

ENTERTAINMENT: MUSIC & DANCE

Text 1 (UERJ 2008 1o EQ)

Meet the Brazilian Beatles (again)

Os Mutantes, magical tropicalistas,
back to blow your mind



In this era of nationally televised talent shows and test-tube-baby bands, magic is sorely lacking in pop. Yet Sérgio Dias, 55, guitarist and founding member of influential Brazilian ensemble Os Mutantes, uses that word — "magic" — repeatedly, apropos of the group's decision to re-form after three decades.

An air of the unexpected always surrounded Os Mutantes. In the late '60s, the band — Dias, brother Arnaldo Baptista, and Rita Lee — were seminal figures in the Tropicália movement. Os Mutantes fused psychedelic rock with elements of bossa nova, and the mere use of electric guitars found them branded heretics at home; the inclusion of such oddities as a can of aerosol bug spray for percussion on their eponymous 1968 debut intensified their aura of weirdness. But that experimental spirit ensured their place in history, with Beck, David Byrne, and Kurt Cobain ranking among their fans.

Such endorsements were not lost on Dias, who has continued playing solo since Mutantes' final dissolution in 1978. "When you see the people who shape opinions, listening to music that you made 30 years ago, and praising it, that is when you know the music doesn't really belong to you. It has a life of its own." As to Mutantes' sustained popularity, he attributes it primarily to their youthful exuberance, and "the freedom that we had, the freshness of not being held by any preconceived ideas or A-B-A music forms. We were very, very free... and we still are."

On May 22, 2006, Mutantes performed live for the first time since 1973, at the Barbican in London, as part of a Tropicália retrospective. Yet according to Dias, at first he and Baptista were as surprised as anyone else to hear of Mutantes' involvement. "Suddenly I started to receive news from the theater administrator that I was going to play again in London," he recalls.

Initially, the brothers denied the rumors. But then they began to consider the possibility, and roped original Mutantes drummer Ronaldo "Dinho" Leme into the discussion. "Dinho is a very serious, down-to-earth person," insists Dias. "When he said, 'If they want us to play, I can play,' I knew this was the real thing.

Dias also attributes heightened excitement within the group to new addition Zélia Duncan. "When we restarted the Mutantes, we were thinking of a girl," says Dias. The guitarist remembered Duncan, whom he'd met and immediately liked when both of them were participating in a mutual friend's recording project. "I thought of Zélia, and I told the guys. And they said, 'Wow... but her voice is so different.' But the most important thing in a band is not the quality of the voice, in terms of texture, but the interaction between the people. Zélia is so strong and alive. When she got into the rehearsals, and started to sing, the energy of the band doubled."

That electricity manifested itself at the Barbican, and, one hopes, will continue through the band's handful of U.S. summer dates. A DVD and CD of that show are currently in production. And that may be only the beginning of new era for Os Mutantes.

KURT B. REIGHLEY
www.thestranger.com

1. The text is about *Os Mutantes* and their revival.

The band's sound is best described as:

(A) popular and pacy (B) harmonic and loud (C) innovative and intense (D) instrumental and lively

2. *Os Mutantes* were highly appreciated by famous music artists in the past.

Their outstanding importance to the Tropicália movement is related to the following characteristic of the band's behavior:

(A) naivety (B) boldness (C) spontaneity (D) wickedness

3. Good music is said to be eternal.

The fragment that expresses the idea that music may evoke a sense of wonder and timelessness is the following:

(A) "In this era of nationally televised talent shows and test-tube-baby bands, magic is surely lacking in pop." (l. 1-2)

- (B) "the inclusion of such oddities as a can of aerosol bug spray for percussion on their eponymous 1968 debut intensified their aura of weirdness." (l. 13-16)
 (C) "But that experimental spirit ensured their place in history, with Beck, David Byrne and Kurt Cobain ranking among their fans." (l. 16-18)
 (D) "listening to music that you made 30 years ago, and praising it, that is when you know the music doesn't really belong to you." (l. 22-24)

4. Observe the fragment:

"When he said, if they want..." (l. 41)

The underlined pronouns refer, respectively, to:

- (A) Dias and the rumors (B) the drummer and news Barbican (C) the group and the brothers (D) Dinho and people at Barbican

Text 2 (UERJ 2008 1o EQ)

The sound of silence

Stanza 1

Hello darkness, my old friend,
 I've come to talk with you again,
 Because a vision softly creeping,
 Left its seeds while I was sleeping,
 And the vision that was planted in my brain
 Still remains
 Within the sound of silence.

Stanza 2

And in the naked light I saw
 Ten thousand people, maybe more.
 People talking without speaking,
 People hearing without listening,
 People writing songs that voices never share
 And no one dare,
 Disturb the sound of silence.

Stanza 3

"Fools", said I, "You do not know
 Silence like a cancer grows.
 Hear my words that I might teach you,
 Take my arms that I might reach you".
 But my words like silent raindrops fell,
 And echoed
 In the wells of silence

Simon & Garfunkel

5. The title and the words of the song convey a social message and encourage a certain course of action.

These two ideas are best illustrated in:

- (A) There is lack of communication among people and they should speak out for what they believe in.
 (B) We all have moments of loneliness and we should attempt to move on by meeting different people.
 (C) Silence is better than a thousand words and people should think twice before speaking their minds.
 (D) The world is a comprehensible place and we should take full advantage of its life experience opportunities.

