Baticum

The Drumming R/Evolution of Brazil

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This CD accompanies the textbook
Baticum! - Curso avançado de português brasileiro, língua estrangeira, a partir de textos da MPB.
It can be sold separately.

Introduction

This CD shows one of the many ways that music produced in Brazil or Brazilian Popular Music reflects the formation of the Brazilian people. Brazilian Popular Music, also called MPB, for Música Popular Brasileira, pronounced emi-pe-be, is in fact a powerful means of expression in Brazil, especially its lyrics.

In the title of this CD, the word “revolution” is intentionally combined on with “evolution.” This blending is an attempt to convey the idea of “revolution” as “deep transformations.” The term revolution commonly refers to social-political vertical changes in the struggle for power, whereas coup-d’état denotes horizontal changes. In Brazil, there were insurrections and coup-d’états, but never actual revolutions, in the sense of the Mexican or Russian revolutions. Revolution in this title means the deep underlying transformations of a people. The Brazilian people continue transforming themselves into a race that inevitably absorbs others, nevertheless maintaining a unity perhaps impossible to define or link to any specific source because these transformations are not planned. They just happen. Thus, revolution/evolution in the sense used here applies to the transformations the Brazilian people have undergone.

The aim of this CD is not to paint a rosy picture of Brazil. Social problems, violence, corruption and injustice persist, demanding serious attention. Despite these problems, however, Brazil has undergone vertical changes.

The initial project for this selection of MPB included more songs than presented here. For practical reasons, this CD is limited to 14 soundtracks, a selection that gives only a modest idea of how rich the lyrics of MPB can be in describing these transformations in sophisticated, pleasing language. The songs in this collection are organized according to the following themes:

- The Voyages: Padrão, Última náu, Mar portuguez
- Early Portuguese Dream of Another Portugal: Fado tropical
- Religiosity: Não existe pecado ao sul do Equador, Guerra Santa
- The Afro-Brazilian Component: Quilombo, o eldorado negro, Mama África
- Racial Mixtures, Customs: Lamento sertanejo, Casa brasileira
- A Brazilian Figure: O malandro no. 2
- Technology in Brazil: Pela internet
- Brazilian Identity: A cara do Brasil, Samba do crioulo doido

Enjoy listening!

Antônio R.M. Simões
Lawrence, Kansas, USA, January 2004

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1 Baticum is an onomatopoeia in Portuguese, a word that is intended to imitate the natural sounding of drumming.
Historical and Cultural Events

Fifteenth Century: The Voyages

A brief overview of the world context and particularly of Portugal during the established date of arrival of the Portuguese in Brazil:

1453 The Fall of Constantinople.

1487 The Portuguese navigator Bartolomeu Dias finds the route to the Cape of Good Hope.

1492 Columbus arrives in America.

1494 The Treaty of Tordesilhas, namely a “division” of the world, is signed by Portugal (King John II) and Spain (Queen Isabel I).

1497-1498 Vasco da Gama, a Portuguese

Songs

The Voyages, the Portuguese Explorers – The three first songs may not be considered as MPB, but the music was produced in Brazil. The lyrics are poems written by the Portuguese poet Fernando Pessoa (1888-1935), in his poetic work Mensagem, written around 1913.

Brazilians admire and identify with the poetry of Pessoa more than any other Portuguese poet. The composer who wrote the songs is Brazilian, as are the singers. MPB is so vast and varied that these songs might be considered MPB as well.

The three poems below depict the harsh reality and hardships behind these extraordinary accomplishments of a physically small nation, Portugal. We tend to focus on historical feats and hardly consider the high price that the common people, more than the elites, paid to push frontiers beyond their limits. These songs reflect the sad yet extraordinary impact of these conquests.

Music by André Luiz Oliveira
Poem by Fernando Pessoa
Voice: Caetano Veloso
With permission from André Luiz Oliveira, Gravadora Eldorado and Sociedade Portuguesa de Autores.

O esforço é grande e o homem é pequeno.
Eu, Diogo Cão, navegador deixei
Este padrão ao pé do areal moreno
E para deante naveguei.

A alma é divina e a obra é imperfeita.
Este padrão signala ao vento e aos céus

E ao imenso e possível oceano
Ensina estas Quinas, que aqui vês,
O mar sem fim é portuguez.

