

“... Fucking Good!”: Bossa Nova in Caetano Veloso’s Words, Music and Images

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I dedicate this article to Ilza Nogueira from Bahia, for her down-to-earth musical inspiration, previous reading and precious suggestions.

“I am a rebel; this idea has occurred to me.”
(Caetano Veloso, quoted by Lichote, 2012).

“It begins with João Gilberto and then you have Carlos Lira, Tom [Jobim], Vinícius [de Moraes] to finally flow into the MMA fighters...”
(Caetano Veloso, 2012, [1:10-1:20]).

“A Heart in the octagon: Caetano Veloso releases his new CD, in which he compares Bossa Nova to MMA”.
(*O Dia Online*, headline in the cover of “Caderno D”, December, 2, 2012).

1- Caetano Veloso turns 70: an eternal contesteer

In 2012, when he became a septuagenarian, Caetano Veloso (b. 1942) released the audio CD *Abraço* (Megahug) with 11 songs; its first track is titled “A Bossa Nova é foda” (“Bossa Nova is fucking good”). This CD is the last of a trilogy made by Caetano, as singer-composer, and Banda Cê, a trio of rock musicians who are at least three decades younger than him (Pedro Sá on guitar, Ricardo Dias Gomes on bass and electric piano, and Marcelo Callado on drums). The band’s instrumentation and sound reflect a kind of simplicity, counterculture, and experimentalism that resembles the “indie rock” ambience (Ferreira, 2015), translating an “imperfect design ... in the best sense, that is, the rock’n roll incompleteness ...” (Oliveira, 2013). Caetano’s restlessness in search of renewal and discovery has been

boldly present for a long time in his career; for instance, the "dirty sound" (Correa, 2001, p.169) and the complexities in his LP "Araçá Azul" ("Blue Araçá") from 1973. Caetano confesses that he made this record

... Like a jolt of self-liberation within the profession: I felt a drive to untangle myself in the recording studio, push my limits and broaden my horizons [...] I invented a word that was readable in both directions (palindromic) and, to Augusto [de Campos]'s own surprise, it was also reversible in the recording: amaranilanilinalinarama [what equates to something like: "love blue aniline, I read in the leaves"]. I pronounced it in a way that sounded like a Hindu prayer. And, then, juxtaposed a reverse copy of it on top of the recording, in a perfect mirror that is almost indistinguishable from each other. It's one of the things I like best in the disk "Araçá Azul". (Veloso, 1997, p.228).

Despite the complexities and challenges that "Araçá Azul" poses to the listener, "... it was not the only Brazilian experimental disc of that era [1970s], but it was certainly the most heard, and the most polemic ..." as it encompasses a variety of genres from "samba de roda" [samba circle] to Walter Smetak's microtonal samba..." (Dietrich 2003, p.8). Two years later, motivated by new discoveries in music, the eclectic Caetano had

... the idea of producing a record of Walter Smetak [Smetak, 1975] [...] on the day I came to know a number of new instruments designed and handcrafted by him [...] it seemed to me absolutely necessary to document the work of this singular man. (Scarassatti, 2008, p.64).

Four decades after "Araçá Azul", the choice of a "raw and rough" rock band, another radical change of Caetano, aimed at the seduction of a younger audience and achieved this goal (Antunes, 2013)¹. The Critics immediately praised both the CD "Abraço" and its track – that is analyzed in this article. The online magazine "Rolling Stone Brazil" placed "Abraço" on the top of their list for best 25 national records of 2012, while the track "Bossa Nova is fucking good" was elected as the third best among the 25 top national songs in 2012 (Rolling Stone Brazil, 2012a, 2012b). In 2013, "Abraço" received the Latin Grammy Award for best composer

¹ The two previous albums of Caetano Veloso's trilogy with Banda Cê are Cê (2006) and Zii e Ziê (2009).

² Vevo is an entertainment company which is part of Universal Music, Sony Music and Abu Dhabi Media.

(Folha De São Paulo, 2013). The song "Bossa Nova is fucking good" was chosen to be the promo track sponsored by Vevo² and its video clip, released in 2013, was filmed by video makers Fernando Young and Tonho Quinta-Feira (Veloso, Banda Cê, Young and Quinta-Feira, 2013).

The online "Aurélio Dictionary" (Buarque De Holanda, 2015) has three meanings for the word "foda". In Portugal, the first meaning still prevails largely, that of the "sexual act" (Pacheco, 2012). Caetano, a fast learner and creator of slangs, preferred to use the second and third meanings of this noun, which became adjectives. In his 1986 film "O Cinema falado" ["The spoken Cinema"] – in which he worked as script writer, director and actor – Caetano speaks of himself and other protest composers as being "fuck", i.e. "being complicated" or "difficult to be accepted" by the media. His expression of anger is made very apparent, both by the tone of his voice and by his facial expression (frowning forehead, contracted mouth and strained neck; Ekman and Friesen, 2003, Figure 37) as shown on the MaPA (see the definition of this analytical tool at the end of this section) of Figure 1a (Veloso, 1986 quoted by Veloso, 2012, in [0:24-0:49]).³ Revisiting this episode 29 years later, at an interview for the release of "Bossa Nova is fucking good", Caetano's voice and facial expression are emotionally at the other end as they reflect a more modern meaning of the slang, identified with another generation of young, mostly male, admirers of rock and extreme sports. Talking about someone who "is fuck" now in Caetano's serene and cheerful face and voice (the emotion of joy is visible in the wrinkles around his eyes, raised cheeks and corners of his mouth, showing teeth; Ekman and Friesen, 2003, Figures 44b and 50b) as represented in the MaPA in Figure 1b (Veloso, 2012). It now means "fucking good" or "extraordinary" or "very good". Caetano himself narrates these two opposing views of the slang "fuck", visually perceptible in his facial expressions:

Once, I was angry at a ["Folha de São Paulo"] journalist... and I said so: [at this point in the video there is a cut to an older footage of "Cinema falado" in which he is making a statement in the extras of the film] "There are many people who have problems [...] against

³ I exemplify here the indications of beginning-ending timings and duration of an event: "in [0:24-0:49]", for example, means an event that goes from 24 to 49 seconds counting from the beginning of the video; "[at 0:24]" means an event that starts at 24 seconds from the beginning of the video; and [7''] means an event lasting 7 seconds.

us from popular music, because we 'are fuck!'. The truth is that Chico Buarque is 'is fuck!', I'm 'fuck!', Milton Nascimento is 'fuck!', Gilberto Gil is 'fuck!', got it? Djavan is 'is fuck!' [...] in [0:24-0:49] [here there is a cut back to the more recent footage, and Caetano says] "...I do not remember I had said that! And now I make this song saying that Bossa Nova 'is fuck!'. I think Bossa Nova "is fucker" than Tropicalismo [an important 1960's cultural movement in Brazil] and all those artists I mentioned, who "are much fucker" than me... hahaha " in [0:50-1:05]. (Veloso, 2012)

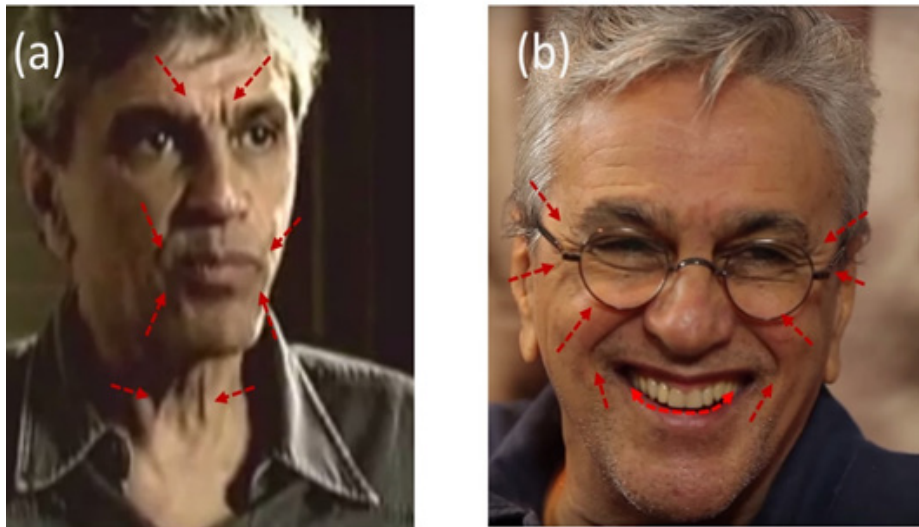


Figure 1a, 1b - MaPAs with Caetano Veloso's facial expressions and voice tones in using the slang "fuck" in two videos expressing opposing basic emotions: anger (Veloso, 1986 quoted by Veloso, 2012 [at 0:33]) versus joy (Veloso, 2012 [at 1:04]).

Caetano had many experiences with the artistic performances in cinema (Adoro-cinema, 2015), whether as a supporting actor (in 36 films from 1966 to 2014), as a soundtrack composer (in 13 films from 1967 to 2009) or as a scriptwriter and producer (in one movie). In the latter, "Cinema falado" (1986), he pursued his experimental side, which he summarizes as

[...] an attempt at possible film attempts for my and others' viewpoint. It is almost 100% composed of theoretical or poetic or poetic-theoretical gossip, but spoken amidst an action that is relatively indefinite and more or less indifferent to what the text is saying. (Veloso, 1986).

This ambivalence is also present when a slang switches its meaning over time (a negative value becoming a positive value), generating an enantiosemy⁴ that turns a meaning almost in its antonym, reflecting the anti-establishment nature and

mutant spirit of Caetano Veloso. In the first of the three epigraphs opening this article, he speaks of his restless nature, demonstrated throughout over a 40-years career span. As a composer of indexical, iconic and symbolic lyrics, Caetano has been always identified with a multiple and polemic persona as performer, poet, producer and opinion leader. His aversion to any obligation to political alignments can be illustrated by his criticism of both right and left ideological parties, especially during the Brazilian military dictatorship (1964-1985). He has always being openly supportive of individual liberties and against totalitarianism:

[...] I have always been on the left-wing strand of thought, beginning in my household with my father, my brothers, my friends, and my college friends; then, I had my professional work in the arts, the street protests against the dictatorship in Brazil. But the disrespect and violence against individual rights that everyone saw... and still sees in the socialist countries... man, this is a lurid business! [...] (Veloso, 2012).

In this article, I make use of two analytical tools to carry out the method I have proposed for the analysis of music videos (Borém, 2016; Borém, 2014). First, the MaPA (Audiovisual Performance Map), which is constructed with a photogram or sequence of selected photograms of a music video to which indications of directions, movements and signs are superimposed. The MaPA intends to clarify the meanings of the trinomial text-sound-image based on facial expressions, larger body gestures, props, lighting and other cinematic resources. MaPAs help to build the second analytical tool, that I call EdiPA (Audiovisual Performance Edition). Here, visual elements are inserted into a score of the realized music (usually created from a transcription of its audio). The graphic elements in EdiPA indicate structural parts of the performance, such as synchronization points, formal articulations, atmosphere and character changes, construction of climax, and relations of the trinomial text-music-image.

