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BOSSA NOVA AND BEYOND

The Jazz as Symbol of Brazilian-Ness

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(Translation to English by Daniel Gambaro)

The relationship between Brazilian popular music and jazz is broadly known. Certainly, Bossa Nova was the most important Brazilian musical genre to emerge from this fusion; the first album was released almost sixty years ago. Even more significantly, Bossa Nova basically shaped how Brazilian music related to jazz and to other international musical influences such as rock ‘n’ roll, funk, hip-hop, etc. These relations were accomplished in the form of a musical exchange that resulted in the local music incorporating other musical genres and thus ensuring that, after all, it remained “Brazilian music.”

However, the apparent paradox contained within this relationship may not have been sufficiently discussed. How was a North American musical genre incorporated into a strongly nationalist Brazilian musical tradition, in a fusion that created one of Brazil’s most universal and long-lasting musical symbols, acknowledged and respected all around the world?

This is a complex question, especially when we consider that in the 1960s, when Bossa Nova flourished and inspired a whole generation of artists linked to musical movements such as the MPB and Tropicalism, Brazil was undergoing a period of great political turmoil; this had been amplified following the 1964 military coup and was a period in which resistance to cultural and political influence from the United States assumed great importance.

Throughout this chapter, we will discuss the importance of the jazz component within Brazilian music, mainly from a sociological perspective. This shall lead us to consider how jazz, before the creation of Bossa Nova, can be located in the debate around the development of a cultural and political project for Brazil that included the sounds of popular music. Likewise, we will see how this debate in the field of popular music is also related to the development of a record music industry and the market of symbolic goods (Bourdieu 2007) as a whole in Brazil.

The chapter contains four sections. The first summarizes the debate around national identity in Brazil and focuses on the first period of Getúlio Vargas’s presidency (1930–1945), the cultural and political project that significantly influenced the setting of Brazilian popular music. Following this, we will discuss the emergence of Bossa Nova in the 1950s, which occurred in a context of renovation and politicization of cultural production in Brazil. At that time, the rising development of a market of symbolic goods in the country also played a fundamental role.

The next section discusses the immediate outcomes of this process during the 1960s, when the outstanding presence of a left-wing political discourse on cultural production provided Brazilian popular music with a politically engaged appearance. Although criticized for moving away from the preferences of the average public, the aesthetical deeds and the artistical autonomy of Bossa Nova’s artists were maintained and enlarged, thus contributing to the foundations of a
long-lasting process of stratification and legitimation of Brazilian popular music production. Finally, the conclusion will show how Caetano Veloso’s (2008) proposal of an “evolutive line” of Brazilian Popular Music (based on the dialogues with international music started with the Bossa Nova movement), survived in the Brazilian music tradition.

Questions About Identity and Modernity in a Peripheral Nation

The definition of a national identity is central to the history of social thought in Brazil. Renato Ortiz, when discussing this subject, observes that

all identity is defined in relation to something exterior to it, it is a difference. We could ask why this insistence in pursuing an identity that superposes over the foreign. I believe the answer can be found in the fact that we are a country in the so-called Third World, which means the question is a structural imposition placed from this dominated position itself, the one we find ourselves in the international system. Therefore, authors from different traditions and politically antagonists encounter each other when trying to formulate an answer to what would be a national culture.

(Ortiz 1985, 7)

As Ortiz understands it, “national identity is deeply connected to a reinterpretation of the popular by social groups” (Ortiz 1985, 8). The development of Brazilian popular music was certainly influenced by this perspective.

One should note that the field of erudite music also saw the development of a similar debate over nationalism in music in Brazil. However, although there had been notable works and artists, this type of musical production always had a much-restricted reach. Hence, what has proved original in the Brazilian situation is how discussions about nationalism encompassed popular music, particularly from Getúlio Vargas’s first presidency (1930 to 1945), a period in which samba became the main symbol of Brazilian national identity in music.

Also important is that by 1930 urban popular music was already well established in Brazil. The first recordings of popular songs occurred in 1902, the first factory of discs was inaugurated in 1913, and the first recording of a samba dates from 1917 (Franceschi 2002). The first Brazilian radio station, the wireless society Rádio Sociedade do Rio de Janeiro, was created in 1923.