6. The words of the song writer in the last two stanzas are quite instigating.

His intention is to denounce humanity's neglect towards the concept of:

- (A) solitude (B) quietness (C) indifference (D) resentment

Text 3 (UFRJ 2005)

7. O texto 3 levanta duas hipóteses sobre a origem da música.

- a) De forma concisa, indique a hipótese levantada por cientistas como David Huron.
 b) A que duas habilidades a música é comparada, segundo essa hipótese?

8. Há outros cientistas que pensam diferente.

- a) De forma concisa, indique a outra hipótese apresentada.
 b) A que duas habilidades a música é comparada, segundo essa outra hipótese?

9. Transcreva do texto as palavras a que se referem os seguintes pronomes:

- a) those (linha 18) b) it (linha 19)

NEW YORK (AP) - We hear music everywhere: in shopping malls, concert halls, carpools and cathedrals. Even when there is none playing, we often hear it inside our heads. Because music occupies so much of our lives, could it have played an important role in the development of the species?

Some scientists have recently proposed that music may have been an evolutionary adaptation, like upright walking or spoken language, that arose early in human history and helped the species survive. "Of course it's utter speculation," says David Huron, a professor of music at The Ohio State University in Columbus. Most experts still assume music was a cultural invention, like cave painting or writing, that humans invented to make their lives easier or more pleasant.

Yet Huron and many of his colleagues wonder if music might have biological roots. The "music gene" would have arisen tens or hundreds of thousands of years ago, and conferred an evolutionary advantage on those who possessed it. Natural selection would have nurtured the gift of music, favoring those who possessed it with more offspring who were themselves more likely to reproduce.

(<http://www.cis.vt.edu/modernworld>, access on Sep. 24, 2004)

Text 4 (UERJ 2002 1o EQ)

The New York Times

ON THE WEB

JAZZ AT LINCOLN CENTER TO REACH FROM BRAZIL TO NEW ORLEANS

The longer works of John Coltrane and Charles Mingus, an Abbey Lincoln retrospective and a Brazilian music festival are among more than 400 events worldwide planned by Jazz at Lincoln Center for its 11th season as a year-round producer, starting in September.

After a July residency by the Lincoln Center Jazz Orchestra at the Vitoria-Gasteiz Festival in Spain, the organization plans a fall series of performances, educational events and broadcasts centering on the theme "Jump In." " 'Jump In' signifies the philosophy of Jazz at Lincoln Center, which is 'welcome' and 'don't hesitate,' like when you go to somebody's house and they try to make you comfortable in the shortest period of time," said Wynton Marsalis, the organization's artistic director. "We have a season that is inclusive of many styles and forms, with musicians of all persuasions."

Since its inception, Jazz at Lincoln Center has been criticized for ignoring music produced since the 1960's. The 2001-2 season suggests a broader focus: two concerts are to explore the later, visionary works of Coltrane and Mingus, and a three-concert retrospective will present not only Ms. Lincoln's musical compositions but her poetry as well.

A series of events will also reflect the relationship between Brazilian music and jazz, including collaborations between the Lincoln Center Jazz Orchestra and a samba band led by the percussionist Cyro Baptista; three concerts featuring new arrangements of the music of the Brazilian composer Pixinguinha, performed by a small ensemble led by the guitarist Romero Lubambo; an annotated film program that examines the carnival traditions of Brazil and New Orleans; and three Jazz for Young People concerts, one on Mingus, one on Coltrane and a third titled "What Is Samba?"

<http://www.nytimes.com>
March 26, 2001

10. The article above was extracted from the city entertainment section of a renowned American newspaper.

The upcoming attractions are best described in:

- (A) high-quality jazz orchestras led by Brazilian musicians will play in New Orleans
- (B) artistic trends of Brazil and New Orleans will be showcased in New York City
- (C) carnival traditions and samba music arrangements will be examined in New York City
- (D) jazz bands and Brazilian samba composers will give joint performances in New Orleans

11. The theme "Jump In", chosen by the artistic organizers for the diversified events, is intended to:

- (A) shake the audience
- (B) promote cultural exchange
- (C) make festival-goers feel at ease
- (D) bring together music traditions

Text 5 (UFF 2007 1ª fase)

SHALL WE DANCE?

planets **spin**. lightning leaps. atoms dance. and so do we.

By Cathy Newman NATIONAL GEOGRAPHIC SENIOR WRITER
NATIONAL GEOGRAPHIC JULY 2006

From the first kick of a baby's foot to the last "Anniversary Waltz," we dance—to internal rhythms and external sounds. Before the written word, humans spoke the language of dance. It's as ancient as the 3,400-year-old image of a man with a lute, dancing on a clay plaque discovered in the Middle East.

