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BOSSA & BOSSAS: RECENT CHANGES IN BRAZILIAN URBAN POPULAR MUSIC¹

Gerard Béhague

Rather than being ephemeral fashion-cycles, Brazilian urban popular musical expressions of today function basically—as most musics do—as a medium of communication whose significance (i.e., meaning and relevance) varies in time from one homogeneous group to another, whether the group be defined in terms of given referential generations, of philosophical or political ideologies, or of ethnic identities. As Haralambos points out in his study of soul music and blues in Northern U.S. black ghettos, “the meanings associated with black music by black Americans are distinct to that group.” (Haralambos 1970:382) But the group here is not exclusively identified in racial terms but more importantly in socio-economic cultural terms. In the Brazilian context of popular music, however, the groups involved are not racially homogeneous, yet the meanings associated with their music are also distinct to those groups. This seems to be the result of a class social organization rather than of racial subdivisions. In Brazil, the general acceptance of what constitutes, culturally and ethnically, an Afro-American is not as unequivocal as in the U.S. (Harris 1970:75). Race alone cannot, therefore, be considered a valid criterion in discussing Brazilian popular music. It would appear utterly inaccurate, from a Brazilian viewpoint, to regard the repertoire under consideration here as that of Afro- or white Brazilians, in spite of the fact that many stylistic features of the *bossa nova* samba, for example, derive from Afro-Brazilian musical traditions. Thus, it should be borne in mind that popular music in Brazil cuts across ethnic lines.

Brazilian urban popular music of the last fifteen years has undergone drastic changes. The determinant factors for these changes are numerous and varied, and some of those will be briefly mentioned in this study. Since the advent of *bossa nova* (1958-59), the history of popular music in Brazil seems to have followed the fundamental pattern of modernization witnessed in the urban areas. The tremendous growth of urban population in the last fifteen years has made it possible to develop a diversified music market of incredible proportion for a so-called “underdeveloped” country. Moreover, the consequent emergence of a powerful urban middle class, with modernizing aspirations, has created a favorable climate for experimenting with new styles and for promoting greater competition among popular musicians. Social scientists define modern societies as being relatively secular, anthropocentric, and developing universalistic achievement and impersonal orientations. One characterization of modernization is the necessity to close the gap between

what Shils calls the “center” and the “periphery,” i.e., between the “national” and the “international.” (Shils 1961:117-30). Popular music in recent years pertinently illustrates the closing of the gap, which manifests itself through a very fruitful integration of international pop styles with Brazilian styles. The extremities of this trend in the 1960’s are represented by João Gilberto, as the main point of departure, and Caetano Veloso and Gilberto Gil, as its outcome.

The purpose of this study is to examine the transformations that have affected such a well-known Afro-Brazilian musical genre as the samba, and to elucidate the musical peculiarities of the new samba, known as “Bossa Nova.” In addition, it will consider the various branches of recent urban popular music, referred here as *bossas* (*bossa* is a slang term originating from Rio de Janeiro with a loose meaning of “special ability, shrewdness, astuteness, etc.”), in which stylistic internationalization tends to prevail and in which an unusually high degree of inventiveness is to be detected. Finally, the close relationship between the new popular repertory and the social and political events and conditions of the late 1960’s will be examined.

Despite the complexities of present-day multiform and multi-racial urban culture it is safe to assume that the *mestizo* in Brazil is primarily responsible for the elaboration of genuine urban musical traditions. Although the transformation of folksongs and dances into urban popular forms around the turn of the Twentieth Century was a consequence of the several culture systems present in Brazil, most dances and songs which came to be regarded as typically Brazilian had some sort of Afro-Brazilian ingredients, most notably in the generalization of specific rhythmic and intervallic patterns, tonal range and melodic direction (Alvarenga 1946:357-407). As a typical urban dance from Rio de Janeiro and São Paulo the samba developed only after World War I. ‘Samba’ was a generic term designating, along with *batuque*, the choreography of certain round dances imported from Angola or the Congo. The early folk samba presented some musical characteristics of Afro-Brazilian dances: it was in duple meter and rhythmically it revolved around the usual

pattern , always stressing the strong beats. This was preserved in the urban version of the dance. The basic classical rhythmic formula used at first as accompaniment could have originated in the habanera rhythm, with the frequent addition of an accent syncopation on the second beat (cf. Example 1).

Both figures—the permanent sixteenth pulsation and the dotted rhythm—existed separately in previous forms, such as the *lundu*, the *maxixe* and even the Brazilian *modinha*. This rhythmic phase is still found today in a special kind of urban samba called *samba de morro* and sometimes *batucada*, cultivated among the people inhabiting the hillside slums of Rio de Janeiro. It preserves some aspects of the rural samba, most of all the responsorial singing. In line with the folk tradition, the *samba de morro* is accompanied exclusively by percussion instruments, among them the *cuíca* (friction drum), the

tamborim (tabor-like instrument), and the *frigideira* (a small frying pan struck with a metal stick). These instruments elaborate on the two rhythmic figures mentioned above, producing typical intricacies as illustrated in Example 2.

The classic urban samba of the 1930's and 40's eventually acquired the character of a ball-room type of sung dance, with the rhythm of the accompaniment often extended to the vocal line, and with the backing of a fairly colorful orchestra, whose percussion section was substantially reduced in comparison with the concurrent carnival samba. Typically, ball-room samba lyrics dealt with love, unhappiness, quite often pathologically melodramatic.

The samba remained basically unchanged until the appearance of *Bossa Nova*. The *bossa nova* phenomenon no doubt revolutionized the Brazilian popular musical scene. Polemic discussions and writings, controversy arose from the time of the release of the first major album of *Bossa Nova*: João Gilberto's "Chega de Saudade," in March, 1959. For what reasons? Basically because of the alleged foreign influences, coming from North American jazz and "internationalized" pop music (Tinhorão 1966:25-28). Debates grew from questions involving the alleged disruption of the traditional samba or the lack of authenticity of the new samba style because of "Yankee Imperialist" domination of Brazilian composers and performers. For many Brazilians, these appeared as mere suppliers of raw material and specialized musical labor to the big international recording industry, movie music and show business. Some reactionary critics went as far as suggesting that one of the most serious problems confronting *Bossa Nova* arose from the basic concern of musicians such as João Gilberto and Antonio Carlos Jobim of attempting to impose a popular cultural product abroad. In so doing most musicians would have started renouncing Brazilian stylistic peculiarities, in a desperate attempt to approach the so-called international style (Tinhorão 1969:7-9).

Hence, in the best hypothesis, what the popular musicians belonging to weaker economic structures would gain would be a product which no longer represents their original culture. The implied a priori endeavor to place on the international market a given musical product seems abstruse indeed. No doubt that the impact of economic powers have influenced somewhat the course of the *Bossa Nova* movement in its early phase. For example, the Americanization of *Sergio Mendes and 'Brasil 66 or 77*, or the unfortunate combination of A. Carlos Jobim and Frank Sinatra corroborate this fact.

