, however – especially since the end of the 21-year military dictatorship in 1985 – progressive artistic programs have flourished throughout the city, using theatre, dance, and music to confront social problems directly, and to provide peaceful models of expression, self-valorization, and community. AfroReggae is at the forefront of this new movement; it is one of the largest non-governmental organizations in Rio de Janeiro, and one of the most visible and best regarded in Brazil. Banda AfroReggae's performances have become a staple of "**Criança Esperança**," a national television event that raises awareness of problems faced by Brazil's children. "**Conexões Urbanas**," their monthly free concert series, is invariably one of the defining musical events every month in Rio de Janeiro, featuring prominent guest artists like **O Rappa**, **MV Bill**, and **Gabriel O Pensador**. And AfroReggae's influence is not limited to a national stage; the 2005 Brazilian documentary "**Favela Rising**," a portrait of Banda AfroReggae's lead singer Anderson de Sá, has won awards at film festivals throughout the United States, the UK, and Brazil.***

In the first workshop group of the day, there is a problem. Prison and reformatory populations in Rio de Janeiro are almost always segregated by gang affiliation, and the young inmates in the group were all arrested as members of the Terceiro Comando, one of Rio's notorious drug cartels. AfroReggae, however, is based in Vigário Geral, where the ruling cartel is the Comando Vermelho, a bitter rival.



Anderson Sá among students after screening at Theodore Roosevelt High School in West L.A.

LG and Hermano explain that, as musicians, they are not bound by the rules or affiliation any gang. "Ours is a different war," ("A nossa guerra é outra") says LG, explaining that they are at war with violence, but not with any particular group of people. Hermano tells the boys bluntly that AfroReggae works in communities regardless of cartel affiliation: AfroReggae's work, he says, is part of a mission of peace. He points out that AfroReggae regularly works in **Parada de Lucas**, where the ruling drug gang has been at war with Vigário Geral since 1985. AfroReggae's involvement marks **the first time in almost twenty years that youth from Vigário Geral and Parada de Lucas have been brought together in the interest of peace and social progress.**

The inmates' body language changes visibly as LG and Hermano explain the difference between musicians and gang members. Before, the boys had slouched, staring at the ground; now, they sit up, looking at one another. Finally, they start making eye contact with LG and Hermano. They begin to ask questions, which the musicians answer patiently. LG and Hermano explain that as teenagers, they had friends arrested for gang violence, but that AfroReggae has provided them with an alternative.

AfroReggae's slogan, "From the favela to the world" (Da favela ao mundo), not only highlights the group's improbable rise to fame, but also underscores their belief that better and stronger things than violence can come out of Rio's favelas. Through their music, AfroReggae shows that the favelas are filled with creative energy, talent, and hope. The message seems to be working: on this cold morning in June, thirty boys who had sat slumped and disinterested thirty minutes before are on their feet, laughing and chatting with LG and Hermano, and waiting excitedly for their turn on the drums.

For more information about **Grupo Cultural AfroReggae** and Banda AfroReggae, see www.afroreggae.com.br (site is in Portuguese).

Gabriel Woll is an American writer, performer, educator, and translator. Currently based in San Francisco, he feels deep "saudades" for Rio de Janeiro, where he had the opportunity to work with AfroReggae in 2003. He can be reached at gabrielwoll@yahoo.com

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The Global Impact of the Brazilian Beat

DJ Christina



Brazilian music is unique in its far-reaching impact on the global music community. From **Paris, France to Kyoto, Japan**, musicians and artists all over the world are incorporating the infectious sound of the Brazilian technique into a wide variety of musical styles and genres. Artists such as

Bob Sinclar (France) and the Kyoto Jazz Massive (Japan) are developing their sound in tempo with traditional Brazilian themes.



Bob Sinclar and Salomé de Bahia

Bob Sinclar, otherwise known as Christophe Le Friant, the highly prolific and popular French electronica DJ, has re-invented himself through his work with Salomé de Bahia of Brazil. Salomé de

Bahia has been recording in South America since 1958, but was virtually unknown in the international music community. Eleven years ago Bob Sinclar first saw Bahia performing at the famous Chez Felix in Paris. Bahia, an expatriate in Paris who had made her reputation performing in long-running Brazilian cabarets such as "Brazil Tropical", later appeared with Sinclar's Reminiscence Quartet, a leading light in the continental acid-jazz scene.

Sinclar was tremendously impressed when he saw Bahia perform, and subsequently invited her to record an album with him as producer. The album, entitled *Brasil*, is her North American debut. As Tim O'neil writes in *Popmatters Magazine*:

"Considering the album's peripatetic origins, it remains remarkably true to its conception as a Brazilian showcase... Album-opener "**Taj Mahal**" readily demonstrates that this kind of party music doesn't really need any help. There is the slight hint of an accentuated 4/4-kick drum, but nothing that would be even slightly out of place in an authentic Brazilian showcase. The carni

From the bossa-tinged remake of "**Mas que Nada**" to the blatantly house track, "**Outro Lugar**", Bahia's album is a precise and comprehensive expression of the Brazilian sound, polished

with a veneer of electronica modernity. Whether you are dancing in a Parisian nightclub, or dancing "na balada" of São Paulo or Rio, Sinclar and Bahia's sound will undoubtedly create a groove sensation.



Kyoto Jazz Massive and the Bossa-Jazz Sound

The Kyoto Jazz Massive is comprised of two brothers from Kyoto Japan, **Shuya Okino** and **Yoshihiro Okino**. They are internationally renowned DJs, producers, club-runners and remixers. Their future jazz blend of Jazz, Bossa, Latin and house music

has been revolutionary in the electronica music scene since the late Eighties.