E a cruz ao alto diz que o que me ha na alma
E faz a febre em mim de navegar

2 Just for comparison, after the Second World War, a similar treaty, Yalta, also “re-divided” the world among the US, Britain and Russia.
explorer and navigator, finds the route around Africa, and reaches India, following the discoveries of another Portuguese navigator, Bartolomeu Dias.

1500 On January 26, the Spaniards, led by Vicente Pinzón arrived in northern Brazil probably where Recife (PE) is today. The Spaniards could not claim these lands because of the Treaty of Tordesillas. On April 22nd, Pedro Álvares Cabral arrives in Brazil, calling the land Ilha de Vera Cruz (Island of True Cross), believing it was an island. Later, to correct this mistake, the name was changed to Terra de Vera Cruz (Land of True Cross). Later, the abundance of pau-brasil trees in these lands led the Portuguese to change the name to Brazil. The name Brazil derives from the tree Caesalpinia echinata. The indigenous name of it in Tupi-Guarani is ibirapitanga, and in Portuguese, pau-brasil.

Indigenous people already inhabited Brazil before the arrival of the Portuguese.

Que, da obra ousada, é minha a parte feita: Só encontrará de Deus na eterna calma
O por-fazer é só com Deus. O porto sempre por achar.

Notes:
A padrão is a stone monument that the Portuguese erected in the territories they found; Diogo Cão was a fifteenth century Portuguese navigator; the underlined words in this poem and in the two others below (2 and 3) are nowadays spelled diante, assinala, português.

Music by André Luiz Oliveira
Poem by Fernando Pessoa (in Mensagem)
Voice: Zé Ramalho
With permission by André Luiz Oliveira, Gravadora Eldorado and Sociedade Portuguesa de Autores.
Some of these peoples were the Arawacks and Caribbeans in the north, and the Tupí-Guaranis on the east coast and along the margins of the Amazon. The Gês inhabited the eastern and the southern Brazil; the west was inhabited mainly by the Panos.

**Sixteenth Century: The Arrival of the Portuguese**

The Traffic of Slaves

There are disputed claims that in 1511, the Bretoa, a ship sent by Fernando de Noronha, brought the first slaves to Brazil. However, D. João III did not authorize slave traffic until 1549, so slaves worked initially for the farmers in São Vicente and in São Paulo. Later, they would go to other Brazilian regions.

Black African slaves came from two major groups: the Sudanese, physically tall, who settled mainly in Bahia, and the Bantus, from Angola and Mozambique.

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Deus guarda o corpo e a forma do futuro,
Mas Sua luz projeta-o, sonho escuro
E breve.

Surges ao sol em mim, e a nevoa finda:
A mesma, e trazes o pendão ainda
Do Império.


Music by André Luiz Oliveira

Poem by Fernando Pessoa (in **Mensagem**)

Voice: André Luiz Oliveira

With permissions by André Luiz Oliveira, Gravadora Eldorado and Sociedade Portuguesa de Autores.

Mal salgado, quanto do teu sal
São lágrimas de Portugal!
Por ti cruzarmos, quantas mães choraram,
Quantos filhos em vão resaram!
Quantas noivas ficaram por casar
Para que fosses nosso, mar!

Valeu a pena? Tudo vale a pena
Se a alma não é pequena.
Quem quer passar além do Bojador
Tem que passar além da dor.
Deus ao mar o perigo e o abismo deu,
Mas nelle que espelhou o céu.

4. **Fado tropical** (1973)

Authors: Chico Buarque and Rui Guerra

Voice: Chico Buarque

With permission from Grupo Editorial Arlequim, Gravadora Universal

This poem was written for the play, Calabar, elogio à traição (1972). It explores the notion of historical heroes/traitors, depending on who is writing history. It is also a critique of dictatorship. The verses in this song recall traditional Portuguese mottos or blazonry such as Bellum.
who went mainly to the northeastern Brazilian region of Zona da Mata, and also to Rio and Minas Gerais.

1530 Arrival of first Portuguese farmers bringing domestic animals and plants with them.

1532 Martin Afonso de Souza creates the first colonial settlements São Vicente (San Vicente) and São Paulo to prevent the incursions of the French on the Brazilian coast.

1548 Creation of the governo-geral; the governadores-gerais ruled Brazil, with power given to them by the Portuguese royalty. The governadores-gerais lasted until 1573.