But the stylistic changes in Brazil came about as a natural phenomenon of what was in the air in the country at large since the Kubitschek administration (1956-1960), i.e., modernization through industrialization, pan-americanism, and the Good Neighbor Policy. This particular period was one of self-confidence, optimism and pride; one in which perhaps unconsciously there was a feeling of possible cultural and artistic sharing with the rest of the Western world, on an equal basis. Moreover, the "internationalization" of style can be better explained by considering that urban popular music was always produced at the level of literate or semi-literate social strata. Therefore, as the middle-class orientations changed so did the music consumed by it.

Some of the radical changes affecting urban popular music in general,

and the samba in particular, can be summarized as follows. There is a deliberate avoidance of the predominance of any given musical parameter. Prior to *Bossa Nova*, the melody generally received overemphasis, with the basic preoccupation of having an easily singable tune (a catchy one if possible). *Bossa Nova*, on the contrary, attempts to integrate melody, harmony and rhythm. In this integration the performer has a vital role. The interpreter must follow the concept that "the style is primary and the performer must adhere to it" (Brito 1968:18). Such an attitude has obvious consequences on the performance aspects of *Bossa Nova*. Projection of the singer's personality in a starlet singing style is altogether avoided. Strongly contrasting effects, loudness of voice, fermatas, screamy high pitches are generally excluded from a proper *Bossa Nova* singing style. The singing should flow almost like the normal spoken language, in a subdued tone. The characteristic nasal vocal production of *Bossa Nova* has been for a very long time a peculiar trait of the *caboclo* folk tradition of the Northeastern provinces, but rarely found in previous urban music.

As a soloist the interpreter no longer opposes himself to the accompanying ensemble. Both tend to be reconciled. Although the guitar enjoyed a wide popularity as an accompanying instrument during the period of the classic samba, it was mostly considered as a secondary instrument. *Bossa Nova* puts increased emphasis on the guitar. Harmonically, the guitar, whether as a solo or accompanying instrument, may present a harmonic structure with two functions, one of traditional functional harmonic support, the other a percussive function to stress the rhythmic strokes chordally. Both functions are frequently integrated in the same chord entity, as shown in many performances of Baden Powell, Brazil's foremost guitarist in the 1960's. Certain types of harmonic formulas have become almost clichés since the advent of *Bossa Nova*, such as the shifting of major and minor modes in a tonic-dominant relationship (A flat minor to B flat major). As opposed to jazz, in which modulations tend generally to follow an ascending order in the circle of fifths, the opposite occurs commonly with *Bossa Nova*, giving it less harmonic tonal tension (Brito 1968:25).

There has been an over-reaction in Brazil to the question of jazz influence in *Bossa Nova* music. A basic assumption of *Bossa Nova* musicians has been that the revitalization of regional characteristics of urban music could be achieved through the importation of jazz processes without prejudice to the local tradition (Ramalho Neto 1965:105-107). There are, in fact, very few cases of direct imitation, and the only traceable trait is the highly improvised style on an implied theme of some *Bossa Nova* pieces, that could be related to bebop. One particularly good illustration of this can be found in Baden Powell's rendition of a well known samba tune "Saudades da Bahia," written by Dorival Caymmi (Barclay, XBLY 080317, *Baden Powell A Vontade*, see discography in Appendix). The original tune is never reproduced, but simply suggested mostly through its basic harmonic implications. The thematic idea presented by the flute of Jorge Ferreira da Silva who accompanies Powell in this particular piece is an elaborate, improvisatory

countermelody. This melody would fit perfectly well, both harmonically and rhythmically, with the original tune should it be played simultaneously (see Example 3).

Powell's interpretation of "Garôta de Ipanema," in the same recording also follows the procedure of melodic variation of an implied theme. The objections raised against the fact that *Bossa Nova* made it easy for jazz influences to penetrate the Brazilian scene involve really a pseudo-argument. One could hardly say that foreign influences in Brazilian popular music appeared for the first time with *Bossa Nova*.

The most prominent innovation of *Bossa Nova* music is to be found in its rhythmic structure which affects the very foundation on which the samba was built. The rhythmic structure of the *Bossa Nova* samba has its potential origin in both the folk and the classical samba formula (cf. Example 1). João Gilberto was mainly responsible for extracting and isolating these elements that constitute his famous guitar stroke, called in Portuguese "violão gago", *i.e.*, stammering guitar. Many variants of this basic rhythm have been used systematically. Their common trait is the predomination of ternary divisions against the binary one which occurs only once (1) (2) (4) or not at all (3) (see Example 4).

These variants have been the point of departure of many ingenious drum-players and guitarists toward a previously unknown rhythmic versatility. Because of the available variants *Bossa Nova* samba rhythm abandoned the symmetrical repetitive scheme of the classic samba. In the recording "Chega de Saudade" (the Bible of *Bossa Nova*) typical drum rhythms consist in performing the second variant with the stick on the metal frame of the snare drum against a regular figure of four sixteenth notes for each beat, performed with the brush on the skin of the snare drum. The rhythmic qualities of the new samba are referred to in Portuguese by the word *balanço*, which has little if any relationship to the swing quality of jazz. *Balanço* conveys, however, the feeling of oscillatory, swinging motion.

Song texts used in *Bossa Nova* are valued not only for their expressive contents of ideas and thoughts. A word is valued also for its sonorous individuality. Some affinity has been noticed between *Bossa Nova* texts and concrete poetry (Campos 1968:34-35). Several examples can be found in which the lyrics do not seem to have been conceived separately from the music itself, so close is the attempt at identification between the verbal and melodic rhythm. One example is the well-known song by Antonio Carlos Jobim "Desafinado." The first melodic phrase presents complex intervals (diminished 4th, minor 6th), and a rather tortuous shape which, in 1959, sounded stranger than today. The actual melody, in accordance with the lyrics, was to suggest the idea of a singer with a certain vocal insecurity, by means of melodic and harmonic complexity, justified by the text as "bossa nova". This was the first time the term appeared (see text in Appendix). Another example is also Jobim's "Samba de uma nota só." Here the relationship of text and melody is remarkable. The refrain is built on two pitches only, tonic and dominant. The first two textual lines correspond to

the first pitch, the third continues on the same pitch with a warning in the text ("others will come in"). Moving to the second pitch the text comments "this other one is the consequence"; finally coming back to the dominant the singer opens a parenthesis to introduce his own personal love case. The second part is based on ascending and descending motives, justified again by the text "how many people are there". Appearing disappointed by the excess of pitches, the singer goes back to his original note. We have finally the key sentence, on the same original pitch, which sounds like the "moral of the story", "whoever wants everything gets nothing." The unique feature of such a song derives from the fact that the meaning of the vocal line is complementary to that of the text, and vice-versa. Music and text justify each other. Consequently the importance of texts becomes fundamental; quite a departure from previous popular music. Another innovative aspect of *Bossa Nova* texts includes a verbal economy resulting from the colloquial tone of the narrative.

