

## Baticum<sup>1</sup>!

### 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-bé*, 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

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<sup>1</sup> *Baticum* is an onomatopoeia in Portuguese, a word that is intended to imitate the natural sounding of drumming.

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 português*
- 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



## 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”<sup>2</sup> 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.

### 1. Canto III. Padrão (1996)

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  
Ensinam estas Quinas, que aqui vês,  
Que o mar com fim será grego ou romano:  
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

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<sup>2</sup> 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 22<sup>nd</sup>, 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:  
O por-fazer é só com Deus.

**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*.

**2. Canto XI. A última náu** (1996)

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.

Levando a bordo El-Rei D. Sebastião,  
E erguendo, como um nome, alto o pendão  
Do Império,  
Foi-se a última nau, ao sol aziago  
Erma, e entre choros de ância e de pressago  
Mysterio

Não voltou mais. A que ilha indescoberta  
Aportou? Voltará da sorte incerta  
Que teve?

Só encontrará de Deus na eterna calma  
O porto sempre por achar.

Ah, quanto mais ao povo a alma falta,  
Mais a minha alma atlântica se exalta  
E entorna,  
E em mim, num mar que não tem tempo ou spaço,  
Vejo entre a cerração teu vulto baço  
Que torna.

Não sei a hora, mas sei que há a hora,  
Demore-a Deus, chame-lhe a alma embora  
Mysterio

Some of these peoples were the Arawacks and Caribbeans in the north, and the Tupi-Guaranis on the east coast and along the margins of the Amazon. The Ges 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

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

### 3. Canto X. Mar português (1996)

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!

### 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*

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

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

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 *governos-gerais* lasted until 1573.

**1549** Arrival of the Jesuits, foundation of Salvador, in Bahia, the capital of colonial

*sine bello*, 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.

Oh, musa do meu fado  
Oh, minha mãe gentil  
Te deixo consternado  
No primeiro abril  
Mas não sê tão ingrata  
Não esquece quem te amou  
E em tua densa mata  
Se perdeu e se encontrou  
Ai, esta terra ainda vai cumprir seu ideal  
Ainda vai tornar-se um imenso Portugal

``Meu coração tem um sereno jeito  
E as minhas mãos o golpe duro e presto  
De tal maneira que, depois de feito  
Desencontrado, eu mesmo me contesto

Se trago as mãos distantes do meu peito  
É que há distância entre intenção e gesto  
E se o meu coração nas mãos estreito  
Me assombra a súbita impressão de incesto

``Sabe, no fundo eu sou um sentimental  
Todos nós herdamos no sangue lusitano uma boa dose de

Quando me encontro no calor da luta  
Ostento a aguda empunhadura à proa  
Mas o meu peito se desabotoa

Brazil.

**1554** 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

lirismo

Mesmo quando as minhas mãos estão ocupadas em torturar,  
esganar, trucidar  
Meu coração fecha aos olhos e sinceramente chora..."

Com avencas na caatinga  
Alecrins no canavial  
Licores na moringa  
Um vinho tropical  
E a linda mulata  
Com rendas do Alentejo  
De quem numa bravata  
Arrebato um beijo  
Ai, esta terra ainda vai cumprir seu ideal  
Ainda vai tornar-se um imenso Portugal

#### **5. Não existe pecado ao sul do Equador (1973)**

Author: Chico Buarque

Voice: Chico Buarque

With permission from Cara Nova Editora Musical and Universal Latino

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

E se a sentença se anuncia bruta  
Mais que depressa a mão cega executa  
Pois que senão o coração perdoa"

Guitarras e sanfonas  
Jasmins, coqueiros, fontes  
Sardinhas, mandioca  
Num suave azulejo  
E o rio Amazonas  
Que corre Trás-os-Montes  
E numa pororoça  
Deságua no Tejo  
Ai, esta terra ainda vai cumprir seu ideal  
Ainda vai tornar-se um imenso Portugal  
Ai, esta terra ainda vai cumprir seu ideal  
Ainda vai tornar-se um imenso Portugal

figure, King of Portugal, dies.

