Chapter 1

1. The term “hip hopper” is my attempt at a generic designation, not unlike legendary U.S. rapper and hip hop activist KRS-One’s term “hip hoppa” (KRS-One 2003). The term “hip hop head” or “headz” strikes me as very American and is not part of the Brazilian hip hop vocabulary. From my experience, Brazilian hip hop participants do not have a catch-all term; they simply refer to each other in specific ways, such as DJ, rapper, grafiteiro, B-boy, and so on. In addition, they also use more politicized terms such as aliado and consciente, literally “ally” and “conscious (person).” My sense is that these terms would not translate very well into English as basic terms throughout an entire ethnography. Therefore, I have decided, despite the apparent awkwardness, to employ “hip hopper” as a general reference term.

2. I have argued elsewhere (2005) that Brazilian and other manifestations of hip hop strongly demonstrate the force of design in everyday life. As a comparison, one might refer to Mrazek 2002, a historical analysis of Dutch colonialism in Indonesia, and focus on his discussion of “engineers” as those “higher class of laborers” who invest their energies and discourse into the organized combination of material and ideology. My argument is similar to Mrazek’s when he states that this is essentially the activity of design. While Mrazek focuses his analysis on the concept of “engineers,” I frame such processes in hip hop as “cultural design.”

3. I am referring to the work of many of the authors included in Tony Mitchell’s edited volume Global Noise 2001. Mitchell 2001 states that hip hop scholars’ local and interpretive view of globalization and cultural practice has been influenced by the work of Roland Robertson 1992 and Featherstone, Lash, and Robertson 1995. Mitchell paraphrases Robertson in defining the “glocal” as “combining the global with the local, to emphasize that each is in many ways defined by the other and that they frequently intersect, rather than being polarized opposites” (Mitchell 2001, 11). “Reterritorialization” is a spatial articulation of the idea of cultural flows within globalization. It also implies a process and thus a dynamic sense of local agency as individuals and collectivities produce, in
this case, hip hop culture. In his ethnography *Phat beats, dope rhymes*, Ian Maxwell provides a useful discussion of how this current interpretation of the meaning and practice of global flows differs from both Arjun Appadurai’s famous articulation of global flows and various “scapes” (1990, 1991) and much of the contemporary scholarship oriented around Marxist theories of culture (Maxwell 2003: 61–76).

4. See Paul Willis’s discussion of “differentiation,” in which he describes the “counter-school culture” of working class English “lads” as a set of activities, which potentially can “penetrate” hegemonic ideologies of the state, citizenship, and labor status (1981, 119–44).

5. The Brazilian historian Sérgio Buarque de Holanda, in his paradigmatic monograph *Raízes do Brasil* (*Roots of Brazil* 1936), characterized Brazilian society as effective at the level of intimacy rather than at the institutional level. He argued that Brazilians operated at the personal level, and it is here where the national archetype of the “cordial” man was born. Sixty years later, *Folha de São Paulo*, one of the leading daily newspapers in São Paulo, published a series of articles and an edited volume (1995) recuperating the theme of cordiality as the primary mark of Brazilian racism.

6. Sociologist Gilberto Freyre originally proposed the depiction of Brazilian society as a “racial democracy” during the dictatorship of Getúlio Vargas (1930–45). Freyre argued that Brazilians, especially urban elites, continued to be colonized, and this state of mind could be attributed to the long occupation of the Portuguese court in Rio de Janeiro (i.e., what Freyre termed the “Lusitanian invasion” [Freyre 1968]). This “invasion,” Freyre contends, forced Brazilians to hide their mestizo nature and conceal their syncretic creativity. Therefore, under the idea of “racial democracy,” the heightened presence of racial mixture was upheld as a distinguishing and empowering characteristic of Brazilian society. The fusing together of African spirit and creativity, indigenous local knowledge, and European intelligence would propel Brazil forward toward world prominence. Freyre explained this concept most systematically in *Casa grande e senzala* (1933).

7. “Tropicalism” is a long-standing historical reference to Brazil. It is the persistent residue of nineteenth-century theories espousing the deterministic relationship between geology and society. In short, proponents argued that the tropical climate of Brazil causes a “natural” tendency toward laziness, good nature, haphazard mixture, and syncretism.

8. “The system” is one of many powerful but often vaguely defined terms within Brazilian hip hop. Names of groups, posses, music titles, and CD titles often contain an oppositional position to “o sistema” usually literally indicting the concept. Examples include Anti-system Faction, Rational System, Black System, System Periferia, and Street System. For the MNU (United Black Movement), the “system” is a group of persons who are in control of society. “In control of communication, production, industry,
residential practices, the system is (re)constructed by the various levels of government and is institutionalized in places such as the (Catholic) Church, banks, and property ownerships. The system is naturally inclined towards a ‘Catholic, white’ perspective on morality and culture” (MNU 1997, pamphlet).

9. “Break dancing” is the recognized euphemism for hip hop dance. In the mid-1980s, break dancing became commercially successful through films such as Breakin’ (1984). Many hip hoppers in Brazil cite this film as one of the first contact points they had with hip hop culture in general. I owe these clarifications to my conversations with friend and consultant Marcelinho Back Spin.

10. Of course, this term is a gesture toward the immense literature originating out of Indian and South Asian historians during the late 1970s and early 1980s. For my purposes here, I will cite Gayatri Spivak’s central essay “Can the Subaltern Speak?” (1988) and Ania Loomba’s Colonialism/postcolonialism (2005).

11. In 2006 the city administration under mayor José Serra finally began to address this eyesore and has finished part of the Fura-Fila project. According to critical journalists and a sample of thirty São Paulo residents I informally polled, the “fame” of Fura-Fila has now simply been transformed from one of something “ugly” and a sign of political corruption to one of “inefficiency” as the multi-million-dollar project serves a woefully miniscule percentage of the population as part of metropolitan transportation.


13. This situation is in flux. Since the end of 2002, hip hop consultants have sent me a number of newspaper and Internet articles about the rise of interest and investment among middle-class and elite, that is, non-periferia constituencies (see, for example, Athayde 2003). At this point it is difficult to tell what kind of ideological impact this sort of contact will have on hip hop in São Paulo. In their e-mails, consultants have prefaced the attachments and Web links with a range of sentiments. Some are worried that this is the end of “real” hip hop in Brazil, while others are more content with the cross-class exposure. Still others claim that they knew hip hop would become more commercial, because they saw Brazilian hip hop as tending toward that of the United States. Some consultants introduced these articles with phrases such as “virou mercado” (“[hip hop] has become a market”). In this gloss consultants analyze the current moment as a turning point, in which economic markets analyze the current moment as a turning point, in which economic markets determine the lyrical content of rap and ideological practice of hip hop more generally.

14. See also Perry’s depiction of U.S. hip hop as “celebrat[ing] Me and We, as opposed to You” (Perry 2005, 89ff).
Chapter 2

1. In particular, scholars analyzed “students” as a significant category in the evaluation of Brazil’s relative level of modernization vis-à-vis their role as a political agent during the waning years of the military dictatorship (Abramo 1994, 21–26).

