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Afro-Brazilian Music and Culture

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CUNY City College

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AFRO-BRAZILIAN MUSIC AND CULTURE

Música de resistência

Music of resistance

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Office: NAC 6336A

Office hours: Mondays and Wednesdays 11am-12pm (and by appointment)

Course Description:

In this course students will learn about the musical heritage Africans brought to Brazil and how through forced conversion and cultural adaptation, their traditions quickly syncretized into distinct Afro-Brazilian artistic expressions. This course will explore many musical traditions, including; *Samba, Pagode, Baile Funk, Candomblé* and *Axé* music for their social, religious and/or political significance, from the early twentieth century through today. In doing so, students will get to practice and learn the vocabulary and grammatical structures found in the music of these rich and varied genres, and acquire a familiarity with conversational Portuguese. **Taught in English.**

Course objective and Learning Outcomes:

1. Familiarize students with different aspects of Lusophone culture.
2. Gather, interpret, and assess information from a variety of sources and points of view.
3. Develop conversational skills and improve pronunciation, comprehension, and oral expression in the Portuguese language.
4. Help students understand increasingly complex readings from literary sources.
5. Students will continue to expand their vocabulary to include lexicon associated with Brazilian regional colloquialism, as well as formal registers.

All course material will be posted on padlet.com. Readings will also be available on BlackBoard.

Readings:

- Burdick, John. "The Singing Voice and Racial Politics on the Brazilian Evangelical Music Scene." In *Latin America Music Review*. Vol. 30, No. 1 (2009). **(JStor)**.
- Finn, John C. "Soundtrack of a Nation: Race, Place and Music in Modern Brazil." In *Journal of Latin America Geography*. Vol. 13, No. 2 (2014). **(JStor)**.
- Galinsky, Philip. "Co-option, Cultural Resistance and Afro-Brazilian Identity: A history of the 'Pagode' Samba Movement in Rio de Janeiro." In *Latin America Music Review*. Vol. 17, No. 2 (1996). **(JStor)**.
- Grasse, Jonathon. "Conflation and Conflict in Brazilian Popular Music: Forty Years between 'Filming' Bossa Nova in *Orfeu Negro* and Rap in *Orfeu*." In *Popular Music*. Vol. 23, No. 3 (2004). **(JStor)**.
- Moreira, Raquel. "'Now That I'm a Whore, Nobody Is Holding Me Back!' Women in Favela Funk and Embodied Politics." In *Women's Studies in Communication*. Vol. 40, No. 2 (2017). **(Academic Search Complete)**.
- Pardue, Derek. "Putting *Mano* to Music: The Mediation of Race in Brazilian Rap." In *Ethnomusicology Forum*. Vol. 13, No. 2 (2004). **(JStor)**.
- "Writing in the Margins: Brazilian Hip-Hop as an Educational Project." In *Anthropology and Education Quarterly*. Vol. 35, No. 4 (2004). **(JStor)**.
- Perrone, Charles A. "Axé, Ijexá, Olodum: The Rise of Afro- and African Currents in Brazilian Popular Music." In *Afro-Hispanic Review*. Vol. 11, No. 1/3 (1992). **(JStor)**.
- Pinto, Tiago de Oliveira. "Making Ritual Drama: Dance, Music and Representation in Brazilian *candomble* and *umbanda*." In *The World of Music*. Vol. 33, No. 1 (1994). **(JStor)**.
- Sheriff, Robin E. "The Theft of Carnival: National Spectacle and Racial Politics in Rio de Janeiro." In *Cultural Anthropology*. Vol. 14, No. 1 (1999). **(JStor)**.
- Sneed, Paul. "Favela Utopias: The *Bailes Funk* in Rio's Crisis of Social Exclusion and Violence." In *Latin American Research Review*. Vol. 43, No. 2 (2008). **(JStor)**.
- Tosta, Antonio Luciano. "Resistance and Citizenship in the songs of Ilê Aiyê and Olodum." In *Afro-Hispanic Review*. Vol. 29, No. 2 (2010). **(JStor)**.