2 – The intricate poetry in “A Bossa Nova é foda”

Caetano says that in the process of creating the lyrics of “A Bossa Nova é foda” he

⁴ I thank one of my anonymous reviewer, who called my attention to the existence of the linguistic concept of enantiosemy (Lieberman, 2013). Other examples of this fluidity and antonymization of slang meanings are, for example, “merde” in French (a change from a 4-letter word to “I wish you the best!”), or “mean” and “bad” in English (a change to “good” or “the best”).

had a desire "[...] to picture Bossa Nova as a historically and aesthetically aggressive gesture, not the cliché of the soft sweet thing [...]" (Veloso, 2012, in [1:27-1:43]). Thus, the transgressing artist comes up again to reverse a current status quo, fighting both the negative reductionist prejudice (Bossa Nova as "effeminate" or "too cool" or "background" music)⁵ as well as the positive reductionist prejudice (bossa nova as "superior" or "sensitive" or "learned" or "sophisticated" music). In order to do this, he puts materials that are seemingly immiscible side by side, namely seven icons of Bossa nova musical style and seven icons of MMA fighting (MMA is the acronym for Mixed Martial Arts). He also puts the backlands of Bahia versus metropolitan Rio de Janeiro. Or even the past meaning of a slang against its contemporary meaning. The lyrics are composed of three stanzas with 22 verses as follows:

Stanza 1	<p>1 The Wizard of Juazeiro, in a cave of the French blonde guy</p> <p>2 Who has had this farm of sands?</p> <p>3 Cassette tapes, a treadmill, leftovers of an oxtail dish</p> <p>4 Out there, the world still twists to face the equation</p> <p>5 Pure invention, fashion dance</p> <p>6 <i>Bossa Nova is fucking good!</i></p>
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⁵ In an interview with Almir Chediak, Chico Buarque says Joao Gilberto emerged in the music scene "[...] as a mysterious thing [... then] a friend asked: 'Is it true he's a fag?'. 'Yes, a fag', guaranteed another [...]" (Buarque De Hollanda and Chediak 1999, p.6-7). In turn, composer and singer Lobão said in the "Fórum de Letras de Ouro Preto" Congress that "Bossa Nova is always the same thing, easy listening music that plays in department stores when you go there to buy a pair of socks "(Trigo, 2008).

<p>Stanza 2</p>	<p>7 Charlemagne holding the ancient Greek instrument says that when you get here</p> <p>8 Most men don't have that gift, that is the influence of jazz</p> <p>9 It doesn't matter if the romantic Jewish bard of Minnesota</p> <p>10 Is recognized by Swineherd Eumaeus when back to Ithaca</p> <p>11 Our life will never be the same</p> <p>12 Circle of samba, neocarnival,</p> <p>13 San Francisco River, Rio de Janeiro, cane fields</p> <p>14 Bossa Nova is fucking good!</p>
<p>Stanza 3</p>	<p>15 Tom of all tones commands the waves</p> <p>16 With sound waves, he colors the naked space</p> <p>17 "Cruel man", "destructive", extremely bright, monumental</p> <p>18 He gave the old poet-prophet the key to the ammunition house</p> <p>19 The old man turned the myth of the sad races</p> <p>20 In Minotaurs, Junior Cigano, in Jose Aldo, Lyoto Machida,</p> <p>21 Victor Belford, Anderson Silva and the whole thing</p> <p>22 Bossa Nova is fucking good!</p>

Santaella's idea of only three communication matrices - verbal, visual and sound (2005, p.20) - also considers the possibility of their mix in "hybrid languages". This semiotic viewpoint supports the expressive force behind the trinomial text-music-image. At the same time, I turn to the Peircean trichotomy to recognize the veiled conceptual suggestions of indexes, the similarities expressed in icons, and the meanings of symbols established and accepted culturally (Peirce, 2005). On the other hand, in order to observe a possible interchange of meanings between the various arts (usually poetry, music and visual medias) in the trinomial text-sound-image, I resort to the intersemiotic translation⁶ proposed by Plaza (2003).

Several icons, indexes and symbols are suggested or encoded in the lyrics of "A Bossa Nova é foda", a striking feature that echoes the Tropicalia movement of the 1960s. This "... usual tropicalista fondness for puns ..." (Veloso, 1997, p.466) and a very sophisticated writing can still be intensely perceived in Caetano Veloso's style:

I have always believed in a kind of organic assimilation of information, and I make sure to treat naturally the accumulation of culture, retaining only what is congenial to me from books, lessons, songs, and transmitting only what feels natural in my being. (Veloso, 1997, p.279).

At the beginning of Stanza 1, the index "The Wizard of Juazeiro" is a clear reference to João Gilberto, who is considered the greatest interpreter of Bossa Nova and creator of this typical worldwide recognized rhythmic accompaniment on the guitar. The "French blond guy" is the French sound engineer and amateur musician Christophe Rousseau, a Bossa Nova lover, who managed to put his hands on the notorious "cassettes" of João Gilberto's early career. These cassettes were recorded by Bossa Nova photographer and dilettante Chico Pereira in his home (the "cave") in 1958 (Oliveira, 2013). Rousseau mastered these homemade tapes and had the idea of releasing them for free on the Internet, since they began to be marketed in Japan illegally at exorbitant prices. Rousseau himself reports the case:

⁶ Based on peircean concepts, Plaza (2003) proposes the translation of an artistic medium to another, which boundaries are flexible: (1) iconic translation (or "transcreation", in which both original and translation contain similar structures to each other), (2) indicial translation (or "transposition", in which the translation contains the original) and (3) symbolic translation (or "transcoding", in which the translation contains only references from the original).

There are more sounds of Brazilian music's golden age stored in Japan than in Brazil [...] The Japanese were the first to put on sale this file, named "Joao Gilberto - Private Sessions at Chico Pereira's House" [...] a Swedish friend of mine, Mr. Lars Crantz received the digitized sound of this recording from a collector whose name was protected by him in an exchange in Rio, - [...] Imagine my surprise when Lars gave me the copy to remaster; I almost fainted with happiness! Why me?! Why that fell on my hands?! I had Ruy Castro's book, "Chega de Saudade" ["No more blues"], in which he first talked about this session recorded on Basf magnetic tapes, made with a very professional equipment for that time, in Chico Pereira's living room [...] Then I remastered the tapes. We put the result on the internet for free to counteract the Japanese and their profit without any notice to Joao Gilberto, the author [...] I am very pleased to have remixed this file, which took 50 years to come out and only three days to become a decent one! [...] starting at 1'36", during 3 seconds, you can hear a dog barking downstairs somewhere around Pereira's home while João [Gilberto] played the guitar. (Evangelista, 2009).

Still in Stanza 1, Caetano juxtaposes two opposite indices (verse 3), which represent the opposite geographic poles of João Gilberto: a "carioca" one (the treadmill, which is an index of the sports and health culture in Rio) versus a "northeastern Brazilian" one (the typical oxtail dish and perhaps the "farm sands" in Verse 2). Then, in verse 4, "Out there" [from the Brazilian viewpoint] refers to the difficulties of foreigners to feel and play samba (and therefore, bossa nova) in duple meter, which gives it the characteristic "bossa feel" (also called "Brazilian sauce"). There is a tendency of foreigners, especially Americans, to replace the binary feeling of samba by the quaternary metrics of jazz, a difficulty Caetano gets amused with, noting that "... Out there, the world still twists to face the equation...", that is, feeling bossa in 4/4 instead of 2/4.

But then in verse 5, he gives credit to eclectic American singer-dancer-choreographer Lennie Dale (Figure 2), the Broadway enfant terrible who created the bossa nova dance (Castro, 2006, p.310-311)⁷ as "... pure invention ..." (verse 5). At the end of Stanza 1, Caetano uses the slang common to rock and extreme sports "fucking good" (as explained in the previous section of this article) as a way to pay tribute to the Bossa Nova, thus creating both the title and the refrain of the song (verse 7).

⁷Three dances were the prevailing trend in Rio during the emergence of bossa nova: rock, twist and hully-gully (Castro, 2006, p.310).



Figura 2 – Caetano Veloso’s homage to Lennie Dale in “A Bossa Nova é foda”: (A) with Jobim on piano; (B) his bossa nova dance choreography with Sigrid and Leticia in Sergio Mendes’ band; (C) singing and acting with Elis Regina; (photos 1 and 2 from Castro, 2006, p.308; photo 3 screenshot from the music video “Me deixa em paz” [“Let me alone”], from Dale and Regina, 1971 [at 1:24]).

In **Stanza 2**, Caetano proposes another equation, this time in the sophisticated form of a riddle for the listener to identify Carlos Lyra (verse 8, Figure 3): "The magno [referring to the Emperor Charlemagne] ancient Greek instrument [the Greek lyre] ... ". Besides his name, Lyra’s cultured profile and sophisticated harmonies are honored in "... Most men don’t have that gift, that is the influence of jazz...". At the same time, Caetano is quoting the classic Bossa Nova hit “Influência do Jazz” [“Jazz Influence”] (1961) with melody and lyrics by Lyra himself (verse 9).

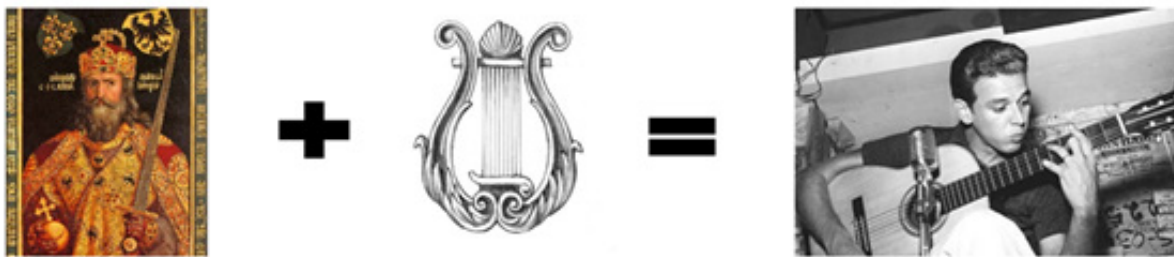


Figura 3 – Caetano Veloso’s riddle pay homage to Carlos Lyra in “A Bossa Nova é foda”: proper name + surname = sophisticated harmonies and melodies.