We dance, not just with our bodies, but from the heart. "Dance is bodies sounding off," says Judith Lynne Hanna, an anthropologist at the University of Maryland. We pour out love and hate, joy and sorrow; appeal to the spirits, gods, and nature; flirt, seduce, court; celebrate birth, death, and everything in between. We even presume to reorder the world, as if, in the Shaker song, by "turning, turning we come round right." Dance is so profane, some religions ban it; so sacred, others claim it.

Dance in America can hardly contain itself. We dance—from Florida to Alaska, from horizon to horizon and sea to sea, in the ballrooms of big cities and whistle-stop bars, in Great Plains Grange halls, underground kivas, church basements, barrio nightclubs, and high school auditoriums. We do the beguine, polka, waltz, fox-trot, tarantella, jitterbug, samba, salsa, rumba, mambo, tango, bomba, cha-cha, merengue, mazurka, conga, cakewalk, Charleston, two-step, jerk, swim, Watusi, twist, frug, monkey, electric slide, Harlem shake, shim sham shimmy, cabbage patch, fandango, garba, gourd dance, corn dance, hora, hopak — as if our lives depended on it. Some believed just that: A medieval superstition averred that dancing in front of Saint Vitus's statue ensured a year of good health.

We dance out of anguish, to attain solace, and, sometimes, in an attempt to heal. "I remember a couple," says Lester Hillier, owner of a dance studio in Davenport, Iowa. The husband was a retired farmer. His wife, a housewife, wore flat shoes and a floral housedress. "One of their sons had been killed. The devastated parents had a dance lesson booked the day after it happened. They insisted on coming anyway," Hillier recalls.

As the hour drifted to a close, the couple asked for one last dance. They wanted a waltz. And when it ended, she rested her head on his chest; he wrapped his arms around her shoulders. Then they stood still, clinging to one another.

Dance, like the rhythm of a beating heart, is life. It is, also, the space between heartbeats. It is, said choreographer Alwin Nikolais, what happens between here and there, between the time you start and the time you stop. "It is," says Judith Jamison, artistic director of the Alvin Ailey American Dance Theater, "as close to God as you are going to get without words."

To dance is human. To dance is divine.

Glossary	
<i>anniversary</i>	– celebração de bodas
<i>lute</i>	– alaúde (instrumento musical de cordas)
<i>clay</i>	– argila
<i>averred</i>	– afirmava
<i>solace</i>	– consolo

12. "Shall" in the title of the text indicates that the interrogation is

- (A) a doubt (B) an invitation (C) a command
(D) an order (E) a promise

13. The present tense of the verbs in the text subtitle ("Planets spin... do we") is used to express

- (A) future events (B) non-repeated actions (C) temporary agenda (D) unexpected actions (E) permanent truths

and so

14. The sentence "From the first kick of a baby's foot to the last 'Anniversary Waltz', we dance" (line 1) implies that

- (A) we dance when we are born;
(B) dance is the rhythm of a beating heart;
(C) only humans are allowed to dance
(D) dance is a life-time human experience
(E) the waltz is an impressive rhythm

15. The pronoun "we" in the subtitle ("and so do we") refers to

- (A) dancers (B) planets (C) human beings (D) sounds (E) atoms

16. In "Before the written words, human spoke the language of dance" (line 2), it is suggested that

- (A) dance is a spiritual manifestation;
(B) humans wrote before they danced;
(C) the written word was created in the Middle East 3,400 years ago;
(D) humans danced before they wrote;
(E) the language of dance is as old as the written word.

17. According to the text, different religions have contrasting views about the value of dance. Choose the option that best exemplifies this contrast.

- (A) court/seduce (B) gods/spirits (C) solace/anguish (D) birth/death (E) profane/sacred

18. In "We do [...] as if our lives depended on it" (lines 11-14), the connector as if expresses

- (A) a hypothetical comparison (B) an impossible circumstance (C) a denial of the author's ideas
(D) a reason for dancing (E) a condition for the action to occur

19. The Iowa couple's reaction to their tragic event suggests that dancing can be a means for humans to

- (A) dance on a clay plate; (B) overcome sorrow and sadness; (C) achieve professional success;
(D) learn to dance to difficult rhythms; (E) celebrate good health.

20. For Judith Jamison, dance is to get "as close to God as you are going to get without words" (line 23). This means that dance is

- (A) coming round right (B) bodies sounding off (C) a form of praying
(D) hearts beating (E) spinning



GABARITO

Uerj 2008 1o eq

1. C
2. B
3. D
4. D
5. A
6. C

UFRJ 2005

QUESTÃO 7:

- a) Estes cientistas pressupõem que a música tenha origem genética.
- b) A música é comparada às habilidades do ser humano de andar ereto e de falar.

QUESTÃO 8:

- a) A outra hipótese apresentada é a de que a música tenha sido uma invenção cultural.
- b) A música é comparada à pintura em cavernas e à escrita.

QUESTÃO 9:

- a) "humans"
- b) "music gene"

UERJ 2002 1o EQ

10. B
11. C

uff 2007 1ª fase

- 12 B
- 13 E
- 14 D
- 15 C
- 16 D
- 17 E
- 18 A
- 19 B
- 20 C