1549 Arrival of the Jesuits, foundation of Salvador, in Bahia, the capital of colonial sine belli, which might be paraphrased as “peaceful war,” “war without war” or “war without bloodshed.” This particular motto expresses a notion that seems to have been latent in colonial Brazil, in the so-called tradition of brandos costumes, namely “violence in tenderness.” Unfortunately, this tradition of brandos costumes, very well portrayed in this song (“no fundo eu sou um sentimental / mesmo quando as minhas mãos estão ocupadas em torturar, esganar, trucidar”), reemerged during the 1964 coup d’état in Brazil, and in the following period of military ruling. Fado is considered a Portuguese musical genre par excellence, although Mário de Andrade (1893–1945), one of the leaders of the 1922 Semana da Arte Moderna, suggested that the “fado” actually originated in Brazil. Most likely, Mário de Andrade was being humorous in stating this.

This song has many other historical references too numerous to discuss in such a limited space. It talks about the old Portuguese dream of Brazil as a new, immense Portugal (“Ai, esta terra ainda vai cumprir seu ideal / Ainda vai tornar-se um imenso Portugal”) and suggests a “Portuguese” view of a Portuguese and Brazilian nature, culture, everything from both countries, in the new land.

\[\text{Oh, musa do meu fado} \quad \text{E meu coração tem um sereno jeito} \\
\text{Oh, minha mãe gentil} \quad \text{E as minhas mãos o golpe duro e presto} \\
\text{Te deixo consternado} \quad \text{De tal maneira que, depois de feito} \\
\text{No primeiro abril} \quad \text{Desencontrado, eu mesmo me contesto} \\
\text{Mas não sê tão ingrata} \quad \text{Se trago as mãos distantes do meu peito} \\
\text{Não esquece quem te amou} \quad \text{E que há distância entre intenção e gesto} \\
\text{Em tua densa mata} \quad \text{E se o meu coração nas mãos estreito} \\
\text{Se perdeu e se encontrou} \quad \text{Me assombra a súbita impressão de incesto} \\
\text{Ai, esta terra ainda vai cumprir seu ideal} \quad \text{Quando me encontro no calor da luta} \\
\text{Ainda vai tornar-se um imenso Portugal} \quad \text{Ostento a aguda empunhadura à proa} \\
\text{“Sabe, no fundo eu sou um sentimental} \quad \text{Mas o meu peito se desabotoa} \\
\text{Todos nós herdamos no sangue lusitano uma boa dose de} \]
Brazil.

The Jesuits found the Colégio da Bahia.

1554 The Jesuits found São Paulo, which in fact started to grow only around 1850.

The Jesuits came mainly from Portugal and Spain although some were Belgian or French. They had substantial influence on the education of the Brazilian people. Kings, Queens, governors all confessed to the Jesuits.

1573 D. Sebastião divides Brazil into North and South, with Salvador and Rio as the respective capitals of each region.

1578 Portuguese national unity is reestablished. D. Sebastião, a legendary

During the colonial period, the catholic notion of “sin” was not clearly understood by the indigenous people or the African slaves. Consequently, many Brazilians developed their own sense of religiosity, often called “folk-catholicism,” which is different from the more
figure, King of Portugal, dies.

1580 Felipe II, King of Spain, claims and succeeds to the Portuguese throne.

1580-1640 Beginning of the Iberian Union (Spain and Portugal), under Felipe IV – Spanish domination.

1608 New division in Brazil, due to the discovery of gold in São Vicente.

1612-1615 The French occupy Maranhão. The Dutch and British enter Brazil through the Amazon. Numerous instances of invasion and protection during this period.

1630-1654 The Dutch (flamengos) conquer and colonize Olinda and Recife.

strict Catholicism professed in Europe, the United States and other countries. Many Brazilian Catholics still go to church “for baptism, marriage and death.” Despite the religious “syncretism” and catechization in Brazil, the Jesuits found it very difficult to teach the European notion of “sin” in colonial Brazil. Hence, “sin does not exist below the equator.” This cannot be generalized, especially nowadays. Many Brazilians are strict about their Catholic upbringing. But it is important to take the less strict view of Catholicism into consideration to understand Brazilian culture in terms of personal behavior, for it is an important element of the Brazilian make up.