Still in **Stanza 2**, Ulysses’ epic route is mentioned metaphorically. Ulysses (also called Odysseus) is the protagonist of the classic novel *Odyssey* by Greek poet Homer. After long absence of his usurped kingdom, Ulysses returns disguised as a beggar. He is eventually recognized by his dog Argos and his former servant. In Caetano’s words (verse 10), Ulysses “Is recognized by the swineherd Eumaeus when back to [the Greek Island of] Ithaca” (Figure 4). Here, we can appraise Cae-

tano's tropicalista grammar skills: the auditory cue to the explanatory conjunction "por que" ["because"] becomes the noun "porqueiro" ["swineherd"], the profession of Homer's character in the book. Similarly, Caetano's both heroes (João Gilberto and Bob Dylan, both in Figure 4) in their path away from home, only after a lasting struggle and suffering, achieved the recognition as singers after returning to their homeland. In fact, despite their historical importance and maturity, both Joao Gilberto and Bob Dylan have been fighting against ostracism and booing throughout their careers (Caldas, 2009).

João Gilberto, as soon as he became old enough "Johnny of his mother Patu" came out of Juazeiro, his hometown by the São Francisco River, to an eight-year epic travel (1949-1956) before returning home. His tough ordeal before being redeemed as the creator of the bossa nova beat and singing style, can be appreciated in the colorful journalistic narrative of Ruy Castro through numerous pages of the book "Chega de saudade" (Castro, 2006 p.23-162):

[...] since his boyhood in short pants, while flying on his bike through the streets of Juazeiro, that resembled western movies, [João Gilberto] had already decided to favor the hard way of living (p. 23) [... as an adult] he spent over a year in Salvador but failed to find a steady job in any radio (p. 65) [...] at Galeão Airport in Rio, he took a cab and went to the sixth floor of Tupi Radio (p. 66) [...] the Garotos da Lua [The Moon Boys] [...] fired João Gilberto (p. 69) [...] he could not tell exactly how, when and where he had gone (p. 139) [...] he had reached his lowest point in Rio. No money, no work and almost friendless [...] but he resisted (p. 141) [...] he spent about seven months in Porto Alegre, deep South of Brazil (p.142) [...] [then] Luiz Telles brought Joao Gilberto back to Rio (p.145) [...] a reception that would make the Prodigal Son jealous (p.158) [...] he had to make his own way from out of the ashes [...] and, then, he goes to São Paulo, but only to be back in a few days (p.162) [...] he took a bus to the wrong town [...], Lavras (p. 145) [...], spent eight months in the town of Diamantina (p. 146) [...] Luiz Telles knocked on the door [...] in a final humiliation [...] they had to make it back to his Juazeiro [...] two suffocating months (p.148) [...] once again the Brazilian East [highway] to Salvador [...] where he was supposed to undergo a psychological treatment, but Dewilson decided to return with him to Juazeiro (p. 150) [...] they still would make a half-way scale in Diamantina (p. 150) [...] he wanted to be sure of one thing: he would be musically ready for Rio (p. 150) [...]

The impression of a João Gilberto who is a singer difficult to be monitored and hard to relate with was impregnated among his fellow musicians. This can be illustrat-

ed by his famous, flexible and unpredictable rhythmic realizations, transcribed by Menezes (2012). Even when he was recognized as an accomplished musician, the taint of a "singer without a voice", "out of tune" and "out of rhythm" remained, as suggested by several sources:

Why do they record singers with the flu? [...] (Alvaro Ramos, manager of the Assumpção record stores, quoted by Castro, 2006, p. 186)

It is a sophistication to sing softly and out of tune, but musically out of tune [...] (Brito, 1974, p. 123).

[...] the misunderstanding that super-in-tune singers like João Gilberto had no voice or were "out of tune" [...] (Campos, 1974, p.54).

[...] the composers [Tom Jobim and Newton Mendonça] created the impression that he "semitoned" as a singer, which has led many to think Joao Gilberto is an out-of-tune singer [...] (Block, 2007, p. 98)

[...] Is this the shit that Rio sends us? [...] He had no voice and messed up the rhythm; by the way, what the hell is that rhythm? (Oswaldo Gurzoni from Odeon commenting on the 78 rpm disk by João Gilberto, 1958, which contains the classics "Chega de saudade" and "Bim-bom", quoted by Castro, 2006, p. 185)

On his turn, it took decades for Bob Dylan, the "romantic Jewish bard of Minnesota" (verse 9) to overcome the harsh criticism about his singing in order to become recognized as a protest singer of American folk song. Recently, he complained: "Critics have been giving me a hard time since day one [...] I croak. Sound like a frog ..." (Dylan, 2015; see Figure 4, in which Bob Dylan emblematically holds a sign that says "I can't sing"). But if Dylan does not show off a refined singing for the critics, to Caetano he translates "... the atmosphere, the vocal emission, well captured sloppiness, that general tone of his work enriched me with unspeakable suggestions" (Veloso, 1997 p.271).

Finally, verses 12 and 13 of Stanza 2 geographically locate the axis of bossa nova again between the pole of Bahia (as in "samba de roda" ["the circle of Samba"] in late nineteenth-century Bahia; or as in "São Francisco [River]" or "cane field" ["the sugar cane plantations"]) and the pole of Rio (as in "Rio de Janeiro" or "neo-carnaval").

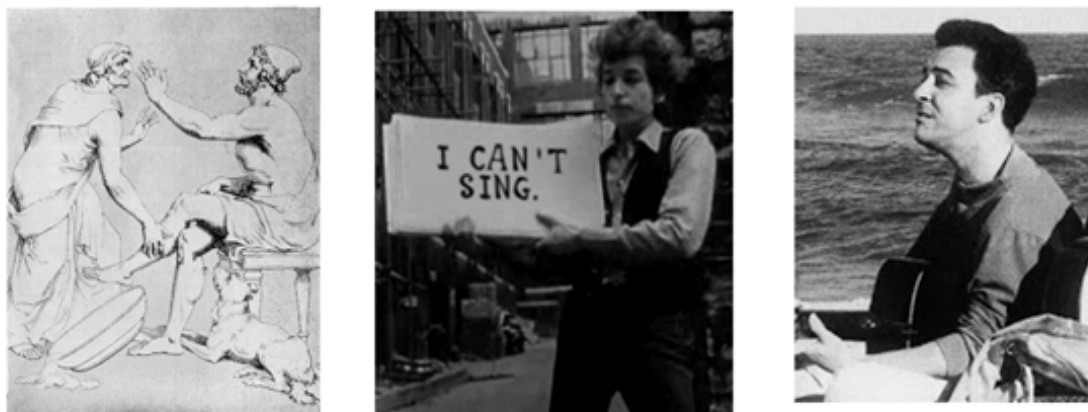


Figura 4 – Caetano Veloso's homage to odysseic characters in "A Bossa Nova é foda": Greek Ulysses with swineherd Eumaeus and his dog Argos; American Bob Dylan; Brazilian João Gilberto.

Stanza 3 brings another riddle to which the answer is Tom Jobim (Figure 5), the great musical mentor and leader of Bossa Nova Caetano praises in verses 15, 16 and 17 as "... O tom de tudo comanda as ondas do mar, ondas sonoras..." ("... The 'tone' of all tones commands the waves, sound waves ..."). Waves that were immortalized in the title, lyrics and music of the song Wave by Jobim ("... a onda que se ergueu no mar..." ["... the wave that rose in the ocean ..."]). The "ocean" has become a symbol, "... the great theme of Bossa Nova ..." (Castro, 2001, p.73), and Jobim, his outmost poet, became "... the real singer of the ocean ..." (Castro, 2001, p.77). His musical ascendancy over all the other characters of Bossa Nova is so massive that Caetano uses positive MMA slangs such as "cruel" ["cruel"] and "destruidor" ["destroyer"], words that are reinforced by Caetano with the adjectives "de brilho intenso" ["extremely bright"] and "monumental" ["monumental"]. Jobim, Caetano says, owns a musical "arsenal" (both popular and erudite) and therefore holds the "a chave da casa de munição" ["key to the ammunition storage facilities"]. As a mentor, he hands the symbolic "key" to colleague Vinicius de Moraes, which allows him to also become a bossa nova singer (Figure 5). Vinicius is pictured here in the charade as an icon, "o velho profeta" ["ancient prophet"] (verse 18). Vinicius, born in 1913, talks about himself and his panoramic career as the oldest of the Bossa Nova symbols:

[...] I am one of the few Brazilian composers that crossed all these generations. I made music with Pixinguinha, Ary Barroso, with Antonio Maria's generation people, Paulinho Soledade; then you have

Tom [Jobim], Baden [Powell] Carlos Lyra, Edu [Lobo] Francis [Hime] and, in 1969, Toquinho. I've made music with even younger guys than Toquinho, like Eduardo Souto Neto and João Bosco. (Moraes and Almeida Filho, 1979).

More a writer than a musician, Vinicius de Moraes, nicknamed "little poet" by his friends, had Jobim's steady incentive and partnership to establish himself as a singer-songwriter. Again, the issue of the "small" and "not ideal" voice, which became one of the new paradigms brought by the Bossa Nova era, returns in Caetano's homage. Known for having trouble to sing, Vinicius is pictured in the song as a revolutionary that defies not only the standard voice of MPB (the so called *Música Popular Brasileira*) but also one that "transformou o mito das raças tristes" ["transformed the myth of the sad races"] (verse 19). Caetano makes it a meta-quote, referring to the song "Eu não tenho nada com isso" [I have nothing to do with it], a Vinicius' partnership with Toquinho, whose lyrics say "Venho de três raças muito tristes" ["I come from three very sad races ..."] (Moraes and Toquinho, 1971).

In turn, poet Vinicius also meta-quotes another poet, Brazilian Parnassian Olavo Bilac (Figure 5), who finishes his sonnet "Música brasileira" ["Brazilian Music"] (Bilac, 1919) as follows: "... flor amorosa de três raças tristes" [... loving flower of three sad races"]".



Figura 5 – Caetano Veloso's three meta-quotes in homage to the three epithets of bossa nova music and Brazilian Parnassian poetry: Tom Jobim as "tom de tudo" ["Tom of all tones"], Vinicius de Moraes as "o velho poeta" ["the ancient poet"] and Olavo Bilac as the herald of the "três raças tristes" ["three sad races"].

Finally, the "aggressive aesthetic gesture" of Caetano tells about the social mobility provided by popular sports in Brazil, which he materializes in the lyrics as a

list of Brazilliam MMA fighters: "In Minotaurs [the twin brothers Minotauro and Minotouro], Junior Cigano, José Aldo, Lyoto Machida, Victor Belford, Anderson Silva and the whole thing ... " (verses 20 and 21; Figure 6). For Caetano, both bossa nova and MMA fighting represent one of Brazil's most successful products abroad.