As a reality emerging from urban social groups, which have generally better conditions of information, *Bossa Nova* developed during the early to middle 1960's into a social protest movement, made up of young people, in great part high-school and college students. Student groups have traditionally represented in South America the most primary fuse of political-ideological explosion. It is easy to understand, then, why a type of music at first essentially oriented toward entertainment developed quite different functional manifestations. This paralleled in time the unprecedented military takeover of the country. Musically, the same period of 1964-66 saw in Brazil the invasion of international pop styles, especially rock music coming from England and the U.S., locally known as "iê, iê, iê." The "iê, iê" style swept across the country in less than six months, through mass media. A group labelled "Jovem Guarda" (Young Guard) organized around the personality of Roberto Carlos, the definitive adept of international style. Compared to *Bossa Nova* properly speaking the music of Roberto Carlos and many of his followers appears today much less sophisticated. Compared to the original models it was, at first, watered down versions. To the *Bossa Nova* musicians of the samba tradition, "iê, iê" appeared as a threat. But in retrospective it seems, on the contrary, that the local translators of rock music had a very healthy influence on future developments of Brazilian popular music. It was through this local adaptation that Brazilian music became somewhat revitalized. Around 1965, R. Carlos appeared as the main agent of "new material" regarding popular music. The Beatles phenomenon became widely known in Brazil only around 1966. Some of the musical innovations of the "Bahian" group were indeed stimulated by the "Young Guard," as we shall see later.

As a vehicle for social involvement, popular music of the middle '60's took on two basic forms of expression: one attacking directly the problems of underdevelopment, such as agrarian reform, religious irrelevance, and the like, in an aggressive language; the other, exposing sub-human life conditions in certain regions of the country (above all the urban slums and the Northeast Region), in an indirectly critical manner, and in the tone of lament. Let us look at one such example: Gilberto Gil's "Procession" (1967, Philips R

765.005L). In the context of a predominantly Catholic country, this song is clearly symptomatic of the critical attitude against one of the strongest cultural traditions of the society at large (cf. text in Appendix). The style of this song conveys a rather conformist frame of mind, if one considers that it relates to the “baião” rhythmically and melodically. The tone of lament is here clearly discernable, both textually and musically.

But around 1965-66 the involvement of popular music within the prevailing political conditions became much more acute. This is the time when “Bossa” within “Bossas” identified itself as a real movement, when public manifestation of opinions was becoming problematic. From this point on, Brazilian popular music turned to all possible sources: *Bossa Nova* samba itself, rock (*Jovem Guarda* and impact of the Beatles), folk music repertoire, and even elements of experimental music. A particular group of composer-performers emerged from this tendency, the so-called “group of Bahia” or Tropicália, with Caetano Veloso, Gilberto Gil, José Carlos Capinam, Torquato Neto, and others. The intellectual sophistication of this group is unique in the history of Brazilian urban pop music. To a great extent this movement is the immediate reflection of the oppression and terror that took place under the administration of military presidents, Castello Branco and later Costa e Silva. The protest then assumed a different form, no longer directed at the distant rural drama, but much more effectively at the most traditional values of the urban middle class. This was specifically the case of the composers Caetano

Figure 1. Tropicália group. In the foreground (seated) Gilberto Gil holding the portrait of Capinam. First row (from left to right), the composer Rogério Duprat (à la Marcel Duchamp), Gal Costa and Torquato Neto. Caetano Veloso holding the portrait of Nara Leão. Standing in the background the three members of *Os Mutantes* and Tom Zé.



Veloso and Gilberto Gil. During the Third Festival of Brazilian popular music (1967), the most innovative songs came from these composers. The songs "Alegria, Alegria" and "Domingo no Parque" represented then the significant recognition of the reality of the *Jovem Guarda* movement, as a mass manifestation of international range. At the same time both songs took over the innovative process of the early *Bossa Nova*, in the sense of an experimental beginning toward new sounds and new texts. In "Alegria" (cf. text in Appendix), Veloso gives a chaotic vision of a chaotic world of guerillas, dictatorship, spaceships, ubiquitous sex, and so on. From both textual and musical viewpoints, this song had the characteristics in 1967 of a manifesto, as did "Desafinado" some nine years earlier. "Alegria" was directed against the prejudices created by the *Jovem Guarda* and the Beatles musical phenomenon. Within their own context both songs represented complementary aspects of the same attitude, namely, that of liberating Brazilian music from a closed system of prejudices and giving it conditions of freedom for research and experimentation. The lyrics of "Alegria" reveal the verbal conscience of this critical attitude. The "why not" of the refrain assumes the nature of a challenge. This song also brings forth the unpredictability of the modern urban reality—multiple and fragmented—by means of a new fragmentary language made up entirely of relevant nouns: crimes, presidents, love, flags, bombs, brigitte bardot, coca-cola, marriage, etc. It's altogether a world of "so much news", of fast communication, a "mosaic of information", as termed by Marshall McLuhan. From the textual viewpoint this song, together with "Domingo no Parque" reveals techniques related to movie-making such as close-up of specific objects, or fusion of images, or still picture-cutting technique ("the icecream is strawberry. . .", "watch out for the knife", "blood on the hand", etc.). The song "Sunday in the Park" presents a greater complexity. It is a real mixing of documental fragments, a true montage of noises, words, sounds and screams (park noises, classical instruments, a rhythm markedly regional—"capoeira" with the musical bow ideally associated with amplified guitars). Those opposed to the "universal sound" of Veloso and Gil have misunderstood the question of innovation in such pieces. The addition of electric guitars to a still traditional accompanying ensemble is not to be considered simply as an "exterior ornament" (Campos 1968:141-142). It was taken from the *Jovem Guarda* group and represented a beginning toward new sound material, including eventually electronically generated and manipulated sounds.

In a 1968 interview, Caetano Veloso described his movement as "Tropicalismo." What is "tropicalismo?" Is it a musical movement or a vital behavior? In the mind of Veloso, it is really both, and more: it is a neocultural cannibalism ("antropofagismo"). The cannibalistic concept is borrowed from literature. In their deliberately violent and bruising criticism of the middle class, attempting to destroy its values and demystify its beliefs, these musicians, poets, composers resorted to the means used by the literary, modernistic surrealist movement of the 1920's. Under the influence of the French Dadaists of the 1920's, Francis Picabia above all, the Brazilian poet and

philosopher Oswald de Andrade wrote his own "Anthropofagic Manifesto" in 1928. Andrade has been a direct influence on the young people associated with "Tropicalismo". What illustrates best the cannibalistic concept is the following metaphor from Andrade's manifesto: "Tupi, or not tupi, that is the question," i.e., whether or not one should return to the native cultures, such as those of the Tupi Indians, still found in a state of purity, or whether one should acquire the tools and skills of other cultures, from wherever they may come. The latter alternative is obviously preferred, but in the process of assimilation, a natural qualitative selection takes place, followed by an imitation, re-creation, and transformation of the foreign cultural elements according to prevailing local conditions and needs. The concept is fairly universal in the underdeveloped world, but what it meant for the Tropicalia musicians was basically a justification for the absorption (literally the "deglutination") of foreign musical experience adapted to the needs of the moment. "Tropicalismo" can, therefore, be interpreted as a real socio-political action. Veloso and Gil's credo is justifiably directed to the awakening of the middle class to the Brazilian tragedy of poverty, exploitation and cultural terrorism. The song "Miserere Nobis" by Gilberto Gil (lyrics by Capinam) illustrates very clearly this militant attitude. The last stanza is worth quoting in this respect: "Now the sun is bright. . . We have wine on the table-linen, damp with wine and stained with blood." It is a direct attack on bourgeois well-being. The spelled out lamentation on "rifle and cannon" associated with "Brazil" represents the ultimate factor of "miserere nobis."