2. *Posse* is a term borrowed from U.S. hip hoppers, who borrowed it from Jamaican dance hall and dub traditions (mixture of reggae instrumentation and rap vocal style). According to Dick Hebdige 1987, Jamaicans had appropriated this term from the American Westerns. Similar to the United States, the Brazilian notion of posse is one of organization and camaraderie. The connotations of outlaws and criminality associated with “posse” are important in both the United States and Brazil. Hip hoppers use the discourse of violence and crime directed at them to create and produce life-affirming and poetic work (Forman 2002, 176–80).

3. Two exceptions to this rule are Rappin’ Hood, who in 2001 (still late but relative to his colleagues, quick to the punch) recorded the song “De Repente,” a title of double entendre meaning both “of repente,” a poetic tradition from Northeastern Brazil, and “suddenly.” Over the past decade, the rapper Thaíde has talked in his interviews and when he was the emcee for the television program *Yo! MTV Raps Brasil* about the link between repente and rap. More recently, the Brazilian Ministry of Culture and several hip hop and repente groups have come together to organize *RapRep*, the first meeting (*encontro*) of National Rappers and Repentistas to be held in the Northeaster State of Paraíba in October 2007 (http://raprep.com.br/).

4. Chico Science and *Nação Zumbi* were arguably the most successful groups of *mangue beat*, a local Recife mixture of folkloric rhythms and instrumentation with rap and trip hop. Trip hop involves fewer vocal tracks, higher BPM (beats per minute), and often more electronic sound production than rap. Their (*Nação Zumbi*) career changed dramatically when the front man Chico Science died in an automobile accident in 1997. Recently, *Nação Zumbi* has returned and released several CDs into the Brazilian music market.

5. In this text I do not discuss at any length the relationship between hip hoppers and local crime. Such ties, to borrow from network terminology, are distant and weak relative to hip hop ties to the state and NGOs. This is to say that ties to crime are not public and negotiations are frequently carried out via proxies. The fact is that to hold an event in the *periferia* often requires some sort of negotiation with local crime organizations. Scholar Enrique Arias 2006 has made the crucial point that the state and crime are not “parallel” but rather fundamentally intertwined networks of structure and practice. Although his research focuses on Rio de Janeiro, Arias’s statements echo those made by representatives of social services (the state) and community groups in the São Paulo
metro area during my fieldwork. By necessity, at least for the time being, community activists, of whom many hip hoppers are one example, frequently engage local crime groups to operationalize their projects (hip hop events or otherwise). With that in mind, it is important to note that the term “posse,” the category I mostly use with regard to Brazilian hip hop, is not the only one pertaining to hip hop groups or organizations. Others such as banca (crime ring) and família (family) have stronger connotations to criminal social groups. Within hip hop, “family” usually refers to a number of rap groups who use the same studio, who are friends, and who often have a foundational leader. An example is GOG, a legendary rapper from the satellite cities of Brasília, who in 2001 moved to Campinas and started to cultivate a “family” of younger rappers and DJs. There is a significant element of ideological, aesthetic, and financial paternalism. Banca within hip hop works similarly, although it is not usually associated with an individual per se. For example, banca has been mentioned related to a recording label: Banca 7 Taças, a leading evangelical rap label.

6. See Pardue 2004b for more on hip hoppers’ negotiation with state agencies for employment as “professors” in programs of “alternative education” located in places such as youth prisons.

7. Studies concerning black dance parties in Brazil have focused on Rio de Janeiro and Salvador. The most important texts are by Vianna 1999 and Sansone 1997. See also Guasco 2001 for a more descriptive piece on how party participants get ready for weekend dance parties in São Paulo.

8. Erry-G is referring to his conflicted exit from the Casa de Hip Hop, a central focal point of hip hop workshops, community events, and visits from national and foreign educators, scholars, and filmmakers. For more on the Casa de Hip Hop and Erry-G’s role there, see Pardue 2007.

9. The Sugar Hill Gang, so the story goes, were pretenders, Johnny-on-the-spot kids from New Jersey. The first recording of “Rapper’s Delight” (1979) had nothing to do with the South Bronx or the pioneering figures of Afrika Bambaataa, Kool DJ Herc, and Grandmaster Flash. Most hip hop intellectuals and knowledgeable fans classify the Sugar Hill Gang as a flash in the pan and an unfortunate statistic in the history of hip hop culture.

10. For a cross-cultural comparison on the value of being informed, see Maxwell’s discussion of the local importance given to doing “research” by hip hoppers in Sydney, Australia (Maxwell 2003, 52–56).

11. See also “nation conscious rap” as described by Eure and Spady 1991.

12. Samba-rock as a musical style is often attributed to Jorge Ben in his early 1970s recordings. Other groups include Trio Mocotó and Bebeto. One particular song comes to mind. The famous MPB (Brazilian Popular Music) performer and current Culture Minister Gilberto Gil recorded a cover of Jackson Pandeiro’s song “Chiclete com Banana” (chewing gum with banana) in 1974, in the samba-rock style. In general, the music
contains an underlying samba rhythm, but performers play more “rock” instruments (electric guitar, bass, and conventional drums) rather than the violão and cavaquinho guitar instruments or the various Brazilian percussion instruments. For most Brazilians, samba-rock existed as a brief experiment and died by the mid-1970s; however, for hip hoppers, especially DJs and street dancers, it was an important period of musical production. In recent years groups such as Trio Mocotó and Gerson King Combo as well as younger groups have recuperated to some extent the spirit of samba-rock.

13. According to Prévos, tracking the circuits of hip hop “information” are also important in understanding the formation of hip hop in France. Unlike in the Brazilian scene, French music entrepreneurs Bernard Zekri and Jean Karakos facilitated the spread of hip hop ideas and tastes by living and participating and recording the local New York scene starting in 1980 (Prévos 2002, 2–3). Similarly, in Portugal, the access of local hip hoppers to focal points of hip hop, in this case Paris and London and to a lesser degree New York City, have provided important circuits of information (Contador and Ferreira 1997; Fradrique 2003; Calado 2007).

14. There are dozens of subcategories of samba. For the purposes of my argument, I include the following types of samba as “roots”: samba de morro, samba enredo, samba canção, samba de partido alto. The point here is not that aficionados of Brazilian funk, soul, and samba-rock turned against samba, but rather they saw the soul sounds and later what would become the basis for hip hop in rap and DJ as more fresh and more “connected” to the world at large.

15. See Mitchell 2001 and Lull 2001 for a discussion of the importance of tracking “reterritorialization” within popular culture practices.

16. As an idea, Brasília, had existed for many decades prior to the 1950s and 1960s. See Holston 1989 for more detail on the various campaigns to relocate the capital inland and create a sentiment of “integration and interiorization.”

17. This is a term used for northeasterners and other rural peasants who migrated to Brasília to construct the city.

18. Both Rio and São Paulo boasted important bands such as Barão Vermelho and Titãs, respectively. However, Brasília, perhaps due in part to its fresh status as a place of youth culture and not just an administrative outpost for the federal government, is generally acknowledged as the rock capital of Brazil.

19. SESC is an acronym that stands for Social Service for Commerce (Serviço Social do Comércio). These centers offer both physical education services and cultural programs.

20. The statistics were published on the following URL: http://www.universia.com.br/html/materia/materia_jcih.html. See also a 2003 study by IntegrAcção, a Brazilian publication of the “third sector” (http://integracao.fgvsp.br/ano6/06/pesquisas.htm). This report states that
12.5 percent of the Brazilian population “has access to a computer” and 8.3 percent “have access to the Internet.”