The two brothers are heavily influenced by Brazilian music and have collaborated with a number of Brazilian artists, such as **Bebel Gilberto** and **Guida De Palma**. They primarily focus on traditional Brazilian music from the 60s and 70s, and incorporate the smooth and sensual appeal of Bossa Nova into futuristic new-jazz rhythms. *The Spirit of the Sun*, their debut album, features several beautiful Bossa-Jazz tracks, such as "**Sob O Mar**", "**Bahia**", "**Shine**" and "**The In Samba**".

"The LP, *The Spirit of the Sun* (sic), speaks to their broad spectrum of influences, nimbly blending acid jazz, Fender Rhodes cool, Bossa Nova rhythms, and the hard beats of modern house."

Bob Sinclar and the Kyoto Jazz Massive are only a small sample of the international artists that have fallen in love with the Brazilian beat. Musicians such as **The Trueby Trio**, **Da Lata**, **Claude Monnet**, **the Basement Jaxx**, and **M.I.A.** (born in Sri Lanka and raised in London - released her 2005 album and has reached tremendous success in the UK after a few months living in Rio researching the "**Funk Carioca**") are all part of the global movement that have concentrated a substantial part of their creative output on Brazil and its historically influential sound. Brazil is a shining star in the global music community, and her gorgeous artistic influences will continue to transform our minds and souls for many years to come.

Dj Christina is from Puerto Rico and lives in Los Angeles. She is the co-owner of **Large Concepts Events** and has been involved in the Electronic/Deep House/Sexy Disco scene in California for a while now.

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The Soul Brasil New Year Celebration 2006 happened this year in another mansion, at this time in Hollywood Hills. Around 135 positive people came to the party and have enjoyed a delicious Stroganoff, Chicken Moqueca, Penne Spinach, Cesar Salad, Potato Salad and Open Bar that have included 2 types of Wine, Brazilian Cachaça, 2 types of Beer, Water, Soda and of course Champagne at midnight. The top moment of the celebration take part between 11:00 pm and 1:00am when the main room was full of enthusiastic people

dancing with the music of the New Cycle Band (Forró, Pagode and Samba). The Band was playing until 2:00am in 3 sets, and Ricardo Radick played as a guest the last 30 minutes from 2:15 to 2.45am. Unfortunately we did not have the presence of our friend Paulo Garcia that was suppose to celebrate the Afro-Brazilian Ceremony. Paulo's wife started to feel the symptoms for the newcomer first baby at this day and on January first the baby was born. Congratulation Garcia family!

Planning Ahead...

Positive Events Coming in Your Way!

Feb 17 Friday at 9pm, ARRASTAPE FORRÓ NIGHTS 2, in Hermosa Beach with SWEATY NIGHTS AFETR HARD DAYS! Come and enjoy the Authentic "Forró For All". LIVE MUSIC BY NEW CYCLE at SUZY'S BAR AND GRILL. More info: 310-923-2497 Sponsored in part by Soul Brasil.

Sun, February 26, at noon in SANTA BARBARA, the film-documentary "Cidade das Mulheres" (City of Women) at SB Cabrillo Recreation Center / Please call (323)428-1963 or (818)468-6474 to re-confirm time & location. It presents Mother Stella, Yalorixá from the Axé Opó Afonjá, - who will tell us the history of Candomblé as well as her own life story. In a wonderful and sensible speech, she discusses the matriarchal system of candomblé, the power of women and syncretism in Brazil. The movie will show the women from the streets, the "baiana" of acaréjé, how they live and what it means to be a baiana nowadays. "The City of Women" shows the visual and cultural identity of these baianas who, through

the generations, created a myth, goddesses who act and interfere on the city daily life. A symbol of resistance & dignity, and above all, beauty. *** Optional / Following the screening: Taste Brazil... with "Bahian Moqueca & Guaraná", donation \$9

Every Tuesday, New Cycle plays the best of MPB and Forró (Brazilian Music) at Player's in Costa Mesa from 7:30 to 11 pm. Location is 512 W. 19th St. 92627 Costa Mesa. Info: call 310 923 2497. **Also Sat. March 18 and April 1,** Pagode Night with SambaJah. Both events are free !!!

March 19th in San Diego, Cesaria Evora, known as the "barefoot diva" because of her propensity to appear on stage in her bare feet in support of the disadvantaged women and children of her country. At 4th and B, 345 "B" Street, San Diego.

The second annual LA Drum-A-Thon March 25 at 6pm. The event is a 24-hour marathon of community drumming to raise funds for Habitat for Humanity. More info: Bang a Drum, 1255 S. La Brea Avenue in L.A. Free event!!!

Brazilian Culture at Annual Fairs and Festivals through CA



The Gaslamp Mardi Gras Parade and Celebration on Fat Tuesday celebrates Mardi Gras "San Diego Style" at the biggest Mardi Gras Parade & celebration on the West Coast with over 50,000 in attendance. The celebration is a multi-cultural event that involve USA (New Orleans), Caribbean and Brazil.

The Carnaval Multicultural in San Francisco is a huge street festival in the historic Mission district in San Francisco that integrate culture and folklore of many different countries as Trinidad-Tobago, Mexico, Guatemala, Jamaica, and Brazil among others. It is an annually and traditional May event.

The Multicultural Festival in Santa Barbara is a weekend of ethnic fun in the beautiful setting of Oak Park. Savor various ethnic culinary delights and enjoy over 40 performances of world music and dance on two simultaneous stages. Salsa, Swing, African and Afro-Brazilian are just a few of the free dance classes and live music. The event usually is in August during summer time.

The Annual Brazilian Summer Festival at the Ford Amphitheatre celebrates what almost every Brazilian join in life: music under the star and during summertime. Usually happens every year in June. During summertime the Ford presents also the Brazilian Dance Tour with Viver Brasil Dance Co.