Much more sophisticated is the surrealist nature of the song "Panis et Circencis" (Tropicália Philips R 765.040 L), a collaboration of Veloso and Gil, dating from 1968. The title refers to the famous words of the Latin poet Juvenal (*Satires*, X), expressing his bitter disdain of decadent Romans who asked, at the Forum, nothing more than bread and cheap entertainment. The intention here, which I feel to be fully realized, is to "épater les bourgeois," to shock deliberately. Musically, the uncatchy tune (the first motive is made up of an ascending interval of a ninth on the words "I wanted to sing"), the monotony of the whole piece and its self-irreverence (emphasized by strange sonic collages), serve the same purpose.

The song "Batmacumba" (Philips R 765.040 L), also by Veloso and Gil, is a good example of the influence exerted on popular musicians by the Futurist and Dadaist cultivators of concrete poetry in Brazil, especially Augusto de Campos, Haroldo de Campos and Décio Pignatari. This song was meant for the eye as well as for the ear (see following page).

According to Augusto de Campos himself (Campos 1970:107), instead of referring to Oswald de Andrade's *Macumba for Tourists*, the Bahian musicians have written a *Batmacumba for Futurists*. The combination of words makes no sense at first, but one soon realizes the significance. *Macumba* is the general designation of Afro-Brazilian cults in central and Southern Brazil. The local phonetic rendition of "Batman" harmonizes perfectly with "batmacumba", that is, "bate macumba" (beat [the drums] of macumba). The *Jovem Guarda* phenomenon is alluded to with the words "iê, iê," placed in

batmacumbaiêié batmacumbaoba
 batmacumbaiêié batmacumbao
 batmacumbaiêié batmacumba
 batmacumbaiêié batmacum
 batmacumbaiêié batman
 batmacumbaiêié bat
 batmacumbaiêié ba
 batmacumbaiêié
 batmacumbaiê
 batmacumba
 batmacum
 batman
 bat
 ba
 bat
 batman
 batmacum
 batmacumba
 batmacumbaiê
 batmacumbaiêié
 batmacumbaiêié ba
 batmacumbaiêié bat
 batmacumbaiêié batman
 batmacumbaiêié batmacum
 batmacumbaiêié batmacumbao
 batmacumbaiêié batmacumbaoba

opposition to “oba”, a common interjection of surprise in Brazilian Portuguese. The melodic line repeated throughout, is shortened and expanded again according to the visual configuration of the text.

Since the early 1950’s Brazilians have been indoctrinated about the beneficial nature of industry, and the issue has become since then a matter of national pride. The song “Parque Industrial” by Tom Zé (also on Philips R 765.040 L), another composer of the Tropicalia group, comments upon the irony of industrialization and commercialization: pollution problems (“Re-touch the sky with indigo”), crime sensationalism of popular newspapers, and the like. The refrain and the very unclimactic ending of this song ridicule the feeling of pride involving national industry. The literary quality of most of these songs results from the association of first-rate poets with the Tropicalia group. Such is the case of Torquato Neto, the author of “Geléia Geral,” with music by Gilberto Gil. The title itself is a reference to a passage from Décio Pignatari’s *Bufonaria Brasiliensis* (1955). We find also direct quotations from Andrade’s cannibalistic manifesto, such as “mirth is the acid test,” or the use of the word *Pindorama*, an indigenous term for the country at large. To a certain extent, “Geléia Geral” could be considered as the hymn of “tropi-

calismo.” The refrain, above all, conveys this impression, because it is made up of the words “bumba boi” (a folk dramatic dance) on the one hand, and “iê, iê,” on the other. “Bumba” and “iê, iê,” are not incompatible here, but, on the contrary, are considered to synthesize modern Brazil. The musical style also conveys the same idea. While based on rhythmic patterns very common in more traditional popular music, the instrumental accompaniment relates much more to the *Jovem Guarda* general ensemble (electric guitars for the bass line). In addition, this is the only song that uses the term “Tropicalia,” although Caetano Veloso’s “Tropicalia” (1968 Philips R 765.026 L) is a straightforward explanation of “tropicalismo,” as well as the most relevant summary of modern Brazil. Augusto de Campos expresses this view in the following terms:

...There is, in *Tropicália*, a penetration of the present Brazilian reality, by means of a creative collage of events, quotations, labels and insignias of the context. It is an operation typical of what Lévi-Strauss calls an intellectual *bricolage*: the construction of a structural complex not with a stereotyped technique, but with an empirical one. . . It is a monument *pop* (made out of ‘crepe paper and silver’) to the brute Brazilian thought. The Brazilwood Brazil (Pau-Brasil), as Oswald dreamed of it. . .The dream (or nightmare) of a Brazilian summer night whose components include guerrilla and Brasília, ‘bossa’ and ‘palhoça’ (thatched hut), ‘mata’ and ‘mulata’ (forest and mulatta), Iracema (indigenous female name) and Ipanema (Rio’s well-known quarter), the innocent speech of children and the false speech of politicians, the old and the young guard, Carmen Miranda and ‘Banda’ (Chico Buarque de Hollanda’s hit) . . .

(Campos 1968:151)

Particularly militant in both textual and musical character is Gilberto Gil’s “Soy Loco por Ti, America,” with text by Capinam (Philips R 765.026 L). The intention was to create in a song a hybrid style that could characterize the whole of Latin America. Hence, the mixture of Spanish and Portuguese, the fusion of various dance rhythms (Colombian-Panamanian *cumbia*, Cuban *mambo* and *cha-cha-cha*), and the sarcastic message: “America for the Latin-Americans,” or “anti-Monroe tropicalismo.”

In conclusion, it should be emphasized that the early *Bossa Nova* was basically a reaction against the limits and prejudices of the more traditional samba, and “tropicalismo” against unproductive nationalist bourgeois cultural values. The implication seems to be that the former was the result of a rather unwanted intrusion from the outside, that is, passive, whereas the latter assumed a very active and dynamic position, emanating from within. The evidence of this implication can be seen in the title of the Veloso’s song “Paisagem Util” (“Useful Landscape”), an obvious reply to Antonio Carlos Jobim’s “Inútil Paisagem” (“Useless Landscape”).

