

Caetano Veloso - Transa (1972)

Written by bluelover

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01. *You don't know me* - 3:48
02. *Nine out of ten* - 4:55
03. *Triste Bahia (Caetano Veloso/Gregório de Mattos)* - 9:46
04. *It's a long way* - 6:05
05. *Mora na filosofia (Monsueto Menezes/Arnaldo Passos)* - 6:16
06. *Neolithic man* - 4:54
07. *Nostalgia (That's what rock'n'roll is all about)* - 1:20

Personnel:

- Caetano Veloso - guitar, vocals

This record is a masterpiece of tropicalia music. The Context: The tropicalia poet has been sent into exile in London by the forces of repression and artistic control in Brasil.

London, 1970: at the height of hippie culture. Surrounded by the sounds of 1960's British rock, the harsh noise of the English language, with the warmth of tropical Brasil and the soft Portuguese language only dreams and memories in a primitive, neolithic, rock-dominated nightmare of exile. He wakes up in the morning, singing an old Beatles song. It is a long way back to his homeland.

At home, in Brasil, the Poet is a star. In England he is a just a long-haired South American man with a guitar and a funny accent. He hears his voice among others... just a common man. His presence in London goes unnoticed. ... "You don't know me..." he says and "You won't see me." He feels anonymous and the feeling pervades these songs.

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He has no idea when or if he will ever be allowed to return to his homeland. He might as well learn to play rock chords and sing in English. But it is awkward. He cannot take the hippies or the rock-&-rollers completely serious. He is an outsider to their ideas and life style. He mocks them: "You sing about waking up in the morning but your never up before noon!"

And he cannot escape his memory and his language. Bits of Portuguese surface up from his subconscious, even as he struggles to sing and write in this new, rhyme-less language. Verses in Portuguese force themselves into his English songs. The sound of cuicas and bossa nova chords intervene, even as he tries to play his guitar in the English style. But the sounds of Brasil, and the sounds of Portuguese words, come across as hallucinations, chunks of dream, trance-inducing (trance, a play on words on the title "transa", which is itself a word full of sexual, sensuous overtones).

The Poet goes into the streets of London. He walks down the street and hears a tropical sound: but it is just reggae, not the samba and bossa nova sound of his home land. He remembers a lesson from his days as a school boy, another poet 300 years his elder, Gregorio de Mattos, whose outrageous art earned him the nickname "Hell Mouth" and earned him an exile in Angola. "Triste Bahia" becomes a sort of seance, a dialogue of exiled poet to exiled poet, across the cosmos and the centuries, a communion of language and rhythms that evoke a homeland, Bahia, from which they have both been expelled.

So much for the context, now for the music. It is amazing how dreamy it is while maintaining a bare, minimalist production. No lush tracks recorded one on top of the next. Just a man, a microphone, an acoustic guitar, some background percussionists, and a bassist. If you close your eyes it almost sounds like you are in the sound studio with Caetano as he plays. And how he plays! Every one of these tracks is an amazing typically tropicalia journey to the limits of the accepted, conventional norms of mainstream music. Each starts off soft and conventional, and then builds, builds, repeats, repeats, until finally you are overwhelmed with the absolute force of the noise coming out of your speakers. And then silence. And typically a return to the beginning again. --- Salty Saltillo, amazon.com

Transa é um álbum do cantor brasileiro Caetano Veloso. O disco foi lançado em LP em 1972.

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Exilado em Londres desde 1969, Caetano Veloso obteve permissão para ficar um mês no Brasil em janeiro de 1971 para assistir à missa comemorativa dos 40 anos de casamento de seus pais. No Rio de Janeiro, o cantor foi interrogado por militares que pediram para que fizesse uma canção elogiando a rodovia Transamazônica - na época em construção. Caetano não aceitou a "proposta", mas de volta a Londres, gravou no final do ano o LP com o nome de "Transa", lançado em território brasileiro em janeiro de 1972, quando o cantor voltou definitivamente ao país.

Sobre o álbum, Caetano declarou em uma entrevista ao Jornal do Brasil: "Chamei os amigos para gravar em Londres. Os arranjos são de Jards Macalé, Tutti Moreno, Moacyr Albuquerque e Áureo de Sousa. Não saíram na ficha técnica e eu tive a maior briga com meu amigo que fez a capa. Como é que bota essa bobagem de dobra e desdobra, parece que vai fazer um abajur com a capa, e não bota a ficha técnica? Era importantíssimo. Era um trabalho orgânico, espontâneo, e meu primeiro disco de grupo, gravado quase como um show ao vivo".

Na mesma entrevista: "Foi Transa que me deu coragem de fazer os trabalhos com A Outra Banda da Terra. Tem a Nine out of Ten, a minha melhor música em inglês. É histórica. É a primeira vez que uma música brasileira toca alguns compassos de reggae, uma vinheta no começo e no fim. Muito antes de John Lennon, de Mick Jagger e até de Paul McCartney. Eu e o Péricles Cavalcanti descobrimos o reggae em Portobelo Road e me encantou logo. Bob Marley e The Wailers foram a melhor coisa dos anos 70. Gosto do disco todo. Como gravação, a melhor é Triste Bahia. Tem o Mora na Filosofia, que é um grande samba, uma grande letra e o Monsueto é um gênio. Me orgulho imensamente deste som que a gente tirou em grupo".

Esse álbum foi eleito em uma lista da versão brasileira da revista Rolling Stone como o oitavo melhor disco brasileiro de todos os tempos. ---wiki

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