Audios:

AfroFunkRio "*Lugar de mulher*." <https://www.youtube.com/watch?v=rdGPfeIFbRM>

AfroFunkRio "*Sou preta*." https://www.youtube.com/watch?v=kfome2_oyF8

Alcione “*Não deixe o samba morrer.*” <https://www.youtube.com/watch?v=a-UzBB8ybSM>

Baden Powell e Vinícius de Moares “*Canto de Iemanjá.*” <https://www.youtube.com/watch?v=1wQDR-7Pea8>

Baden Powell e Vinícius de Moares “*Canto de Xangô.*” <https://www.youtube.com/watch?v=Q4swlTUCRSo>

Batatinha “*Toalha da saudade.*” <https://www.youtube.com/watch?v=NFuxSGHIQbk&t=116s>

Beth Carvalho “*Vou festejar.*” <https://www.youtube.com/watch?v=k03UF4u-T44>

Caetano Veloso “*Um canto de Afoxé para o Bloco do Ilê.*” <https://www.youtube.com/watch?v=0hIzAkQ2F4k>

Cidinho e Doca “*Rap das armas.*” https://www.youtube.com/watch?v=p_PgK3fvtqs

Cidinho e Doca “*Rap da felicidade.*” <https://www.youtube.com/watch?v=7pD8k2zaLqk>

Clara Nunes “*Canto das três raças.*” <https://www.youtube.com/watch?v=dcVKb2ht6BE>

Clara Nunes “*Guerreira.*” https://www.youtube.com/watch?v=ok9bDC_S0_o

Detentos do Rap “*Apenas mais um.*” <https://www.youtube.com/watch?v=2g9TShwVhiY>

Diogo Nogueira “*Deixa eu te amar.*” <https://www.youtube.com/watch?v=jumT1JIy2To>

Emicida e Pablllo Vittar “*AmarElo.*” <https://www.youtube.com/watch?v=umjYAo0Ej-Q>

Escola de Samba Estação Primeira de Mangueira “*História pra ninar gente grande.*” <https://www.youtube.com/watch?v=JMSBisBYhOE>

Escola de Samba Unidos de Vila Isabel “*Kizomba: A festa da raça.*” <https://www.youtube.com/watch?v=pYFemPjfcF8>

Fernandinho “*Não mais escravos.*” <https://www.youtube.com/watch?v=joJW6K9b05I>

Gilberto Gil “*Ilê Ayê.*” https://www.youtube.com/watch?v=h9q_zF0PjPg

Gilberto Gil “*Refavela.*” <https://www.youtube.com/watch?v=WIpBj6buA28>

Grupo AfroReggae “*Nenhum motivo explica a guerra.*” https://www.youtube.com/watch?v=he6ojueNfT0&list=OLAK5uy_1EV0XeC3i5G2K3eYW0AnlhTgExsTl6Sts

Grupo AfroReggae “*Quero só você.*” <https://www.youtube.com/watch?v=kXVUM7rHdxw>

Grupo Revelação “*Perdoa amor.*” https://www.youtube.com/watch?v=b561esQM_Xg

Grupo Só Pra Contrariar “*Essa tal Liberdade.*” <https://www.youtube.com/watch?v=dbDHO431Nc0>

Ilê Aiyê “*O mais belo dos belos.*” <https://www.youtube.com/watch?v=rwWU4tn1TAs>

Iza “*Ginga.*” <https://www.youtube.com/watch?v=NcY80SPnvfE>

Jorge Ben Jor “*Ponta de lança africano.*” https://www.youtube.com/watch?v=Kk3Bci3jVBs&list=OLAK5uy_nx7x05rbTmujqqNBPDnHQl-F5OJEE6ghQ&index=1

Jorge Ben Jor “*Zumbi.*” https://www.youtube.com/watch?v=gV8V6IR-UI0&list=OLAK5uy_nx7x05rbTmujqqNBPDnHQl-F5OJEE6ghQ&index=11