The extraordinary compositional montage “Semi-Identified Object” (1969) (Philips R 765.087 L) by Gilberto Gil and the poet R. Duarte, in collaboration with the experimental composer Rogério Duprat, brings us up to date as to where urban popular music stands: a very vivid expression of Brazil today.

Ex. 1. Classical Samba Rhythms.

Ex. 2. Samba de morro percussion accompaniment.

Transcribed from Barclay XBLV 080317

Flute Improvisation

Original Melody

(Flute)

(Original)

(Flute)

(Original)

(Flute)

(Original)

Ex. 3. Bossa Nova rendition of Caymmi's "Saudades da Bahia."

João Gilberto's characteristic *bossa nova* rendition of the samba rhythm:

Variants:

1)

2)

3)

4)

Ex. 4. *Bossa Nova* rhythmic formulas.

FOOTNOTE

1. This is a revised and extended version of a paper presented at the annual joint meeting of the Society for Ethnomusicology and the American Musicological Society, held at Durham-Chapel Hill, North Carolina, on November 11-13, 1971.

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APPENDIX: BOSSA NOVA TEXTS

Desafinado

(Newton Mendonça, Antonio Carlos Jobim)

se você disser que eu desafino, amor
saiba que isso em mim provoca imensa dor
só privilegiados
têm ouvido igual ao seu
eu possuo apenas o que Deus me deu

se você insiste em classificar
meu comportamento de antimusical
eu mesmo mentindo devo argumentar
que isto é bossa nova
que isto é muito natural

o que você não sabe
nem sequer pressente
é que os desafinados também têm um coração
fotografei você na minha rolley-flex
revelou-se a sua enorme ingratidão

só não poderá falar assim do meu amor
ête é o maior que você pode encontrar, viu
você com a sua música esqueceu o principal
que no peito dos desafinados
no fundo do peito
bate calado
no peito dos desafinados
tambem bate um coração.

if you say that I'm out of tune, love
This hurts me a great deal
only privileged people have an ear
like yours
I only have that that God gave me

if you insist in classifying
my behavior as anti-musical
even lying I must argue
that this is bossa nova
this is very natural

What you don't know
or even predict
is that the "out-of-tune" also have
a heart. I photographed you in my Rolliflex:
your enormous ingratidude was thus revealed.

You can't talk like that of my love.
It's the greatest you can find. With
your music you forgot the main point:
that in the breast of the "out-of-tune"
deep in their breast
beats quietly a heart.

Samba de uma nota só

(Newton Mendonça, Antonio Carlos Jobim)

Eis aqui êste sambinha
feito numa nota só
outras notas vão entrar
mas a base é uma só
esta outra é consequência
do que acabo de dizer
como eu sou a consequência
inevitável de você.

Here is my little samba
made on just one note
others will come in
but the basis is the same
this other one is the consequence
of what I just said
as I am the inevitable
consequence of you.

(Continued on next page)

Samba de uma nota só (Continued)

quanta gente existe por aí
que fala tanto e não diz nada
ou quase nada
já me utilizei de toda a escala
e no final não sobrou nada
não deu em nada

e voltei pra minha nota
como eu volto pra você
vou contar com a minha nota
como eu gosto de você
e quem quer tôdas as notas
ré mi fa sol lá si dó
fica sempre sem nenhuma
fique numa nota só.

Procissão (Gilberto Gil)

Olha lá vai passando a procissão
se arrastando que nem cobra pelo chão
as pessoas que nela vão passando
acreditam nas coisas lá do céu
as mulheres cantando tiram verso
e os homens escutando tiram o chapéu
êles vivem penando aqui na terra
esperando o que Jesus prometeu.
E Jesus prometeu coisa melhor pra quem
vive neste mundo sem amor, só depois de
entregar o corpo ao chão, só depois de
morrer neste sertão. Eu também tô do lado
de Jesus só que acho que êle se esqueceu
de dizer que na terra a gente tem que
arranjar um jeitinho para viver.
Muita gente se arvora a ser Deus.
Mas se existe Jesus no firmamento, cá na
terra isso tem que se acabar.

Alegria, Alegria (Caetano Veloso)

Caminhando contra o vento
sem lenço sem documento
no sol de quase dezembro
eu vou
o sol se reparte em crimes
espaçonaves guerrilhas
em cardinales bonitas
eu vou
em caras de presidentes
em grandes beijos de amor
em dentes pernas bandeiras
bomba ou brigitte bardot
o sol nas bancas de revista
me enche de alegria e preguiça
quem lê tanta notícia
eu vou
por entre fotos e nomes
os olhos cheios de côres
o peito cheio de amôres
vãos
eu vou
por que não? por que não?
ela pensa em casamento
e eu nunca mais fui a escola
sem lenço sem documento
eu vou
eu tomo uma coca-cola
ela pensa em casamento
uma canção me consola
eu vou

how many people are there
who speak too much and don't
say anything, or almost nothing
I have used the whole scale
and at the end nothing is left
It wasn't worthwhile

So I went back to my note
as I come back to you
I'll tell with my note
how much I love you
whoever wants all the notes
re, mi, fa
ends by having none
ends by staying on only one.

Procession

Look at the procession
crawling like a snake
those participating believe in the
things from heaven. The women make
poetry and the men listening take
off their hat. They all struggle
here on earth waiting for Jesus'
promise. And Jesus promised better
things for those living in this
loveless world, after dying in this
"sertão" (hinterland). I'm on Jesus'
side but I think he forgot to say
that people have to find a way to
live on this earth. Many people
want to be God. But if Jesus
exists in heavens, here on earth
this has to end.

Joy, joy

Walking against the wind
without handkerchief or documents
in the sun of almost December
I go
the sun divides itself into crimes
guerilla spaceships,
into beautiful cardinales*
I go
into presidents' faces
into big love kisses
into teeth, legs, flags
bombs or brigitte bardot
The sun in the newspaper stand
fills me with joy and laziness
who read so much news
I go
among photos and names
my eyes full of colors
my breast full of loves
vain
I go
why not? why not?
she thought of marriage
and I never went back to school
without handkerchief and documents
I go
I drink a coca-cola
she thinks of marriage
a song cheers me up
I go

*fr. claudia cardinales; i.e., marilyn monroe.

(Continued on next page)

Alegria, Alegria (Continued)

por entre fotos e nomes
sem livros e sem fuzil
sem fome sem telefone
no coração do Brasil
ela nem sabe até pensei
em cantar na televisão
o sol é tão bonito
eu vou
sem lenço sem documento
nada no bolso ou nas mãos
eu quero seguir vivendo
amor
eu vou
por que não? por que não?

among photos and names
without books and without guns
without hunger without telephone
in the heart of Brazil
She doesn't even know I thought
of singing on TV
the sun is so beautiful
I go
without handkerchief and documents
nothing in my pocket or in my hands
I want to continue living
love
I go
why not? why not?