The Brazilian Day at the African Marketplace & Cultural Faire (AMPCF) is a festival of cultural exchange and economic development for independent businesses and performers of African Diaspora. It is an internationally recognized celebration of art, culture and business, which includes Brazil, Caribbean, Africa and USA. The Brazilian day happens on Labor Day Holyday.

The Annual Carnaval Street Parade in Long Beach is a unique event that celebrates Carnaval and the Brazilian Independence during the summer, and more specific in September.

The Annual Tribute to Jobim at the Hollywood Bowl Bowl is the event to celebrate the father of Bossa Nova and this authentic music style/ rhythmus from Brazil. The event usually happens on summer time in the heart of Los Angeles.

The UCLA Live is a global mix of innovative music, poignant spoken word, boundary-breaking dance and a spectacular international theatre festival. Usually the festival presents great and quality musicians from Brazil. Happens annually, and start around the month of October.

Radio Shows

The KPFK Radio (Los Angeles and Santa Barbara) presents the show Global Village/Friday, hosted and produced by Sergio Mielishenko that informs the listener about music shows, CD releases, press articles and special interviews on radio. Check www.kpfk.org. Sergio also hosts the show Brazilian Hour. Check www.brazilianhour.org

The KCSB Radio (Santa Barbara) has the show "Tudo Bem"; hosted by Christine DiStefano every Tuesday from 10am to 12pm. Christine has an eclectic show where she plays quality MPB and Bossa Nova, plus Cultural and Folkloric music from Brazil. Check www.kcsb.org

To be in touch and up dated with Brazilian Events around the West Coast, also events that target Educational and Humanitarian goal, as well a Quality and Conscious Living, visit our events listing at www.soulbrasil.com



The exciting grass-roots movement known as “Recreational Music Making”, is quickly gaining support and momentum across the United States. Drum manufacturers and Musician facilitators are introducing weekly drum circles, corporations are now holding stress-reducing music clinics and new programs are emerging that combine music making with socializing and relaxation training. Recreational Music Making encompasses enjoyable, accessible and fulfilling group music-based activities that unite people of all ages regardless of their challenges, backgrounds, ethnicity, ability or prior experience

Making Music Therapy received an endorsement recently when the New York Department of Health granted more than \$250,000 to Beth Abraham Health Services to develop and support its drumming and rhythmic activities program to help dementia patients. The two-year program will provide training workshops and interactive on-site instruction to staff of four local nursing facilities: the Center for Nursing and Rehabilitation in Brooklyn and White Plains, the Sephardic Home in Brooklyn, and the Masonic Dumont Home in New Rochelle.

Solidarity through music is increasingly and helping people in US as well around the world. Playing music for hospital patients or hospice and nursing homes residents provides solace and joy for those facing a troubling or stressful time of life. For musicians - amateur or professionals, it brings the kind of joy and satisfaction hard to find in any other walk of life.

Recently research from Jupiter and In-Stat, conclude that US sales for MP3 in 2004 have triplicate (16.2 million) if compared with 2003, and prognostic that in 2005 it has increase more



than 35%. For 2010 the prognostic is to reach 56 million of MP3 sold only in US. If you are going to be downloading music from the Internet, you'll want to introduce yourself to MP3, the most popular music file format today. MP3 uses an audio compression technology that allows files to be compacted without distorting the sound. MP3 files require special software, called a player, in order to listen to them.

Because of compression, an hour of near-CD quality audio can be download in five minutes or even less with a high-speed Internet connection

Whatever your musical tastes, from the Classical of Sebastian Bach to the Bossa Eletronica of Bebel Gilberto, you can turn on your computer and tune right in. These websites here let you listen to music, news, historic broadcast, and more.

Audible.com (www.audible.com) has a library of 4,500 audio books, live public radio broadcast, and news. In all, there are more than 32,000 hours of downloading audio.

Live365.com (www.live365.com) features one of the most eclectic collections of Internet radio stations around. Tune into thousands of independent radio feeds posted by amateurs.

Peoplesound (www.peoplesound.com) allows you to find, listen, and download MP3s with just about any kind of music imaginable.

VH1.com (www.vh1/sounds.visions/vh1atwork) offers links to stations broadcasting pop, rock, rhythm and blues, hip hop, dance, and jazz.

World Radio Networking (www.wrn.org) carries live audio newscasts 24 hour a day from 25 of the world's leading public and international broadcasters.



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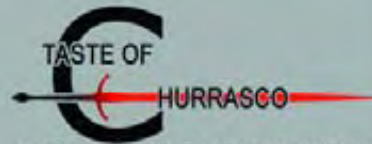
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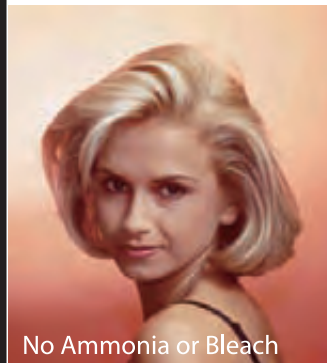
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And the Gringa Started to Samba...

"My body succeeded where my mind had failed; it figured out the step all on its own"

Shayna McHugh

Don't come back from Brazil until you learn how to samba... my friends advised me. Then I guess I'll never return! I joked. I had always believed that there were two basic types of people in the world: those born with the ability to dance, and those born without it. In my eyes, all Brazilians fell in the former group where as I was stuck in the latter. At weddings, concerts, and clubs, being pulled onto the dance floor was the most embarrassing thing that could possibly happen to me. I marveled at the people who moved so naturally to the music, envying the fact that they always had such a great time dancing. I, on the other hand, had no idea what parts of my body to move and how to move them. Everything I did felt awkward. I was secretly hoping, however, that my upcoming semester in Brazil would somehow magically transform me into a good dancer. Maybe something in the air or water of South America would inject some Latin flavor into my gringa self.