On another related matter, it is a common notion that the real Brazil is a mixture of Portuguese, African and indigenous elements, that is most of the population that start in Rio de Janeiro and goes northwards Brazil. The mixing of races happens spontaneously in Brazil. There are terms in the language that reflect these mixtures. They carry positive and negative meanings. Sometimes s word will change its meaning depending on context or voice intonation. Cafuza for example, used in this song, means the offspring of a Brazilian Negro and a Brazilian Indian. The male term is cafuzo. There is a brand of coffee called Cafuza. Other common terms indicating racial mixtures or simple awareness of physical appearance are cabula (Indian and White or Portuguese, but it has also other meanings such as inlander, isolated person, lazy, etc.), mistico, which in Brazil means “offspring of parents from different races,” and many other terms like cabrocha (black woman, usually positive), crioulo (black man, sometimes positive, sometimes negative), mameluco (Indian and White, less often used, positive or negative), mulato (black, mullato, usually positive and often with a sensual connotation when referring to a woman, that is mulata), pia (young Indian, neutral description), saruri (mixed Negro blood having reddish kinky or curly hair, usually negative), picaim (wooly, kinky hair of Negro, usually positive), to mention a few.
1640 D. João IV reestablishes Portuguese independence and ends the Iberian Union. The de facto Portuguese colonization in Brazil begins during this period.

The Seventeenth Century

The struggle of the slaves and the formation of their quilombos, namely communities of slaves who had escaped from their masters, cities of Afro-Brazilian resistance.

1695 Discovery of gold in Minas Gerais. During this period, from 1695 to 1800, 1000 tons of gold and three million tons of diamonds were extracted and sent to Europe with social, economic and political effects in Europe. Although the gold was sent to Lisbon, it was the British who profit most from these fortunes, under the Methuen Treaty (1703).

1695 Guerra Santa (1995)
Autor: Gilberto Gil
Voice: Gilberto Gil
With permission from Harry Fox, Preta Music, Gegê Produções Artísticas and Warner Music Brazil

Guerra Santa, i.e. Holy War, contains irony and sarcasm, a well crafted criticism of a pastor who wants to sell and impose his notion of God on everyone. Although Brazil is a country of Catholic tradition, its people are open to all creeds. This song is extremely well written, and it strongly promotes religious freedom. This song criticizes a pastor who promises mansions in paradise, sells peace, kicks the image of a saint, becomes possessed and crazy if convenient, but will never be so crazy as to detach himself from money. Gil emphasizes that the name of God – Deus [sic] – may be Jesus, Oxalá (African deity), Tupã (Indian deity), Jeovah, Mohamed or any other name. The song basically says that we have to respect everyone’s belief.


Do meu cobertor
Me deixa ser meu escracho
Capacho, meu cacho
Quando é a missão de escracho
Um riacho de amor
Olha ai, sai de baixo
Eu sou embaixador
Não pode esperar
Vê se me esgosta
Me bota na mesa
Que a tua holandesesa
Não pode esperar

Olha ai, sai de baixo
Que eu sou professor
Deixa a tristeza pra lá
Vem comer, me jantar
Sarapatel, caruru, tucupi, tacacá
Vê se me usa, me abusa, lambuza
Que a tua cafuza
Não pode esperar
Deixa a tristeza pra lá
Vem comer, me jantar

Ele diz que tem, que tem como abrir o portão do céu
Ele pensa que faz do amor sua profissão de fé
1710 Guerra dos Mascates, (War of Portuguese businessmen). This war was a conflict between landowners, the sugarcane nobility and businessmen.

Eightheenth Century

1759 The Marquês de Pombal, Prime Minister of King D. José I, abolished the system of capitâncias hereditárias (inherited regions), and created a centralized government. He also expells the Jesuits from Portugal, Brazil, and other Portuguese colonies because of the anti-clerical ideas of the European governments and the encyclopedists.

1763 Rio de Janeiro becomes the capital of Brazil, and remains the capital until 1960.

The lyrics of Quilombo, o eldorado negro describe the towns of Black resistance to the slave Master, in colonial Brazil. These communities of resistance were called quilombos. The most famous was the Quilombo de Palmares, with its legendary leader, Zumbi. It was a common practice in Brazil for the slaves to escape from farms and form these slave concentrations, in the Brazilian interior. Their underground trained in Afro-Brazilian Martial Arts, capoeira, helped prepare them to flee the farms before escaping to the quilombos.
1789 Conjuración Mineira, an anti-colonialism movement inspired by the American Revolution. Joaquim José da Silva Xavier, o Tiradentes, leader of the movement is hung in Rio, 1792.

1808 Napoleon Bonaparte invades Portugal. The Portuguese royal court flees to Brazil. Dom João VI and the Royal Family arrive first in Salvador, with more than 15,000 people. Then they move to Rio.