Domingo no parque (Gilberto Gil)

o rei da brincadeira -- é José
o rei da confusão -- é João
um trabalhava na feira -- é José
outro na construção -- é João
a semana passada no fim da semana
João resolveu não brigar
no domingo de tarde saiu apressado
e não foi pra ribeira jogar
capoeira
não foi pra lá pra ribeira
foi namorar
o José como sempre no fim da semana
guardou a barraca e sumiu
foi fazer no domingo um passeio no parque
lá perto da boca do rio
foi no parque que ele avistou
Juliana
foi que ele viu
Juliana na roda com João
uma rosa e um sorvete na mão
Juliana seu sonho uma ilusão
Juliana e o amigo João
e espinho da rosa feriu zé
e o sorvete gelou seu coração
a sorvete e a rosa -- é José
a rosa e o sorvete -- é José
ô dançando no peito -- é José
do José brincalhão -- é José
.....
ô girando na mente -- é José
do José brincalhão -- é José
Juliana girando -- ô girando
ô na roda gigante -- ô girando
o amigo João -- João
a sorvete é morango -- é vermelho
ô girando e a rosa -- é vermelha
ô girando, girando -- olha a faca
olha o sangue na mão -- é José
Juliana no chão -- é José
outro corpo caído -- é José
seu amigo João -- é José
amanhã não tem feira -- é José
não tem mais construção -- é João
não tem mais brincadeira -- é José
não tem mais confusão -- é João

Sunday in the park

The king of playing -- is José
the king of confusion -- is João
one worked at the fair
the other in construction
last week on the weekend
John decided not to fight
on Sunday afternoon he went out
in a hurry and didn't go to the
"ribeira" (rural zone) to play
"capoeira". He didn't go there
he went to see his lover
As always on the weekend Joseph
kept the stand and vanished
he went to the park on Sunday
to take a walk near the river
it was in the park that he saw
Juliana. It was there that he
saw Juliana in the round with
John, a rose and an icecream
in her hand. Juliana his dream
an illusion. Juliana and the
friend John. The rose's thorn
hurt Joe and the icecream
froze his heart. The icecream
and the rose, the rose and the ice-
cream, dancing on the chest of
Joseph, the playful one.

.....
circling around the mind
of Joseph, the playful one
Juliana revolving
in the giant wheel
the friend John
the icecream is strawberry
turning, and the rose -- it's red
revolving -- watch out for the knife
look blood on the hand
Juliana on the ground
another body fallen down
his friend John
tomorrow there won't be any fair
no more construction
no more games
no more confusion

Miserere Nobis (Capinam & G. Gil)

(Refrão:----)

Misere-re-re nobis
 Ora, ora pro nobis
 E no sempre será, ó Yaya
 E no sempre, sempre serão

Já não somos como na chegada
 Calados e magros
 Esperando o jantar na borda do prato
 Se limita a janta
 Às espinhas do peixe de volta p'ro mar
 Às espinhas do peixe de volta p'ro mar

Tomara que um dia de
 Um dia seja
 Para todos e sempre a mesma cerveja
 Tomara que um dia de
 Um dia não
 Para todos e sempre a metade do pão

Tomara que um dia de
 Um dia seja
 Que seja de linho a toalha da mesa
 Tomara que um dia de
 Um dia não
 Na mesa da gente tem banana e feijão

Já não somos como na chegada
 O sol já é claro
 Nas águas quietas do mangue terra
 Temos vinho no linho da mesa
 Molhada de vinho e manchada de sangue
 Molhada de vinho e manchada de sangue

B-R-A, Bra-, Z-I-L, -zil
 F-U, fu-, Z-I-L, -zil
 C-A, ca-, N-H-A-, -ão
 Ora pro nobis, ora pro nobis
 Ora pro nobis

Panis Et Circensis (C. Velloso & G. Gil)

Eu quis cantar
 minha canção iluminada de sol
 Soltei os panos
 sobre os mastros no ar
 Soltei os tigres
 e os leões nos quintais
 Mas as pessoas na sala de jantar
 são ocupadas em nascer e morrer

Mandei fazer
 de puro aço luminoso um punhal
 Para matar o meu amor e matei
 às cinco horas na avenida central
 Mas as pessoas na sala de jantar
 são ocupadas em nascer e morrer

Mandei plantar
 fôlhas de sonho no jardim do solar
 As fôlhas sabem procurar pelo sol
 e as raízes procurar procurar
 Mas as pessoas na sala de jantar
 essas pessoas da sala de jantar

(Refrain:----)

Miserere nobis
 Ora, ora pro nobis
 It's in the always will be, Uncle
 It's in the always, always they will be

We're no longer like when we arrived
 Quiet and thin
 Waiting for dinner at the edge of the plate
 The meal is limited
 To the bones of the fish thrown back to
 /the sea (bis)

I hope that one of these days
 Of these, there be
 For all and always the same beer
 I hope that one or another
 Of these days
 For all and always half of the loaf

I hope that one of these days
 Of these there be
 A linen cloth on our table
 I hope that one or another
 Of these days
 On our table there be bananas and beans

We're no longer like when we arrived
 The sun now is bright
 Over the quiet waters of the marshy land
 We have wine on the table-linen,
 Damp with wine and stained with blood
 Damp with wine and stained with blood

B-R-A, Bra-, Z-I-L, -zil
 R-I, ri-, F-L-E, -fle
 C-A-N, can-, N-O-N, -non
 Ora pro nobis, ora pro nobis
 Ora pro nobis

Bread and Circuses

I wanted to sing
 my song in the sun
 I set my sails
 on the masts to the wind
 I set loose the tigers
 and the lions in the yards
 But the people in the dining-room
 are busy with birth and death

I ordered a dagger
 made of pure gleaming steel
 To kill my love and killed her
 at 5 o'clock on main street
 But the people in the dining-room
 are busy with birth and death

I ordered dream-leaves
 planted in the manor garden
 The leaves know to search for the sun
 and the roots to search, to search
 But the people in the dining-room
 these people of the dining-room

(Continued on next page)

Panis Et Circensis (Continued)

São as pessoas da sala de jantar
Mas as pessoas na sala de jantar
São ocupadas em nascer e morrer

Essas pessoas na sala de jantar
(várias vezes)
(falado: Me passe a salada, meu amor,
por favor. . . só mais um pedacinho, etc. . .)

Parque Industrial (Tom Zé)

(Refrão:----)
Retocai o céu de anil
Banderolas no cordão
Grande festa em toda nação
Desperta com orações
O avanço industrial
Vem trazer nossa redenção

Tem garótas-propaganda
Aeromoças e ternura no cartaz
Basta olhar na parede
Minha alegria num instante se refaz
Pois temos o sorriso engarrafado
Já vem pronto e tabelado
E somente requeantar e usar
E somente requeantar e usar

E é made, made, made --
Made in Brazil (bis)

A revista moralista traz uma lista
Dos pecados da vedete
E tem jornal popular que nunca se espreme
Porque pode derramar
E um banco de sangue encadernado
Já vem pronto e tabelado
E somente folhear e usar
E somente folhear e usar

Porque é made, made, made --
Made in Brazil (várias vezes)

Mais uma vez!