Nonetheless, only at the end of the 1920s did Brazil see the arrival of big international recording companies such as RCA-Victor, Brunswick, and Columbia (Vicente and De Marchi 2014, 12). In 1932, new legislation enabled the expansion of commercial radio in Brazil. And, in 1941, the Vargas regime took over control of Rádio Nacional do Rio de Janeiro, making the company the principal radio station in Brazil’s history and also a fundamental aspect of the government’s cultural and political project, in which music and radio are central elements (Saroldi and Moreira 1984; Goldefeder 1990).

The role of Rádio Nacional in defining the course of Brazilian popular music must not be neglected. A first generation of popular music composers and interpreters, such as Carmen Miranda, Francisco Alves, Ary Barroso, and Lamartine Barbo, and others, was made famous through the broadcaster. Rádio Nacional maintained in-house orchestras and was important for approaching jazz and Brazilian popular music. The role of maestro Radamés Gnatalli in the show Um Milhão de Melodias (A Thousand Melodies), created by the station in 1943 under the sponsorship of the Coca-Cola Company, should be highlighted as an example:

The programme mixed Brazilian and international music and featured the Orquestra Brasileira de Radamés Gnatalli that had been formed with the specific purpose of
providing orchestral arrangements to Brazilian popular music of a similar standard to that provided by Benny Goodman in the United States. Um Milhão de Melodias formed part of the “Good Neighbour” strategy between the Vargas government and the United States at the time, exemplified in cultural terms by Carmen Miranda and Ari Barroso’s trip to Hollywood, and Walt Disney’s, Brazilian-inspired animated film, Alô Amigos (Hello Friends).

(Stroud 2008, 15)

The “Orquestra Brasileira da Rádio Nacional” (Rádio Nacional’s Brazilian Orchestra) was created for the show and was a typical rhythmic session of jazz orchestras replaced by a Brazilian rhythmic session, formed by acoustic guitar, cavaquinho, seven-string guitar, pandeiro, and ganzá (Saroldi and Moreira 1984, 57).²

There can be no doubt that Rádio Nacional, by helping to assemble a relevant marketplace for the consumption of a domestic musical repertoire as well as the transformation of Rio de Janeiro’s urban music, such as the samba, into the “Brazilian music,” developed an extraordinary process of aesthetical and cultural valorization of Brazilian music. Such process is connected to how popular culture was defined by intellectuals connected to the Vargas Government, especially during the dictatorial period called Estado Novo (New State, 1937–1945).³

Élide Rugai Bastos, upon studying the line of thinking followed by Estado Novo’s intelligentsia, observes that an “enlightened illusion” can be seen across the work of several authors. It was their proposal that Brazil needed to “reach a level of civilization that made us equivalent with the occidental nations” (Bastos 1986, 108). The magazine Cultura Política, published by the government between 1941 and 1944, was one of the principal means used to promulgate these intellectuals’ ideas. Álvaro Salgado, who contributed to this publication with manuscripts about radio broadcasting and popular music, wrote about samba in 1941:

Samba, bringing in its etymology the mark of sensualism, is ugly, indecent, disharmonic and arrhythmic. But, let’s be patient: let’s not repudiate this brother of ours because of its defects. Let’s be benevolent: let’s use intelligence and civilization. Let’s try, little by little, to make it more educated and sociable [. . .]. It doesn’t matter whose son it is [. . .] samba is ours; born in Brazil just like us. It’s our most popular music.

(Salgado 1941, 85–86)

According to the perspective assumed by those intellectuals, the “nationalization” of popular music, in particular of samba, comprised a process of cultural expropriation that eliminated ethnic and local identifications.” Therefore, returning to Ortiz’s statement, we have a “reinterpretation of the popular by social groups” from an elitist and conservative perspective, which highlights the concept of miscegenation in the sense of a “whitening” of black heritage. Pedro Anísio, another scholar linked to Vargas’s government, would also praise the role played by Rádio Nacional—citing specially Radamés Gnatalli and Ary Barroso, author of Aquarela do Brasil (1939)—in “taking the samba from the street corners,” “dress[ing] it with the orchestra smoking,” and “treat[ing] it with culture and good taste” (Saroldi and Moreira 1984, 49–50).

