que pode se estender à crítica brasileira, nem sempre disposta a familiarizar-se com o universo hispano-americano, a despeito dos diálogos intersticiais que o Brasil pode entreter com "nossa América," como bem demonstra este livro.

Ao fim, a brilhante contribuição de Newcomb pode gerar uma pergunta cândida: um livro como Nossa *and* Nuestra América: *Inter-American Dialogues* poderia ter sido escrito fora dos Estados Unidos? Em outras palavras: é possível compreender a discussão sobre sociedades ibero-americanas sem levar em conta o ângulo norte-americano que a um só tempo assombra e permite inquirir a inteireza presumida da América Latina?

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Treece, David. *Brazilian Jive: From Samba to Bossa and Rap.* London: Reaktion, 2013. 232 pp. Chronology. Glossary. Bibliography. Discography. Filmography.

In this volume, David Treece pursues Brazilian social, political and historical connections through a particular focus on music-making practices. His narrative weaves together several decades of Brazilian cultural history, with a primary focus on the genres of samba, bossa nova, popular Brazilian music (MPB) and Brazilian rap. Treece connects his own observations with the writings of Brazilian professors and composers José Miguel Wisnik and Luis Tatit, and compares and contrasts these to concepts derived from linguistic studies, neuroscience, and cultural studies, among others. By focusing on the study of music in terms of a shared historical and social phenomenon across generations, Treece argues that music *and* text should be studied on equal terms, as opposed to focusing solely upon linguistic communication as a primary text, while subjugating music to a secondary-tier of importance. He advocates that music is used to establish, sustain, and reinvigorate individual and group cultural identity, which helps to overcome alienation and isolation by dominant groups. As a result, he posits that musical genres such as bossa nova have remained strong over the decades because they embody a hybrid approach to music making and performance that combines African-derived traditions (such as circular modal themes or interlocking/overlapping rhythmic/verbal elements) with forward-moving tonal progression and modulation of contemporary musical practice descended from European traditions. Through analysis of bossa nova over several decades, he introduces the term "suspended animation," which is a "delicately sustained integration of contrapuntal forces shifting endlessly between tension and resolution" (67). As a result, he suggests that one cannot isolate individual elements (e.g. melody, harmony/harmonic rhythm), and the music can be devalued if any of these components are out of balance with one another. As a means to capture this visually, Treece displays selected lyrics on a vertical scale (rather than in a straight line) in order to highlight the direction of melodic movement, affording the opportunity for information to be interpreted by all readers, regardless of

one's ability to read musical notation. One important element that could be captured within this scheme is how the melody falls rhythmically in relation to the time cycle, which is a significant component in Brazilian musical practice, since melodies often tend to anticipate or land immediately following the implied emphasis of the principal pulse/beat, resulting in yet another dimension of the tension and release discussed in the chapter. Perhaps a simple vertical axis could be added to these transcriptions that would show not only melodic movement, but also demonstrate where the principal notes occur in relation to the primary pulses/beats.

Organized into six chapters, Treece discusses general aspects regarding the study of popular music and music cognition, and concludes that Brazil provides an excellent example for studying music and culture, since music-making is a central aesthetic component that comprises Brazilian identity. One of the stronger chapters (Chapter Two) focuses in-depth on the importance of bossa nova, and how it should be considered as a refined, nuanced art form that transcends time and space, and should move beyond its current stereotype as an easy-listening musical genre. The next chapter focuses on three of bossa nova's major icons: composer Antônio Carlos (Tom) Jobim, poet Vinícius de Moraes, and guitarist João Gilberto. Chapter Four analyzes protest music and popular song competitions during the decade between the late 1950s and '60s. Treece turns his attention to film in Chapter Five, and he uses the character of Orpheus to connect Brazilian popular music cultural expression, through film music, between the late 1950s and the turn of the century. The concluding chapter, entitled "Rap, Race and Language: The Aesthetics and Politics of Black Music-Making," presents issues surrounding music and Afro-Brazilian cultural identity, and expands this discussion to Afro-Brazilian identity within the context of Brazilian culture in general. However, some of the central questions surrounding the existence of Afro-Brazilian music might be more useful to explore earlier in the book, so that they could be developed throughout the ongoing conversation. In reality, this chapter does not present an overview of rap music or musicians in Brazil, and instead it focuses on aesthetics related to rap musical practice. Unfortunately it does not feature any voices or discussion of rap artists from within this musical genre, and instead presents, for example, how established Brazilian popular music composers such as Caetano Veloso have occasionally used elements of rap as a compositional technique.

While the central focus of the book presents a progressive, somewhat chronological narrative, the sequence of chapters is uneven in balance and scope, resulting in a series of stronger chapters with some shorter chapters that serve more as transitions from one to another. For example, Chapter Two, about the development of bossa nova, is comprehensive in scope and analysis, yet the following chapter, about three significant bossa nova composers seems to be a continuation of the previous chapter, and is quite brief following the previous chapter. Another strong chapter is an overview on the development of popular song festivals and protest music, but then that is followed by a discussion of film music that is

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heavily geared towards the 1959 film *Black Orpheus,* with less detailed analysis of the two more recent films that are being compared and contrasted.

One area of this book on Brazilian music that could be improved is the description of musical instruments. Treece incorrectly identifies the *repique* as a "snare drum" (89), the double-bell *agogô* as a "cowbell" (89) and describes the *berimbau* (musical bow) as having "a metal or rubber string" (141). Perhaps the latter is derived from a misunderstanding or mistranslation of how capoeira practitioners extract the wire from a steel-belted radial (rubber) tire.

Brazilian Jive: From Samba to Bossa and Rap provides an informative discussion for a general audience wanting to learn about some internationally renowned Brazilian popular musical compositions, composers and genres as well as some perceptive insights on connections between sound and associated meaning.

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