1808 First publication of books in Brazil; creation of the Horto Real, the future Jardim Botânico (Botanical Garden), in Rio.

1814 Pius VII reestablishes the Jesuits, but they arrive in Brazil only in 1842, coming from Argentina. In 1843 they go to the Cidade de Desterro, today Florianópolis, in Santa Catarina, where they settle.

Existiu
Um eldorado negro no Brasil
Como o clarão que o sol da liberdade produziu
Refletiu
A luz da divindade, o fogo santo de Olorum
Reviveu
A utopia um por todos e todos por um
Quilombo
Que todos fizeram com todos os santos zelando
Quilombo
Que todos regaram com todas as águas do pranto
Quilombo
Que todos tiveram de tomar amando e lutando
Quilombo
Que todos nós ainda hoje desejamos tanto

Author: Chico César
Voice: Chico César
With permission from Velas Velas Produções Artísticas and Universal Publishing

Mama África is the “mother” of the black composer of this song, meaning also the mother of all black people, Mother Africa. However, it is a play on the words “mother” because it also refers to one’s particular mother, who works in a known store chain (Casas Bahia), breast
1814 The Biblioteca Real (Royal Library), later on the Biblioteca Nacional, opens to the public.

1815 Brazil becomes a Reino Unido de Portugal e Algarve (United Kingdom of Portugal and Algarve). Although Napoleon finishes his Portuguese domination in 1815, King D. João VI decides to stay in Rio.

1821 King D. João VI has to return to Portugal due to problems with the Portuguese court. D. Pedro I is instated as Prince-Regent of the Reino Unido, namely Brazil.

1822 On September 7, D. Pedro I proclaims Brazil’s independence, after the Portuguese crown demands the return of Brazil to the status of colony. José feeds her children, tired but still finds energy to continue. While she goes out to work for her children, her children go dancing, but she doesn’t mind, she wants them happy, she just doesn’t have time to play with them. Her pace of her life is maddening, but she always there for her children.

Mama África (a minha mãe)
É mãe solteira
E tem que fazer
Mamadeira todo dia
Além de trabalhar
Como empacotadeira
Nas Casas Bahia
Mama África tem tanto o que fazer
Além de cuidar neném
Além de fazer denguim
Filhinho tem que entender

9. Lamento sertanejo (1978)
Authors: Gilberto Gil e Dominguinhos
Voice: Gilberto Gil
With permission from Warner Music Brazil and Preta Music

Lamento sertanejo (Eng. grieve or lament from the backland) describes the caboclo, a racial mixture of Portuguese and Indian. The caboclo is a figure known of all Brazilians, and usually a caboclo has a connotation of someone suspicious of other people, especially unknown people, who prefer to live in distant places, distant from other people. Other common connotations of caboclo are “agricultural worker,” “civilized Brazilian Indian,” and “a treacherous fellow.” The “Sertão” (adjective sertanejo) is an area commonly identified with the caboclo. It is
Boniêncio de Andrade e Silva, geologist and writer, is the key player in this process.

**1822-1831** Dom Pedro I reign over the Brazilian Empire, under Dom Pedro I. Dom Pedro I is respected for his accomplishments and innovations.

**1830-1930** *Cíclo do café* – The Coffee Cycle

**1831-1889** D. Pedro II, son of D. Pedro I, governs Brazil.

**1835** Revolução Farroupilha ou Guerra dos Farrapos (1835-1845) in Rio Grande do Sul, perhaps the most important separatist movement of this period. “Farroupilha” means “ragamuffin, wretch.”

**1888** May 13, slavery ends under the

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Por ser de lá do sertão
Lá do cerrado
Lá do interior do mato
Da caatinga, do roçado
Eua quase não saio
Eua quase não tenho amigo
Eua quase que não consigo
Ficar na cidade
Sem viver contrariado
Por ser de lá
Na certa por isso mesmo
Não gosto de cama mole

Não sei comer sem torresmo
Não sei comer sem torresmo
Eu quase não falo
Eu quase não sei de nada
Sou como rês desgarrada
Nessa multidão
Boiada caminhando a esmo
Le lauê lauê lauê lauê lalaiá
Lararaú lararaú lalaiá
Lauê lauê lalauê
Lauê lauê lalauê laraará

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Authors: Renato Rocha and Geraldo Azevedo
Voice: Geraldo Azevedo
With permission from Geração Produtora Ltda.