In any case, this discourse of power must be relativized. The development of communication means, the inherent quality and popular roots of many artists, the fast growth of the music and radio marketplaces, and the complexity of Rio de Janeiro’s urban tissue—a city between the sea and mountains, where interactions between center and periphery constitute the local culture—never allowed the “enlightened illusion” of Estado Novo’s intellectuals to limit samba (and popular music in general) to the model they proposed. Then, in 1945, Vargas’s regime was deposed, ending the dictatorship and inaugurating a new political moment in the country.
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Therefore, although the efforts of the government to discipline and instrumentalize popular culture must not be ignored, they should be considered non-determinant factors in the process; the trajectory of samba from a “cursed rhythm into the national and, somehow, official music” (Vianna 2002, 29) certainly had a lot of “mystery” attributed to it by Hermano Vianna (2002).

By the time Vargas’s government constituted communication structures that allowed the national promotion of samba, it also favored the development of an academic debate around popular music and its legitimation as an acting field for artists with remarkable artistic and intellectual formation.

I understand this scenario as connected, to a certain extent, to the development of Bossa Nova in the late 1950s. Before moving to this subject, though, I would like to comment on the development of music critique in Brazil and how the debate over popular music developed after the Second World War.

Music Critique in Brazil and the Advent of Bossa Nova

Tárik de Souza (2006), in presenting the development of music critique in Brazil, lists some of the first publications devoted to Brazilian popular music, such as Jornal das Modinhas (The Modinhas’ Newspaper—1908), Revista Musical (Musical Magazine, 1923–1928), and Phono-Arte (1928–1931), among others (Souza 2006, 16). From the 1950s on, popular music—well-developed and already established in both the radio market and popular preferences—received attention from specialized publications such as Revista do Rádio (Radio Guide) and Revista da Música Popular (Popular Music Guide). The latter, which was issued between 1954 and 1956, has been considered by many authors as the most important publication dedicated to the critique of popular music published until that point. Adélcio Machado (2016) believes Revista do Rádio and Revista da Música Popular initiated a differentiation process in the development of popular music critique in the country: while the former concentrated on best-selling artists, the latter’s approach was historical, pointing to the formation of a popular music production field. According to the author, the “creation of images of tradition and authenticity” around the samba and the choro is accredited to the Revista da Música Popular, which “opposed the foreign music and commodification” (Machado 2016, 75). Simultaneously, the publication dedicated substantial space to jazz artists, for example King Oliver, Jelly Roll Morton, and Booker Pitman (Machado 2016, 65), hence establishing a proximal relationship between samba and jazz that later helped to legitimize Bossa Nova.

The new moment Brazil was undergoing must be considered. After Vargas’s dictatorship ended in 1945, the country experienced the longest period of political freedom and democratic normalization until that point. As a consequence, there was an important increase in the presence of left-wing intellectuals in the field of arts, especially members of the Brazilian Communist Party, which had existed since 1922.

At the same time, as a result of the beginning of the Cold War, the nationalist discourse (especially from a left-wing perspective) also marked the opposition to the growing political, economic, and cultural influence of the United States. Such discourse led Getúlio Vargas back into power in 1951 through direct election, thus becoming central to the political debate that had germinated and intensified after the military coup of 1964.

In terms of development of a market of symbolic goods, we may affirm that, while Revista do Rádio was oriented toward an average public, the Revista da Música Popular aimed at what Ortiz described as

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\text{a public that, without becoming massive, sociologically defined the potential expansion of activities such as theatre, cinema, music and even television ( . . . ) a specific audience, but considerable, formed by median urban layers.} \\
\text{\footnotesize(Ortiz 1994, 102)}
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Ortiz mentions as examples of this process the creation of the *Teatro Brasileiro de Comédia* (TBC, the Brazilian Comedy Theatre, founded in 1948) and the Vera Cruz Cinematographic Company (established in 1949) as well as the rise of Bossa Nova (Ortiz 1994, 72).

Marcos Napolitano suggests that Bossa Nova represented “the articulation of a new musical conscience, the appearance of myths of aesthetical rupture, the incorporation of new musical elements by artists identified with the nationalist cause that was vigorous during João Goulart presidency” (Napolitano 2010, 09). Bossa Nova also expressed the economic optimism that characterized the progressist government of Juscelino Kubitschek (1956–1961), which was marked, for instance, by the development of the automotive industry in Brazil and the construction of the new federal capital, Brasília, inaugurated in 1960.

Moreover, private wealth had a more decisive position regarding the production of popular music in the economic context of Bossa Nova’s advent. In 1958, Festa, a Brazilian independent record label, was responsible for releasing what is considered Bossa Nova’s inaugural record: *Canções de Amor Demais.* After frustrated experiences as a music producer in the Brazilian branches of Odeon and Philips, Aloysio de Oliveira created the indie label Elenco in 1962 to record the oeuvre of artists he admired, including Tom Jobim, Roberto Menescal, Dick Farney, João Donato, and Baden Powell, among others (Zan 1998, 67).