Samba, unfortunately, proved to be incomprehensible to me. I tried to learn and failed miserably. The same thing happened every time: while I watched the sambistas, trying to figure out how on earth they were moving their hips that fast, someone would invariably approach me and ask why I wasn't dancing.

"Because I don't know how to samba," I would explain. "No problem! I'll teach you," the Brazilian would reply. "It's easy! You just go like this..." He would then begin to samba, his feet moving at what seemed to me to be light speed. "Wait," I would implore. "Where do I step on the first beat? Do I shift my weight forward or back on the second?"

The would-be samba teachers tended to look slightly puzzled at these questions. "I don't know," they always responded. "Do it slower," I would command. When they did the step in slow motion, I could more or less follow along. Ok, got it: switch feet on 1 and step forward on 2, I thought to myself. But when I tried to samba to the rhythm of the music at normal speed, my natural clumsiness prevailed. I could swear that the rapid beat didn't allow enough time for my nervous system to carry the signals from my brain to my feet.

"Aargh," I would groan in frustration. "You just need to relax," my Brazilian friends repeatedly told me. I felt especially samba-impaired during the six weeks I spent in the state of Bahia. One Brazilian song describes Bahians as having "God in their hearts and the devil in their hips." It's true: they all danced samba, axé and forró like it was easiest thing in the world. I was depressed by the fact that six-year-old Bahian



girls had more hip-shaking skills than I did. I eventually resigned myself to learning how to clap correctly to the music, since samba clapping follows a syncopated beat that was hard for my non-Brazilian ears and hands to grasp. To the disappointment of my North American friends, I returned from my semester in Brazil with a great deal of admiration for samba but a firm conviction that I was incapable of learning it.

My struggle with samba did not end there. After graduating from college, I returned to Brazil to do marine natural products research. Many of my new acquaintances were samba enthusiasts who got together every couple of weeks for a samba de roda (samba circle). I went to these gatherings but stayed out of the roda, limiting my participation to clapping and singing. Unfortunately, my friends were not content to let me stay on the sidelines. They sang one song that goes:

Sai, sai, sai, ô morena (Leave, leave, leave, oh morena)*

Saia da lagoa (Leave from the lagoon)

Sai, sai, sai, ô morena (Leave, leave, leave oh morena)

Saia da lagoa (Leave from the lagoon)

Ponha a mão na cabeça (Put one hand on your head)

Outra na cintura (The other on your hip)

Dá um bom remelexo (Give a good swaying)

*Dá umbigada pra outra (Give an umbigada** to another)*

**Morena refers to a dark-skinned or a dark-haired woman.*

***Umbigada, derived from the word umbigo (navel), is a movement in which two dancers touch their bellies together. Similar to the way expectant mothers nourish their babies through the umbilical cord, this "meeting of the navels" represents transmission of the energy of the dance from one person to another.*

During this chorus, one woman does a samba solo in the center, performing the movements described by the lyrics (Like the Brazilian version of the hokey-pokey, I mused). As the last line is sung, she exits the roda and gives an umbigada to another woman, who enters and dances throughout another repetition



of the song, and so forth. You can guess what happened: someone gave an umbigada to me.

Knowing that there was no escape, I entered the roda with my best attempt at samba. I thought I was doing

all right – that is, until the part about putting one hand on my head and the other on my hips. While focusing on getting my hands in the right places, I completely lost control of my feet. I tripped over myself trying get back on beat, but it was too late – I had lost the rhythm, and my steps were all wrong. When the last line of the chorus finally arrived, I fled the roda as fast as possible, bestowing an umbigada on the next victim. She glided into the roda with a smooth, elegant samba that made me feel like a bumbling klutz by comparison.

I went home that night with a renewed determination to learn how to samba, resolving to practice as much as it took for me to get the step right. The next time I got pulled into the roda, I promised myself, I wouldn't look like such an awkward gringa. As I thought more about it, I began to wonder if I'd been trying to learn samba the wrong way. I had recently read an article that drew a contrast between two types of cultures. European

and North American cultures tend to center on the mind, which they view as separate and distinct from the body. African and Asian cultures, on the other hand, tend to focus on the body and use it as a starting point from which to relate to the world. Was the source of my problems the fact that I had been trying to understand samba, an Afro-Brazilian art, by analyzing it in a North American manner?

During the next samba de roda, I experimented with a new approach. Instead of worrying about counting beats, I simply tried to feel the rhythm. Rather than fussing over which foot was supposed to step where, I let the music guide my movements. I watched the sambistas in the roda and tried to imitate them without thinking too much about it. As a result, an unbelievable thing happened: I started to get it! My body succeeded where my mind had failed; it figured out the step all on its own. Two of my former attempted samba teachers noticed my efforts and congratulated me, delighted that the gringa had at last learned how to samba. No longer tentative and painfully self-conscious, I even jumped into the roda voluntarily – and I loved every minute of it!

There's nothing magical about Brazil's air or water that makes its native people good dancers. It's the fact that Brazilians don't make a distinction between people who can dance and people who can't – everyone just dances!

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Airo Moreira & Flora Purim The Brazilian Influence on Jazz

Tatiana de Los Reyes

Translation: Tatiana Reyes and Diana Booker

When we think about the current Jazz scene, we have to consider how Brazilian couple, Airo Moreira and Flora Purim influenced the direction of this musical style. Flora, born in Rio de Janeiro, and Airo, born in Itaipopolis (Santa Catarina state), came to the United States in 1967 where they decided to continue investing in their musical careers. Flora arrived first and Airo arrived right after her. The truth is that Airo decided to come just to take her back to Brazil, but he ended up staying as well.