21. The current local term for these places is “LAN House” (borrowed directly from the English acronym Local Area Connection). It is important to note that there are LAN Houses throughout the periferia, and they are relatively cheap. In July 2007 I visited one in a neighborhood that was less than two years old on the far south side of São Paulo and paid seventy-five centavos (forty cents) for thirty minutes.

22. There have been various campaigns to stomp out community radio stations. I remember a number of radio advertisements warning that the low frequency emissions of the so-called “pirate” radio stations interfered with air traffic controllers of both the local Congonhas Domestic Airport and the Governor André Franco Montoro International Airport, more popularly known as Cumbica airport. Both airports are located near large periferia areas, the former in the south side and the latter in the impoverished suburb city of Guarulhos. During the 1990s and early 2000s, these threats had little impact on the overall community radio scene. However, since 2004, the presence of community radio has changed significantly. The Federal Police with help from Anatel (National Agency of Telecommunications) has fortified its stance against community radio stations in the name of “national security.” With such escalation, many hip hoppers have begun to transition out of community radio and into the virtual spheres of the Internet, as mentioned in the chapter text.

23. See also Pardue 2004a and 2008.

Chapter 3

1. “Autoconstruction” is a common practice in the Brazilian periferia that involves architectural improvisation based on available resources. I discuss this in more detail later in the chapter.

2. In my translation of fundão, I recall the work of Robin Kelley and his perspective on the “new social historiography” and “subaltern projects.” Kelley’s strength lies in his ability to take account of the complexity of black, working-class social positions and activities through the metaphor of the “way, way below” (Kelley 1994, 1–16). See also Kelley 1997.

3. For ethnographic descriptions of the favela in Rio as a product of various discourses of “danger” and “marginality,” see Sheriff 2001 and Goldstein 2003.

4. For a classic argument of this spatiocultural tension, see Euclides da Cunha 1957. See also Andrade 1960 for a more general discussion.

5. This particular phrase comes from the song “Vida Loka” (“Crazy Life”) by Brazil’s most famous rap group Racionais MCs (2002).

6. See for examples the work of anthropologists William Kelleher 2003, Victoria Sanford 2003, and John Hartigan 2001, who work in Northern Ireland, Guatemala, and Detroit, respectively.
7. In recent years graduate students in the department of human geography in both Brazil (Rodrigues 2003) and Portugal (Calado 2007) have focused on the ideological dimensions of hip hop spatiality.

8. These acts are sometimes overtly political as in the case of MST (Landless Movement) who uses “invasion” tactics in order to raise issues concerning unequal land distribution. In other cases, “invasion” occurs frequently out of necessity.

9. The origin of the word *favela* is curious. Not surprisingly, the word was first used in Rio de Janeiro in reference to the place where builders scavenged for construction material. The story goes that it was a hill where a plant called *favela* grew. Ironically, upon consideration of the great northeast to southeast domestic migrations during the twentieth century, the plant’s own origin is in the northeastern state of Bahia (Sachs 1999, 86n19).

10. BNH and SFH (National Bank for Residential Finance and Financial System of Residence) were created in 1964, operating at full force by 1967. As stated in their constitutions, the objective was to aid in home finance for low-income families. However, by the 1970s the BNH had become an important source for middle-class financial aid. Between 1965 and 1985, only 6.4 percent of funding went to families with an income lower than 3.5 times the minimum wage (calculated as a value per month) (Caldeira 2000, 226). The operation of BNH did not realize the socialist ideal of leveling the field of real estate and residential practices in São Paulo. Rather, BNH’s biggest client was large real estate companies with development programs in the area of high-rise apartment buildings, by the 1960s the most common form of official building construction. 80.8 percent of residential apartment buildings placed on the real estate market between 1977 and 1982 received financial backing from BNH.

11. Rolnik, Kowarick, and Somekh 1991 describe the *periferia* and real estate as incorporated into mundane activities such as the weekly street fair. In their text they include stock photographs from newspaper agencies such as *Agência Estado*. One, in particular, is striking, as a sign reads, “houses, lots, and country homes . . . on-duty vendor” (1991: 89).

12. Sachs offers three categories of “autoconstruction.” “Integral autoconstruction” refers to housing construction done completely outside the formal economy. Participants negotiate labor as amicable or neighborly reciprocity and procure materials outside the official market. “Self-help construction” relies on both informal labor relations and remunerated services by local artisans (see Tauschner and Mautner 1982). Finally, “assisted autoconstruction” consists of not only some remunerated, specialized labor but also some form of financial assistance from the public sector (Sachs 1999, 81–82).

13. Comparative charts from IBGE (Brazilian Institute of Geographical Studies) and PNAD (National Research on Domestic Statistics) from 1992 and 1999 show that overall the percentage of home ownership
in urban Brazil is quite high, in some cities such as Salvador with over 80 percent of the population. This is significant upon consideration of
the history of “home ownership” discourses going back to the Vargas
era as mentioned in this chapter. More specifically, the comparative data
demonstrate that during the 1990s there was a considerable increase in
home ownership. For example, in São Paulo, there was an increase of 6.5
percent. What these graphs do not show is the financial support of such
ownership or location of ownership growth. As I argue in the text, bank
loaning practices have historically benefited the middle and upper classes
(mostly real estate entrepreneurs) and have thus forced those “dream-
ing” of their own home toward the periferia and potentially dangerous
situations either regarding the land itself (precarious locations) or the
legal status of the deeds and other paperwork.

14. Hip hop culture is a continuation of popular urban social movements in
the negotiation of state recognition and structural change. The prolifer-
a
tion of periferia as a side effect of post-1964 economic policies was a
concern not only of the emerging labor unions of the late 1970s but also
of the CEBs (Ecclesiastic Community Bases) as part of the new progres-
sive wing of the Brazilian Catholic Church. For a detailed account of the
various social movements in São Paulo during the military dictatorship,

15. The project was called “Vamos Ler um Livro: Centro de Documentação
Jovem Agentes de Direitos Humanos.”

16. See Hagopian’s discussion of citizenship and democracy as it related to

17. See, for example, Walzer 1995, 175–208.

18. The literature on these areas is quite extensive, but as an outline, for
accounts in Guatemala, see Sanford 2003; for Bolivia, see Gill 2004 and
Gustafson 2006; for Peru, see Garcia 2004; in Brazil, see Caldeira 1999.
For more on the link between privatization of security and politics and
the weakening of the State’s hold on citizenship, see Oxhorn 2007.


20. Scholars often use the term “deindustrialization” to indicate a transition
to the “postindustrial.” This speaks to urban transformation as a func-
tion of capitalist reorganization practices. For more detailed analysis, see

21. It is important to note the difference between hotels and motels in Brazil.
While the former holds the same basic significance as in the United States,
patrons usually rent motel rooms by the hour for sexual encounters.

22. This phrase is very common in hip hop stories.

23. Some examples, as translated by the author, are: Of Little Crime, Targets
of the Law, Criminal Command, and Point of Trafficking.

24. Some examples, as translated by the author, are: Verbal Violence, and
Rhythm Trauma.
25. Some examples, as translated by the author, are: Rational System, Black System, Faction Anti-System.