The major segmentation of the music industry enabled by such independent labels, associated with the introduction of the Long Play (LP) format in Brazil (1951), surely favored the development of more sophisticated music production and greater stratification of music consumption.

Furthermore, while in the 1930s and 1940s the presence of state-owned Rádio Nacional had been fundamental to the national promotion of samba, private television stations assumed a central role in the recent process of renovation of the “musical star system.” TV shows exemplified by *O Fino da Bossa* (*The Finest of Bossa*, 1965), hosted by Elis Regina and Jair Rodrigues, helped to promote a whole new generation of Brazilian music artists that were appearing and being consecrated at popular music festivals—competitive showcases promoted by TV stations such as Excelsior and Record from 1964 on. By means of those festivals, artists like Chico Buarque, Caetano Veloso, Gilberto Gil, Edu Lobo, Geraldo Vandré, Milton Nascimento, and so on became known all over the country.

However, we should be careful when contemplating the new political context in which this production developed. The formation of a public apt to consume more sophisticated works simply does not explain the politicization, vanguardism, and diversity of the period’s cultural production. Ortiz approaches this subject by comparing the Brazilian case and Perry Anderson’s thesis on the emergence of modernism in France. Ortiz argues that Anderson notices the advent of this modernity associated to three coordinates in the social field. The first concerns a classical past, highly formalized by visual arts [. . .] The second coordinate is tied to the technological innovations the European society comes to know in the period [. . .] The third element Perry Anderson names as “an imaginative closeness to the social revolution.”

*(Ortiz 1994, 104)*

In the Brazilian case, according to Ortiz,

the classical past, we didn’t possess it. In Brazil [. . .] there was a historical correspondence between the development of an incipient culture of market and the autonomisation of a universal cultural sphere. [. . .] That phenomenon allowed a “free flow”, a reunion of groups inspired by the artistic vanguard, such as the concretists, to the movements of popular music, Bossa Nova and Tropicalism.

*(Ortiz 1994, 104)*
Ortiz’s remarks uncover a fundamental point in explaining the sophistication of Brazilian popular music, directing attention to a significant permeability between what Pierre Bourdieu (2007) defined as a field of restricted production and a field of large-scale production. In terms of the second coordinate proposed by Anderson, Ortiz observes,

> the technical present yet indeterminate, that we have in abundance [. . .] new technologies, radio, television, cinema, records, all opened perspectives to experiences as diverse as possible. Experimentalism had two faces: a negative one associated to the actual technical difficulties the professionals had; the other, positive, related to the search for new, eventually well-engendered, solutions to bypass the problems faced.

*(Ortiz 1994, 106)*

In this respect, Ortiz mentions the artisanal features of the Cinema Novo. Likewise, in popular music precarity also enables inventive solutions. Tom Jobim stated in an interview that the

> precarity of recording in our studios [. . .] obliged us to reduce the pitches in the chords. It resulted from a long period of study with the combination of a sound of orchestra, a sound of piano, with a sound of voice, with a sound of acoustic guitar. We were trying to make present what until then didn’t appear. That amorphous mass of 100 violins had no use. Then it came that total economy: a flute, 4 violins playing in unison most of the times, in one attempt to bring to the listeners an idea.

*(in Zan 1998, 65)*

In turn, Ortiz interprets the third dimension, the “imaginative closeness to the social revolution,” as the

> political ferment, opening the horizon for a perspective of substantial changes in the Brazilian society, even when claimed by groups ideologically opposed. The period we are considering is marked by a whole nationalist utopia, which tried to take an underdeveloped society out of its position of stagnation.

*(Ortiz 1994, 108)*

By some means, Bossa Nova is also inserted into this debate. When discussing it, Brasil Rocha Brito affirmed in 1960 that

> never before an occurrence in the milieu of our popular music had brought such an incitement in controversies and polemics, serving as motivations to debates, articles, news coverage and interviews, hence motivating a variety of promotion means.

