

Rdio Brasil Pop Rock 20

Pablo Palomino

Billboard ,1996-10-19 In its 114th year, Billboard remains the world's premier weekly music publication and a diverse digital, events, brand, content and data licensing platform. Billboard publishes the most trusted charts and offers unrivaled reporting about the latest music, video, gaming, media, digital and mobile entertainment issues and trends.

Pop-Rock Music Motti Regev,2013-07-10 Pop music and rock music are often treated as separate genres but the distinction has always been blurred. Motti Regev argues that pop-rock is best understood as a single musical form defined by the use of electric and electronic instruments, amplification and related techniques. The history of pop-rock extends from the emergence of rock'n'roll in the 1950s to a variety of contemporary fashions and trends – rock, punk, soul, funk, techno, hip hop, indie, metal, pop and many more. This book offers a highly original account of the emergence of pop-rock music as a global phenomenon in which Anglo-American and many other national and ethnic variants interact in complex ways. Pop-rock is analysed as a prime instance of 'aesthetic cosmopolitanism' – that is, the gradual formation, in late modernity, of world culture as a single interconnected entity in which different social groupings around the world increasingly share common ground in their aesthetic perceptions, expressive forms and cultural practices. Drawing on a wide array of examples, this path-breaking book will be of great interest to students and scholars in cultural sociology, media and cultural studies as well as the study of popular music.

Made in Brazil Martha Tupinamba de Ulhoa,Cláudia Azevedo,Felipe Trotta,2014-12-05 Made in Brazil: Studies in Popular Music serves as a comprehensive and thorough introduction to the history, sociology, and musicology of twentieth-century Brazilian popular music. The volume consists of essays by scholars of Brazilian music, and covers the major figures, styles, and social contexts of pop music in Brazil. Each essay provides adequate context so readers understand why the figure or genre under discussion is of lasting significance to Brazilian popular music. The book first presents a general description of the history and background of popular music in Brazil, followed by essays that are organized into thematic sections: Samba and Choro; History, Memory, and Representations; Scenes and Artists; and Music, Market and New Media.

The Defence of Tradition in Brazilian Popular Music Sean Stroud,2016-03-23 Sean Stroud examines how and why Música Popular Brasileira (MPB) has come to have such a high status, and why the musical tradition (including MPB) within Brazil has been defended with such vigour for so long. He emphasizes the importance of musical nationalism as an underlying ideology to discussions about Brazilian popular music since the 1920s, and the key debate on so-called 'cultural invasion' in Brazil. The roles of those responsible for the construction of the idea of MPB are examined in detail. Stroud analyses the increasingly close relationship that has developed between television and popular music in Brazil with particular reference to the post-1972 televised song festivals. He goes on to consider the impact of the Brazilian record industry in the light of theories of cultural imperialism and globalization and also evaluates governmental intervention relating to popular music in the 1970s. The importance of folklore and tradition in popular music that is present in both Mário de Andrade and Marcus Pereira's efforts to 'musically map' Brazil is clearly emphasized. Stroud contrasts these two projects with Hermano Vianna and Itaú Cultural's similar ventures at the end of the twentieth century that took a totally different view of musical 'authenticity' and tradition. Stroud concludes that the defence of musical traditions in Brazil is inextricably bound up with nationalistic sentiments and a desire to protect and preserve. MPB is the musical expression of the Brazilian middle class and has traditionally acted as a cultural icon because it is associated with notions of 'quality' by certain sectors of the media.

Focus On: 100 Most Popular Billboard Mainstream Top 40 (Pop Songs) Number-one Singles Wikipedia contributors,

Contemporary Carioca Frederick Moehn,2012-04-23 The ethnomusicologist Frederick Moehn introduces a generation of Rio-based musicians who build on the música popular brasileira (MPB) of previous decades, but who have yet to receive scholarly attention. This generation, the children of the dictatorship, reinvigorated Brazilian genres such as samba and maracatu through juxtaposition with international influences, including rock, techno, and funk. Moehn offers vivid depictions of Rio musicians as they creatively combine and reconcile local realities with global trends and exigencies.

Billboard ,1968-12-28 In its 114th year, Billboard remains the world's premier weekly music publication and a diverse digital, events, brand, content and data licensing platform. Billboard publishes the most trusted charts and offers unrivaled reporting about the latest music, video, gaming, media, digital and mobile entertainment issues and trends.

Música Brasileira Claus Schreiner,1993 Brazilian music is more than a soundtrack for the streets and dancehalls of Rio, more than the cool bossas and sambas of the late-night jazz clubs. It is a music of the people. Musica Brasileira takes the reader through the dense and intricate landscapes of Brazilian popular music.

Billboard ,1994-05-28 In its 114th year, Billboard remains the world's premier weekly music publication and a diverse digital, events, brand, content and data licensing platform. Billboard publishes the most trusted charts and offers unrivaled reporting about the latest music, video, gaming, media, digital and mobile entertainment issues and trends.

CMJ New Music Report ,2003-01-27 CMJ New Music Report is the primary source for exclusive charts of non-commercial and college radio airplay and independent and trend-forward retail sales. CMJ's trade publication, compiles playlists for college and non-commercial stations; often a prelude to larger success.

New York Magazine ,1987-09-28 New York magazine was born in 1968 after a run as an insert of the New York Herald Tribune and quickly made a place for itself as the trusted resource for readers across the country. With award-winning writing and photography covering everything from politics and food to theater and fashion, the magazine's consistent mission has been to reflect back to its audience the energy and excitement of the city itself, while celebrating New York as both a place and an idea.