Figura 6 – Caetano Veloso's homage to MMA fighters in "A Bossa Nova é foda": (a) the Minotauro and Minotouro twins, (b) Junior Cigano, (c) José Aldo, (d) Lyoto Machida, (e) Victor Belford and (f) Anderson Silva.

So Caetano reconciles the seeming contradiction between something sophisticated (Bossa Nova) and something rude (a violent fight); a contradiction that was grounded in "feminine" and "masculine" stereotypes manufactured by mass media. Caetano explains (*italics are mine*):

I like very much João Gilberto's answer regarding concentration in a perspective that Bossa Nova has nothing to do with being sweet, flabby [...]. In an interview with Tárík de Souza, when he returned to Brazil, the image used by João Gilberto to describe his style was "a karate blow". I like that [...] the process of creating songs, the choice of time, the most accurate chord, and this kind of fight has

evolved in a similar way to Bossa Nova. The amalgam of this fight was also created in Brazil by the Gracie family [from Belém, capital of the State of Pará] with jiu jitsu [...]. And now, a large number of fighters in this category are Brazilian. Bossa Nova was created like that, a karate blow combined with a Brazilian capacity embodied by Joao Gilberto, who is unmercifully capable to find these striking mixtures. Everyone thinks Bossa Nova is a singing bird, a blue sea, sweet and gentle. But it is not. It is a gesture of great combative strength and it was so consciously performed as such through the life of its inventor (Lichote, 2012).

Thus, we see that the very image of João Gilberto depicted by the media excludes the fact that he is a big fan of MMA fighters. This flattens the spectrum of meanings and nuances of his personality and, to some extent, hides his role as a “social symbol mediator” that “reveals by veiling and veils by revealing, whether mystical or rational, intellectual or emotional” (Gurvitch, 1964, p. xx-xxi).

3 – The music for the lyrics to A Bossa Nova é foda

The musical elements used by Caetano and the rock band Banda Cê in “A Bossa Nova é foda” reveals a sophisticated mosaic that, in the singer’s output, became very characteristic of his way of writing and performing since the release of the *Tropicália: ou Panis et Circensis* album in 1968. One can observe that both, the song analysed here and this *Tropicália* manifesto album, share a taste for a wide range of contrasts, very unusual in popular music. An analysis of genre elements (tempi, rhythms, melody and harmony) and formal elements make the evaluation of details in Caetano’s tribute to Bossa Nova in a more clear way.

He resorts to four musical genres (rock, blues, bossa nova and jazz waltz) through aesthetic elements, instrumentation, meter and grooves. **Blues** (genre represented in this article by the **dark blue** color) and **rock** (genre derived from blues and represented in this article by the **purple** color) always appear side by side, in that order. This reflects the historical order of appearance of the first genre in the late nineteenth century and the genesis of the second genre in the 1950s. Both share the quaternary meter (4/4) with swing (two eighth notes on the same beat realized roughly as a triplet quarter note followed by an eighth note). In the **blues** and **rock**, sections of Caetano’s song, the typical trio instrumentation of both genres (electric guitar, electric/acoustic bass and drums) is used; they differ

only by rhythm, note articulations and dynamics. As a tribute to the bossa nova movement, Caetano uses the genre **bossa** (a genre represented in this article by the **light blue** color), with its binary samba meter (2/4) without swing. The instrumentation becomes lighter and the drums turn to the typical samba/bossa nova groove with the syncopated wood stick on the rim of the snare drum, emulating a tamborim (the Brazilian tambourine) with sixteenth-note patterns. Finally, I suggest the presence of a **jazz waltz** (a genre represented in this article by the **pink** color), whose ternary pulse can be transcribed as a compound 12/8 meter with the implicit jazz swing and occasional rhythmic binary divisions of the beat with no swing. Here, the instrumentation changes radically: the voice and drums are removed to make room for an instrumental interlude in which only guitar and electric piano are playing. There is also a tempo change in the **jazz waltz** which falls from quarter note = 132 to quarter note = 180 (or dotted half-note = 60). At the end of the recording, complying with the experimental character of the song, the singer and the band voices disappear to expose an index of concrete post-war sound: the studio noise associated with **rock**, used as a structural element. All this eclecticism of styles and procedures, very unusual in popular music, points to a compositional and performance architecture highly organized and unified by elements not readily explicit at a first hearing of the track. Or, we could say, in the first sight of the video clip images. Despite all experimentalism and variety towards fragmentation, "A Bossa Nova é foda" became the most popular song of the disc, unlike all tracks of the disc "Araçá Azul", a recording that was extremely unpopular due to its experimentalism.

Music business today associates bossa nova to cool jazz, especially due to figures such as saxophonist Stan Getz and guitarist Charlie Bird, whose *Desafinado* recording sold over 1 million copies (Castro, 2006, p.327-328). But if **blues** was a clear matrix for **rock** and jazz, McCann (2010, p.102) reveals an unsuspected direct influence of **blues** blues in the emergence of the bossa style in Rio de Janeiro. He talks about the role of windplayers, the American Booker Pittman and the Brazilians Moacir Santos and Paulo Moura, in this process. He analyzes features that usually go unnoticed to musicians themselves:

[...] Bossa Nova is not usually seen as having something of blues
 [...] [but there is] the use of twelve bars, AAB form and the blues

scale in the construction of both melody and harmony [...] [Lee] Konitz once said: 'Toots [Thielemans] and I played "Wave" for forty years. It is two blues choruses yielding a bebop [quoted in Jazz Times, 2007]. Again, the fact that Jobim have resorted to blues in the first twelve bar section of "Wave" may have been unintentional. But musicians well versed in the language, both Brazilian and American, soon recognized it and played it properly ... "(McCann, 2010, p.102, 104, 121).

Caetano, who lived through the historical emergence of Bossa Nova, is aware of this influence. Reflections of blues harmony appear as chromatic inflections, addressing the blue note (mainly the flattened 3rd in the major key) throughout the song. It occurs massively during the downward movement of E-B natural going to E-Bb in **Seções A¹, A², A³, A⁴, Refrain³ and Refrain⁴** (m.9-10, 17-18, 28, 33, 76, 88, 92, 96, 128, 140, 144 and 148; see complete EdiPA of the video clip after the end of the article).

Caetano's voice in **Stanzas 1, 2 and 3** are framed by three instrumental sections:

- A minimalist **Introduction** (m.1-4 in [0:00-0:07]) akin to **blues**, style, performed in the first four bars by only a repetitive swinging guitar (notes E-G, E-G, E-G ...) and with a slight change of timbre (Figure 12, below).
- An **instrumental interlude** (c.100-123, em [2:33-2:56]) associated with **jazz waltz**, which softness is emphasized by the withdrawal of vocals and blues/rock drums, besides the reduction of instrumentation to only guitar and electric piano sounds. Its sophistication (in relation to blues and rock) is apparent in the fluid polyrhythms coexisting in 2 (binary) and 3 (binary compound) subdivisions of the beat, what avoids the previous emphatic grooves (see below the third excerpt from Figure 13). Also contributing to the sophistication of this instrumental section there are many harmonies with extensions, a trait common to **jazz waltz**, such as those in Jobim's "Chovendo na roseira" ["Double rainbow"], "Luiza" ["Luiza"] and "Imagina" ["Imagine"], among many others.
- The **Coda** (m.152-163 in [3:53-4:17]), also minimalist, is associated with **rock**, consisting only of a studio noise in a crescendo which sounds like a typical electric guitar feedback.

As in many creative processes of Caetano, there is more than one way to perceive the form of "A Bossa Nova é foda". The alternation between instrumental parts

(Intro, Instrumental Interlude and Coda) and sung parts (Stanzas 1, 2 and 3) create an arch-like shape whose proportions suggest the occurrence of the golden section⁸ (Figure 7):

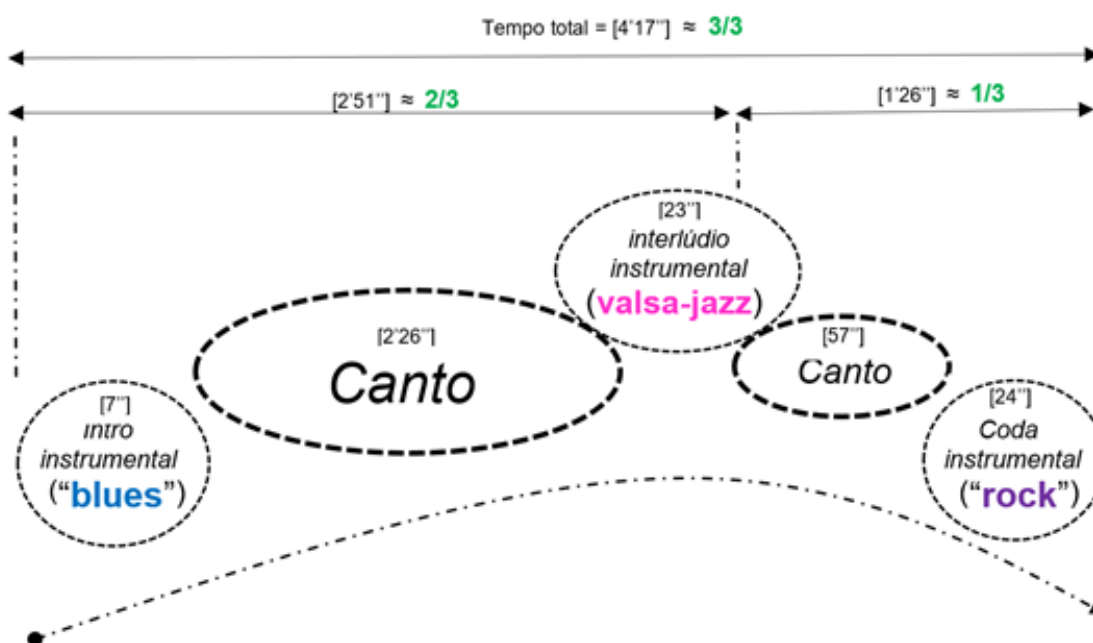


Figura 7 – Suggestion of the golden section in the arch-like form (instrumentation and genres) of Caetano Veloso's performance of "A Bossa Nova é foda".

Musically speaking, the verses of **Stanza 1** (m.5-23 in [0:07-0:40]) are divided to form **Section A¹** (c.5-19, in [0:07-0:32]) and **Refrain¹** (c.20-23, in [0:32-0:40]). The verses of **Stanza 2** (m.24-47 in [0:40-1:22]) are divided to form **Section A²** (c.24-38, in [0:40-1:06]) and **Refrain²** (c.39-47, in [1:06-1:22]). The verses of **Stanza 3** (m.48-99 in [1:22-2:33]), which is the longest stanza, yields **Section B** (c.48-71, in [1:22-1:44]), **Section A³** (c.72-78, in [1:44-1:55]) and **Refrain³** (c.79-99, in [1:55-2:33]). After the complete exposition of the poem, the **Instrumental Interlude** follows without the voice (m.100-123 in [2:33-2:56]). Then **Section A³** is repeated (m.124-130 in [2:56-3:08]), followed by **Refrain⁴** (c.131-151, in [3:08-3:53]), which text it is part of Stanza 3. Finally, the instrumental **Coda** (c.152-163, in [3:53-4:17]) ends the song.