*Casa brasileira* is a beautiful portrait of a simple Brazilian home that Brazilians find typical. It is a home where Portuguese, Black and Indian are present in the habits of its members and in the details of its decoration that go unnoticed by many, including Brazilians. The word *pixaim* is of Tupi origin, and it means crisp, curly hair, usually related to Blacks.
temporary government of Princesa Isabel, daughter of D. Pedro II. D. Pedro II is in Portugal during this period.

1889 End of monarchy. Creation of the First Republic. Military coup deposes D. Pedro II. D. Pedro II and his family have to leave Brazil. They are exiled in France. Barão de Rio Branco ends border disputes, shaping what is Brazil today.

In 1889, American poet Walt Whitman writes a poem celebrating the new Brazilian Republic:

A Christmas Greeting
From a Northern Star-Group to a Southern

Welcome, Brazilian brother — thy ample place is ready;
A loving hand — a smile from the north — a sunny instant hall!
(Let the future care for itself, where it
A casa era uma casa brasileira, sim
Mangueiras no quintal e rosas no jardim
A sala com o Cristo e a cristaleira
E sobre a geladeira da cozinha um pinguim
A casa era uma casa brasileira, sim
Um pouco portuguesa, um pouco pixaim
Toalhas lá da Ilha da Madeira
E atrás da porta arruda e uma figa de marfim
A casa era assim ou quase
A casa já não está mais lá
Está dentro de mim
Cantar me lembra o cheiro de jardim
A coisa é a coisa brasileira, sim
O jeito, a maneira, a identidade enfim
E a televisão, essa lareira
Queimando o dia inteiro a raiz que existe em mim
A casa era assim
Um pouco portuguesa e pixaim

10. O malandro no. 2 (1977)
Author: Chico Buarque, based on themes from Kurt Weill and Bertolt Brecht.
Voices: Chico Buarque e João Nogueira
With permission from Grupo Editorial Arlequim, Universal and Cara Nova Editora Musical

The word *malandro* is frequently used in Portuguese and carries different connotations depending on how it is used. Chico Buarque tends to portray the figure of a malandro as a paradoxical symbol anti-government, corruption, oppression, to mention some. Chico Buarque also gives a nostalgic impression of the *malandro*, as a typical figure of an era that has been swallowed by ill-planned urban as well as political development. The *malandro* has disappeared because of uncontrolled power, wild capitalism. Others may see the *malandro* simply as someone treacherous who lives at the expense of others. Some, like Chico, will distinguish between the “real” *malandro*, the natural product of a given environment, someone smart who rarely falls into traps, but even so lives by “rules” of what is just and what is not.
reveals its troubles, impediments, 
Ours, ours the present throe, the democratic aim, the acceptance and the faith;
To thee to-day our reaching arm, our turning neck — to thee from us the expectant eye,
Thou cluster free! thou brilliant lustrous one! thou, learning well,
The true lesson of a nation's light in the sky, 
(More shining than the Cross, more than the Crown,)
The height to be superb humanity.

1893 Antonio Conselheiro, seeking a return to monarchy, founds *A Campanha de Canudos*, a religious movement. Conselheiro is not well understood in Brazilian history. His movement is smashed by government troops, after four months of attacks. His followers refused the European modernity in favor of rural life, criticize corruption and all government evils. Conselheiro

The “false” *malandro* is the financially successful person who is capable of doing anything unfair to succeed in life. Usually, politicians are false *malandros*. Some of the English translations of *malandro* are scoundrel, rogue, rascal; vagrant; thief. The lyrics of this song are violent. It describes the real *malandro* who is killed, eliminated by a system controlled by the false *malandro*.

Author: Gilberto Gil
Voice: Gilberto Gil
With permission from Harry Fox, Warner Music Brazil and Preta Music

This song is a contemporary version of another song, *Pelo telefone*, the first song recorded in Brazil, in 1917. *Pelo telefone* portrays a period
believes that D. Sebastião, the Portuguese King who died in 1578, will come back from the dead, emerging from the sea.

Approximately 1890-1913 **Ciclo da Borracha** - Rubber Cycle. The exportation of rubber represents one third of Brazil’s exports.

1922 **Revolta dos Tenentes** (The Insurgence of the Lieutenants) and the revolt of other young officials. The **Coluna Prestes**, led by the Captain Luís Carlos Prestes, begins a march through the Brazilian interior. The creation of the **Partido Comunista Brasileiro** (Brazilian Communist Party). The **Semana da Arte Moderna** (Week of Modern Art), in São Paulo. This artistic movement still impacts all aspects of Brazilian life, art and culture.