26. Coolio’s “Gangsta Paradise” (Tommy Boy, 1995) samples Stevie Wonder’s “Pastime Paradise.”

27. Apocalipse 16 refers to the biblical text with this name in which there is description of God’s anger toward the pagan behaviors of earth’s beings. According to the official Web site (http://www.7tacas.com.br), members chose the symbol of the seven chalices for its obvious relation to the Bible.

28. Readers can access this cover art on Web sites such as http://www.7tacas.com.br and http://www.tratore.com.br.

Chapter 4

1. In essence, I aim to extend important comments made by Stansfield with regard to race and racism: “Race-making is a mode of stratification . . . premised on the ascription of moral, social, symbolic, and intellectual characteristics to real or manufactured phenotypical features which justifies and gives normality to the institutional and societal dominance of one population over other populations materialized in resource monopolization, control over power, authority, and prestige, and ownership of the means of production and the State” (Stansfield 1985, 133). Hip hop in the United States and Brazil often reinforces certain modes of social stratification as it works to overturn or at least interrogate other modes.

2. Guimarães (2000, 31–48) shows that with regard to racial insults, registered in accordance with the new law of 1989, race overwhelmingly signifies skin color over other presumably race-based phenotypes, for example, hair type, lip or nose shape. In Brazil, recent “ethnicities” would include Japanese, South Korean, Chinese, and Lebanese. With regard to race and ethnicity in Latin America, see Wade 1997 among others. The study of whites (brancos) or better whiteness (branquitude), as Kabengele Munanga once whimsically pondered (1990, 109), has received little systematic scholarship. “Studying whites” did appear briefly after the 1940 census hailed as definitive evidence that indeed the Brazilian population was finally “whitening” and turning the corner toward “civilization.” See Deffontaines 1945. In addition, Norvell 2001 investigates the inherent instability of “whiteness” as utilized by intellectuals from 1928–36. For the most part, whiteness has remained a silent and unproblematic partner of the “problem” of blackness. See Fernandes 1972, Piza 2000, Andrews 1988, Byrne 1993, among others.

3. Degler’s theory of the “mulatto escape hatch” (1971) has since been criticized by a number of scholars and activists for the reason that it had little connection with reality in terms of employment, education, political power, and general discrimination. See, for example, Silva 1985; Marx 1999, 66–74; Nascimento 1989; Adorno 1996.
4. It is important to note that Batista referred to himself as *negro*. Anthro-
pologist Robin Sheriff has argued that Brazilians utilize terms of “color” (*cor*) strategically as part of what she terms “pragmatic discourse” (2001, chap. 2). This is a complex process involving dozens of vocabulary terms and diminutive forms (suffixes such as –*inho*); however, certain terms, such as *negro*, she argues, retain an essentially negative connotation. While I agree with the spirit of Sheriff’s ethnography, the meaning of *negro*, at least among hip hoppers in São Paulo, is significantly different from that of Sheriff’s consultants in the ethnographically informed but fictitious neighborhood Morro de Sangue Bom in Rio de Janeiro. In São Paulo, *negro* is akin to “African American” in U.S. parlance, although many choose to identify with *preto* (black) (see, for example, Professor Pablo toward the end of this chapter). *Preto* is the term preferred by most hip hoppers of African descent. A few opt for *Afro-Brasileiro*, as this is a term that designates acute “consciousness.” I make this point simply to contextualize my description of Batista, who identified himself as *negro*, and I have referred to him as such.

5. According to the IBGE census of 2000, of those Brazilians who finish the equivalent of high school, roughly 15 percent are of African descent, with 2 percent *pretos*, 13 percent *pardos* (racially mixed), and 82 percent *broncos* (whites). On the whole, *brancos* attend 2 more years of formal education than *pardos* and *pretos*, 6.6 years rather than 4.6 years. In a survey conducted by CPPN (Commission of Public Policies for the Black Population), published in the newspaper *Diário de São Paulo* (March 7, 2003), reports indicate that 1.3 percent of USP (University of São Paulo) students are *negros* and 8.2 percent *pardo*. Over 40 percent of the population of the São Paulo state is either *pardo* or *negro*. From my experience, the majority of *pretos* at USP are actually African students studying abroad in Brazil.


7. This event took place around the time that Atlanta started to become an important place on the hip hop map and before the main impact of Master P and his New Orleans No Limit Records sound.


9. With regard to the soul movement in the late 70s, Pedro de Toledo Pizza, then municipal secretary of tourism in Rio de Janeiro, was quoted in the newspaper *Jornal do Brasil* as stating that “Black Rio [the catch-
all term for Rio’s soul movement] is a commercial movement with a racist philosophy” (in Hanchard 1994, 114, his translation) with no trace of authenticity. Gilberto Freyre himself joined in attacking the soul movement as part of Yankee imperialism (1977). Journalists and cultural critics direct a similar attack, albeit with less frequency, against hip hop culture and particularly rap music. For an example that links blackness to violence to describe the problem rap causes with regard to police activity, see Edmundo Barreiros 1994, 1.
10. In 1976, PNAD (National Research per Residential Capita) published the results of a survey about focal vocabulary related to skin color. The compiled list includes 135 terms (reprinted in DataFolha 1995, 33–34; Schwarcz 1996, 172).

11. *Candomblé* is the syncretic religion that combines Catholicism and polytheistic West African religions. As an “invented tradition,” *candomblé* represents the mediation of slavery and colonialism in the form of a cosmological system. *Terreiro* refers to the space of *candomblé* worship.

12. See Thaíde’s account of the early days and the label of *tagarela* in Alves 2004, 34ff.

13. In addition to the political movements of *Frente Negra* in the 1930s and MNU since the late 1970s, the media phenomenon of *Raça* magazine is essentially a vehicle for the concerns of a small, black middle class. However, the significant difference between black middle-class political and media organization is that the latter succeeds in appealing to a wider audience by purposefully avoiding explicitly polemic issues of blackness. *Raça* overturns the stereotype that all Afro-Brazilians are dirt poor by highlighting the consumption practices and the success stories of those blacks, as chief editor Macedo described as, “already having self-esteem” (quoted in Kachami 1996, 112).

14. In his work on the soul movement in Rio, Hanchard mentions that participants were seen exchanging “copies of Stokely Carmichael’s *Black Power* and Frantz Fanon’s *Wretched of the Earth*” (Hanchard 1994, 116).

15. It is important to note the ways in which objectification of Africans results in linguistic forms in everyday Brazilian Portuguese usage. Portuguese colonials perceived physiological peculiarities in the cultural group *Quimbundo* and consequently created the word *bunda* referring to a person’s hind parts. This word comes down in current usage as the popular term in favor of *nádegas*, a more technical term.

16. During a debate organized by the NGO *Ação Educativa* (Educative Action) on August 23, 2001, a local history professor cited that in a poll conducted in 1995, out of over six hundred adolescents interviewed in dance parties (*salões de baile*), 25 percent had heard of Zumbi. Of this 25 percent, approximately 20 percent learned this through some sort of contact with hip hop culture (as compared with 22 percent in schools). See also Silva for a description of the process by which São Paulo hip hoppers “come to know black history” through hip hop (1998, 98–101).

