

The book continues to be a valuable and concise reference work, bringing together a good deal of information that otherwise is hard to come by.

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Música popular. Um tema em debate.
By JOSÉ RAMOS TINHORÃO. Rio de Janeiro, 1966. Editôra Saga. Bibliography. Pp. 166. Paper.

Brazilian popular music is here discussed in relation to the social development of Rio de Janeiro and its differentiation in social classes. The origins of several types of music are studied in a very interesting connection with the history, geography, and sociology of Rio, which has been giving orientation to the popular music all over the country.

The most characteristic Brazilian rhythm, that of the samba, was started by the Negro population and developed out of the maxixe, another stereotyped African rhythm brought to Brazil by the slaves. It was also modified by the white population, for segregation has been dictated by economic status rather than color of skin, so that the lower class whites have absorbed the Negro tradition as well.

The bossa nova, one of the most discussed modern rhythms, is studied in relation to American jazz and the Brazilian samba. To the author this bossa nova rhythm represents the effort of the middle class, which does not have a culture of its own, to take the samba from the lower class. The resulting combination of jazz and samba suited the more international taste of the middle class.

Tinhorão also discusses the samba schools and the carnival—their origin, social value, and authenticity, as well as their present disintegration caused by middle-class infiltration in the pure lower-class groups. Already vanished types of Brazilian popular music, such as choros, chorões, música de barbeiros, and others are mentioned and studied in relation to modern music.

The author provides a vast documentation of dates, names, and litera-

ture to clarify or support his conclusions.

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