1930-1945 Getúlio Vargas dictatorship when the telephone was beginning to appear in Brazil. Telephone industries, especially cellular phones, have grown considerably in recent years in Brazil, with 50 to 100 million users in a country of 170 million people. Likewise, the Brazilian computer industry is quite advanced. An average Brazilian will easily pay his/her bills, use computers anywhere in Brazil for internet banking. Brazil has an amazingly sophisticated computer network and Brazilians are attracted to computers. **Pela internet** describes with a great humor a powerful internet user, a hacker who probably doesn’t realize the consequences of his power inside the internet. He/she just wants to enjoy life, go anywhere on the internet just for fun, to create unlikely connections between internet surfers, interact with anyone anywhere.

<table>
<thead>
<tr>
<th>Portuguese</th>
<th>English</th>
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<tbody>
<tr>
<td>Crias meu web site</td>
<td>Eu quero entrar na rede</td>
</tr>
<tr>
<td>Fazer minha home-page</td>
<td>Promover um debate</td>
</tr>
<tr>
<td>Com quantos gigabytes</td>
<td>Juntar via Internet</td>
</tr>
<tr>
<td>Se faz uma jangada</td>
<td>Um grupo de tietes de Connecticut</td>
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<td>Um barco que veleje</td>
<td>De Connecticut acessar</td>
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<tr>
<td>Que veleje nesse infomar</td>
<td>O chefe da Macmilícia de Milão</td>
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<tr>
<td>Que aproveite a vazante da infomaré</td>
<td>Um hacker mafioso acaba de soltar</td>
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<tr>
<td>Que leve um oriki do meu velho orixá</td>
<td>Um vírus pra atacar programas no Japão</td>
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<tr>
<td>Ao porto de um disquete de um micro em Taipé</td>
<td>Eu quero entrar na rede pra contactar</td>
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<tr>
<td>Um barco que veleje nesse infomar</td>
<td>Os lares do Nepal, os bares do Gabão</td>
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<td>Que aproveite a vazante da infomaré</td>
<td>Que o chefe da polícia carioca avisa pelo celular</td>
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<tr>
<td>Que leve meu e-mail até Calcutá</td>
<td>Que lá na praça Onze tem um videopôquer para se jogar</td>
</tr>
<tr>
<td>Depois de um hot-link</td>
<td>Num site de Helsinque</td>
</tr>
<tr>
<td>Num site de Helsinque</td>
<td>Para abastecer</td>
</tr>
</tbody>
</table>

1941 Government approves the creation of the first national metallurgical company, the *Companhia Siderúrgica Nacional*, in Volta Redonda, in Rio de Janeiro, financed by the US Eximbank. It was the beginning of industrialization. Other companies like Vale do Rio Doce will follow soon after.

1945 Treaty of Yalta, another division of the world, by Winston Churchill (Great Britain), Theodore Roosevelt (EUA), and Josef Stalin (Russia)); comparable to the Treaty of Tordesilhas (1494).

1956-1961 Juscelino Kubitschek, elected Brazilian president and founds Brasilia. Brasilia is a Brazilian dream dating back to colonial Brazil (eighteenth century), first imagined by the Portuguese.

Authors: Celso Viáfora and Vicente Barreto
Voice: Ney Matogrosso
With permission from Trama Edições Musicais (UBC), Edições Musicais Tapajós, EMI Songs do Brasil Edições Musicais, and Universal Latino

This song raises the question “What is Brazil?” It is a quest for identity. In the song, nobody will answer the question. The way the song discusses it is quite appealing because it brings up numerous cultural elements of Brazil. The references to Brazilians and to Brazil’s history are rich and worthy of discussion by both Brazilians and foreigners interested in understanding Brazil.

The question of identity is a common one in the New World but it is important to maintain its discussion. An intelligent lyric such as the one in *A cara do Brasil* is very helpful for reflections on identity. Who are the Brazilians? What kind of country is this? *Que país é esse?* Although nobody is able to provide the answer, there is a puzzling, strong sense of unity in Brazil. What is there in Brazil that keeps this unity so strong and yet undefined. On at least one aspect of Brazil, there nevertheless seem to be a consensus. The most representative race of Brazil, or as some would say, the real Brazil, is the one that occupies the upper half of the country, namely the area that starts in Rio and extends northwards. This area is where the three races, Portuguese, Black Africans and Indians intermixed.

