

Gostujoča razstava, Brazilija / Itinerant exhibition, Brazil

7. september - 7. oktober 2010 / 7 September - 7 October 2010

BOSSA NOVA

Tom Jobim

Samba de Uma Nota Só

B \flat /9 A7 Ab7/4 G7/5

Éis aqui isto sambinha, Feito numa nota só

B \flat /9 A7 Ab7/4 G7/5

Outras notas vão entrar, Mas a base é uma só.

E \natural m7/11 F \natural 7/5 Bm \flat 7 Bm7 E7

Esta outra é consequência, Do que acabo de dizer

B \flat /9 A7 Ab7/4 G7/5 F \natural

Como eu sou a consequência, Inevitável de você

Bm7 E7 Am \flat 7 Ab

Quanta gente existe por aí, Que fala tanto e não diz nada; Ou quase nada

Am7 D7 Gm \flat 7 G \flat G7 F \natural 7

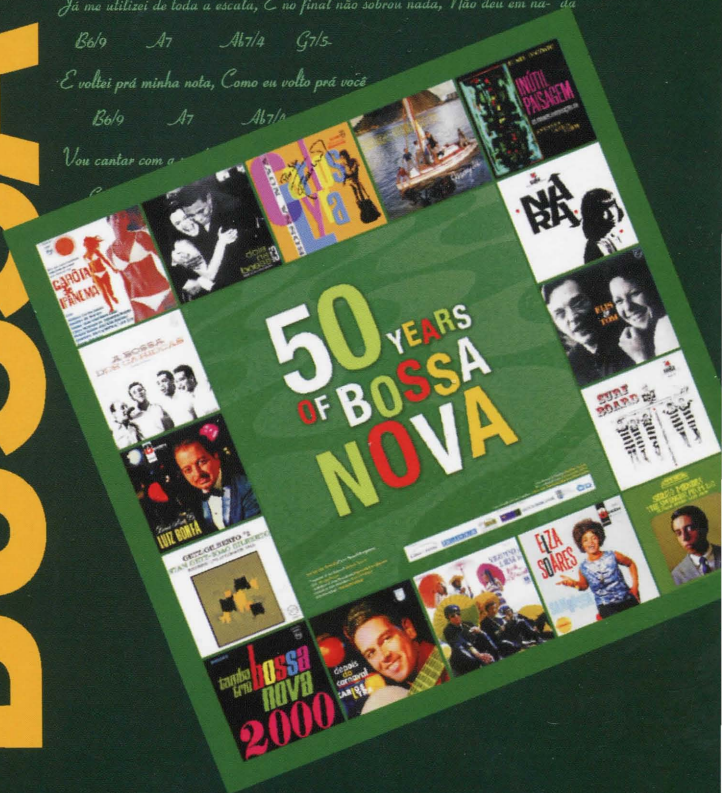
Já me utilizei de toda a escala, E no final não sobrou nada, Não deu em na-

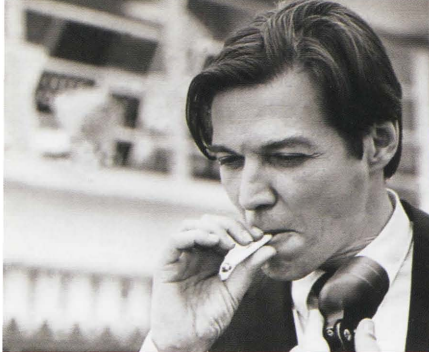
B \flat /9 A7 Ab7/4 G7/5

É voltei prá minha nota, Como eu volto prá você

B \flat /9 A7 Ab7/4

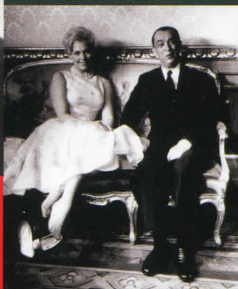
Vou cantar com a





Tom Jobin

Ameriška igralka Kim
Novak s predsednikom
J. Kubitschkom /
American actress Kim
Novak with J. Kubitschek



Bossa nova je glasba, ki so jo v Braziliji ustvarili v času političnih sprememb in gospodarske rasti ob koncu petdesetih let prejšnjega stoletja in ki so jo pogosto označili kot glasbo brazilskega srednjega in višjega razreda. Glasbeni

stil je izviral iz bogatih sosesk, ki so se hitro širile vzdolž plaž Ria de Janeira; besedila in glasbo bosse nove so ustvarjali glasbeniki srednjega in višjega razreda in tem slojem je bila tudi namenjena. Bossi novi so mnogi očitali, da je opevala brezskrben način življenja, ki je imel le malo skupnega z življenjem velike večine Brazilcev, ki so pripadali delavskemu razredu.

Skladbe bosse nove so namreč pogosto opevale ljubezen, plaže in lepe ženske in so bile bolj podobne opisom bohemskega življenja avtorjev kot pa zgodbam o vsakodnevni borbi za preživetje, ki jih najdemo v sambu, priljubljenem žanru delavcev. "Dekle iz Ipaneme," skladba, ki je tudi izven Brazilije postala zelo popularna v izvorni portugalski verziji in v prevodih, je odličan primer družbene neangažiranosti pesmi bosse nove. "Dekle iz Ipaneme" je zgolj skladateljev opis ženske, ki se spušča proti plaži - kako očarljivo se giblje, kako lepa je - in se konča z avtorjevo izjavo, da je nekaj najlepšega, kar je kdaj šlo mimo njega. Glasba, ki je spremljala prvi val besedil bosse nove, je bila sicer povsem nova, a je vendar uporabljala enako prirejene akorde kot v jazzu, združene s taktom bobna, značilnim za sambo.