Karol Conka “*Bem sucedida.*” <https://www.youtube.com/watch?v=Qx7ND0IdlWU>

Maria Bethânia “*Reconvexo.*” <https://www.youtube.com/watch?v=dqgaGjAzjDc>

Margareth Menezes “*Raça negra.*” https://www.youtube.com/watch?v=waf_i30YHRw

MC Carol “*Não foi Cabral.*” <https://www.youtube.com/watch?v=Hfkkeo-Vmc8>
MC Soffia “*Menina pretinha.*” <https://www.youtube.com/watch?v=cbOG2HS1Wko>
MC Soffia “*Minha Rapunzel tem dread.*” https://www.youtube.com/watch?v=b1Uf6_SV5_8
Negra Mary “*Sobrevivente.*” <https://www.youtube.com/watch?v=NvwPSV3u40>
Racionais MC “*A vida é desafio.*” <https://www.youtube.com/watch?v=Wb3rvC6z5ao>
Rincon Sapiência “*Coisas de Brasil.*” <https://www.youtube.com/watch?v=Kwpb6zJqeKY>
Sandra de Sá “*Olhos coloridos.*” <https://www.youtube.com/watch?v=X2tb8YVfOqI>
Seu Jorge “*Burguesinha.*” <https://www.youtube.com/watch?v=REUXbGaEl94>
Thalles Roberto “*A resposta.*” <https://www.youtube.com/watch?v=-3KZhUi-6FY>
Thalles Roberto “*Quando ninguém me vê.*” <https://www.youtube.com/watch?v=1i1p5CyTrwc>
Thiaguinho “*Domingando.*” <https://www.youtube.com/watch?v=0F9PXnWDajo>

Videos:

Black Orpheus (1959). Dir. Marcel Camus.

Brasil Brasil (2011). BBC Series.

Favela Rising (2005). Dir. Jeff Zimbalist and Matt Mochary.

Orfeu (1999). Dir. Carlos Diegues.

Quilombo (1884). Dir. Carlos Diegues.

Class Requirements & Policies:

- Class starts at 3:30 and finishes at 4:45pm. Students should arrive on time and be ready to work for the full class period. If unavoidably detained, students should enter the room as discreetly as possible. Attendance will be taken at the start of each class session. **Three lateness** will count as one absence.
- Students are expected to take notes during class.
- Students are expected to complete the assigned readings and come prepared for class discussions.
- No eating in class.
- **All cell phones must be silenced and put away before entering the class room.**
- **PENALTIES for text-messaging in class: first time = warning, 2nd time = minus 2 points on the final grade.**

Assessment:

- 10% Attendance and participation.
- 50% Five short papers from homework assignments (any number above five will count as extra-credit).
- 20% Mid-term exam.
- 20% Final paper (6-8 page paper, MLA format).

CUNY Academic Integrity Policy:

According to the CUNY Policy on Academic Integrity, a student who plagiarizes may incur academic and disciplinary penalties, including failing grades, suspension and expulsion. The following are some examples of **plagiarism**:

- Copying another person's actual words without the use of quotation marks and footnotes attributing the words to their source;
- Presenting another person's ideas or theories in your own words without acknowledging the source;
- Using information that is not common knowledge without acknowledging the source;
- Failing to acknowledge collaborators on homework and laboratory assignments;
- **Internet plagiarism** includes; submitting downloaded term papers or parts of term papers, paraphrasing or copying information from the Internet without citing the source, and "cutting and pasting" from various sources without proper attribution. A complete copy of the CUNY Policy on Academic Integrity may be downloaded at:
http://www1.cuny.edu/portal_ur/content/2004/policies/image/policy.pdf

Schedule of Classes:

DAY 1 – Introduction. Syllabus overview. Screening *Brasil Brasil* Part 1. Class discussion.

HW: **Read** "Soundtrack of a Nation: Race, Place and Music in Modern Brazil." p. 60-77.

DAY 2 – SAMBA (Bahia): Discussing "Soundtrack of a Nation: Race, Place and Music in Modern Brazil." Introduction to Bahia culture and *Samba de Roda*. Oscar da Penha (Batatinha)'s "*Toalha da Saudade*." Translating in groups.

HW: **Listen to** Maria Bethânia's "*Reconvexo*." Find lyrics and translate.

HW: **Write 2-page analysis.**

DAY 3 – SAMBA (Rio de Janeiro): Introduction to Rio's culture. Baden Powell and Vinícius de Moraes' *Os AfroSambas*' "*Canto de Xangô*." Translating in groups.

HW: **Listen to** *AfroSambas*' "*Canto de Iemanjá*." Find lyrics and translate.

DAY 4 – SAMBA (Rio de Janeiro): Introduction to Jorge Ben Jor’s *Africa Brasil* album: “*Ponta de lança africano.*” Translating in groups.