17. In 2003 under the mayor Marta Suplicy, the municipality of São Paulo recognized November 20 as a holiday. By November of 2006, there were 225 municipalities in Brazil (5,561 total) that recognized this day of Zumbi as a holiday.


19. *Posse Hausa* unofficially disbanded for a time in 2000–2002, but a year later returned to an active role within the hip hop and São Bernardo
community scene. In April of 2003, members Nino and Guriz sent me a flyer advertising an event in commemoration of *Posse Hausa*. Since 2003 the posse has become more of a reference for young hip hoppers, especially in the São Bernardo area. Members such as Guriz, Skan, and Black have performed sporadically, but perhaps more importantly, they attend general hip hop events and conferences and attract young kids for a chat about experience.

20. It is important to note that unlike the United States, where hip hoppers had already established a solid relationship with the recording industry and produced hundreds of CD releases by the mid-90s, in Brazil the number of hip hop recordings was staggering low. According to official reports, between 1986 and 1996, just over a hundred rap CDs were released with the peak years of 1992–94, with sixty-eight recordings, respectively (Silva 1998, 110). Therefore, the fact that a *Posse Mente Zulu* CD exists as of 1994 is itself significant.

21. MPB (Popular Brazilian Music) became the overarching category to include popular music, which mixed bossa nova with rock and international popular musical trends (new wave, electronic music).

22. It is important to note that reggae in Brazil has a long tradition, especially in the northern state of Maranhão.

23. *Embolada* refers to a musical genre from the northeast of Brazil in which performers improvise rhymes, often in couplets, over *coco* or *baião* rhythms usually played on the *pandeiro* instrument.

24. The *cavaquinho* is a small, guitar-like instrument with four metal strings. In samba the *cavaquinho* provides rhythmic and harmonic support. *Repique de mão* is a percussive instrument invented by practitioners of the most contemporary form of samba—*samba pagode*. Normally, the player lays the instrument horizontally across his or her lap and articulates basic underpinning rhythms with one hand (*mão*) on the base of the instrument while the other hand strikes the instrument head in more complicated and periodically improvisatory rhythms. The *tan tan* is played in a similar fashion as the *repique de mão*. The difference is pitch, with the *tan tan* providing the low, bass pulse. In essence, the *tan tan* substitutes the more conventional *surdo* instrument.

25. See also Da Matta 1993, 180–97.

26. In the United States groups like Wu-Tang Clan are known for the lack of quantizing, yet in their case, they were able to become popular on a massive scale.

27. For example, the rhythm and timbre of “Fiquem Firmes,” one of the trademark songs of leading positive and evangelical rap group *Apocalipse 16*, provide a jazzy feel as the instrumentation of acoustic guitar/vibraphone and melismatic backup female vocals work with the multiple timbres of the hi-hat sound. The syncopated patterns of the vibraphone arpeggios and subsequent block chords complement the stepwise melismatic figures of the R-and-B-influenced female vocals. The male vocals
180  

Notes

of *Apocalipse 16*, along with the hi-hat, ground the song into a seemingly straight-ahead format. Yet, it is the hi-hat figure at the end of various measures that contributes to a “human” feel and a momentary destabilization of the straight-ahead quantized pulse. There are, in fact, two hi-hat samples occurring in “Fiquem Firmes.” The timbre is slightly and intentionally different, which elicits a “swing” or push and pull to the overall groove. *Apocalipse 16* producers did not exactly quantize the hi-hat pattern to the nearest sixteenth note. They complement the slipperiness in the hi-hat with a syncopated rhythm of the kick drum. The latter is a sound element frequently relegated to a more supportive role and thus stands in contrast to conventional “marginal” sound production techniques. Most probably, *Apocalipse 16* producers triggered this hi-hat pattern using two synthesizer keys.

28. Ketu and Honerê are names borrowed from one of the West African peoples located in Yorubaland in southwestern Nigeria and south-central Dahomey (Benin) who constituted a significant percentage of the slave population in Brazil. This group has been associated with the *candomblé* religion in terms of possible West African origins (Béhague 1984, 222). The choice of the group name is also revealing. “Banzo” refers to a sorrowful nostalgia felt by recent African slaves in Brazil of their homeland. “Bantu” is the name of a particular community located in what is today Angola, another significant point of Portuguese slave trade.

29. The phrase “*cair no mundo das drogas*” refers to the most popular consumer drugs in Brazil: cocaine, crack, and marijuana. Most hip hoppers do not discriminate among different types of drugs. Of course, marijuana and crack affect people in different ways both physically and psychologically. Unlike many U.S. hip hop *headz*, Brazilian hip hoppers, for the most part, do not recognize such differences. In recent years, there has been some change due to pro-marijuana rappers such as Marcelo D2, but I would argue that most of this influence is located in the emerging middle-class segment of hip hop consumption and not the majority of working-class hip hop performers.

30. The phrase “one race” is a popular gloss on race and nation both among policy makers and some pockets of hip hop culture. In 1972 the organization IBGE (Brazilian Institute of Geography and Statistics) actually eliminated the census category of color, the principal characteristic in Brazil’s racial paradigm. This erasure was not unprecedented. In the Brazilian census of 1900 and 1910, racial specifications were omitted. And no census was conducted at all in 1920 and 1930. The president of IBGE stated in his defense that the item was spurious and thus omitted: “We [Brazilians] do not have a race problem, we are all one race” (quoted in Santos 1981, 44). Similarly, a number of hip hoppers responded to survey questions aimed at what I termed “social profile” with narratives expressing their objection to the very category of race. Such views are rooted in the national myth of racial democracy.
31. Alternativa C also used this image in the introduction to their Web site (http://www.alternativac.hpg.ig.com.br).

32. In his work, John Burdick (1998a, 1998b) details the disconnect between the movimento negro (black movement) in Rio de Janeiro and the black, working class due to a misrecognition of the importance of Christianity in people’s lives.

Chapter 5


2. Pough’s discussion of the rhetoric of “wreck” is particularly convincing. She demonstrates that this general term from hip hop, “bringing wreck,” understood as both disturbing the norm and displaying skills, is firmly located in the speech act tradition of “Black womanhood” including “talking back, going off, turning it out, having a niggerbitchfit, or being a diva” (2004, 78).

3. There are various reasons why hip hoppers and hip hop scholars have limited their criticism about gender. Of course, media pundits and journalists have consistently argued that this limitation is due to hip hop’s exaggerated misogyny in rap lyrics and videos. Beyond this ahistorical response, writers and activists have explained that black popular culture has always been in dialogue with black popular politics, which has traditionally stressed “strategic essentialism” in its movement of “unity.” More philosophical explanations include the gendering of public and private spaces. The argument goes that the decay of public spaces, particularly city streets and parks, has meant an attack on those who occupy these spaces, that is, young black men, and therefore hip hop, a street expression, is necessarily an expression of black males as victims.