*(Brito 1974, 17)*

The polemics were mostly due to an evolving process of the politicization of the arts, first initiated in the 1950s and whose peak was reached in the following decade. The optimism during Kubitschek’s government was followed by an economic crisis and growth in the organization of, and the claims by, social and labor movements that had in response the military coup that deposed President João Goulart. The intense debate continued even after the takeover, at least in the cultural sphere, leading Roberto Schwarz to declare in 1969 that, “notwithstanding the right-oriented dictatorship, there is relative cultural hegemony of the left in the country” *(Schwarz 1978, 62)*.
According to Ortiz, the “cultural hegemony” was consequence of an intense process of politicization of the artistic work, which started to embrace elements of social and political critique. During this process, traditional theatrical plays, such as those by the above-mentioned TBC, were being criticized as “alienated” and faced competition with new, more experimental, and more critical works produced by Teatro Oficina and Teatro de Arena, established in 1953 and 1958, respectively. The same occurred with Vera Cruz Cinematography Company and the newly established movement of Cinema Novo (Ortiz 1994, 103). As we shall see next, also Bossa Nova was criticized for its political inadequacy in this new scenario.

The Birth of the MPB

The manifest of the Centros Populares de Cultura da União Nacional dos Estudantes (CPC-UNE, Popular Centers of Culture of the National Students Union), released in 1962 as a clear attempt of those intellectuals to get closer to the working class, stated that “outside the political art cannot exist a popular art” (Martins 1962; Hollanda 2004, 131). According to Heloísa Buarque de Hollanda (2004, 23), it was “a conception of art as instrument for seizing power,” with no room left for other audiences than the common people (the working-class). Although not all musicians aligned with CPC-UNE’s proposal, pressures for a greater politicization of popular music became evident.

As for Bossa Nova, Marcos Napolitano indicates that the leftist sectors of the students’ movement understood the necessity for its politicization, and

Two possible ways of achieving such objective were then opening: to incorporate the musical technics featured in Bossa Nova, by merging them with folkloric and traditional music material; or expunging the technical sophistication of those songs addressed to the popular masses, by using consecrated musical genre and styles in a purely exhortative purpose. While popular music should seek the right equilibrium between form and content to transmit an ideological message consonant with the reformist ideal, it also would have an active role in the nationalization process of the entire set of cultural products.

(Napolitano 2010, 12)

Although it is not possible to further develop this debate here, we may at least emphasize that the option to “expunge the technical sophistication” has never been true for the Brazilian popular music produced by the 1960s generation. Marcos Napolitano recalls that the clash inside Bossa Nova between a jazz stream and a nationalist one had been evolving since the beginning of that decade, and intensified after a gig at Carnegie Hall in New York on November 23, 1962, which included the participation of several artists from the movement. The gig stimulated critics against Bossa Nova, who accused it of being anti-popular and “sell-out” (Napolitano 2010, 24).

According to Napolitano, the deadlock ended with a rapprochement between Bossa Nova and the artists of traditional samba, such as Cartola, Nelson Cavaquinho, and Zé Keti, a fundamental step in the foundations of MPB (Napolitano 2010, 27). The acronym, suggested around 1965, defines neither all popular music produced in the country nor a specific musical genre. Instead, it refers to a group of artists that has in common works sustained by a political view that is both critical and nationalist, authorial productions that were grounded on research, and composition of songs based on traditional musical genres, while keeping the aesthetical deeds and the artistic autonomy of Bossa Nova. Napolitano believes the acronym became itself “a true institution, a source of legitimation in the Brazilian socio-cultural hierarchy, capable of absorbing elements originally alien, such as rock and jazz” (Napolitano 2010, 07).
Caetano Veloso, who became one of the principal names of the Tropicália movement arisen by 1967—also sheltered under the umbrella of MPB—defended this course of action in a debate promoted by the publication *Civilização Brasileira* in 1966:

The question around the Brazilian popular music has currently being raised in terms of loyalty and communication with the Brazilian people. That means: one always discusses whether it is important to have an ideological view on the Brazilian issues, and if the music is good provided it clearly exposes this view; or whether we must resume or only accept the Brazilian primitive music. [. . .]

Well, the Brazilian music is modernized and still Brazilian, by way of all information is profited (and understood) from the experience and from the comprehension of the reality of the Brazilian culture. [. . .] Only the restart of this evolutive line can provide us with some organicity to select and be capable to criticize the creation. Saying that samba can only be made with a frying pan, a tambourine and a guitar without sevenths and ninths does not solve the problem. [. . .] João Gilberto has a contrabass, violin, horn, sevenths and ninths, and has samba. Actually, João Gilberto is to me the moment this happened: the information about the musical modernity used in the re-creation, in the renovation, in the step-ahead taken by the Brazilian popular music.

