

brief introduction tells about Dunbar's life, times, and writing. Period instrumentals transition each selection. Although categorized as "African American" and promoted for Black History Month, this CD is not something to be kept in filing cabinets the rest of the year. Recommended for all ages across a variety of subjects.

—Mary Elizabeth McEntee  
Ann Arbor, Mich.

**14-3-0494**

**The Rough Guide to Brazil: Bahia.** London: World Music Network, 2004. CD. 63 minutes. \$16.98.

**The Rough Guide to Brazilian Hip-Hop.** London: World Music Network, 2004. CD. 68 minutes. \$16.98.

The noted Rough Guide travel books have teamed up over the past decade with the World Music Network to produce a series of CD guides to the contemporary music of various nations. To those already available on Brazil, two new CDs have been added, focusing on Bahian music and Brazilian hip-hop.

The Northeastern state of Bahia is the centuries-old center of Afro-Brazilian culture and produced the tropicalismo musical ferment of the late sixties. Rooted in bossa nova and samba, tropicalismo melded these Brazilian genres with soft rock and a hippie style. Bahian music has now evolved into the axé movement. Inspired by the chants and animist tenets of candomblé, the Brazilian Afro-Catholic syncretistic religion, it incorporated reggae, as parts of northern Brazil commonly pick up broadcasts from Jamaica. Particularly expressive of the axé mosaic is the recording session on the Bahia CD with 81-year-old sambista Riachão, jamming in gleeful abandon with tropicalistas Caetano Veloso, Gilberto

Gil, and Carlinhos (Charlie) Brown. The latter's musical group, Timbalada, opens the CD, highlighting the band's famed carnival percussion. The CD also throbs with the drumming prowess of the Oludum group, accompanied by Daniela Mercury, reigning diva of axé and samba-reggae.

A global phenomenon, hip-hop seems ironic as a Brazilian genre. Rap singing, break dancing, turntable-manipulated rhythms, and graffiti art characterize hip-hop. It emerged in New York City during the last quarter of the twentieth century from an amalgam of immigrant Afro-Caribbean and native Afro-American cultures. Break dancing itself partially developed from the Afro-Brazilian dance and martial art of capoeira. While capoeira attempted to achieve the organic litheness of animal movement, break dancing eventually evolved a mechanical style of freeze-frame staccato. The irony of such dancing in Brazil arises if one imagines seeing Harlem street culture on a Louisiana plantation. Brazilian hip-hop was nurtured far from Bahia, in the urban monolith of São Paulo.

The hip-hop CD's most vivid impact arises from the lyrics, a pneumatic Portuguese of withering sociopolitical import. Though currently in vogue, Brazilian hip-hop seems much less "Brazilian" than famed earlier genres. Brazil has an echo of "rap" in the improvised sung recitative of literatura de cordel (string literature), but that does not occur here. Brazilian hip-hop artists have emerged from the same marginalized urban sectors that have appeared everywhere in the wake of globalization. While Brazilian hip-hop may express Brazilian reality, the genre carries a frenzy, even a script, unrelated to the languid lyricism of the country's musical traditions such as samba, bossa, forró, fossa, and tropicália.

—Edward A. Riedinger  
Ohio State Univ. Libraries

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