It has been almost four decades of extraordinary recordings, live concerts, workshops and musical research. Flora Purim is considered synonymous with Brazilian Jazz. Along with a rare six-octave range she possesses a seductive voice, full of emotion which discloses all the love and devotion for her work. She has had two Grammy nominations for best female Jazz performance and was chosen best Jazz singer by Down Beat magazine four times.

Aside from his partnership with Flora, Airo who has been a musician since thirteen years of age, develops works in world music and is also a producer and educator in several countries. He is recognized by producers and teachers everywhere as the most popular percussionist in the world. The impact of his work has been so great, that Down Beat magazine created a Percussion category in its annual poll among critics and readers. Airo has won as best percussionist more than twenty times since 1973. He is known for mixing the unique sounds of his "toys" and his voice. His pandeiro solo is known and admired everywhere he goes. The song "Celebration Suite" also known as "Samba de Janeiro" is his trademark. With this song he garnered a gold record and since 1997 it has been used as the theme of the Soccer World Cup, as well as in many TV commercials, and has been extensively rerecorded by artists around world.

Flora and Airo won the Grammy two times for their participation on the "Planet Drum" album with Mickey Hart, Grateful Dead drummer (best World Music album) and on the album "Live at the Royal Festival Hall" with Dizzy Gillespie and the United Nations Orchestra (best Jazz album).

The story of this couple's influence in Jazz began on in the second day of Flora's arrival in New York. Flora attempted to enter the Club Baron in Harlem, but the doorman was giving her a hard time. Behind him was Thelonious Monk, who witnessed what was happening. Politely, he told the doorman that Flora was his friend and invited her to enter the club. Flora had never seen Thelonious Monk before. He sat Flora at the table with "Baroness Nika". Flora also didn't know who the Baroness was and only realized what had happened after Thelonious sat down at the piano and started to play. At the club on the same night, Flora also saw Wayne Shorter, Art Blakey, Carmen McRae and Miles Davis. Flora's idols were all there. Richard Davis and Chick Corea were also present, but Flora didn't know Chick at the time.

Duke Pearson was one of the first American musicians who invited Flora to perform with him onstage and on his album. After that, she toured with Gil Evans where she recognized the changes in her life and career. Her reputation as an extraordinary singer led her to work with Chick Corea and Stan Getz.

After his arrival in New York, Airo began to play with important musicians such as as Reggie Workman, JJ Johnson, Cedar Walton and bass player Walter Booker. It was because of Booker that Airo started performing with Cannonball Adderley, Lee Morgan, Paul Desmond and Joe Zawignul. In 1970, Zawignul recommended Airo to Miles Davis for a recording session for the "Bitches Brew" album. After that, Davis invited Airo, along with Hermeto Pascoal, to join his group which at the time included Wayne Shorter, Dave Holland, Jack De Johnette, Chick Corea, and later on, John McLaughlin and Keith Jarrett. Airo was part of Miles Davis' group for two years and appears in "Live/Evil", "Live at the Fillmore", "On the Corner", "The Isle of Wight", "Bitches Brew" and later at the "Fillmore Sessions". "The Isle of Wight" was video taped live and today is part of a brilliant documentary made by director Murray Lerner.

A funny fact: way before Airo played with Miles Davis, he went to a club to watch Miles' performance. Without knowing how to speak English very well, Airo tried to tell Miles he was a fan of his. Irritated, Miles ordered security to remove Airo from the club. Airo laughs when he tells this story and to this day still is not sure if Miles ever realized he was the same person.

Airo was invited to be part of the original formation of the group "Weather Report" with Wayne Shorter, Joe Zawignul, Miroslav Vitous and Alphonse Mouzon and with this group, recorded the album "The Weather Report". Right after, he joined Chick Corea's original "Return to Forever" with Flora Purim, Joe Farrell and Stanley Clarke. Together they recorded the albums "Return to Forever" and "Light as a Feather".

His work with Quincy Jones, Herbie Hancock, George Duke, Paul Simon, Carlos Santana, Gil Evans, Gato Barbieri, Michael Brecker, The Crusaders, Chicago and many others, including



his participation on movie soundtracks such as "The Exorcist", "Last Tango in Paris", "King of the Gypsies" and "Apocalypse Now", represents a small part of Aírto's contribution to the music scene over the last three decades. Flora also collaborated on the soundtrack of the following movies: "Apocalypse Now", "Sharky's Machine" e "Who is Afraid of Virginia Wolf".


In 2002, Brazil's President Fernando Henrique Cardoso named Aírto Moreira and Flora Purim to the Order of Rio Branco, one of Brazil's highest honors.

Thanks to the sensitivity of the artists that Flora and Aírto encountered throughout their careers, they have been able to leave their genuinely Brazilian contribution. These Jazz artists, with broad ideas, created this fusion that went beyond traditional Jazz. They created a more "colorful" music, with additional nuances and rhythms. It was discovered that Brazilian rhythm could be incorporated with Jazz by adapting the rhythm to the melody, and even playing Brazilian music in Jazz format, something that Flora Purim and Aírto Moreira became masters at. In spite of all the definitions, it is difficult to classify the type of music that Flora and Aírto play. We can just call it "music from heart".

For more information about the artist please visit their official web-sites: www.florapurim.com and www.airto.com

Tatiana de Los Reyes works on musical productions, public and press relations. She is Brazilian and lives in Los Angeles. You can contact her by e-mail: publicitati@sbcglobal.net

**Article based on stories, biographies and interviews with the artists.*



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The Expression of Carnival

Edited by Lindenberg Jr.