⁸The golden section is a mathematical proportion observable in nature, architecture and the arts. In music, it has been observed since 1854, but it gained strength with Ernő Lendvai (Nagy, 1997, p.94, 102) and is related to the occurrence of significant events (a climax, an anticlimax, a recapitulation, etc.) about 2/3 the start of a passage, section, movement or complete work.

The table in Figure 8 summarizes the relationship between text (verses and stanzas with timings) and music (sections with timings, meters, genres, types of grooves, instrumentation, timbers, harmonization patterns and repetitions of sections).

<i>Intro</i> [0:00-0:07] blues - 4/4 levada com swing guitarra minimalista	[7"]	(instrumental)	INTRODUÇÃO INSTRUMENTAL [7"]
<i>Seção A¹</i> [0:07-0:32] blues - 4/4 levada com swing harmonia simples	[25"]	O bruxo de juazeiro numa caverna do louro francês Quem terá lido essa fazenda de areais Fitas cassete, uma ergométrica, uns restos de rabada Lá fora o mundo ainda se torce para encerrar a equação	ESTROFE 1 [33"]
<i>Refrão¹</i> [0:32-0:40] rock - 4/4 levada com swing	[8"]	Pura invenção, dança da moda A Bossa Nova é fodal	
<i>Seção A²</i> [0:40-1:06] blues - 4/4 levada com swing harmonia simples	[26"]	O magno instrumento grego antigo diz que quando chegares aqui Que o dom que muito homem não tem, que é a influência do jazz E tanto faz, se o bardo judeu romântico de Minnesota Porqueiro Eumeu o reconhece de volta a Ítaca	ESTROFE 2 [42"]
<i>Refrão²</i> [1:06-1:22] rock - 4/4 levada com swing	[16"]	A nossa vida nunca mais será igual Samba de roda, neocarnaval, Rio São Francisco, Rio de Janeiro, canavial A Bossa Nova é fodal	
<i>Seção B</i> [1:22-1:44] Bossa - 2/4 levada sem swing harmonia sofisticada	[22"]	O Tom de tudo comanda as ondas do mar Ondas sonoras com que colore o nú espacial Homem cruel, destruidor, de brilho intenso, monumental	[4:17"]
<i>Seção A³</i> [1:44-1:55] blues - 4/4 levada com swing harmonia simples	[11"]	Deu ao poeta, velho profeta, a chave da casa de munição O velho transformou o mito das raças tristes	
<i>Refrão³</i> [1:55-2:33] rock - 4/4 levada com swing	[38"]	Em Minotauros, Júnior Ciganos, em José Aldo, Lyoto Machida, Victor Belford, Anderson Silva e a coisa toda A Bossa Nova é fodal	
<i>Interlúdio</i> [2:33-2:56] valsas jazz - 12/8 levada com swing harmonia sofisticada teclado de jazz	[23"]	(instrumental)	INTERLÚDIO INSTRUMENTAL [23"]
(REPETIÇÃO) <i>Seção A³</i> [2:56-3:08] blues - 4/4 levada com swing harmonia simples	[12"]	Deu ao poeta, velho profeta, a chave da casa de munição O velho transformou o mito das raças tristes	REPETIÇÃO DO FINAL DA ESTROFE 3 [57"]
(REPETIÇÃO) <i>Refrão³</i> [3:08-3:53] rock - 4/4 levada com swing harmonia simples	[45"]	Em Minotauros, Júnior Ciganos, em José Aldo, Lyoto Machida, Victor Belford, Anderson Silva e a coisa toda A Bossa Nova é fodal	
<i>Coda</i> [3:53-4:17] rock - 4/4 sem levada ruído de estúdio	[24"]	(instrumental)	CODA INSTRUMENTAL [24"]

Figura 8 – Lyrics and musical form (Intro – A1 – Refrain1 – A2 – Refrain2 – B – A3 – Refrain3 – C – A3 – Refrain4 – Coda) with genres, meters, timings and durations of each section according to the verses in the video clip of Caetano Veloso’s “A Bossa Nova é foda”.

The first impression when you listen to the song is a rhapsodic form (Figure 9) generated by the juxtaposition of contrasting sections, well marked by the genres of **blues**, **rock**, **bossa** and **jazz waltz**, preceded by an **Introduction** and finished by a **Coda**.

Intro - A¹ - r¹ - A² - r² - B - A³ - r³ - C - A³ - r³ - Coda

Figura 9 – Formal analysis of “A Bossa nova é foda” as a rhapsodic structure based on four popular genres (**blues**, **rock**, **bossa** and **jazz waltz**; in this example, r = Refrain).

On the other hand, if we consider the alternation of heavy music genres (**blues** and **rock**) and lighter musical genres (**bossa** and **jazz waltz**), we may perceive

a rondo form ("A-B-A-C-A"; see Figure 10). In this case, the main thematic materials ("A"), which includes the **Coda**, represent the rock'n roll essence of Banda Cê and the "aggressive historical and aesthetic gesture" mentioned earlier by Caetano. The contrasting parts (B and C) maintain the tradition of **bossa nova** being perceived as "... sailing out into the blue..."⁹ as the **waltz** as having the lightness of the **pink** ballerinas of Degas' paintings.¹⁰

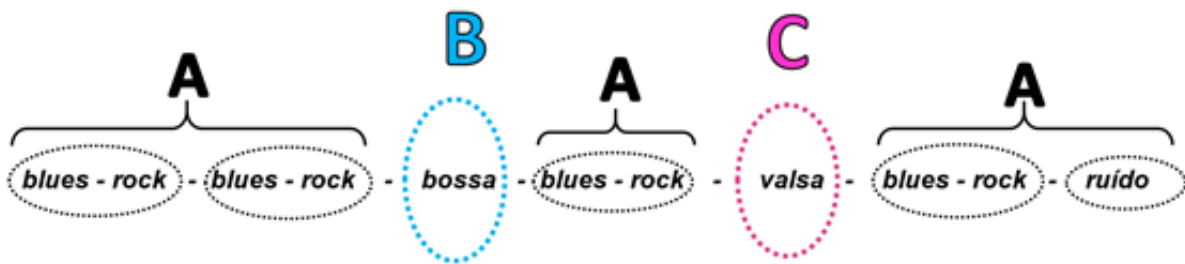


Figura 10 – Formal analysis of "A Bossa Nova é foda" as a rondo, with refrain "A" based on blues/rock and contrasting sections "B" and "C" based on bossa and jazz waltz.

This auditory perception of the song's form is quite remarkable when you hear the whole song as a juxtaposition of musical genres, what results in a collage. This aural perception could best be described as a "friction of musicalities" (Piedade, 2003 and 2005) and not the very amalgam of musical hybridism common in Brazilian music (Liberato and Borém, 2014; Magalhães Pinto and Borém, 2013; Barreto Linhares and Borém, 2011; Moreira Junior and Borém, 2011; Fabris and Borém, 2006).

As far as the temporal point of view goes, a growing importance of heavier sound materials along the song is evident, i.e. the four recurrences of rock in the refrain "... Bossa Nova is fucking good!". In fact, the refrain is increasingly present, beginning with a duration of only [8''] in **Refrain¹** (m.20-23 in [0:32-0:40]), then its duration doubles with [16''] in **Refrain²** (m.39-47 in [1:06-1:22]), then it sums up to [38''] in **Refrain³** (m.79-87 in [1:55-2:33]) to finally reach [45''] in **Refrain⁴** (m.131-151 in [3:08-3:53]). Formally, this almost arithmetic progression can be seen here as a dialectics of thematic material between "heavy" genres (**blues**

⁹ These are excerpts of the lyrics of "O Barquinho" ["Little boat"] by Roberto Menescal and Ronaldo Bôscoli with the word **blue** in both Portuguese and English versions. English version by Paul Sonnemberg (Sonnemberg, 2010).

¹⁰ The **pink** color became an index of lightness of the **waltz** in the ballerinas' tutus of Edgar Degas' paintings as well as in the paper color he used for his crayon and pastel drawings (Shekelford, 1984).

and **rock**) and "soft" genres (**bossa** and **jazz waltz**). In this struggle, the rock gradually overcomes or, metaphorically, the MMA, as intended by Caetano, who uses the aesthetic of rock to surprise the audience in this unusual tribute to Bossa Nova. Despite being restrained in the beginning, the rock becomes increasingly present and reaches, at the end, a much longer duration than any other formal section (Figure 11).

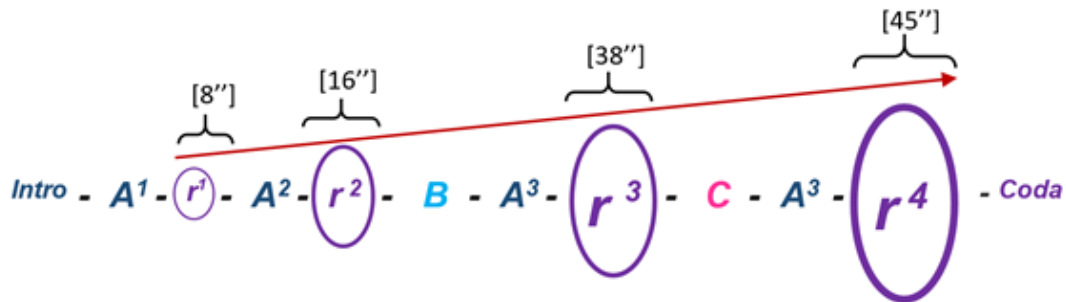


Figura 11 – Formal analysis of “A Bossa Nova é foda” as a dialectics of "heavy" and "soft" thematic material with gradually temporal dominance of **rock** (in this example, *r* = Refrain).

Caetano is lavish in indexical and symbolic quotes not only in the lyrics of “A Bossa Nova é foda” but also in its melody and arrangement. He pays tribute to two symbols of the bossa nova repertoire. First, he alludes to the recurring thirds of the main theme of “Águas de março” [“Waters of March”] from 1972, with music and lyrics by Tom Jobim (Jobim, 1972). Accordingly, a guitar keeps the recurring thirds during the whole **Introduction** of Caetano’s song (Figure 12).

[0:00-0:07]
Intro Blues (♩ = 132) swing ♩ = ♩³ ♩
 (guitarra minimalista com variação de timbre)

Figura 12 – Repetition of melodic thirds in Tom Jobim’s “Water of March” (original manuscript; Jobim, 1972) and in Caetano Veloso’s “A Bossa Nova é foda”.