HW: **Listen to** Jorge Ben Jor’s “*Umabarauma.*” Find lyrics and translate.

HW: **Write 2-page analysis.**

DAY 5 – Screening *Quilombo* (1984). Class discussion.

HW: **Read** “The Theft of Carnival: National Spectacle and Racial Politics in Rio de Janeiro.”

DAY 6 – SAMBA SCHOOLS, FAVELAS and CARNIVAL: Discussing “The Theft of Carnival: National Spectacle and Racial Politics in Rio de Janeiro.” Escola de Samba Estação Primeira de Mangueira’s winning samba in the 2019 Rio’s Carnival: “*História pra ninar gente grande.*” Translating in groups.

HW: **Listen to** Escola de Samba Unidos de Vila Isabel’s winning samba in the 1988 Rio’s Carnival: “*Kizomba: A festa da raça.*” Find the lyrics and translate.

HW: **Write 2-page analysis.**

DAY 7 – WOMEN SAMBISTAS: Introduction. Beth Carvalho’s “*Vou festejar*” and Alcione’s “*Não deixe o samba morrer.*” Translating “*Vou festejar*” in groups.

HW: **Listen to** Alcione’s “*Não deixe o samba morrer.*” Find lyrics and translate.

HW: **Read** “Making Ritual Drama: Dance, Music and Representation in Brazilian *candomble* and *umbanda.*” p. 71-87.

DAY 8 – CANDOMBLE and UMBANDA music: Introduction to *Afro-Brazilian religions.* Discussing “Making Ritual Drama: Dance, Music and Representation in Brazilian *candomble* and *umbanda.*” Clara Nunes’ “*Canto das três raças.*” Translating in groups.

HW: **Listen to** Clara Nunes’ “*Guerreira.*” Find lyrics and translate.

HW: **Write 2-page analysis.**

DAY 9 – MPB (*Música Popular Brasileira*): Introduction to Gilberto Gil’s *Refavela* album. Track: “*Refavela.*” Translating in groups.

HW: **Listen to** Gilberto Gil’s “*Ilê Ayê.*” Find lyrics and translate.

DAY 10 – MPB (*Música Popular Brasileira*): Seu Jorge’s “*Burguesinha*” and Sandra de Sá’s “*Olhos coloridos.*” Translating “*Burguesinha*” in groups.

HW: **Listen to** Sandra de Sá’s “*Olhos coloridos.*” Find lyrics and translate.

HW: **Read** “Resistance and Citizenship in the songs of Ilê Aiyê and Olodum.”

Write 2-page analysis.

DAY 11 – SAMBA REGGAE (Bahia): Discussing “Resistance and Citizenship in the songs of Ilê Aiyê and Olodum.” Introduction to Olodum.

HW: **Read** “Axé, Ijexá, Olodum: The Rise of Afro- and African Currents in Brazilian Popular Music.”

DAY 12 – AXE MUSIC (Bahia): Discussing “Axé, Ijexá, Olodum: The Rise of Afro- and African Currents in Brazilian Popular Music.” Ilê Aiyê’s “*O mais belo dos belos*”, translating in groups.

HW: **Listen to** Caetano Veloso’s “*Um canto de Afoxé para o Bloco do Ilê*.” Find Lyrics and translate.

HW: **Write 2-page analysis.**

DAY 13 – AXE MUSIC (Bahia) and POP MUSIC: Margareth Menezes’ “*Raça negra*” and Iza’s “*Ginga*.” Translating in groups.

HW: **Listen to** Margareth Menezes’s “*Raça negra*.” Find lyrics and translate.

DAY 14 – AFRO-REGGAE (Rio de Janeiro): Introduction to *Grupo Cultural AfroReggae*. AfroReggae’s “*Nenhum motivo explica a guerra*.” Translating in groups.

HW: **Listen to** Grupo Cultural AfroReggae’s “*Quero só você*.” Find lyrics and translate.

HW: **Write 2-page analysis.**

DAY 15 – Screening: *Favela Rising* (2005). Class discussion.

HW: **Read** “Co-option, Cultural Resistance and Afro-Brazilian Identity: A history of the ‘Pagode’ Samba Movement in Rio de Janeiro.”

