

**CHAPTER 6**  
**The Innovative Music Scene of Recife**

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Throughout Chapter 6, the author describes the *mangue* genre of Brazilian music and several ways in which this music has evolved. As students read this chapter, have them to create a reference guide for this style. Handout 6.1 in the Supplementary Materials section may be used for this assignment. The sample guide below contains examples of information students may glean from the text and enter into the Style/Genre Reference Guide

**Handout 6.1**  
**Chapter 6 Style/Genre Reference Chart**

	<i>Origins</i>	<i>Purpose /Function</i>	<i>Description/Characteristics</i>
<i>Mangue</i>	Early 1990s Recife. Founders were musicians sharing interests in non-Brazilian pop styles and performers	Creating music combining elements of non-Brazilian styles such as punk, funk, hip-hop and Brazilian genres such as <i>maracatu</i> and <i>coco</i>	Creative combinations of varied non-Brazilian and Brazilian styles. Lyrics often contain social and political commentary

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**The Mangue Movement**

AA (1-4) S/CU (5-6)

Since the mid-1980s, young musicians, journalists, and artists had been finding each other and discovering shared interests: in punk, funk, and hip-hop as well as *maracatu* and *coco*, and in James Brown and Afrika Bambaataa as well as Luiz Gonzaga and Jorge Ben Jor. In the early 1990s, an idea grew out of this circle of friends for a movement called *mangue*.(Pages 133-138)

1. For which area of Recife is *mangue* named?
  2. Identify and briefly discuss the two bands Chico Science & Nação Zumbi and Mundo Livre S/A and their significance in the development of the *mangue* style.
  3. What are some of the non-Brazilian genres influencing *mangue*? Cite examples from tracks on the companion CD?
  4. What is the practice of *jabá* and how does it impact the ability of non-mainstream groups to reach mass audiences?
  5. Advanced students may wish to write a research paper comparing *jabá* with the payola scandal of the late 1950s and early 1960s in the United States.
  6. Give examples of the ways in which mangue groups take an activist role on behalf of the underprivileged populations of Recife and, by extension, of Brazil as a whole.
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**Listening to “O Outro Mundo de Xicão Xukuru”** (CD Track 18)

AA.

Mundo Livre S/A, founded by Fred Montenegro (Artistic name is Fred04,) is one of the principal bands of the *mangue* movement. The band’s repertoire ranges from carefree love songs to songs about corporate domination of life, and serious cultural, social and political issues. (Pages 138-144))

1. Briefly outline the origins of Mundo Livre S/A. Include the source of Fred04’s artistic name, influences on the group’s style.
2. How do prejudices in the music industry limit the entry of regional bands into the national music scene?
3. To which political issues does Fred04 refer in his article accompanying the 2004 boxed CD set of MLSA’s works? Can students identify such activism on the part of US musical artists? (Teachers may wish to explore the protest music of the 1960s and the recent tours by pop groups in support of a particular presidential candidate in 2004 and in protest of the war in Iraq. Such topics must be approached with consideration for the school community’s sensitivities on such topics.)
4. Discuss the historical events addressed in “O Outro Mundo de Xicão Xukuru.” Compare these to songs about similar topics in other cultures (For example, „Abraham, Martin, and John” from the US.)
5. While listening to “O Outro Mundo de Xicão Xukuru,” identify and discuss influences from the following musical styles: samba, rock, indigenous music.

**Rap and Embolada from the Alto José do Pinho**

S/CU

Brazilian rap is apt to sound to outsiders like the imitation of a style created in the U.S., but that first impression is deceptive. While a certain amount of the style comes from rap, the verbal artistry and the rhythm of the vocals have deep roots in this region. (Pages 148-151)

1. Discuss how the traditional Brazilian styles of *embolada* and *toada* are integrated into Brazilian rap as represented by Zé Brown and Tiger. (Note photos, Figure 6.6 on page 149)
2. What do these performers hope to do through the use of themes of everyday life in Recife?
3. Which of the group’s songs caused a performance to be stopped by police in 1997?
4. While listening to “Perito em Rima” (CD Track 20), note and discuss the following musical events:
  - opening electronic sounds,
  - use of *viola* in transition to strong rock beat,
  - examples of *embolada* style (accompanied by *pandeiro*)
5. Discuss the ways in which this example of Brazilian rap resembles hip-hop and rap from the United States
6. Discuss the ways in which this example of Brazilian rap differs from hip-hop and rap from the United States.

**DJ Dolores e Orchestra Santa Massa: Electronic *Maracatu***

AA

DJ Dolores is the artistic name of Hélder Aragão, who, with his band Orchestra Santa Massa, creates music that incorporates sampled and electronic sounds with the sounds and performance practice of traditional Northeastern music. (Pages 148-151)

1. Read the lyrics for “Samba de Dez Linhas” (Page 153). Explain how each verse is organized. (Hint: the first two verses use counting.)
2. Discuss the lyrics of the first verse considering the “politically correct” perspectives of the United States. For example “Would the use of phrases such as “Four rude blind men” be acceptable in classroom settings for younger students?” This discussion may lead to a general discussion of how cultures differ in how such issues are viewed.

**While listening to “Samba de Dez Linhas”** (CD Track 21)

S/CU

1. Use the digital time display to identify when each musical event occurs.
2. In the third column, describe what occurs in each event. Identify timbres, instrumentation, similarities and differences between repetitions of an event. Invite student response and discuss the varied descriptions and timings.
3. Listen to “Samba de Dez Linhas” again, expanding upon first observations. Incorporate elements from class discussion and re-listening into Listening Guide.

A sample listening guide is given below with some examples of what response may include. Remember, these examples are not detailed descriptions and students should be encouraged to include substantially more information.

“Samba de Dez Linhas” Listening Guide

<b>Time</b>	<b>Event</b>	<b>Description</b>
0:00	Introduction	Techo-pop, electronic and traditional instruments
1:04	Solo	Male voice
1:18	Chorus	Female voices
1:23	Solo voice	Male voice
1:39	Instrumental section	<i>Rabeca</i> , trombone, percussion
2:12	Solo	Male voice
2:27	Chorus	Female voices

2:32	Solo	Male voice
	Instrumental	<i>Rabeca</i> , trombone, percussion
	solo	Male voice
	Chorus	Female voices
	Solo	Male voice
	Instrumental	<i>Rabeca</i> , trombone, percussion
	Coda	Techno pop, electronic

### Performing

S/CU

During the instrumental segments of “Samba de Dez Linhas,” a simple melody is played, first by the *rabeca*, then trombone, and, by both instruments. There are variations in the exact pitch placement, repetitions of motifs within the melody, and rhythmic variations. (Transcriptions are by undergraduate world music class. Compare them to what you hear—are they accurate? If not, create your own version.)

1. Learn to play the basic melody of each motif on any instrument (Transposition will be necessary),

Motif 1



Motif 2



Motif 3