Carnaval is an "Age-Old Festival" of merrymaking and still stands for freedom, irreverence and rule breaking. Carnival in USA, Carnivale in Italy or Carnaval in Brazil, is the annual "Celebration of Life" that usually happens in February, sometimes in march, 40 days before Lent, a Catholic holiday. It took root in nearly every country colonized by the French, Spanish and the Portuguese as in Trinidad-Tobago, Mexico, Cuba, Venezuela and Brazil. More recently the Brazilian Carnival celebration has expanded for many cities around the globe and not only in Brazil. Cities as London, Paris, Toronto, New York, Miami, Los Angeles, San Francisco, San Diego and since 2004 Santa Barbara, has joined this tradition that involve not only music and dance, but various living expressions of cultural identity and full spectrum of cultural diversity.

In reality, Brazilians are privileged people in terms of festivities, seeing that soon after the celebrations of New Years' Eve and the beginning of summer (in Brazil) following Carnival, which could be considered the most popular outdoor festival in the world. Displaying in the forefront - the inconceivable joy of Brazilian folks, Carnival is presented as authentic attraction of the tourism industry and propaganda of Brazil's exportations. The process of the evolution of carnival has brought with it the imagination and expectation that far exceeds the concept of street opera, and consolidates itself as the most creative and democratic Festival of Arts worldwide. From a musical standpoint, the literature and illustration of samba and other Brazilian rhythmus actually provide Brazil a path to re-trace its discovery, its cycles of development and portrait, its flora and fauna, its natural resources. The architectural skills are often present in the form of displaying carnival as a true social works of art; the photography, the cinema, scenic and graphical arts, all these creativity in a world of fantasy of "Rei Momo" (Momo King)

The Roots...

And the Most Important Carnival Cities in Brazil

The **Maracatu** is an African cultural contribution to the musical and choreographic landscape of Pernambuco's state carnival. It began with enslaved African people, the greater number coming from Luanda's Banto nation - an exiled nation that crowned their kings and queens, in foreign land, inside the churches or out. The word "maracatu" meant "a lot of people", and turned the denomination of these groups that appeared together in religious festivities to "Nossa Senhora do Rosario" - the patron saint of those people. **The Frevo** is also from **Pernambuco**, and the most important music/dance expression of this state, where the cities of **Recife & Olinda** are the headquarters.

The **Axé Music** is a fusing of Brazil Northeastern, Caribbean and African with packing pop-rock made by the artists from the state of **Bahia** and that took the stops of successes of entire Brazil since the 80's. The bands began playing during Carnival originally over trucks called **trios elétricos**. Overtime, the bands moved from playing on pickup trucks to fully amplified bands and stages. Trios elétricos remain a primary feature of the **Salvador** (city) Carnival today. The origins of axé are in the 50's, when Dodô and Osmar started to play Frevo from Pernambucano in rudimentary electric guitars in the top of a Ford 1929. Parallel to the movement of the "trios", also started the "blocos de rua" (street carnival groups) proliferation as "Filhos de Gandhi (Children of Gandhi), Ilê Ayê and Olodum that played African rhythmus.

The word **Samba** was derived from semba, a common word for many West African Bantu languages. It means to pray, or invoke the spirits of the ancestors, or the Gods of African pantheon. As a noun, it could mean a complaint, a cry, or something like "the blues". In Brazil, Samba is a woman with the same function of an ekedi nagô in the banto's temples: A sacred dancer, iaô, the daughter of the saint. In 1917, Ernesto dos Santos "Donga", recorded his song "Pelo telefone" ("through the phone") and labeled Samba. Since then, the Afro-Brazilians musicians started to see the Samba as a new approach to the "batoque" from Angola, and determined themselves to integrate it to white society trough organizations they called Samba Schools. Today, **Rio de Janeiro** is the capital of samba, and during carnival the samba school parade is the main attraction for tourist all over the world. The samba is a national treasure, unlike other societies that cherish the Blues, the Jazz, the Mambo, the Rumba and the Reggae.



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Same Old Song

Peter Ludwig

There's no accounting for why we each repeat the same pointless ritual every day, despite failure after failure. Every day we spin and spin through the radio dial trying to find original and interesting music. Click...heard it, click...boring, click...eh. Different voices, modified lyrics, jazzed up arrangements, but the same old, tired songs. I sometimes think I'd rather have hot lead poured into my ears than listen to this stuff. Perhaps all the songs have been written. However, there remain three immense veins of musical gold open to further exploration. Each still holds a mother load.

First, experimentation: Today, anyone can be a musician. The equipment required for high fidelity recording, which would've cost \$100,000 twenty years ago, can be cobbled together by a teenage music geek in his parent's basement with a family computer, bootleg software and a microphone. Because of this do-it-yourself era, the experimental spirit thrives. Music software is so advanced that a chimp can push a few buttons, string together some loops, and knock out a tune in 15 minutes. With music so easy to create, the whole world, via the Internet, has access to vast quantities. On one hand, it is wonderful that so many people can now enjoy music creation, instead of just small elite. On the other hand, the river of song flowing down the file-sharing networks is mostly unremarkable. While the enterprising lone artist may find new opportunities, it is tough for any one person to shine above this vast mass.

Next, great music is fertilized by cross-pollination:

When African, Native American, French and European sounds mixed with bare cheated women throwing beads on all-night drunken carnivals in a little town called New Orleans, a quirky new form of music was born called Jazz. When that sound swung the South and swirled amongst João and Astrud Gilberto, Antonio Carlos Jobim and Sergio Mendes, along with Stan Getz, Charlie Byrd, Herbie Mann and Chick Corea, Brazilian Jazz spread internationally. Great movements of Art generally come from "scenes." It is no accident that greatness emerged when Bob Dylan, Joni Mitchell, Joan Baez, Crosby, Stills, Nash and Young, James Taylor, Carole King, the Beatles, the Beach boys, The Eagles, etc, inspired each other. A new genre exploded from the resonance of this 60s/70s folk/rock



music scene. Pop music loves that mix - and that means there is plenty of money to be made by blending together the sounds of different cultures.

