Writing, this book has taught me, can be a curiously solitary and yet also collaborative process. For all that one may strive to avoid distractions and even social contact in order to spend time alone in front of a computer, there are a remarkable number of individuals and institutions whose support and input are essential to any publication. I am forever grateful to the music makers I came to know in Brazil for their generosity of time and spirit. I extend special appreciation to each of the creative individuals I discuss herein for sharing some measure of their lives and work with me, especially Fernanda Abreu, Celso Alvim, Sacha Amback, Rodrigo Campello, Tom Capone, Walter Costa, Fausto Fawcett, C. A. Ferrari, Celso Fonseca, Lenine, Liminha, Pedro Luís, Ivo Meirelles, Suely Mesquita, Paulinho Moska, Mário Moura, Chico Neves, Maurício Pacheco, Lucas Santtana, Sidon Silva, and Marcos Suzano. There are, however, many others whom I do not specifically cite or mention in this book yet who did much to en-
hance my understanding of Brazil and its music; too numerous to name, I owe them all my gratitude.

New York University supported my graduate studies through a Henry Mitchell McCracken Fellowship and other awards and provided a challenging intellectual environment; my years there were wonderfully stimulating. The Foreign Language and Area Studies and IIE Fulbright programs of the United States government provided crucial funding to study Portuguese at the University of São Paulo and to conduct extended field research in Rio de Janeiro, respectively. I was able to complete follow-up research with help from the Faculty of the Arts, Humanities, and Social Sciences fund of Stony Brook University, which also provided a book subvention. For writing, I benefited from support from the Howard Foundation and from the Fundação para a Ciência e a Tecnologia of Portugal, the latter through the Instituto de Etnomusicologia–Centro de Estudo de Música e Dança (INET-MD) of the Faculdade de Ciências Sociais e Humanas at the Universidade Nova de Lisboa. Under the directorship of the indefatigable Salwa El-Shawan Castelo-Branco, INET-MD comprises a thriving community of engaged scholars and students who made me feel very much at home. The institute also supported my contracting of J. Naomi Linzer Indexing Services.

Generosity also characterizes those within academia who have guided me over the years, chief among them Gage Averill and Donna Buchanan, unfailing mentors to whom I am greatly indebted, as well as George Yúdice, the third member of my dissertation committee. Beginning with the Fourth Brazilian Studies Association Congress in Washington in 1997, Charles Perrone and Christopher Dunn have been particularly helpful investigators and collaborators. In Brazil, I had the pleasure of befriending Martha Ulhôa, and of benefiting from her expansive knowledge of Brazilian music and from her kindness. Through Martha I met Suzel Ana Reily, who has provided me with numerous insights in her own work, and through her readings of mine. At Stony Brook University I enjoyed the privilege of working with Jane Sugarman, whose scholarship and dedication to all facets of ethnomusicology are a continuing source of inspiration. Paul Gootenberg’s moral support and professional stewardship were invaluable there too. Albert Fishlow has been a selfless mentor, first in his capacity as director of the Center for Brazilian Studies of Columbia University, where I taught seminars on Brazilian culture and society, and subsequently as a family friend always willing to provide advice or to prod.
Ken Wissoker at Duke University Press was an encouraging and thoughtful editorial director, and I could not have completed this work without the help of Jade Brooks, Beth Mauldin, Fred Kameny, Jennifer Hill, and Christine Dahlin. I am grateful to the anonymous readers of the manuscript for indicating ways to improve it. Other scholars who have inspired me along the way or provided helpful feedback include Barbara Browning, Larry Crook, Philip Galinsky, Paul Greene, Tomie Hahn, Cristina Magaldi, Bryan McCann, Louise Meintjes, Carol Muller, John Murphy, T. M. Scruggs, Thomas Porcello, Robert Stam, Thomas Turino, Michael Veal, and José Miguel Wisnik. Sandra Graham and Scott Currie have been steadfast pals since the days we performed together in the Near East Ensemble at NYU, with Donna Buchanan as our intrepid leader. Martin Kjendle spurred my first trip to Brazil in 1995. Kassandra Hartford, Darien Lamen, and Nicholas Tochka commented on early chapter drafts. A special thanks to Rodrigo Campello, Ana Fortes, Janaina Linhares, Jr Tostoi, Martha Ulhôa, and Liv Sovik for hosting me at various times in Rio, and to Claudio Gonçalvez Couto, Vanessa Elías de Oliveira, and Maurício and Sandra Faria da Silva in São Paulo for hosting me there. Some of these individuals have manifested admirable patience with me as I worked to complete this project. On this score, no one has been more giving than the members of my dear family, Teresa, Martín, Josefina, and Naomi. With such generous support, any shortcomings of this book can only be my own responsibility.