As for the repeated and rhythmic note of “Samba de uma nota só” [“One-Note Samba”] – with music by Tom Jobim and lyrics by Newton Mendonça (Jobim and Mendonça, 1960; Figure 13a) – reverberates at the beginning of all sung sections of Caetano’s “A Bossa Nova é foda”, occupying much of its melodic material. If in Jobim’s samba there is a reiteration of the third of the minor key (the pitch D in B minor), in the multifarious song by Caetano, we see the reiteration of the three notes of the E minor triad (Figure 13b). First, the fifth of the chord (the pitch B), then the third (the pitch G) and finally the tonic (the pitch E), each one marks the beginning of a formal section. In detail, we have: the repetition of the note B marking the beginning of **Section A¹** (c.3-4, 7, 11-12, 15), **Section A²** (22-23, 26, 30-31, 34) **Section A³** (c.70-71, 74) and its repetition (122-123, 126). Then we have the repeated G note in **Refrain¹** (c.17-20), in **Refrain²** (c.36-44), in **Refrain³** (c.77-84, 88-89, 92-93, 96-97) and in **Refrain⁴** (m.129-136, 140-141, 144-145, 148-149). Finally, there is the repetition of the E note in **Section B** (m.46-49, 62-69, and with grace notes in m.54-60). These indexes become even more striking in Caetano’s homage to bossa nova when these repeated notes are accompanied by changing harmonies, especially with chromatic descending bass lines (an index of the genre). It occurs in **Section B** (with **bossa** groove) and **Section C (Instrumental Interlude** with a **jazz waltz**, groove, Figure 13c). In both cases, the E note is repeated among the grace notes F# and D# (Figure 13).

Antonio Carlos Jobim & Newton Mendonça
 Samba de uma nota só One note samba
 vers. Antonio Carlos Jobim
 arr. Paulo Jobim

Moderato

nota Ré repetida

harmonia cromática descendente

Bm7 Bb7(9) Am7(11) Abmaj7(#11) Ab7(#11)

Es a - qui es - te - sam - bi - nha - Fei - to nu - ma no - ta só - Ou - tras
 This is just a lit - tle sam - ba - Built up on a sin - gle note - Oth - er

56

nota Mi repetida

harmonia cromática descendente (bossa)

G7M F# F7M

On - das so - ras com que co - lo - re, o nú - es - pa - ci - al - - Ho - mem cru - el -

[Valsa]

108

harmonia cromática descendente (valsa)

G7M F#7 F7M E7(9)/Bb

nota Mi repetida

Figura 13a, 13b, 13c – Similarities between “One-note Samba” by Tom Jobim and bossa and jazz waltz passages in Caetano Veloso’s “A Bossa Nova é foda”: repeated melodic notes over a descending chromatic harmony.

From the viewpoint of vocal effects, besides the natural use of his voice, Caetano uses three contrasting performance practices: the yodel,¹¹ the fry¹² in the low register and falsetto,¹³ all used according to the context of the lyrics. Caetano employs descending yodels (E5-A4, E5-A4flat and E4-G4), departing from specific syllables according to the rhythms of the phrasing (as in “...fazenda de areas...” [“... the

¹¹ Technically, the vocal effect of the yodel (or yodeling) is characterized by a rapid and audible register exchange between head and chest voices, that is between the M1/M2 and M3 laryngeal mechanisms (Kob et al, 2011 p.362- 363). As an onomatopoeic folkloric singing style, it is typical of rural areas in many countries, especially in the mountains of Tyrol, which favor the reverberation and echo in its execution. In classical music, yodel was allowed as a vocal effect only until the end of the nineteenth century (i.e., the song “Il Viaggio a Rheim” by Rossini, Wise, 2007, p.1). On the other hand, it has experienced great popularity in pop, country music (and sertaneja music in Brazil). In the 1972 song “Tiroleite” [“Milk the cow”] by Rita Lee with Mutantes, this effect is treated with humor (Lee and Mutantes, 2009; listen to the video clip in [1:41-1:54]).

farm of sands ..."] in m.9-10), especially in the **blues**, sections, i.e. in **Section A¹**, in **Section A²**, **Section A³** and its repetition (in descending intervals in m.9-10, m.15, m.17-18, m.28-29, m.36-37, m.76-77 and m.128-129 of the complete EdiPA; in the ascending octave A4-A5 (in [0:15-0:18]), [at 0:25], in [0:29- 0:31], in [0:48-0:50], in [1:02-1:04], in [1:52-1:54] and in [3:04-3:06]). But yodels can also be perceived as a vocal problem (a non-literate index, initially associated with countryside music) that leaves clues to the "benevolence" of dilettantes with the poor vocal technique of many bossa nova singers and also blues and rock singers, like the symbol Bob Dylan, "... the Jewish bard ..." honored in the lyrics. Perhaps for this reason, Caetano carries his yodels also into the **rock** sections: in **Refrain3** (m.88-89, m.92-93, m.96-97; in [2:13-2:15], in [2:20-2:22] and in [2:27-2:29]) and **Refrain4** (m.140-141, m.144-145, m.148-149 and m.152-153; in [3:25-3:27], in [3:33-3:35], in [3:40-3:42] and in [3:47-3:49]). The fry, a very common noisy effect on heavier rock styles (punk rock, heavy metal etc.) is reserved for occurrences of the phrase that names the song and contains the "male" slang in "... the Bossa Nova is fuckin good!". Thus, the fry occurs 10 times: in **Refrain1** (m.22 [at 00:36]) in **Refrain2** (m.45 [at 1:17]) in **Refrain3** (m.85, 90, 94, 98; [at 2:07], [at 2:16], [at 2:23], and [at 2:30]) and **Refrain4** (m.142, 146, 150, 164, [at 3:28] [at 3:36], [at 3:43], and finally with all the musicians together a cappella [at 3:50]).

Caetano reserves the soft timber of falsetto to introduce **Seção B**, which is carried out with a **bossa** groove and the highest sustained note of the entire song, an E5, used to recognize Tom Jobim's contributions to bossa nova. After sustaining the falsetto for 14 seconds on this high note ("... Tom of all tones commands the waves / with sound waves, he colors the naked space..." in [1:22-1:36]), Caetano modulates his timber back to the chest voice, now tense, to praise Jobim with more energia, "homem cruel, destruidor" ["cruel man, destroyer"] (i.e., the "foda" mu-

¹² Fry (or creak or strohbass) is a singing style that became popular in genres like pop (in the middle and high registers) and rock (in the lower register, as in rhythm and blues, heavy metal and punk rock). In speech therapy, it is known as crepitus or basal sound, being produced in the M0 laryngeal mechanism (Kob et al, 2011, p.363, 366), with a rapid opening and closing of the respiratory cycle (Cielo 2011, p.365-367).

¹³ Falsetto or head voice or loft register (Wise, 2007), also called superhigh sound (Cielo 2011, p.367), is mainly a male singing style that allows them to achieve the soprano register. From the point of view of speech therapy, it is produced in the M2 laryngeal.

mechanism (Kob et al, 2011, p.363), through incomplete juxtaposition during the vibration of the vocal chords (Gurry, 2014, p.119).

sician who knows everything), "extremely bright", "monumental". Further below in the next section, we can see these three vocal effects - yodel, fry and falsetto - in the MaPAs of Figure 19a, b, c, dialoguing with the singer images in the video for subliminal messages.

4 – Images for the lyrics and music of "A Bossa Nova é foda"

There was no intention of directors Fernando Young and Tonho Quinta-feira (Young and Quinta-Feira, 2013) to aim for an acting naturalness in the video "A Bossa Nova é foda". Instead, its images possess meticulously choreographed movements rehearsed by the shirtless musicians, devoid of their musical instruments, without props and in front of a black background. It is clear that they searched for and tried to reinforce the type of video I call "non-spontaneous" (Borém, 2016). Exactly [at 0:14], we can hear the singing voice of Caetano Veloso, but he's "tight-lipped". There is an avoidance of the natural interaction of artists with the public, which is more characteristic of live music performances, which I propose to call "quasi-spontaneous" or "spontaneous":

[...] Naked bodies are put in front of the camera, stripped of any sense of interpretation, except for the realization of movements that can be theatrical, but still without any stage posture and contact with the public [...] the bodies there are just ordinary people [...] who do not have the intention to be more than that [...] the beauty and the artificiality of the light against the ugliness and naturalness of the bodies [...] the lack of color saturation against the oversaturation of lights and effects. (Mello, 2014). "

This artificiality and restraint towards a "non-interpretation" of music fits the "friction of genres" with the predominance of an "aggressive and "masculine" aesthetics, all planned by Caetano to pay tribute to the bossa nova movement. At the same time, this purposeful distance from live performance gives the videomakers more creative room, who seem to seek an innovative aesthetic finishing in this video. Just as it happens in the music arrangement, the visual result is similar to a fragmentation and collage of image fragments, generated by many scene cuts and reiterations, several types of visual framing and effects. This includes images produced without the presence of the musicians (like images of fire, water and

bright particles in the air) what is only possible with a well planned and rehearsed film direction, and a laborious and refined "goldsmith" post-production. Gestures, postures and facial expressions proposed by the videomakers go beyond just underlining Caetano's charades, riddles, puns and slangs. Its visual aesthetics also dialogues with or refutes the painstaking use of speech figures, subliminal messages, and historical and socio-cultural contexts of the lyrics. But a parallel among iconic, indexical and symbolic translation elements (Plaza, 2003) prevails directly or indirectly with the reinforcement of text and music meanings through suggestions contained in the images.

Thus, the video directors chose clear-cut contrasts in image sequences in order to enhance non-spontaneous performance aspects. The Chunking¹⁴ of formal sections in the music arrangement (Figures 8 and 9 above) is very clear, as if they were independent chapters of a book. Therefore, the Activation Contour¹⁵ of each atmosphere is very well marked and follows roughly the dialectics between "male" and "female" indexes and symbols. The main Synch Points¹⁶ of the text-music-image triad in the video occur in scene cuts, visual framing changes and choreographed gestures in significant articulations of the musical form. The intensity and direction of movements in the song's Kinematics¹⁷ also consists of stratified levels, encouraged by typical grooves and instrumentation of each musical genre (in order of appearance: **blues**, **rock**, **bossa** and **jazz waltz**; and in order of increasing rhythmic activity: **jazz waltz**, **bossa**, **blues** and **rock**). Similarly, the general Dynamics¹⁸ (strength at the beginning and ending of scene movements) in the video follows the same Kinematics outline, alternating aggression and softness, tension and relaxation, action and contemplation, the strength of Eusebius and the introspection of Florestan into a single Schumann (as reminded me Brazilian colleague Ilza Nogueira), an alternation that I also associate with the "male" and "female" alternation that Caetano sees in bossa nova.