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Eu estava esparramado na rede
Jeca urbanóide de papo pro ar
Me bateu a pergunta meio à esmo:
Na verdade, o Brasil o que será?
O Brasil é o homem que tem sede
Ou o que vive na seca do sertão?
Ou será que o Brasil dos dois é o mesmo
O que vai, é o que vem na contra mão?

Brasil Mauro Silva, Dunga e Zinho
Que é o Brasil zero a zero e campeão
Ou o Brasil que parou pelo caminho:
Zico, Sócrates, Júnior e Falcão
A gente é torto igual a Garrincha e Aleijadinho
Ninguém precisa consertar
Se não der certo a gente se virar sozinho
Decerto então nunca vai dar
1960 April 21, inauguration of Brasília.
Brazil’s capital is now Brasília. Until then, Rio was the capital.

1964-1984 Coup d’état (1964); military dictatorship; period of fascism.

1984 Movement for direct presidential elections, Diretas Já.

1985 Civilian government; an electoral college elects Tancredo Neves president, the first civilian president since 1964. He will be regarded as one of the great Brazilian leaders. He dies a month and a half after being elected. The vice-president José Sarney assumes the presidency.

1988 New Brazilian Constitution; death of

14. Samba do Crioulo Doido (1968)
Author: Sérgio Porto (pseudônimo Stanislaw Ponte Preta)
Voice: Demônios da Garoa
With permission from Warner Chappell and BMG
Chico Mendes (1944-1998), rubber-latex extractor, killed because of his anti-farmer activities in the Amazon.

1989 Fernando Collor de Mello becomes the first president elected by direct vote, after 29 years.

1992 President Collor is impeached. Itamar Franco, then vice-president, takes power.

1994 In October, Fernando Henrique Cardoso (FHC), minister of economy under Itamar Franco, starts a successful anti-inflation plan; new currency, the Real. FHC was exiled in 1964-85, received his Ph.D. from Harvard University, USA.

1995 FHC is elected president and will be the first to govern Brazil until the end of his mandate.

Stanislaw Ponte Preta (1923-1968) is one of the best Brazilian humorists. His *Samba do Crioulo Doido* was written during the first years of the military regime in Brazil. He also died in 1968, while this song was a hit in Brazil. During the military control, information was either distorted or censored. Stanislaw Ponte Preta ridiculed the situation, celebrities, political figures, everyone and everything with humor, irony and sarcasm. This song uses the context of the *Escolas de Samba* (Schools of Samba), the heart of Brazilian carnival, to ridicule the political context, which he coined as the *atual conjuntura* (transl. “current situation of events, conjuncture”), an expression commonly used in political and military discourse. Brazilians root for *Escolas de Samba* just like they root for soccer teams. Soccer teams have eleven players whereas a *Escola* can more than a thousand participants. Every year, each *Escola de Samba* creates a new *samba*, rehearses it during the year and presents it during carnival. The *Escolas* compete for best *schools* performance during carnival. It is a highly competitive parade, elaborate and luxurious.

Given this context, the song *Samba do Crioulo Doido* describes a samba composer who is asked to compose a new samba for his *Escola*. Given that in the military *atual conjuntura* nothing makes much sense, the composer is faced with a challenging assignment. As a result, he goes nuts confusing historical and current events. Hence, the title *Samba do Crioulo Doido*, which means “Samba of the Crazy Black.” The word *crioulo*, used in this song for a black person, is very common in Brazil. Its use, however, can be confusing for non-native speakers. Native speakers may give it a negative, neutral or positive connotation, depending on how they say it. The title of this song has become a common expression in Brazilian Portuguese, which means “it makes no sense, this is nuts.”

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Foi em Diamantina
Onde nasceu JK
Que a princesa Leopoldina
Arresolveu se casar
Mas Chica da Silva
Tinha outros pretendentes
E obrigou a princesa
A se casar com Tiradentes
Lá lá lá lá lá ia

Das estradas de Minas
Seguiu pra São Paulo
E falou com Anchieta
O vigário dos índios
Alou-se a Dom Pedro
E acabou com a falseta
Da união deles dois
Ficou resolvida a questão
E foi proclamada a escravidão
1998 FHC is reelected president.

2002 Luís Inácio “Lula” da Silva is elected president in an easy victory, after unsuccessful attempts in previous elections. Lula was one of the leaders of the movement Diretas Já, in 1984. Lula comes from a very poor background, the worker class.