DAY 16 – Mid Term Exam

DAY 17 – SAMBA PAGODE: Discussing “Co-option, Cultural Resistance and Afro-Brazilian Identity: A History of the ‘Pagode’ Samba Movement in Rio de Janeiro.” Diogo Nogueira’s “*Deixa eu te amar*” and Grupo Só Pra Contrariar’s “*Essa tal liberdade*.” Translating in groups.

HW: **Listen to** Thiaguinho’s “*Domingando*.” Find lyrics and translate.

HW: **Write 2-page analysis.**

DAY 18 – SAMBA PAGODE: Grupo Revelação’s “*Perdoa amor*.” Translating in groups.

HW: **Read** “Putting *Mano* to Music: The Mediation of Race in Brazilian Rap.”

DAY 19 – RAP (São Paulo): Introduction to São Paulo’s Hip-Hop culture. Discussing “Putting *Mano* to Music: The Mediation of Race in Brazilian Rap.” Rincon Sapiência’s “*Coisas de Brasil*.” Translating in groups.

HW: **Listen to** Racionais MC’s “*A vida é desafio*.” Find lyrics and translate.

HW: **Write 2-page analysis.**

DAY 20 – RAP (São Paulo): Emicida and Pablo Vittar’s “*AmarElo*,” and Detentos do Rap’s “*Apenas mais um*.” Translating in groups.

HW: **Read** “Writing in the Margins: Brazilian Hip-Hop as an Educational Project.”

DAY 21 – WOMEN RAPPERS (São Paulo): Discussing “Writing in the Margins: Brazilian Hip-Hop as an Educational Project.” MC Soffia’s “*Menina pretinha*” and Karol Conka’s “*Bem sucedida*.” Translate in groups.

HW: **Listen to** MC Soffia’s “*Minha Rapunzel tem dread*.” Find lyrics and translate.

HW: **Read** “Favela Utopias: The *Bailes Funk* in Rio’s Crisis of Social Exclusion and Violence.”

HW: **Write 2-page analysis.**

DAY 22 – FUNK DE FAVELA (Rio de Janeiro): Introduction to “*baile funk*.” Discussing “Favela Utopias: The *Bailes Funk* in Rio’s Crisis of Social Exclusion and Violence.” MCs Cidinho e Doca’s “*Rap da felicidade*.” Translating in groups.

HW: **Listen to** Cidinho e Doca’s “*Rap das armas*.” Find lyrics and translate.

DAY 23 – FUNK DE FAVELA (Rio de Janeiro): *Baile Funk* today: The mainstream Funk and the *Proibidão* Funk.

HW: **Read** “‘Now That I’m a Whore, Nobody Is Holding Me Back!’ Women in Favela Funk and Embodied Politics.”

DAY 24 – WOMEN FUNKEIRAS (Rio de Janeiro): Discussing “‘Now That I’m a Whore, Nobody Is Holding Me Back!’ Women in Favela Funk and Embodied Politics.” MC Carol’s “*Não foi Cabral*” and AfroFunkRio’s “*Lugar de mulher*.”

Translating in groups.

HW: **Listen to** AfroFunkRio’s “*Sou preta*.” Find lyrics and translate.

HW: **Write 2-page analysis.**

DAY 25 – Screening *Black Orpheus* (1959). Class discussion.

HW: **Read** “Conflation and Conflict in Brazilian Popular Music: Forty Years between ‘Filming’ Bossa Nova in *Orfeu Negro* and Rap in *Orfeu*.”

DAY 26 – Screening *Orfeu* (1999). Class discussion.

HW: **Read** “The Singing Voice and Racial Politics on the Brazilian Evangelical Music Scene.”

HW: **Write 2-page analysis.**

DAY 27 – BRAZILIAN EVANGELICAL MUSIC: Introduction to Brazilian Gospel. Discussing “The Singing Voice and Racial Politics on the Brazilian Evangelical Music Scene.” Thalles Roberto’s “*A resposta.*” Translating in groups.

WH: **Listen to** Thalles Roberto’s “*Quando ninguém me vê.*” Find Lyrics and translate.

DAY 28 – BRAZILIAN EVANGELICAL MUSIC: Negra Mary’s “*Sobrevivente.*” Translate in groups.

HW: **Listen to** Ferrnandinho’s “*Não mais escravos.*” Find lyrics and translate.

HW: **Write 2-page analysis.**

DAY 29 – **Final Paper due.** Last day of classes.