¹⁴The concept of Chunking, adapted here to the analysis of music videos, was proposed by Haga (2008, p.10-11, 94-104, 237-239) to analyse articulations in sequences of dance movements departing from musical stimuli.

¹⁵The concept of Activation Contour and its emotion and intensity patterns, adapted here to the analysis of music videos, were adapted previously by Egil Haga (2008, p.10-11, 69-82, 237-239) to the analysis of dance movements from the original concept proposed by Daniel Stern (2000) to the area of psychiatry.

"Male" musical genres are marked scenically by images that are repeated throughout the video, performing the same function of a musical motif. The **blues** sections, for example, the index of the hands making a mask around the face of the singer (see MaPA in Figure 14), coincides with several formal articulations: the beginning of **Section A¹**, [at 0:40] and [at 0:54]) and the middle of **Section A²** (em [0:40] e [0:54]) e o meio da **Section A³** [at 1:50], illustrating descriptively the male, wise and heroic characters of the lyrics: "...the "wizard...", "...the magnus...", "...the old man..." and "...the bard...".



Figura 14 – MaPA of the hands mask for the "wizard", the "magnus", the "old" and the "bard" in the blues sections of "A Bossa Nova é foda".

¹⁶ The concept of Synch Point, adapted here for the analysis of music videos, was adapted previously by Haga (2008, p.10-11, 110-113, 200-201) for the analysis of dance movements.

¹⁷ The concept of Kinematics, adapted here to the analysis of music videos, was proposed previously by Haga (2008, p.10-11, 69-82, 237-239) for the analysis of dance movements departing from musical stimuli. It derives from the concept of Effort by Rudolf Laban (LABAN, 1947 e 1971; Laban e Lawrence, 1947; Laban e Ullmann, 1966) and is related to the speed and direction of body movements.

¹⁸ The concept of Dynamics (with a capital "D"), adapted here to the analysis of music videos, was proposed previously by Haga (2008, p.10-11, 69-82, 237-239) for the analysis of dance movements departing from musical stimuli. It derives from the initial concept of Effort by Rudolf Laban (Laban, 1947 e 1971; Laban e Lawrence, 1947; Laban e Ullmann, 1966). Unlike the concept of dynamics in music (with a lower case "d"), it is related to the forces that control body movements departing from musical stimuli, based on the original concept by filmmaker-composer-critic Michel Chion (1994).

In the **rock**, sections, more explicitly aggressive gestures configure meticulously chosen indexes: the arrogant posture of confrontation (superior look, drooping mouth corners; Ekman and Friesen, 2003 Figures 25 and 29b) in **Refrain¹** [at 0:34]; the expression of surprise and/or fear (eyes wide open, contracted forehead, mouth almost open [at 0:34]; Ekman and Friesen, 2003, Figures 18 and 20) and the obscene gesture with the index finger (which equates to "fuck you!" in [at 1:14], both in **Refrain²**; the gesture of satisfaction (the smile and clenched fist) for victory [at 2:05]; Ekman and Friesen, 2003, Figures 43c and 50b); the blow to the frightened head which mouth is muzzled [at 2:06]; hands in the shape of claws [at 2:08]; suffocation of the voice and blindfolding (in [at 2:15]) in **Refrain³**. Finally, there is the rear-naked choke, which is an MMA coup de grâce [at 3:14] in **Refrain⁴**. These images can be arranged in an order (while they are dispersed in the video) to tell an MMA story, as shown in Figure 15. For the fighters honored by Caetano (see Figure 6 above) it tells a routine they know well: (a) the arrogant staring, (b) the aggression by means of an obscene gesture, (c) the surprise/fear, (d) the attack, (e) physical blows, (f) the mercy shot (g) the annihilation and (h) the victory.



Figura 15 – *MaPA* of a "male" image sequence in the rock sections in "*A Bossa Nova é foda*" suggesting: (a) arrogant staring, (b) obscene gesture, (c) surprise/fear, (d) attack, (e) physical blows, (f) mercy shot (rear-naked choke), (g) annihilation and (h) victory.

There is also the use of fire images [at 2:16], one of the four esoteric natural elements, which is a masculinity index in the choleric temperament of the Greek god Zeus (Bobgan and Bobgan 1992, p.24-25).

On the other hand, the only "feminine" aesthetic traces (yes, because Caetano's intention is to place Bossa Nova away from this stereotype) are derived from the softer music genres (**bossa** and **jazz waltz**), These traces are made up of softer images and related to universal mysticism and religious ecumenism, which Caetano is an admirer. First, Hinduism (Figure 16a) is reflected in the sculptural choreography of queued musicians [at 1:09] (Figure 16c), suggesting the collective women dance imitating deities of many arms (Orsera-Kooistra, 2014, p.5-6) which is an icon of omnipresence and spiritual search and donation.



Figura 16a, 16b, 16c – *MaPA* of Hinduism reflected in images of Caetano Veloso's film *O Cinema falado* and the "A Bossa Nova é foda" video [at 1:10].

Then, Afro-Brazilian Candomblé (Figure 17a; [at 1:25], with Caetano nodding backwards, his fluid arms articulating the fists and turned eyes in a trance (Figure 17c), brings the typical icon of the "conforting women" in the ritualistic incorporation of female deities Yemanjá and Oshun (Barbara, 2002, p.69, 138, 140-141, 152, 159, 164; see also the video by Nóbrega, and Almeida França, 2007, [at 2:58]). These are affective indexes of the musician-filmmaker, who included choreographer-dancer Maria Esther Stockler¹⁹ in his film *O Cinema falado* (see Figure 16b above and Figure 17b below) performing dance moves inspired both in Hindu and Afro-Brazilian cultures (Veloso, 1986).

¹⁹ Dancer and choreographer Maria Esther Stockler was a protagonist of the artistic counterculture of the 1970s and 1980s in Brazil (BRESSANE, 2006).



Figura 17a, 17b, 17c – MaPA MaPA of *Candomblé* reflected in images of both Caetano Veloso's film "*O Cinema falado*" and "*A Bossa Nova é foda*" vídeo [at 1:26].

Rounding up the visual references to religious ecumenism, Catholicism is represented by the Scapular of Our Lady of Mount Carmel, an icon of protection and virtue (Arostegui, 2006, p.64), in the singer's chest. It appears during the **jazz waltz**, (**Section C**) and, scenically speaking, the idea of protection is reinforced by the interweaving of the band musicians' arms around the singer's trunk. Then their arms open gradually revealing the scapular [at 2:47] (Figure 18c). Still in the **jazz waltz**, a counterpoint to the "male" element of the fire is provided by another of the four esoteric elements, the water [at 2:35] Figure 18b). The "female" water is linked to the phlegmatic temperament of Nestis, worship name of the goddess Persephone (Bobgan and Bobgan 1992, p.24-25). There is an important Synch Point here: with his face in the dark and an aura produced by the back light, a fast hand movement of the singer allows the front light to suddenly illuminate his face (Figure 18a). This movement is choreographed with a change from the dissonant chord E7(b5)/Bb (an index of a darker harmony) to a simpler Am consonant chord (an index of a clearer harmony) at the beginning of m.120 (see complete EdiPA).

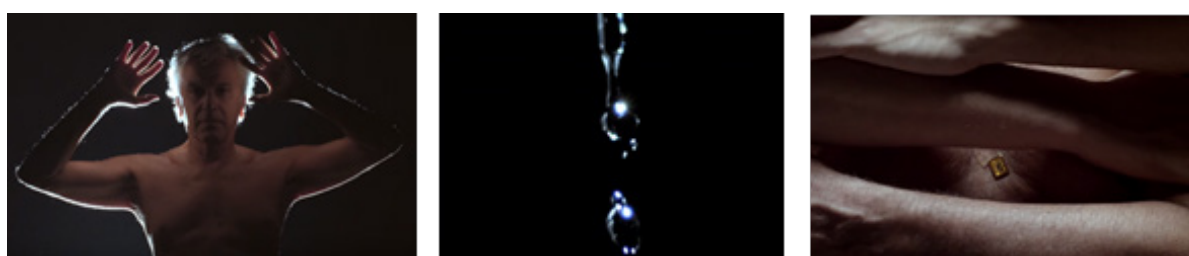


Figura 18a, 18b, 18c – MaPA of "female" images in the **jazz waltz** (**Section C**) of "*A Bossa Nova é foda*": aura, water and Catholic scapular.

Getting back to the analysis of vocal effects, I now relate the binomial text-music with images of the video clip. As pointed earlier, the yodel occurs syllabically as in "...fazenda de areais..." ("... the farm of sands ...") 7 times in the **blues (Section A¹, Section A², Section A³)** and 7 times in vocalizations without words in the **rock** (i.e., **Refrain³** and **Refrain⁴**). To build an EdipA of the yodel, I turn to discrete gestures of Caetano, at this point a singer with his mouth shut while we hear his voice singing (Figure 19a). Thus, he makes a nod, tipping the head slightly to one side, while he begins to sketch a smile with just half of his mouth in **Section A¹** at [0:17]. While the shadow of his fallen eyes in the stage light suggests an index of sadness (slanting eyebrows and worried look; Ekman and Friesen, 2003; Figure 52b), his half smile suggests an index of affective approximation, perhaps admiration, generating a facial expression of a compound emotion. This text-music-image relationship gives us the opportunity to tell "... the smithereens of a plot, the remains of a story ..." (KLEIN, 2015, p.50). This perception of mixed feelings can lead us to compassion. This compound emotion (sadness, but with a proactive affection) in the compassionate image of Caetano may suggest his affection for his honorees João Gilberto (in verse 1) and then by Bob Dylan (in verse 9) in their long struggle and suffering to become singers (see Figure 4 above).

The falsetto effect appears only once in the song, occupying continuously the entire length (in [1:22-1:36]) of verses 15 and 16 in the **bossa section (Seção B)**: "...o tom de tudo comanda as ondas do mar/ondas sonoras com que colore o nu espacial..." ("...Tom of all tones commands the waves/With sound waves, he colors the naked space..."). The beginning of the falsetto is choreographed with a small, sudden lateral movement Caetano Veloso's head, who widens his eyes and raises his eyebrows revealing a surprise index [at 1:22]; Ekman and Friesen, 2003 Figure 10a). It creates a clear Synch Point that marks the formal articulation of **Seção B**. But I choose the photograph [at 1:40] as the most important falsetto-related image for the EdipA (Figure 19b), as it contains more information than the basic emotion of surprise. It shows an open mouth in addition to wide open eyes and a frowning up forehead (Ekman and Friesen, 2003 Figures 9 and 11). This image also shows a raising right arm that seems to catch the attention of the public and a left arm with a cupped-shape hand around the ear. It suggests the mindful listening and bewilderment of a distant sound getting closer and closer. In other words, the sound that overwhelmed Rio's musicians (and then those of

Brazil and finally those of the whole world) due to the novelty brought by João Gilberto's guitar groove and way of singing, which characterized the genesis of Bossa Nova (Castro, 2001 p.265-266). Subliminally, it reveals the acceptance of a great musician neglected by his peers. Putting these two images of estrangement into perspective – the singing coming out of a mouth shut²⁰ and the attentive and astonishing listening of something initially incomprehensible – Caetano's homage to both "martyr" singers João Gilberto and Bob Dylan goes into deeper meaning in the videomakers realization.

