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## Contemporary Carioca

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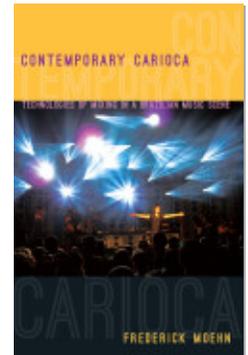
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# APPENDIX

## 1 ABOUT THE INTERVIEWS, WITH A LIST OF INTERVIEWS CITED

It was with the understanding of technology as an enabler of the project of mixing “Brazil” into the language of cosmopolitan pop that I viewed recording studios as important sites for conducting my field research. (In fact, a key labor performed in such studios is referred to as mixing, whereby recorded tracks are electronically modified through equalization, panning, reverberation, compression, special effects, and so on, and combined to a stereo “mix.”) The larger recording facilities in Rio de Janeiro in the 1990s included Companhia dos Técnicos (Company of Technicians), Estúdios Mega (Mega Studios), Nas Nuvens (In the Clouds), Estúdio AR (AR Studio), Impressão Digital (Digital Impression), and Discover. Discover, founded by Guilherme Reis, was the first all-Pro Tools (i.e., computer-based) facility in the city, and Guilherme was probably Rio’s biggest enthusiast of hard disc recording before it became accepted as the norm in the first decade of the present century. While I spent considerable time in studios, however, the facilities were not in themselves my primary object of study. My concern

was rather to remain attentive to the ways in which music technologies and production practices were part of these individuals' larger preoccupation with problems of modernization, national identity, and globalization.

For example, when I spoke with the sound engineer Fábio Henriques of the studio Nas Nuvens about the availability in Brazil of new and cheaper technologies brought about in part by globalization, he told me:

The advances in technology are allowing [the construction of] more and more studios—not only in Brazil but throughout the world. The same thing is happening with music. I don't think that Brazilian music loses anything because of this very intimate contact with not just the United States but the whole world. . . . It's inevitable, and we don't have to fear it, because we have to do it, we have to "go with the flow" [in English]. What's important is not to lose the fundamental identity, that genetic thing that came from our ancestors. We carry this musical and artistic heritage from the Indians, from the African slaves, and the Europeans. It developed into something very distinct, very interesting, very rich in Brazil. This won't get lost. Actually, we'll contribute to the formation of a global artistic language. And we'll contribute a lot. Our art won't be abused in this process. We'll contribute to something bigger.

I recorded about eighty interviews on cassette tape in 1998–99, followed by several follow-up interviews in 2007 directly into MP3 format (with an Edirol R-09 digital recorder). These took place wherever I could pin busy musicians down, often in the common area of a recording facility, such as an eating space, but also occasionally in automobiles as I accompanied music makers hurrying from one location to another (including catching up with some of them in New York City when they traveled to mix in studios there), in restaurants when not so rushed, in the studio itself during breaks from recording or mixing, or in individuals' apartments. While I listened to all these, and transcribed the greater portion, I only cite from selected interviews in this book. Unless otherwise indicated, all quotations from music makers come from my interviews; I do not provide in-text citations for these; instead I make clear within the text who I am quoting, and I provide a list of cited interviews in this appendix. When the year of the interview merits mention, I do so in the text.

There are actually two processes of translation involved in extracting quotations from the interviews: from Portuguese to English, and from speech to printed text. In the latter conversion, the writer makes choices independent

of the languages concerned. “Language that sparkles in conversation,” Paul Berliner observed in *Thinking in Jazz*, “enhanced by inflection and by various features of nonverbal communication,” may appear dull in print (1994, 9). Likewise, “the asides and redundancies of speech . . . seem disproportionately weighted in print.” I have edited out most of the conversational extras that potentially impede the flow of the written quotations. Sparingly, I include my own interjections or queries in quoted conversations.

There are a few terms that I keep in Portuguese even when there exists an approximate English analogue. For example, referring to the *pandeiro* as a “tambourine”—the latter a comparatively minor instrument in the context of pop music in the United States—would not adequately convey its importance in Brazil, where it is used in numerous genres. I retain the Portuguese term for the acoustic, classical-style guitar with nylon strings, *violão*, to help distinguish it from electric guitar, referred to as *guitarra* in Brazil. Another instrument, the *surdo*, can be translated as “bass drum,” but it is associated specifically with samba, while other kinds of bass drums are utilized in, for example, the *maracatu* drumming of the Northeast. A *caixa* is a kind of snare drum; I keep this in Portuguese for the sake of consistency with some of the other characteristic instruments just mentioned, and because it is usually used in Rio in reference to the *caixa de guerra* drum (lit. “war box”) used in samba. (It is relatively deep, tuned quite tightly, and played with a wire snare on the top drum head, rather than on the bottom as is customary in the snare of a standard drum kit.) Another instance in which I stick with a local term is *suíngue*, an interesting case since it is actually a Brazilianization of the English “swing.”

Finally, a stylistic matter: It is common practice in Brazil to utilize given rather than family names to refer to many public figures, even in scholarly writing. I use that convention throughout most of this book in order to solve a minor problem of clarity: many music makers adopt an artistic name that is, for example, only a portion of their full name (e.g., Pedro Luís, instead of Pedro Luís Teixeira de Oliveira; or Tom Zé, which derives from Antônio [Tom] José [Zé] Santana Martins), or that incorporates the name of an instrument or musical genre (e.g., Paulinho da Viola, Zeca Pagodinho), or that is simply a nickname (e.g., Paulinho Moska instead of Paulo Corrêa de Araujo). With such appellations, there is no proper surname to utilize. On the other hand, it is cumbersome to use the complete artistic designation for each reference to the individual. Pedro, rather than Pedro Luís, for example, thus makes sense in such instances and avoids redundancy. To complicate matters, there are a few artists to whom Brazil-

ian musicians typically refer by surname, including Marcos Suzano, for example, or Gilberto Gil. Meanwhile Lenine (Oswaldo Lenine Macedo Pimentel) uses only his second given name. I try to remain consistent with local preferences. When citing published literature, however, I use surnames.

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