Finally, profound art is found inside: Well, here in LA, where every musician from Seoul to São Paulo comes to get rich and famous, just getting time on stage is difficult. Plentiful, well paying gigs...dream on. On the bright side (bright?), pack a city with desperate musicians and only brilliance will survive. Such desperation and fierce competition for limited resources leads the artist either to simply give up, compromise their work, or to search deep inside self for something extraordinary. Only extraordinary art has the force to ascend to the top of this ocean of talent. The rivalries and collaborations, the pushing and pulling, draws Darwin from Galapagos tide pools to Los Angeles night clubs. I believe the richest region for that search is in our emotions. When did music become so emotionally monotonous? Pop is happy & sexy; Rap is angry & Alternative; Punk, rebellious; Country, sentimental; Gospel, inspirational. Today, each musical genre is limited, by and large, to one emotional note.

Musicians of old saved souls from the unfeeling bog of monotony. Whether in a Hollywood club or concert stadium, only by excavating the deepest emotions can the musician dig out and free those "comfortably numb." In the artist's furthest extremities, and darkest core, lie the pathos, passion and fresh information that people hunger to find in the arts. Sophisticated audiences do indeed demand compelling, visionary music. We recognize great music because those who hear it are transfigured. From a wild, uneasy place comes by such extraordinary creation. Through the impossible struggle for both inward revelation and outward success - or merely survival, we must support our musicians, for their acts of creation emulates and honors the work of the Creator.

*Peter Ludwig is an American Cellist, vocalist and producer. Peter (Mystic Pete) is the creator of the online music magazine **Tonehenge.com**. To reach him call (310)399-4215 or mail@Tonehenge.com*



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A Música Brasileira de Ontem, Hoje e Sempre

Lizael Costa

O que se convencionou chamar de “Música Popular Brasileira”, teve suas origens delineada a partir do final do século 19 e início do século 20 com os saraus de pioneiros como Chiquinho Gonzaga. A música misturava a sagrada da modinha portuguesa e o lundu africano que começavam a sacudir a poeira dos bem comportados salões de bailes tupiniquins com a malícia e o requiebro do brasileiro afro-descendente.

Na sequência, em 1917, Ismael Silva botou lenha na fogueira sugerindo o arranjo do histórico “Pelo Telefone” de Donga e Mauro de Almeida na interpretação de Bahiano, e introduzindo um batuque que saía fora dos padrões estabelecidos dessa mistura européia e africana. Assim como a música dos escravos americanos - o Blues, tinha como característica um lamento advindo da repressão evangélica que não admitia os tambores africanos, a música brasileira através de nossos escravos ganhou a tolerância dos padres católicos que aceitavam os cultos afros nas senzalas, e essa licenciabilidade sincrética nos legou uma marca única e intransferível em nossa história musical.

Com toda essa base secular onde a mistura ganhou contornos inconfundíveis, a música Brasileira começou a evoluir, atravessando o século vinte. Podemos citar continuadores geniais nas figuras de artífices como Sinhô, Pixinguinha, Noel Rosa, Geraldo Pereira, Assis Valente e Ary Barroso, vozes privilegiadas como as de Mário Reis e Orlando Silva e o carisma de Carmem Miranda.

Todo esse movimento desemboca na era de ouro do rádio nos anos cinqüenta e vai transformando influências até trazer ao cenário nacional e em seguida ao mundo, a Bossa nova. Essa, na minha opinião, um divisor de águas que João Gilberto, seu suposto criador, não admitia que a chamassem de samba-jazz.

Embora Carmen Miranda, ainda que sob um viés folclórico, tenha colocado o Brasil no Cenário Mundial através de Hollywood, a Música Popular Brasileira ganhou respeito internacional com a Bossa Nova. Foi ela que determinou um “manual” próprio de se tocar e cantar com mais sofisticação, na mesma perspectiva que apenas o jazz possuía. Tom Jobim, Vinícius de Moraes, Johny Alf, Carlos Lyra, Hermeto Pascoal e Roberto Menescal foram os principais embaixadores.

A partir da era do banquinho e do violão, uma nova geração começou a beber dessa fonte gerando frutos que alimentaram décadas de criação à frente, forjados primeiramente nos grandes festivais de música dos anos sessenta. No tropicalismo, que usava a bossa nova como base e adicionava novos elementos como a guitarra elétrica, escandalizava os conservadores. Essa então passou a ser a tônica até o final da década de setenta, onde a resistência política tinha na MPB e seus ícones como Chico Buarque, Caetano Veloso, Gilberto Gil, Maria Bethânia, Elis Regina, Gonzaguinha e os mineiros capitaneados por Milton Nascimento, aliados importantíssimos.

Os anos oitenta aportam no horizonte com a abertura política e novas perspectivas. Como a vanguarda paulistana depurando lições de seus mestres, deglutindo e transformando a marca MPB. Concomitante, o Rock Brasileiro também caminha no mesmo trilho de trazer ventos de renovação, ainda que escudado pelos movimentos musicais ingleses. No entanto, com o passar da década de oitenta, bandas como Paralamas de Sucesso, Titãs, Ira, e Legião Urbana, só para citar algumas, vão se distanciando das influências e achando seus caminhos no rico caldeirão cultural brasileiro.

O reencontro da música brasileira com suas raízes mais profundas acaba por acontecer na década de noventa, onde a globalização e a internet começam a revolucionar os meios de produção fonográfica, tirando aos poucos, do esquema viciado das grandes gravadoras, o privilégio de apontar quem deva ser tocado ou ouvido.

O rock aos poucos vai se encontrando com o batuque do samba de Sinhô do início do século e transmutando em

novas propostas, através de novos trabalhos de pioneiros como os Paralamas, ao mesmo tempo em que as novas gerações que chegam, já não separam conceitos de se fazer música.