Made - IN - B R A - zil

Geleia Geral (Torquato Neto, G. Gil)

O poeta desfolha a bandeira
E a manhã tropical se inicia
Resplandente, cadente, fagueira
Num calor girassol com alegria
Na geleia geral brasileira
Que o Jornal do Brasil anuncia

(Refrão:----)
E bumba iê iê boi
Ano que vem, mês que foi
E bumba iê iê iê
E a mesma dança, meu boi (bis)

Alegria é a prova dos nove
A tristeza teu pórtio seguro
Minha terra onde o sol é mais limpo
E "Manguieira" onde o samba é mais puro
Tumbadoura na selva selvagem
Pindorama país do futuro

They're the people of the dining-room
But the people in the dining-room
Are busy with birth and death

These people in the dining-room
(several times)
(spoken: Pass me the salad, please love. . .
just another little piece, etc. . .)

Industrial Park

(Refrain:----)
Retouch the sky with indigo
Pennants flying
Festivities across the nation
Awaken with prayers
The industrial advance
Brings our coming redemption

There are advertising-girls
Stewardesses and tendernesses in the poster
Just looking at the wall
Restores my happiness in an instant
For we have the bottled smile
Which comes ready and labelled:
Just heat and use
Just heat and use

And it's made, made, made --
Made in Brazil (bis)

The moralist magazine carries a list
Of the starlets' sins
And there's a popular newspaper which never
Squeezes itself because it might spill over
It's a tabloid bloodbank
Which comes ready and labelled:
Just turn the page and use
Just turn the page and use

Because it's made, made, made --
Made in Brazil (several times)

One more time!

Made - IN - B R A - zil

General Jam

The poet unfurls the flag
The tropical morning begins
Resplendent, cascading, gracious
In a joyous sunflower heat
In the general Brazilian jam
Announced in the Jornal do Brasil

(Refrain:----)
It's bumba yea-yea bull
The coming year, the month gone by
It's bumba yea-yea
It's the same dance, my bull (bis)

Mirth is the acid test
Sadness your safe harbour
My land, where the sun is clearer
"Manguieira" where the samba is purer
Tom-toms in the wild wilds
Pindorama land of the future

(Continued on next page)

Geleia Geral (Continued)

E a mesma dança, na sala,
 No Canecão, na TV
 E quem não dança não fala
 Assiste a tudo e se cala
 Não vê no meio da sala
 As relíquias do Brasil

Doce mulata malvada, um LP de Sinatra,

Maracujá, mês de abril,
 Santo barrôco baiano,
 Super-poder de paisano,
 Cór de prata e céu de anil
 Três destaques da "Portela,"
 Carne seca na janela
 Alguém que chora por mim,
 Um carnaval de verdade
 Hospitaleira amizade,
 Brutalidade, jardim.

 Pura e alva contente brejeira
 Miss linda Brasil desponteia
 E outra moça, também Carolina,
 Na janela examina a folia
 Salve o lindo pendão dos seus olhos
 E a saúde que o olhar irradia

 O poeta desfolha a bandeira
 E eu me sinto melhor colorido
 Pegu um jato, viajo, arrebento
 Com o roteiro de sexto sentido
 Foz do morro, pilão de concreto
 Tropicália, bananas ao vento

 E a mesma dança, meu boi (bis)

It's the same dance in the salon,
 At the "Canecão," on TV
 And who doesn't dance doesn't speak
 He's just there and keeps his mouth shut
 He doesn't see, in the middle of the room,
 The crown-jewels of Brazil

Sweet malicious mulatta, a Sinatra LP,

Passion-fruit, month of April,
 Bahian Baroque saint,
 Peasant super-power,
 Color of silver and azure sky,
 Three distinctions of "Portela,"
 Dried meat in the window,
 Someone who cries for me,
 A true Carnival,
 Hospitable friendship,
 Brutality, garden

 Pure and white, satisfied and sassy
 Miss pretty Brazil comes into view
 And another girl, also Caroline
 Inspects the revelry from the window
 Hail to the banner of her eyes
 And to the health which her gaze radiates

 The poet unfurls the flag
 I feel better in color
 I take a jet, travel, tear around
 On the route of the sixth sense
 Foot of the hill, concrete pestle
 Tropicalia, bananas to the wind

 It's the same dance, my bull (bis)

Tropicalia (Caetano Veloso)

sobre a cabeça os aviões
 sob os meus pés os caminhões
 aponta contra os chapadões
 meu nariz

eu organizo o movimento
 eu oriento o carnaval
 eu inauguro o monumento
 no planalto central
 do país

viva a bossa-sa-sa
 viva a palhoça-ça-ca-ça-ça

a monumento é de papel crepon e prata
 os olhos verdes da mulata
 a cabeleira esconde atrás da verde mata
 a luar do sertão

o monumento não tem porta
 a entrada é uma rua antiga estreita e
 torta
 e no joelho uma criança sorridente feia
 e morta

estende a mão

viva a mata-ta-ta
 viva a mulata-ta-ta-ta-ta

airplanes above my head
 truckin' beneath my feet
 points toward the prairie
 my nose

I organize the movement
 I coordinate the Carnival
 I inaugurate the monument
 in the central plateau
 of the country

viva a bossa-sa-sa
 viva a palhoça-ça-ca-ça-ça

the monument is of silver and crepe paper
 the mulata's green eyes
 The hair hides behind the green forest
 the moonlight of the badlands

the monument has no door
 the entrance is an ancient street, narrow
 and crooked
 and on the knee a smiling child, ugly and
 dead

extends his hand

viva a mata-ta-ta
 viva a mulata-ta-ta-ta-ta

(Continued on next page)

Tropicalia (Continued)

no pátio interno há uma piscina
com água azul de amaralina
coqueiro, brisa e fala nordestina
e faróis

na mão direita tem uma roseira
autenticando eterna primavera
e nos jardins os urubus passeiam a
tarde inteira entre os girassóis

viva a maria-ia-ia
viva a bahia-ia-ia-ia-ia

no pulso esquerdo um bang-bang
em suas veias corre muito pouco sangue
mas seu coração balança a um samba de
tamborim

emite acordes dissonantes
pelos cinco mil alto-falantes
senhoras e senhores éle põe os olhos
grandes sôbre mim

viva iracema-ma-ma
viva ipanema-ma-ma-ma-ma

domingo é o fino da bossa
segunda-feira está na fossa
terça-feira vai à roça
porém

o monumento é bem moderno
não disse nada do modêlo do meu terno
que tudo mais vá pro inferno
meu bem
que tudo mais vá pro inferno
meu bem

viva a banda-da-da
carmen miranda-da-da-da-da

Objeto Semi-Identificado (R. Duarte, G. Gil)

--Diga lá, digo eu?
--Diga você

E línguas como que de fogo
Tornaram-se-lhes visíveis

E línguas como que de fogo
Tornaram-se-lhes visíveis
E se distribuíram
E sôbre cada um dêles
Acentuou-se uma