Finally, the fry vocal effect occurs 10 times, always in **rock** sections (**Refrain¹**, **Refrain²**, **Refrain³** and **Refrain⁴**) with the phrase "... Bossa Nova is fucking good!...". To construct an EdipA for the fry (Figure 19c), I choose two photograms from the video clip. First, the fire [at 2:15], although it is not synchronized with the song's key-phrase and title, it anticipates it. In the next second [at 2:16]), another photogram makes explicit a suffocation gesture of singer's mouth (while Caetano screams in despair, "Ah! ...") and eyes with several hands, a "masculine" index that suggests the MMA strangulation blow, a blow that has the power to terminate the fights and, therefore, considered to be very efficient, namely, "fuck!".

²⁰ This estrangement caused by a dichotomy between image and sound, more typical of the TV (and of music videos, by an affinity of media) than in the cinema, is approached by CHION (1994, p.158-159): "... [the film] *Le Camion* ... also dissociates sound and image [...] offscreen voices speak among themselves by short-circuiting the visual [...] despite [Gerard] Depardieu's muteness, everything is based on the principle of a conversation that the image seems merely to illustrate or decorate. "

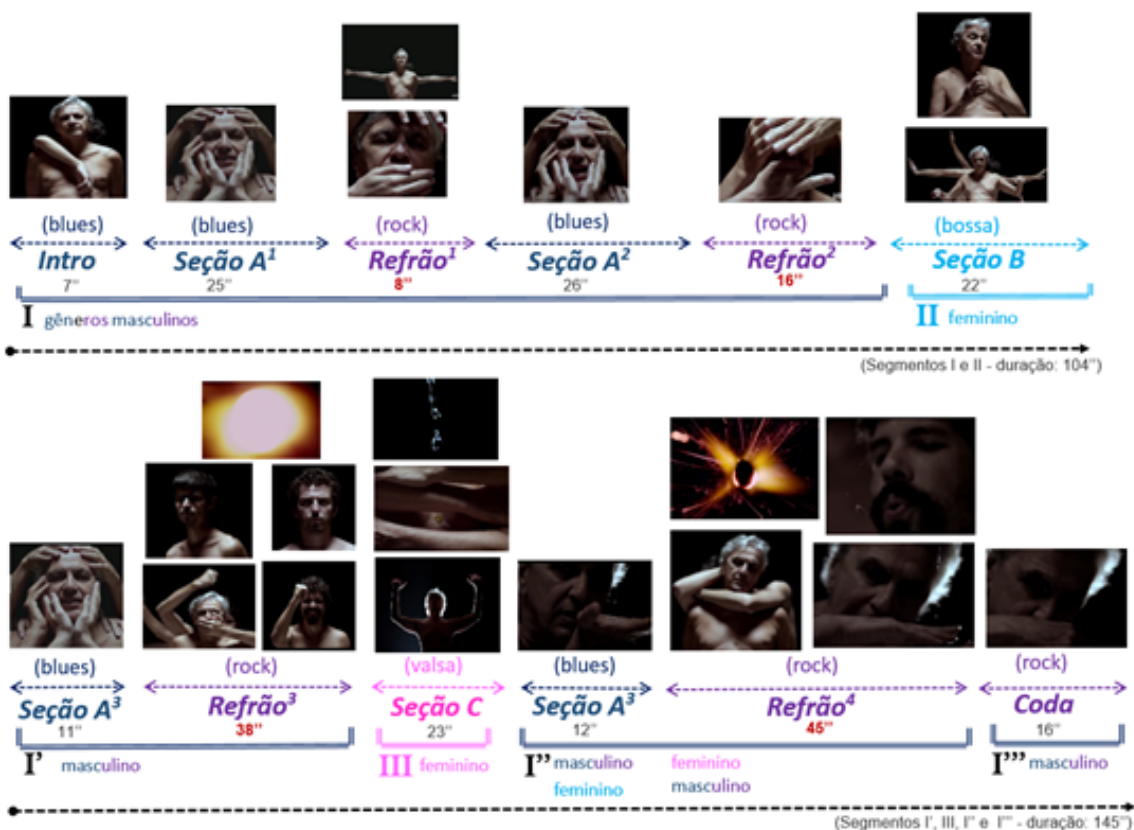


Figura 20 – MaPA global of Caetano Veloso’s “A Bossa Nova é foda”.

I conclude this article with an analysis of the end of the video clip. After the portion that can be considered the golden section of the video (the instrumental **jazz waltz** i; see Figure 7 above), the videomakers seek to mitigate, in the final sequence of images (**Refrain⁴** and **Coda**), the contrast between “masculine” and “feminine”, alternating increasingly smoother images of fire and water (Figure 21) in a dissipation that lasts 32 seconds long (in [3:21-3:53]).

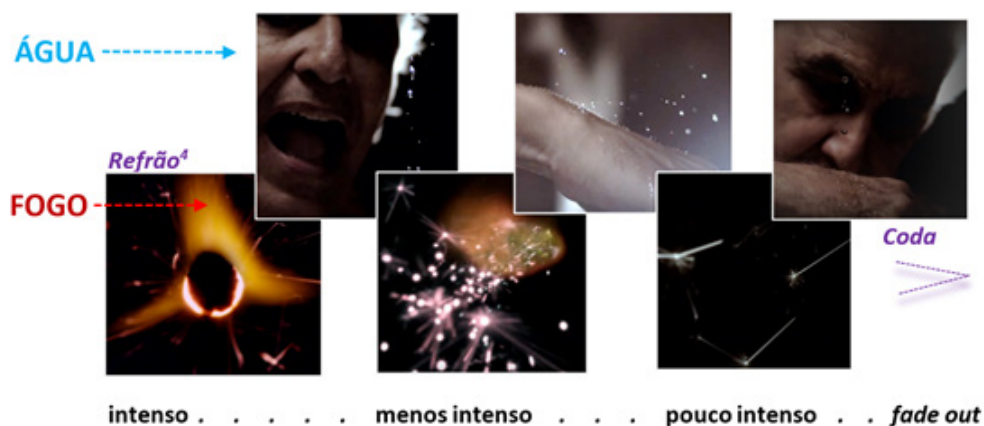


Figura 21 – MaPA of Dynamics dissipation with the alternation of “masculine” images (fire) and “feminine” images (water) at the end of “A Bossa Nova é foda”.

This closing set of images is superimposed to the vocal sounds that boils down to Caetano's distressed vocalize ("... Ah!, ah!, oh!, ah! ...") and the energetic unison choir with all musicians ("... Bossa Nova is fucking good!"). It can be described as a parallel and decreasing scheme of both Kinematics and Dynamics (gradually going from intense to less intense, to fading). Its beginning, in the middle of **Refrain**⁴, , it is triggered by a safety match head being lit and seen in a plan view, without showing the body of the stick. As it naturally happens with the fire of a safety match, the intensity of the images and instrumentation will dissipate naturally. Accordingly, the accompanying rock band ceases and a cappella choir takes over the refrain [at 3:50]. With no more words, the lyricsless **Coda**, begins with a duality between rough sounds and smooth images, referring to an antagonistic indicial translation. At the same time, it offers a synthesis for the song: Bossa Nova is a whole made of "masculine" and "feminine." On the one hand, the sound studio noise (the timber of a guitar feedback) is a sonority that became a "masculine" icon of rock roughness and aggressiveness (Silveira, 2012, p.35). On the other hand, there is the smooth "feminine" liquidity and fluidity of water, but rebel as it flows vertically upwards, against gravity (thanks to a filming effect). Together, the picture and sound disappear in a fade out. This alternation seems to tell us that, in the end, Bossa Nova is not limited to "masculine" or "feminine" traits, but it is rich enough to contain both universes.

5 - Conclusion

In this article, I tried to show the sophisticated network of interrelations observed in the video clip of the song "A Bossa Nova é foda", in which Caetano Veloso honors characters and things related to the Bossa Nova, the musical movement-genre that made Brazilian popular music known worldwide. Although in his compositional process Caetano Veloso has probably created words and music simultaneously, or at least he may have refined them as a whole, I began this analysis departing from the "monomial lyrics" only, in order to decipher their complex and cultured coding (symbols socially instituted, indexes and iconic figures present in metaphors, quotes, metacitations, charades, slangs and terms with double meaning). Pairing symbols of popular music and MMA (Mixed Martial Arts), the singer-songwriter gives an unexpected "masculine" reading of Bossa Nova, without neglecting aspects of its "feminine" stereotype with which normally the genre is associated.

Then, analysing the relationship of the binomial text-music, the correspondences of the lyrics in the musical form at various levels became more noticeable. These correspondences allow more than one reading of its meanings. The eclecticism of the composer-performer is reinforced by the juxtaposition of four musical genres (**blues**, **rock**, **bossa** and **jazz waltz**), c), a variety that is reflected in the compositional materials (harmony and melody), arrangement (instrumentation and timbres) and performance practices (rhythmic realization, vocal and instrumental effects).

With the addition of the video-clip images, the collective creation (Caetano Veloso, Banda Cê and videographers Fernando Young and Tonho Quinta-feira) turned the trinomial text-music-image a highly cohesive unified complex amalgam, which enhanced even more the multifarious and innovative character of the Bahian artist. The non-spontaneous nature of the music video clip, with a pre-recorded audio as a playback, gave more freedom and posed more challenges to the cinematic creation of the videomakers and a more exciting and challenging staging for the musicians-actors. At the same time, it allowed greater control over the outcome from the point of view of choreography planning and realization. The transcription of the lyrics and music along with the selection of video clip photograms allowed the creation of MaPAs which have provided materials for the subsequent construction of partial and complete EdiPAs (the latter of which is presented after this article; Veloso, 2016).

I finish using Caetano Veloso's own speech to illustrate this ability to synthesise the traditions and the novelties in Brazilian popular music, harmonizing apparently contradictory worlds: "Stravinsky and Schoenberg seem committed to tell us to hear Bach with better ears and not to give up listening to Bach to listen only to them" (Veloso, 1997, p.228).

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