O rock flerta escandalosamente com o samba e outros ritmos nativo, adicionando ainda, o turbilhão da música eletrônica num rescaldo alucinado do que sobrou do século vinte. E chegamos ao novo milênio cevados de informações que ainda estão sendo deglutidas para novas transformações que há de vir no cenário Brazuca.

Falar da música Brasileira do novo século é difícil e temerário por enquanto. O caldeirão sonoro é por demais denso e vai forjando aos poucos as novidades que vão surgindo no horizonte. O momento é de entressafra, mas como convém a todo novo século, novas revoluções estão a caminho. Quem viver verá a zuca.

Lizoel Costa é Jornalista e músico.

Foi integrante da banda paulistana

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Yesterday, Today and Tomorrow

Lizael Costa

The origins of what now is called “Brazilian Popular Music” (or MPB) go as far as the end of the 19th century and the beginning of the 20th with the musical parties of such pioneers as Chiquinha Gonzaga. The music was a mix of the Portuguese “modinha” and the African “Lundu”, and started to give a big shake at the well mannered dance ballrooms of its time with the malice and the rhythm created by the Brazilians with African ascendance.

Later, in 1917, Ismael Silva set again the world on fire with the arrangement for the historical “Pelo Telefone” (“By the Telephone”, the first samba ever recorded) written by Donga and Mauro de Almeida and sang by Bahiano. Ismael introduced a rhythmic pattern that was very distant from that mix of European and African music. The Brazilian chants, just like the music from the American slaves – the Blues, had the trademark of a crying that came from the Christian repression, that didn’t admit the African drums. The Brazilian Music, made by our slaves, acquired the tolerance of the catholically priests, that accepted the afro religious cults at the “senzalas” (the place where the slaves stayed at the farms). This “syncretism license” left an unique and very particular mark in our musical history.

With all these secular foundations, where the mixture was given an inimitable face, the Brazilian Music started to evolve throughout the 20th century. We can name some brilliant followers like Sinhô, Pixinguinha, Noel Rosa, Geraldo Pereira, Assis Valente and Ary Barroso, the privileged voices of Mário Reis and Orlando Silva, or the charisma of Carmen Miranda. All these motions will end up on the Golden Age of the Radio in the 50’s. The mutation of influences continues and they will become the famous (first in Brazil, later in the entire world) Bossa Nova. In my opinion a landmark moment, that João Gilberto (who allegedly created the new rhythm) didn’t admit to be called “samba-jazz”.

Although Carmen Miranda, even through a folkloric and kitsch approach, has showed the Brazil to the world with her Hollywood movies, the Brazilian Popular Music only won the international approval with the Bossa-Nova. The new musical style created a new “manual” of how to sing and play with more sophistication, in a perspective that only jazz used to have. Tom Jobim, Vinícius de Moraes, Johnny Alf, Carlos Lyra e Roberto Menescal were the main ambassadors. After the “stool and an acoustic guitar” era, a new generation started to



drink from these waters and they would generate fruits that feed many decades of musical creation in the years to come. Forged, at first, on the huge musical festivals of the sixties (* note – in Brazil theses Festivals where not Festivals in the Woodstock vein, but real competitions like a “Battle of the Bands”), the Tropicália movement used the Bossa Nova as a starting point, but added a lot of new elements to the Brazilian Music like the electric guitar, something that upset and caused outrage at the most conservative people.

That was the tonic until the late seventies, where the political resistance had on the MPB, and his icons like Chico Buarque, Caetano Veloso, Gilberto Gil, Maria Bethânia, Elis Regina, Gonzaguinha and the people from the state of Minas Gerais (whose leader was Milton Nascimento), very important allies.

A new decade, the 80’s, shines on the horizon with new perspectives and more political freedom. There’s the “Vanguarda Paulistana” (or São Paulo avant guard) depurating old lessons from his masters, digesting everything and turning the MPB in something new. At the same time the Brazilian Rock also walks that same line of bringing a new whisper, a feeling of rejuvenation, even if with the strong influence of the British rock movements. Even so, as the decade continues, bands like Os Paralamas do Sucesso, Titãs, Ira! And Legião Urbana, to name only a few, little by little leaves the foreign influences behind and starts to find their own way in the rich Brazilian melting pot.

The reunion of the Brazilian music with its deepest roots will happen in the 90’s, where the internet and the globalization start a revolution in the recording industry. Now, it’s not up only the major labels, and their old fashioned politics, that have the privilege to say what should, and what shouldn’t, be played or heard.

Little by little the Brazilian rock is meeting sound of samba created by Sinhô almost a hundred years ago and coming with new proposals and ideas, throughout the new works of

such pioneers as the Paralamas. It's good to realize that the newest generations that keep coming don't separate any concept regarding the way of making music. Rock don't feel any shame or embarrassment in flirting with samba and other Brazilian grooves, adding to the recipe the blips of the electronic music in a hallucinogen crucible with the ashes of the remains of the 20th century. And here we are, at the new millennium full of information yet to be fully digested that will end up, for sure, in new transformations on the Brazilian scene.

It's still hard, and not very safe, to say something about the Brazilian music in the new century. Everything looks a little blurred and, in a slow pace, you can see the new stuff getting ready to shine up. The moment is of expectation, but, as usual in every new century, more and new revolutions are on its way. Just wait and see...

Lizael Costa is a journalist and musician. He was a member of the group *Lingua de Trapo* (www.linguadetrapo.com.br) and now lives in Campo Grande, Mato Grosso state, where he works at the Regional FM (fmregional.com.br) hosting the show "Na cadeira do DJ". He also writes about arts in local papers and on the web. Email: lizoelcosta@terra.com.br

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