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| Samba |
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| Modern samba music and dance began in Rio de Janeiro’s Afro-Brazilian communities in the early 1900s and spread rapidly to international audiences through twentieth-century technologies of mass media, recording, and cinema. Rio’s samba developed from Bahian *samba de roda*, which was danced and played by enslaved Africans and their descendants from the sixteenth-century to the present. Modern samba differed from the circular *samba de roda* through its harmonic elements, the linear use of space, increased speed and footwork, and stylized upper body positions.  First brought to the U.S. by Brazilian sensation Carmen Miranda through Hollywood films of the 1940s, samba’s numerous rhythmic variations have achieved broad global recognition in the twenty-first century. The fast-paced *samba no pé* singularizes Rio’s world-famous carnaval, which expanded through modern industrial fabrication of floats and costumes and through increasingly cross-national commerce while continuing to capitalize on influences from traditional Afro-Brazilian dance and percussion. The partner dance *samba de gafieira* has spread from its origins in Rio’s neighbourhoods to night clubs in urban locations across Brazil, North America, and Europe. Meanwhile *samba reggae,* a late twentieth-centuryre-appropriation of samba within Northeastern Brazil that integrates African aesthetic elements with reggae beats and steps, has become emblematic of Bahian popular culture. |
| Summary  Modern samba music and dance began in Rio de Janeiro’s Afro-Brazilian communities in the early 1900s and spread rapidly to international audiences through twentieth-century technologies of mass media, recording, and cinema. Rio’s samba developed from Bahian *samba de roda*, which was danced and played by enslaved Africans and their descendants from the sixteenth-century to the present. Modern samba differed from the circular *samba de roda* through its harmonic elements, the linear use of space, increased speed and footwork, and stylized upper body positions.  First brought to the U.S. by Brazilian sensation Carmen Miranda through Hollywood films of the 1940s, samba’s numerous rhythmic variations have achieved broad global recognition in the twenty-first century. The fast-paced *samba no pé* singularizes Rio’s world-famous carnaval, which expanded through modern industrial fabrication of floats and costumes and through increasingly cross-national commerce while continuing to capitalize on influences from traditional Afro-Brazilian dance and percussion. The partner dance *samba de gafieira* has spread from its origins in Rio’s neighbourhoods to night clubs in urban locations across Brazil, North America, and Europe. Meanwhile *samba reggae,* a late twentieth-centuryre-appropriation of samba within Northeastern Brazil that integrates African aesthetic elements with reggae beats and steps, has become emblematic of Bahian popular culture. Modern Beginnings and Historical Roots Originating in Rio’s Afro-Bahian neighbourhoods around 1900, modern samba differed from the Bahian *samba de roda* practiced in both style and structure. Accelerated rhythm and movement, array of instrumentation, close partner work, emphasis on solo innovation, theatrical costuming and cabaret or proscenium performance venues set modern samba apart from its African musical precedents and older European dances valued by Brazil’s elite. As samba moved from residential homes into Rio’s nightclubs in the mid-twentieth century, samba’s emphasis on individuality and personal flair embodied new social values of freedom and mobility. Modern samba championed the element of pastiche, integrating influences including Brazilian *maxixe*, polka, Argentinian tango, and the big band brass sounds of post-war American jazz. Twentieth-Century Dissemination Following its first recorded single, 1916’s *Pelo telephone* (<https://www.youtube.com/watch?v=woLpDB4jjDU>), samba spread from the living rooms of *tias baianas* (women leaders of the Afro-Bahian cultural and religious community) to Rio’s more affluent areas as well as nation-wide audiences, eventually becoming institutionalized through the establishment of *escolas de samba* (samba schools). Rio’s *escolas*, founded by composers and sponsored by politicians and business owners who shared creative influences, rose to prominence in the historically working-class carnaval parade competitions. The 1940s and 50s saw the consolidation of modern *escola* organization, with a theme song, annual floats, and costumes. The feather-headdresses of samba queens, *passistas* (female