E todos êles ficaram
cheios de Espirito Santo
E principiaram a falar
em línguas diferentes

Eu gosto mesmo
é de comer com coentro
Uma muqueca, uma salada
Cultura, feijoada
Lucidez, loucura
Eu gosto mesmo
é de ficar por dentro
Como eu estive na barriga de Claudina

on the interior patio there is a swimming-pool
with the blue water of Amaralina
coconut-palm, breeze, and northeastern accent
and light-houses

in the right hand there is a rose-bush
authenticating eternal spring
and in the gardens buzzards promenade throughout
the afternoon among the sunflowers

viva a maria-ia-ia
viva a bahia-ia-ia-ia-ia

in the left hand a six-shooter
in the veins runs little blood
but the heart beats to a tom-tom
samba

dissonant chords are emitted
by the five thousand loudspeakers
ladies and gentlemen, he rests great eyes
on me

viva iracema-ma-ma
viva ipanema-ma-ma-ma-ma

Sunday is groovy
Monday is blue
Tuesday goes to the temple
however

the monument is quite modern
you said nothing about the style of my outfit
everything else can go to hell
love
everything else can go to hell
love

viva a banda-da-da
Carmen Miranda-da-da-da-da

Semi-Identified Object

"Say there, shall I say it?"
"You say it."

And there appeared to them
Tongues as of fire

And there appeared to them
Tongues as of fire
Distributed
And resting
On each one of them

And they were all
full of the Holy Spirit
And began to speak
in other tongues

What I really like
is a little coriander with
Stew, salad
Culture, beans
Lucidity, lunacy
What I really dig
is to be on the inside
Like I was in Claudina's belly

(Continued on next page)

Objeto Semi-Identificado (Continued)

Uma velha baiana cem por cento	An old Bahian, 24-karat
Tudo é número O amor é o conhecimento do número E nada é infinito Ou seja Será que ele cabe aqui no espaço, beijo da fome	All is number Love is knowledge of the number And nothing is infinite Or rather Is it that it fits here in space, kiss of hunger
Não, ele é o que existe mais o que falta	No, it is what exists plus what is lacking
O invasor me contou todos o lances De todos os lugares onde andou Com um sorriso nos lábios ele disse A eternidade é eternidade é seu amor Portanto, a eternidade é seu amor	The invador told me all the moves Of all the places he trod With a smile on his lips he said Eternity is man's woman Hence, eternity is his love
Compre, olhe, vire, mexa Talvez no embrulho você ache o que precisa	Buy, look, turn, shake Maybe in the package you'll find what you need
Pare, ouça, ande, veja Não custa nada Só lhe custa a vida	Stop, listen, go, see It doesn't cost a cent It only costs you your life
Entre a palavra e o ato desce a sombra O objeto identificado O encoberto, o disco voador A semente astral	Between the word and the act descends the shadow The identified object The concealed, the flying saucer The astral seed
A cultura, a civilização Só me interessam Enquanto sirvam de alimento Enquanto sarro, prato succulento Dica, pala- . . .	Culture, civilization Interest me only While they serve as food, As crust, a succulent plate Tidbit, pal- . . .
Informação	Information
A loucura, os óculos, a pasta de dentes A diferença entre o três e o sete	Madness, eyeglasses, toothpaste The difference between three and seven
Eu crio	I create
A morte, o casamento do feitiço com o feitiçeiro	Death, the marriage of the fetish with the fetishist
A morte é a única liberdade A única herança deixada pelo Deus desconhecido O encoberto O objeto semi-identificado O desobjeto O deus-objeto	Death is the only freedom The only inheritance left by an unknown God The concealed The semi-identified object The disobject The deitobject
O número 8 é o infinito Infinito em pé Infinito vivo como a minha consciência agora	The number 8 is the infinite Infinity on its feet Infinity alive like my conscience now
Cada diferença abolida pelo sangue que escorre Das folhas da árvore da morte Eu sou quem descreia o mundo A cada nova descoberta Ou apenas esse espetáculo é mais um capítulo Da novela <u>Deus e o Diabo</u> . . .et cetera, et cetera	Each difference abolished by the blood which flows From the leaves of the tree of death I am who discreates the world With each new discovery Or this spectacle is just one more chapter Of the novel <u>God and the Devil</u> . . .et cetera, et cetera

(Continued on next page)

Objeto Semi-Identificado (Continued)

O número 8 dividido
 é o infinito pela metade
 O meu objetivo agora é meu infinito
 Ou seja, a metade do infinito da qual
 Metade sou eu e outra metade
 é o além de mim

É fim de papo
 'Ta legal

The number 8 divided
 is the infinite by half
 My objective now is my infinite
 Or rather, half of the infinite of which
 I am half and the other half
 is what is beyond me

That's all folks
 Right on

(The last six songs translated by Ralph Waddey)

SOCIETY FOR ETHNOMUSICOLOGY

JAAP KUNST PRIZE
 (Foreign members)

CHARLES SEEGER PRIZE
 (U.S. members)

The Society for Ethnomusicology announces two prizes to be awarded, in conjunction with the 1973 annual meeting of the Society (Urbana-Champaign, Illinois, November 1-4), for the most distinguished papers composed by graduate students: foreign members of the Society are eligible for the Jaap Kunst Prize; U.S. members for the Charles Seeger Prize. Papers may be submitted under the following conditions:

- 1) The Kunst and Seeger awards will consist of the following:
 - a) A cash award of \$50.00.
 - b) Automatic consideration by the Editor of the Journal for publication in ETHNOMUSICOLOGY.
 - c) In case of publication, the awarding of 100 free reprints to the author.
- 2) A graduate student shall be defined as a person pursuing an active graduate course of studies leading toward an advanced degree. This will include persons who are engaged in writing the doctoral dissertation, but not those who are teaching full time while doing so.
- 3) Concerning papers to be submitted:
 - a) Applicants for the Jaap Kunst Prize should submit papers to the Program Chairman for the 1973 meeting (Lois A. Anderson, School of Music, 4521 Humanities, University of Wisconsin, Madison, WI 53706) 60 days in advance of the meeting (i.e., September 1). Papers should be in idiomatic English and typewritten, following the directions for style as given on the inside cover of each issue of the Journal.
 - b) Applicants for the Charles Seeger Prize must be residents of the United States. Their papers must be read at the annual meeting; papers read in absentia will not be considered. A typewritten, double-spaced clean copy of the paper must be handed to the Chairman of the session at the time the paper is read. The Chairman will be responsible for the selection of the best of the graduate student papers in his session and will in turn forward his selection to the Program Chairman.
- 4) The Program Chairman will forward all papers received to the Chairman of the Prize Papers Committee who, with his committee, will make the final decision regarding the award winners.
- 5) Either or both the Jaap Kunst Prize and the Charles Seeger Prize may be withheld in any year, depending on the judgment of the committee.