Billboard ,1994-04-09 In its 114th year, Billboard remains the world's premier weekly music publication and a diverse digital, events, brand, content and data licensing platform. Billboard publishes the most trusted charts and offers unrivaled reporting about the latest music, video, gaming, media, digital and mobile entertainment issues and trends.

The Invention of Latin American Music Pablo Palomino,2020-04-29 The ethnically and geographically heterogeneous countries that comprise Latin America have each produced music in unique styles and genres - but how and why have these disparate musical streams come to fall under the single category of Latin American music? Reconstructing how this category came to be, author Pablo Palomino tells the dynamic history of the modernization of musical practices in Latin America. He focuses on the intellectual, commercial, musicological, and diplomatic actors that spurred these changes in the region between the 1920s and the 1960s, offering a transnational story based on primary sources from countries in and outside of Latin America. The Invention of Latin American Music portrays music as the field where, for the first time, the cultural idea of Latin America disseminated through and beyond the region, connecting the culture and music of the region to the wider, global culture, promoting the now-established notion of Latin America as a single musical market. Palomino explores multiple interconnected narratives throughout, pairing popular and specialist traveling musicians, commercial investments and repertoires, unionization and musicology, and music pedagogy and Pan American diplomacy. Uncovering remarkable transnational networks far from a Western cultural center, The Invention of Latin American Music firmly asserts that the democratic legitimacy and massive reach of Latin American identity and modernization explain the spread and success of Latin American music.

Maracatu Atomico Philip Galinsky,2013-12-16 Maracatu Atômico is the first academic work to investigate the mangue movement, one of Brazil's most vital pop culture trends of the last thirty years, and the related new music scene of Northeast Brazil. Contending with the widespread poverty and social problems, mangue places a renewed value on the local environment and its myriad folk traditions while embracing modern, global pop influences and technology. The book provides historical and ethnographic accounts of the movement, analyzes salient examples of folk and pop fusion music, and enters recent debates about postmodernity, globalization, and world music in an attempt to understand better how local musicians in one Third World region interact within a more global cultural system.

Billboard ,1997-11-29 In its 114th year, Billboard remains the world's premier weekly music publication and a diverse digital, events, brand, content and data licensing platform. Billboard publishes the most trusted charts and offers unrivaled reporting about the latest music, video, gaming, media, digital and mobile entertainment issues and trends.

Continuum Encyclopedia of Popular Music of the World, Volume 1 John Shepherd,David Horn,Dave Laing,Paul Oliver,Peter Wicke,2003-03-06 The Bloomsbury Encyclopedia of Popular Music Volume 1 provides an overview of media, industry, and technology and its relationship to popular music. In 500 entries by 130 contributors from around the world, the volume explores the topic in two parts: Part I: Social and Cultural Dimensions, covers the social phenomena of relevance to the practice of popular music and Part II: The Industry, covers all aspects of the popular music industry, such as copyright, instrumental manufacture, management and marketing, record corporations, studios, companies, and labels. Entries include bibliographies, discographies and filmographies, and an extensive index is provided.

Billboard ,1996-09-14 In its 114th year, Billboard remains the world's premier weekly music publication and a diverse digital, events, brand, content and data licensing platform. Billboard publishes the most trusted charts and offers unrivaled reporting about the latest music, video, gaming, media, digital and mobile entertainment issues and trends.

The International World of Electronic Media Lynne S. Gross,1995 THE INTERNATIONAL WORLD OF ELECTRONIC MEDIA offers a fresh, contemporary look at electronic media systems around the world. Each chapter focuses on a specific country, from Saudi Arabia to Russia to Japan, and is written by an expert—who has lived, worked in and/or taught courses on the media in the country about which he or she writes. These chapter authors include such noted international communication scholars as Douglas Boyd and Joseph Straubhaar. The book follows a consistent structure throughout, making it particularly easy for students and instructors to compare and contrast key countries and their media systems. In addition, regional overviews, written by the book's editor, offer a broader perspective on each country discussed and how similar or different that country is

from others in its geographical area.

Billboard ,1996-10-19 In its 114th year, Billboard remains the world's premier weekly music publication and a diverse digital, events, brand, content and data licensing platform. Billboard publishes the most trusted charts and offers unrivaled reporting about the latest music, video, gaming, media, digital and mobile entertainment issues and trends.

River of Tears Alexander Dent,2009-10-05 River of Tears is the first ethnography of Brazilian country music, one of the most popular genres in Brazil yet least-known outside it. Beginning in the mid-1980s, commercial musical duos practicing música sertaneja reached beyond their home in Brazil’s central-southern region to become national bestsellers. Rodeo events revolving around country music came to rival soccer matches in attendance. A revival of folkloric rural music called música caipira, heralded as música sertaneja’s ancestor, also took shape. And all the while, large numbers of Brazilians in the central-south were moving to cities, using music to support the claim that their Brazil was first and foremost a rural nation. Since 1998, Alexander Sebastian Dent has analyzed rural music in the state of São Paulo, interviewing and spending time with listeners, musicians, songwriters, journalists, record-company owners, and radio hosts. Dent not only describes the production and reception of this music, he also explains why the genre experienced such tremendous growth as Brazil transitioned from an era of dictatorship to a period of intense neoliberal reform. Dent argues that rural genres reflect a widespread anxiety that change has been too radical and has come too fast. In defining their music as rural, Brazil’s country musicians—whose work circulates largely in cities—are criticizing an increasingly inescapable urban life characterized by suppressed emotions and an inattentiveness to the past. Their performances evoke a river of tears flowing through a landscape of loss—of love, of life in the countryside, and of man’s connections to the natural world.

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