For heavy metal, Robert Walser’s Running with the Devil (1993) still stands as a major contribution to the analysis of masculinity (see chapter 3 in Walser). For an equally compelling analysis of femininity in the “Riot Grrl Movement” of the early 1990s, see Gottlieb and Ward (1994). Imani Perry’s Prophets of the Hood (2005) and Todd Boyd’s The New H.N.I.C. (2002) represent the “new school” in gender analysis within U.S. hip hop scholarship. In particular, both authors imply that hip hop is an important discourse through which young men, specifically young black men, understand and “assert black male subjectivity and that it sometimes does so at the expense of black female subjectivity and by subjugating women’s bodies, while at other times [hip hop] reveals the complexity of black male identity” (Perry 2005, 118). For an analysis of black masculinity at a more macro-level perspective of
contemporary U.S. society, that is, the “hip hop generation,” see Hopkinson and Moore 2006.


5. Literally, the Portuguese phrase means “truly of evil.” I borrow the English phrase from Ferguson (2001, 77–96), especially in her concluding discussion about the struggle for many African American boys to avoid the label of “unsalvageable” (96). The phrase, “naughty by nature,” is known within the global hip hop community due to the massive success of the rap group “Naughty by Nature” in the early 1990s.

6. See also Oliven 1996 and Archetti 1999 for insightful discussion into the articulation of masculinity to the nation through discourses of morality in Brazil and Argentina, respectively.

7. This statement is intended to contrast Brazilian hip hop gender dynamics from those in the United States, as articulated by scholars such as Imani Perry 2005, bell hooks 1995, and others following earlier negritude scholars such as Frantz Fanon 1967. Such scholars discuss hip hop performances of masculinity as first and foremost a reaction to white patriarchy and historical white fetish/disgust of the black body. As Perry states, “In order to understand this phenomenon [the assertion of black male subjectivity vis-à-vis the objectification of black women’s bodies], we must first think about black masculinity in relation to white masculinity” (2005, 124).

8. See, for example, Warren 1988. See also McKeganey 1991.

9. Position has long been part of hip hop scholarship. Normally phrased in terms of race and class, scholarly representation of hip hop culture has only occasionally included gender as constitutive of analysis and analyst. Not surprisingly, black women scholars have been the ones to articulate such connections. See Keyes 1991 and Rose 1994.

10. It is important to note that authors such as Juan Flores (2000) and Raquel Rivera (2003) have struggled mightily to make space for the inclusion of Nuyorican s and Latinidad as part of the U.S. hip hop canon with respect to gender and performance. African American hip hop scholars have rarely acknowledged such histories. In particular, Rivera has provided great insight into the commodification of Latinidad in U.S. rap as “ghetto tropical”—a dynamic conflation of gender and race in which Latinas and Nuyorican Spanish-language phrases such as mami, cholo, mira, and papi intersect with African-American expressions (2003, 113–63).

11. The list of important literature on this subject is considerable. Some of the classic works include Freyre 1933; Candido 1951.

12. In this case, pose is the substantive form of the verb possuir (“to possess”). It is not to be confused with the borrowed term posse from English referring to an organized group in São Paulo hip hop culture.
13. In comparison, Perry describes black male hip hoppers as using black women “as a kind of commodity expression of wealth and sexual power in the face of racialized economic powerlessness” (2005, 126–27).

14. *Mina* is particular to São Paulo.

15. The Rio-based funk group *Tigrão* popularized this phrase in the beginning of the decade.

16. Brazilian men and women often employ the term *neguinha* to refer to subordinated women of any racial or ethnic classification. A pragmatic understanding of this ubiquitous term of address brings together Brazilian dynamics of race, class, and gender.

17. For a comparative example in the United States, see a similar story as told by Raquel Rivera in her interview with a Puerto Rican emcee/producer about the music of female rap artist Hurricane G. According to him, she was not “ladylike”: “Women rappers have to be ladies to get treated like ladies” (in Rivera 2003, 142). See also Perry’s discussion of MC Lyte and Boss in contrast to Salt-N-Pepa (2005, 155–57).

18. Imani Perry (2005, 164–65) and Gottlieb and Wald (1994, 254–55) analyze songs of rapper Lil’ Kim and Grrl Rock band Bikini Kill, respectively, as an interrogation into the gendered notion that anger and rage are masculine domains.

19. *Axé* music is most widely associated with the northeast region of Brazil. In the 1990s groups such as É o Tchan recorded a series of popular songs that featured among other images women suggestively dancing over bottles.

20. “*Cerrado*” refers to the savannah plateau region that covers part of central Brazil and into Bolivia. This is where the capital city of Brasília was built during the 1950s. One can access the interview with Aninha from *Atitude Feminina* at http://www.realhiphop.com.br/colunas/djportela/index_17.html.

21. This was one of the primary points of interrogation by television journalist Paulo Amorim. In 1997 he invited Thaïde and X from *Câmbio Negro* to participate in a collective interview. When asked why hip hoppers always seem to be upset with a mean look on their faces, both X and Thaïde agreed that hip hoppers are that way because the culture is about *realidade*. They explained that for hip hoppers, reality is serious and that they are trying to differentiate themselves from conventional cultural depictions of the *periferia*, which focus on laziness, ignorance, and meaningless parties.

22. The feminist movement in Brazil is part of the more general MP (“Popular Movement”) that emerged during the mid-1970s in reaction to the Brazilian military dictatorship. According to Alvarez (1990, 43) women, who had previously been a visible presence in the military *coup d'état* (sometimes referred to as the “revolution” against a presumed communist threat) of 1964 and a constitutive part of the nationalist mantra of
“A Família com Deus para Liberdade” (“The Family, with God, for Liberty), in fact, made up 80 percent of the urban social movements of the late 70s and 80s. Feminism as a social movement is generally referred to as movimento feminino or movimento de mulheres. “Feminist” groups usually organize around issues specific to the female condition, for example, reproductive rights; while “feminine” groups normally mobilize around broader issues of gender such as the sexual division of labor. See Singer 1980 for a detailed description of “feminine” and “feminist” in the São Paulo context during the early period of the women’s movement. See also Alvarez 1997, 95–101 and Alvarez 1990, 3–16.


24. See, for example, the comments of leading Afro-Brazilian activist Joel Rufino dos Santos about black and white women. Santos foi infeliz (“lamentably decided”) to choose the metaphor of cars to make his comparison; namely, that white women are like Monzas (mid-size luxury cars) and black women are like fuscas (Volkswagen bugs). These statements are reprinted in Silva 1995, 515.


26. Much of Visão de Rua’s positioning is comparable to the trope of the “female badman” as described by Perry (2005, 156–57) in terms of women following “a masculinist form with masculinist aesthetics” (156).

27. See also Tricia Rose’s interview with Beth Coleman (2001).

28. My perspective to contrast “inclusion” and “critique” come from Henry Giroux’s discussion of these terms with regard to education, the classroom, and pedagogic curricula (Giroux 1985).

Chapter 6

1. The “cultural point” (ponto de cultura) campaign is one of Gilberto Gil’s prize initiatives. Early in 2007 Diadema’s Casa de Hip Hop was recognized as a “cultural point,” and according to Nino Brown, this title has translated not only into extra funding for workshops, events, and infrastructure but has also meant greater access to a network of other cultural institutions, which may have an interest in the Hip Hop House. However, not everyone appreciates the “cultural point” program. On March 16, 2007, journalist Bárbara Gancia published an article in the newspaper Folha de São Paulo entitled “Cultura de Bacilos,” in which she criticized hip hop for being sexist, violent, and musical trash. The target of Gancia’s ire is the fact that the state subsidized hip hop and thus has categorically recognized hip hop as “Brazilian” and worth support. Many Brazilians denounced her article and her subsequent interview on Bandeirantes radio station. Hip hoppers were quick to utilize their Web...
sites such as http://www.bocada-forte.com.br to register “manifestos” regarding hip hop’s complex history and institutional work in various Brazilian communities. See, for example, Tina D’s text, “Aplacando Ira de nossos Algozes” on the Web site.