performers) who lead their schools, have come to characterize Rio’s modern carnaval aesthetic and samba manifestations on festival stages worldwide. With their combinations of complex footwork and stylized walks; punctuated jumps; turns and kicks; gestural arm positions; and accented torso and hip isolations, samba queens brought Rio’s fast-paced *samba no pé* to international attention as public representatives of their schools since the first official *passistas* wing established at the renowned *escola de samba* Mangueira (<http://www.mangueira.com.br/>) in 1972. Cultural Politics and the Nation Modern samba’s mainstream popularity throughout the 20th and into the 21st centuries brought African-polyrhythmic percussion and body coordination into Brazil’s national spaces and culture. Samba music and dance became and remain the focus of Rio’s annual carnaval celebrations, which capitalize on modern industrial manufacturing and distribution for its extravagant floats and accessories. Samba’s shift to the presentational contexts of carnaval and the exaggeration of movements and body parts seen as erotic—thanks in part to the adoption of the sequined bikini as the quintessential costume—contributed to Brazil’s emerging global reputation as a racial and sensual utopia in the Americas.  Brazil’s president Getulio Vargas recognized samba’s potential for consolidating national identity at home through narrative song lyrics and for building Brazil’s public image abroad. For this reason he endorsed pop icon Carmen Miranda’s journey to the US in 1939. With the help of her band, Bando da Lua, Miranda brought samba to America through Broadway and Hollywood success, while also becoming an informal ambassador to Latin America on behalf of Roosevelt and his attempts to build friendly cultural relations between the US and its neighbours to the South. Variations and Legacy Throughout the modern era and into the present, samba’s local improvisatory roots have grown and become standardized in myriad internationally celebrated musical and dance genres including *bossa nova*, *pagode*, *gafieira and samba reggae*.Emerging in the 1940s out of Rio’s cabarets, *gafieira’s* codification into an international ballroom dance parallels the trajectories of modern Latin American partner dances such as salsa and tango. Along with cha-cha-cha and rumba, ballroom samba is among the dances classified as ‘International Latin’ by the World Dance Council. Changes in dancers’ stance and execution accompanied samba’s twentieth-century migration from nightclubs to dance academies and competitions, making the dance more palatable to middle- and upper-class aesthetic tastes while still capitalizing on its association with spectacular pleasure and technical virtuosity.  During the 1970s samba was radically re-appropriated in Bahia as *samba reggae*, a uniquely Afro-Brazilian movement that contested Rio samba’s adoption into national discourses and popular media and reasserted samba’s Bahian roots. *Samba reggae* grew out of a strongly politicized Afro-Bahian population that did not identify with the samba coming out of Rio and was excluded from Salvador da Bahia’s established carnival groups because of longstanding racial discrimination. Mixing Jamaican reggae beats with elements of *samba de roda*, Salvador’s first *bloco Afro* (black-only carnival group) Ilê Aiyê (<http://www.ileaiyeoficial.com/>) was formed in 1974, dedicated to social consciousness, community alliances, African cultural pride, and *samba reggae*. Paratextual References: Rio’s first samba school, historia and media: <http://www.mangueira.com.br/galeria/videos/>  1917’s recording of Pelo telefone: <https://www.youtube.com/watch?v=woLpDB4jjDU>  Samba standards lyrics in English: <http://lyricalbrazil.com/>  UNESCO’s definition of samba de roda: <http://www.unesco.org/culture/intangible-heritage/07lac_uk.htm>  Regional festival performances of samba de roda in Bahia’s renconcavo: [https://www.youtube.com/watch?v=Hv5fCys3U5k](https://www.youtube.com/watch?v=hv5fcys3u5k)  Rehearsal of escola de samba Salgueiro, led by samba queen Viviane Araujo: <http://www.unesco.org/culture/intangible-heritage/07lac_uk.htm>  Compilation of samba steps danced by Valerie Chery with Salvador’s Vovo on percussion: <https://www.youtube.com/watch?v=NJ0g9nGNNdk>  Profiles of Brazilian Samba Queens:  <http://www.passistaworld.com/blogs/en/concurso/>  Photos, videos and terminologies for Rio’s Samba Schools and carnaval processions:  <http://www.brazilcarnival.com.br/culture/>  Olodum and Michael Jackson: <https://www.youtube.com/watch?v=ui90CNEWLw8> |
| Further reading: (Browning) (Galinsky)  (Naveda)  (Scott)  (Toji) |