Nekaj ironije je v tem, da so bossi novi, glasbenemu stilu, ki ga povezujejo z lažnostjo, pripisali zasluge za rojstvo protestne glasbe šestdesetih let; slednja je kritizirala politične nemire v Braziliji, ki so v letu 1964 pripeljali do vojaškega udara. Pod vplivom negotovega političnega in gospodarskega položaja države so umetniki, ki so bili kritični do praznih besedil bosse nove, začeli uporabljati glasbo za izražanje svojih pogledov in kot sredstvo za poučevanje večinoma neizobraženega prebivalstva o trenutnem družbenem, političnem in gospodarskem stanju v državi.

Po vojaškem udaru 1964 se je pojavila nova generacija glasbenikov bosse nove. Njihova glasba se je močno razlikovala od tiste, ki jo je ustvarjala prva generacija: opisovala je stiske Brazilcev in kritizirala novo vlado vojaške hunte. Poleg tega je za bosso novo nove vrste značilen nacionalni naboj, ki ga njena predhodnica ni imela. Novi val glasbenikov bosse nove ni pel samo o stiskah Brazilcev, zlasti o življenju tistih v severovzhodnem delu države, ki ga je prizadela huda suša; glasba, ki je spremljala ta besedila, je vključevala tudi uporabo tradicionalnih brazilskih instrumentov in je povzela marsikaj od drugih žanrov brazilske glasbe, tudi od sambe, kakršna je odmevala v favelah. A ne glede na razlike sta bila oba stila bosse nove tesno povezana z brazilsko zgodovino in sta odražala zgodovinska časa, v katerih sta nastala: prva v času gospodarske rasti in druga v času borbe za preživetje.

Created in Brazil in the late 1950s during a period of political change and economical growth, Bossa Nova has been often described as the music of the Brazilian middle and upper classes. This music style originated in the wealthy neighbourhoods that sprouted along the beaches of the city of Rio de Janeiro and both its music and lyrics were composed by middle and upper-class musicians and marketed to the same economic group. For this reason, Bossa Nova was criticized by some for emphasizing a carefree way of living that little resembled the life of most Brazilians, the great majority of which belonged to the working class.

Indeed, Bossa Nova compositions often spoke of love, the beach, and beautiful women and seemed to be a depiction of the author's bohemian life rather than a tale of Brazilians' daily struggles as usually happened with samba, a music genre popular among the working class. "The Girl from Ipanema," which became popular outside of Brazil both in its original Portuguese form and in translation, is a perfect example of the uncommitted quality of Bossa Nova songs. "The Girl from Ipanema" is nothing more than the composer's description of a woman walking down towards the beach, the sweet way in which she moves and how beautiful she is, culminating with the author's statement that she's the most beautiful thing he's ever seen go by. The music that accompanied the first wave of Bossa Nova lyrics, while unique, used the same altered chords found in jazz music combined with the drum beat characteristic of samba.

Perhaps ironically, Bossa Nova, the music style associated with complacency, is also considered responsible for the birth of the protest music of the 1960s that denounced the political uproar Brazil found itself in that led to the military coup of 1964. Critical of the insipid character of Bossa Nova lyrics and influenced by the precarious political and economic situation of Brazil, artists started using music to voice their opinions and as a vehicle to teach the largely uneducated Brazilian population about their country's current social, political and economic status.

Following the coup of 1964, a new generation of Bossa Nova musicians emerged. The music they composed was radically different from that created by the first generation of Bossa Nova musicians and depicted the plight of the Brazilian population and denounced the country's newly installed military government. In addition, this new type of Bossa Nova music had a nationalistic character that its predecessor lacked. This new wave of Bossa Nova musicians not only sang about the hardships of Brazilians, especially about the life in the drought-stricken north-eastern region of the country; the music they composed to accompany their lyrics also made use of traditional Brazilian instruments and borrowed from other genres of Brazilian music like the type of samba heard in the urban slums. But in spite of the differences that distinguish them from one another, both styles of Bossa Nova were intrinsically linked to Brazil's history and reflected the historic period in which they were created, one born during a time of growth and the other created in a time of struggle.



Brazilski predsednik J. Kubitschek z Fidelom Castro /
Brazilian president J. Kubitschek with Fidel Castro



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Odperto / Open
 torek - nedelja /
 Tuesday - Sunday
 10.00 - 18.00

Zahvala / Acknowledgement



Razstava *Bossa nova* gostuje v Slovenskem etnografskem muzeju na pobudo in s podporo Veleposlaništva Brazilije ob praznovanju brazilskega državnega praznika. Sodi v letošnji SEMov sklop prireditev posvečenih *dialogu s kulturami*. / The exhibition *Bossa Nova* is hosted at the Slovene Ethnographic Museum upon the initiative and with the support of the Embassy of Brazil on the occasion of the celebration of the Brazilian National Day. It is part of this year's museum events dedicated to the intercultural dialog.

Razstavo je v Ljubljani pripravil / The Exhibition in Ljubljana was prepared by: Slovenski etnografski muzej / the Slovene Ethnographic Museum, zanj / represented by: dr. Bojana Rogelj Škafar, v sodelovanju z Veleposlaništvom Brazilije / in cooperation with the Embassy of Brazil ; Urednica in koordinatorka razstave / Editor and exhibition coordinator: Nina Zdravič Polič; Oblikovanje / Design: Mojca Turk; Translation: Franc Smrke; Print: Medium Žirovnica, 2010