2. Hip hop is a pop culture face of Brazilian social organizing, a force that continues to provoke representatives of Brazil’s elite to take increasingly reactionary stances. One example that directly pertains to the *periferia* and hip hop is the recent return to “racial democracy.” The political and scholarly documentation reinforcing “racial democracy” is perhaps best represented by the best-selling, anti–affirmative action book *Não Somos Racistas* (*We Are Not Racists*), written by Ali Kamel, director of journalism at Globo media corporation, with a preface by anthropologist Yvonnne Maggi.

3. Hip hop scholars Murray Forman (2002) and Bakari Kitwana (2005) have discussed these trends to show the expanding influence of hip hop outside of the music industry. See also Halifu Osumare’s work, as she analyzed hip hop as the “collision and collusion between two powerfully global forces: transnational media and capital and African American popular culture that remains steeped in Africanist expressive modes” (2007, 2–3).

4. See Perry 2005, 186–89 for the hip hop application of a “spectacle” perspective within political-economic theory.

5. Such musico-racial positioning stands as an interesting comparison to Brazilian country artists. Alexander Dent in his work on *música sertaneja* (a genre term for commercial Brazilian country music) argues that part of the distinction that local “country” musicians try to create is vis-à-vis the national paradigm of “Brazilian” music, which is essentially the idea that “Brazilian” music is rooted in the Afro-Brazilian experience (samba dance, percussion, *axé*, trickster/hustler figure of the *malandro*, etc.). See Dent 2005.
References


References


References


References


Garcia, Maria Elena The challenges of representation: NGOs, education, and the state in highland Peru. In *Civil society or shadow state?: State/NGO relations in education*, eds. Margaret Sutton and Robert Arnowe. Information Age Publishing, 2004, 45–70


References


References


References


References


Discography

Apocalipse 16. Antigas idéias novos adeptos. 7 Taças.


References

Lino Crizz e Gueto Jam. 2001. Um, dos, três. FMN records.
Nelsão and Funk CIA. 1990. Se liga meu. TNT Records.
Xis. 1999. Seja como for. 4P.

INTERVIEWS AND PUBLIC SPEECHES

———. November 20, 2002. President of Zulu Nation Brasil. E-mail conversation.


Casa de Cultura Hip Hop. February 27, 2002. Participation in steering committee meeting for the upcoming Hip-hop em ação (Hip hop in action).


DJ Hum. March 9, 2002. DJ and producer Hum from the duo Tháide e DJ Hum. Phone conversation.


Kall. December 20, 2003. Member of posse Conceitos de Rua. Conversation at Hip Hop em Ação event at the Casa de Hip Hop in Diadema.


———. July 7, 2002. Phone conversation about the future of Brazilian hip hop.


Pimentel, Spensy. October 12, 2001. Informal conversation with political and community activist and graduate student about his partnership with CEDECA in Jardim Sapopemba.
Soul Sisters. January 19, 2002. Interview with the members of Soul Sisters in Nino Brown’s office inside the Canhem Cultural Center in Diadema.
X. September 22, 2001. Member of the Brasília group Câmbio Negro. X among others participated in a public debate about the role of hip hop in the media and Brazilian popular culture at the SESC (Social Service for Commerce).

VIDEOS AND FILMS

Brazil: An inconvenient history. 2000. BBC.

WEB SITES, NEWSPAPERS, AND MAGAZINES

Caros amigos (magazine)
Carta capital (magazine)
Estação hip hop (hip hop newspaper)
Estado de São Paulo (newspaper)
Folha de São Paulo (newspaper)
Folhas de atitude (hip hop zine)
Mente poderosa (hip hop zine)
Pianí (magazine)
Rap Brasil (hip hop magazine)
Veja (magazine)
http://www.alternativac.hpg.ig.com.br
http://www.articulacaodemulheres.org
http://www.bocada-forte.com.br
http://integracao.fgvsp.br/ano6/06/pesquisas.htm
http://www.manuscrito.com.br
http://raprep.com.br
http://www.7tacas.com.br
http://www.tratore.com.br
The letter n following a page number denotes an endnote. The letter f following a page number denotes a figure.

Ação Educativa, 55, 88, 134, 138, 178n16
Afrika Bambaataa, 76, 88, 107f, 108, 171n9
Afro-centricity, 92, 102, 111, 115, 117
alienation, 14, 15, 75, 151
artist, 5, 23, 86, 100, 101, 155, 162, 183n17
autoconstruction, 20, 61, 69–70, 173n1, 174n12

design, 3, 6, 18, 30, 48, 50, 71, 88–89, 116, 123, 126, 128, 130, 159–60, 163, 165, 167n2
DJ Erry-G, xi, 37
DJ Hum, 1, 17, 37, 38, 46, 85, 98–101, 110, 138, 145
Evangelical (Evangélica), 3, 7, 26, 56, 85–87, 102, 111, 117–18, 120, 170n5, 179n27
Fanon, Frantz, 24, 104, 178n14, 182n7
favela, 20, 28, 64f, 66–70, 82, 88, 136, 173n3, 174n9
Força Ativa, 52, 55–56, 71–72, 74–76, 78, 88, 106
galeria, 34, 38, 49, 52–53, 53f, 54, 56, 93, 116, 128, 161
Geledés, 43, 122, 126–27, 148–49, 152

citizenship, 5, 21, 36, 39, 46, 55, 64, 74, 76–78, 92, 160–61, 165, 168n4, 175n16, 175n18
consciousness (consciência), 14–15, 17, 37, 39–44, 55, 69, 72, 76, 102, 104–6, 110, 134, 148, 177n4
crente, 4, 111

candomblé, 46, 97, 100, 118, 162, 178n11, 180n28
Casa de Cultura Hip Hop (Hip Hop House), xi, 88, 155, 164, 184
CEDECA, 3–5, 14, 16, 55, 75, 106, 138