*(Veloso, 2008, 21)*

Veloso ends up reiterating the idea of an “evolutive line” in the Brazilian popular music, to which the assimilation of foreign references, the “information about musical modernity,” becomes a fundamental condition. Therefore, the presence of jazz in Brazilian music through Bossa Nova turns out to be defined as not only an aesthetical choice but also a procedure model essential to a meaningful segment of Brazilian music produced since that moment. It thus became part of the country’s musical identity, ensuring the autonomy and artistic quality of the music housed under the MPB tradition over the next few decades.

**Conclusion**

This chapter discussed the presence of jazz in Brazil, beginning with how it was inserted into the tradition of Brazilian popular music as well as into the political and cultural debate that developed in the country, especially between the 1930s and 1960s.

We tried to demonstrate that the entire period was marked by the debate around Brazilian identity, established under the conservative bias of Getúlio Vargas’s first presidency, between 1930 and 1945. At that moment, the first approach to jazz came through the orchestral arrangements created by Radamés Gnatalli and other professionals at Rádio Nacional, which was owned by the Brazilian state. That was also the moment samba, born in the hills of Rio de Janeiro, was consolidated as the national music.

The 1950s saw the most important moment in the relationship between jazz and Brazilian music, expressed by the advent of Bossa Nova. By then, the process of sophistication and modernization of Brazilian popular music was occurring under a more progressist perspective and in a context in which the development of a market of symbolic goods was occurring without a significative presence of the State.

During the 1960s, as part of the process of increasing politicization of the artistic community, both the sophistication of the popular music and the autonomy of its creators were questioned. However, as Caetano Veloso proposed, the idea of an “evolutive line” prevailed, meaning that the research of popular music genres expanded beyond the samba, and dialog with international music references was no longer limited to jazz. The aesthetical feats and the idea
of legitimation of Brazilian popular music by means of artistic relevance instead of marketing success were sustained.

There was a moment of extreme musical creativity produced throughout the 1960s, which included the entrance of a whole generation of artists associated with what was conventionally called MPB. Inside the framework of MPB, we have a variety of artists, from Chico Buarque and Edu Lobo, who were closer to samba and other traditional genres, to vanguard and experimental works by “tropicalists” such as Caetano Veloso, Gilberto Gil, and Tom Zé that, in many cases, engaged in dialog with rock under the premise of an “evolutive line.”

During the subsequent decades, the exchange between MPB and international music also served as the base for new and extraordinary musical movements, for instance the Clube da Esquina of Belo Horizonte, between the 1970s and 1980s, as represented by Milton Nascimento, Beto Guedes, Lô Borges, Toninho Horta, and others; and the Mangue Beat of Recife in the 1990s, whose main exponents are the bands Chico Science e Nação Zumbi and Mundo Livre S/A. In a recent work (Soares and Vicente 2017), we showed that even a current musical production such as rap made in the periphery of the city of São Paulo, which has strong ethnic and identity characteristics, preserves an intense relationship with MPB through many of its artists.

The Bossa Nova heritage has been constantly updated within Brazilian music by means of fusion and many interpreters. In addition, the jazz reference certainly sustains its vigor among the production of Brazilian instrumental music; it is fundamental to a musical tradition that seems likely to keep its singularity as well as its political, artistical, and social relevance, even if exchanges with world music are intensified.

**Notes**

1. The writer and music critic Mário de Andrade deserves a special attention alongside composers such as Heitor Vila-Lobos, Camargo Guarnieri, and Oswaldo Lacerda, among others.
2. Cavaquinho is a steel string ukulele; gänzá is a kind of shaker, and pandeiro is a hand frame drum with metal jingles.
3. Getúlio Vargas became president in 1930 by means of the so-called Revolution of 1930. In 1937, Vargas cancelled the elections that should have chosen his successor and remained in power through the Estado Novo (New State) coup, which had a strong fascist orientation.
4. The record has songs composed by Tom Jobim and Vinicius de Moraes, interpreted by Elizeth Cardoso, accompanied by João Gilberto on guitar.
5. Cinema Novo (New Cinema) was a politically engaged cinematographic movement initiated in the 1950s, inspired by Italian Neorealism and French Nouvelle Vague. Among the most recognized names are Glauber Rocha and Nelson Pereira dos Santos.

**References**