The letter n following a page number denotes an endnote. The letter f following a page number denotes a figure.
<table>
<thead>
<tr>
<th>Term</th>
<th>Index</th>
<th>Page References</th>
</tr>
</thead>
<tbody>
<tr>
<td>gender</td>
<td>208</td>
<td>3, 9, 11, 21, 72, 122, 125, 127, 142, 158, 160; as discourse, 2, 6, 30, 43, 91–92, 95, 121, 123, 126–27, 130, 133, 137–38, 142, 144, 146, 150, 153, 156, 158, 181n3, 182n9, 182n10, 183n17, 184n25; femininity, 91, 121, 127, 130, 138, 141, 146–47, 149, 150–52, 156, 158, 184n22; homosociality, 126, 136, 158; machismo, 122, 126, 130–31; masculinity, 91, 121, 127, 129, 134, 141, 146, 158, 182n7</td>
</tr>
<tr>
<td>global hip hop</td>
<td>208</td>
<td>146, 182</td>
</tr>
<tr>
<td>globalization</td>
<td>208</td>
<td>8, 9, 11, 26, 78, 167n3</td>
</tr>
<tr>
<td>gringo</td>
<td>208</td>
<td>3, 15, 95, 123, 129, 133, 160</td>
</tr>
<tr>
<td>hegemony</td>
<td>208</td>
<td>12, 27, 30, 54, 56, 76–78, 126, 129, 146, 168n4</td>
</tr>
<tr>
<td>hip hop</td>
<td>208</td>
<td>elements, 11, 37; as Brazilian, 16, 156–57; as a “movement,” 88, 156–57; as “solution,” 76, 155, 157</td>
</tr>
<tr>
<td>humility</td>
<td>208</td>
<td>(humildade), 40–42</td>
</tr>
<tr>
<td>ideology</td>
<td>208</td>
<td>3, 6–7, 12, 17, 24–27, 29, 31, 33, 36, 38, 47, 52, 56, 61, 63, 70, 79, 82, 91, 98, 117, 120–21, 126, 130, 135, 142, 151, 160–161, 167n2</td>
</tr>
<tr>
<td>mana</td>
<td>208</td>
<td>22, 92, 121–22, 137, 141</td>
</tr>
<tr>
<td>mano</td>
<td>208</td>
<td>11, 19, 22, 27, 91–92, 97, 111, 117, 119, 121–23, 125, 137, 140–41, 153</td>
</tr>
<tr>
<td>Marquinhos Funky Soul</td>
<td>208</td>
<td>41–42, 46, 51, 63f, 94, 106–7</td>
</tr>
<tr>
<td>MNU</td>
<td>208</td>
<td>(United Black Movement), 43, 45, 93–95, 102, 105–6, 108, 134, 140–41, 153, 168n8, 169n8, 178n13</td>
</tr>
<tr>
<td>música black</td>
<td>208</td>
<td>45–47, 153</td>
</tr>
<tr>
<td>negro</td>
<td>208</td>
<td>34, 38, 39, 47, 49, 52, 83, 92–93, 98–102, 105–6, 111, 120, 133–34, 177n4, 177n5, 181n32, 183n21</td>
</tr>
<tr>
<td>NGOs, role of</td>
<td>208</td>
<td>3–4, 14, 23, 34, 52, 54–56, 111, 126, 134, 178</td>
</tr>
<tr>
<td>Nino Brown</td>
<td>208</td>
<td>xi, 7, 17, 19, 44, 46, 59, 83, 97, 106, 107f, 108, 113, 120, 184n1</td>
</tr>
<tr>
<td>nordestino</td>
<td>208</td>
<td>40–41</td>
</tr>
<tr>
<td>Os Alquimistas</td>
<td>208</td>
<td>22, 80–81</td>
</tr>
</tbody>
</table>
Index


personality (personalidade), 59, 70, 93

“positive” hip hop, 5, 67, 85, 112, 115,

“positivists,” 7, 11, 26, 119, 163

posse, 1, 29, 52, 55–56, 72, 87, 93, 108, 111, 123, 136, 170n2, 171n5, 179n19, 182n12

Posse Hausa, 39, 42, 45, 55, 76, 94–95, 104, 106, 108, 113–14, 139f, 140f, 141, 153, 178n19, 179n19

preto, 39, 92, 111, 119, 120, 142, 177n4

professionalization, 71, 154, 156

quantizing, 112, 179n26, 180n27


quilombo, 103–4, 108

race, 3, 5, 6, 9–11, 21, 24, 30, 43, 45, 47, 70, 78, 83, 91–95, 99–100, 104–6, 111, 116–17, 119–20, 159–60, 162, 176n1, 176n2, 180n30, 182n9, 182n10, 183n16, 184n25

racial democracy, 12, 30, 47, 98–100, 102, 116, 120, 126, 168n6, 180n30, 185n2

racial formation, 92

racialization, 8, 24, 65, 91, 98, 117

Racionais MCs, 37, 46, 50, 65, 95, 110–12, 115, 119, 138, 145, 173n5

radio, 34, 41, 50–52, 56, 105, 108, 116, 125, 165, 173n22, 184n1

Rappin’ Hood, 17, 47, 50, 67, 108, 109, 170n3


saudade, 144–45

skill, 1, 10, 15–16, 23, 25, 28–29, 33, 40, 43, 71, 93, 111, 121, 124, 152, 155, 160, 162, 164–65, 181n2

social change (transformação), 15, 26, 30, 36, 45, 75, 83, 89, 121, 131, 153, 162, 165,

space, xi, 3, 6, 8, 17, 18, 23, 24, 49, 56, 60, 72, 78, 81, 84, 133, 135, 147–48, 162, 182n10; “conquest” of, 52, 60–61, 70, 76–79, 81, 87; occupation of, 34, 52, 61, 65–66, 71, 76, 87, 151, 158; territorial claims of, 27, 56, 69, 74, 113, 157, 164, 178n11

state, the, xi, 7, 9, 15, 16, 20–21, 23, 26, 28, 34–36, 43, 47, 52, 55, 56, 61, 63, 70–71, 76–78, 80–81, 88, 96, 99, 104–5, 108, 119, 159–60, 168n4, 170n5, 171n6, 175n14, 176n1, 184n1


system (o sistema), 12, 15, 25–27, 34, 39, 61, 63, 66, 76–77, 80, 82–84, 111–14, 120, 125–26, 131, 133, 135, 143, 150–51, 155, 158, 168n8, 169n8
<table>
<thead>
<tr>
<th>Name</th>
<th>Pages</th>
<th>Name</th>
<th>Pages</th>
</tr>
</thead>
<tbody>
<tr>
<td>Thaíde, 1, 7, 17, 38, 44, 46, 83, 85,</td>
<td>violence, 4, 6, 13, 27, 41, 42, 55,</td>
<td>Thaíde, 1, 7, 17, 38, 44, 46, 83, 85,</td>
<td>violence, 4, 6, 13, 27, 41, 42, 55,</td>
</tr>
<tr>
<td>183n21</td>
<td>105, 110–12, 114, 116, 122, 131, 135–36,</td>
<td>183n21</td>
<td>110–12, 114, 116, 122, 131, 135–36,</td>
</tr>
<tr>
<td>Trindade, Solano, 97–98, 104, 120</td>
<td>142–43, 151, 155, 157, 170n2, 175n24,</td>
<td>Trindade, Solano, 97–98, 104, 120</td>
<td>157, 170n2, 175n24, 177n9</td>
</tr>
<tr>
<td>urbanization, 20, 25, 36, 42, 47, 56, 66, 68–69, 89</td>
<td>Zulu Nation Brasil, 64f, 76, 88, 107f,</td>
<td>urbanization, 20, 25, 36, 42, 47, 56, 66, 68–69, 89</td>
<td>Zulu Nation Brasil, 64f, 76, 88, 107f, 153, 162</td>
</tr>
<tr>
<td>Vargas, Getúlio, 47, 69, 70, 168n6, 175n13</td>
<td>Zumbi, 35, 104, 114, 170n4, 178n16, 178n17</td>
<td>Vargas, Getúlio, 47, 69, 70, 168n6, 175n13</td>
<td>Zumbi, 35, 104, 114, 170n4, 178n16, 178n17</td>
</tr>
</tbody>
</table>