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

**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.

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

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 a word will change its meaning depending on context or voice intonation. *Cafuzo* 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 *Cafuzo*. Other common terms indicating racial mixtures or simple awareness of physical appearance are *caboclo* (Indian and White or Portuguese, but it has also other meanings such as inlander, isolated person, lazy, etc.), *mestiço*, 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, mulatto, usually positive and often with a sensual connotation when referring to a woman, that is *mulata*), *piú* (young Indian, neutral description), *sarará* (mixed Negro blood having reddish kinky or curly hair, usually negative), *pixaim* (wooly, kinky hair of Negro, usually positive), to mention a few

Não existe pecado do lado de baixo  
Do Equador  
Vamos fazer um pecado, rasgado  
Suado a todo vapor  
Me deixa ser teu escracho  
Capacho, teu cacho, diacho  
Um riacho de amor  
Quando é lição de esculacho

Sarapatel, caruru, tucupí, tacacá  
Vê se me usa, me abusa, lambuza  
Que a tua holandesa  
Não pode esperar

Não existe pecado do lado de baixo do Equador  
Vamos fazer um pecado  
Safado, debaixo

**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).

Olha aí, 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

### 6. 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), Jehovah, Mohamed or any other name. The song basically says that we have to respect everyone's belief.

Ele diz que tem, que tem como abrir o portão do céu

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

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 sugar-cane nobility and businessmen.

### **EIGHTEENTH CENTURY**

**1759** The Marquês de Pombal, Prime Minister of King D. José I, abolished the system of *capitanias 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.

Ele promete a salvação  
Ele chuta a imagem da santa, fica louco-pínel  
Mas não rasga dinheiro, não

Ele diz que faz, que faz tudo isso em nome de Deus  
Como um Papa da Inquisição  
Nem se lembra do horror da Noite de São Bartolomeu  
Não, não lembra de nada não

Não lembra de nada, é louco  
Mas não rasga dinheiro  
Promete a mansão no paraíso  
Contanto que você pague primeiro  
Que você primeiro pague o dinheiro  
Dê sua doação, e entre no céu  
Levado pelo bom ladrão

### **7. Quilombo, o eldorado negro (1983)**

Authors: Gilberto Gil and Waly Salomão

Voice: Gilberto Gil

With permission from Harry Fox, Preta Music, Warner Music Brazil

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*.

Só que faz da fé profissão  
Aliás em matéria de vender paz, amor e axé  
Ele não está sozinho não

Eu até compreendo os salvadores profissionais  
Sua feira de ilusões  
Só que o bom barraqueiro que quer vender seu peixe em paz  
Deixa o outro vender limões

Um vende limões, o outro  
Vende o peixe que quer  
O nome de Deus pode ser Oxalá  
Jeová, Tupã, Jesus, Maomé  
Maomé, Jesus, Tupã, Jeová  
Oxalá e tantos mais  
Sons diferentes, sim, para sonhos iguais

**1789** *Conjuração 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  
Existiu  
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 tombar amando e lutando  
Quilombo  
Que todos nós ainda hoje desejamos tanto

#### **8. Mama África** (1996)

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

Existiu  
Um eldorado negro no Brasil  
Existiu  
Viveu, lutou, tombou, morreu, de novo ressurgiu  
Ressurgiu  
Pavão de tantas cores, carnaval do sonho meu  
Renasceu  
Quilombo,  
agora, sim, você e eu

Quilombo  
Quilombo  
Quilombo  
Quilombo

**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 denguem  
Filhinho tem que entender

Mama África vai e vem  
Mas não se afasta de você  
Quando mama sai de casa  
Seus filhos se olodunzam  
Rola o maior jazz  
Mama tem calos nos pés  
Mama precisa de paz  
Mama não quer brincar mais  
Filhinho dá um tempo  
É tanto contratempo  
No ritmo de vida de mama

### **9. Lamento sertanejo (1978)**

Authors: Gilberto Gil e Dominginhos

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

Bonifácio de Andrada e Silva, geologist and writer, is the key player in this process.

commonly translated in English as “hinterland,” “wilderness,” “interior,” “backland.”

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

Por ser de lá do sertão  
Lá do cerrado  
Lá do interior do mato  
Da caatinga, do roçado  
Eu quase não saio  
Eu quase não tenho amigo  
Eu 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  
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  
Lararauê lararauê lalaiá  
Lauê lauê lalauê  
Lauê lauê lalauê larará

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

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

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

**10. Casa brasileira** (1989)  
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.

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

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, impedimentas,  
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, founs *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*.

O malandro, tá na greta  
Na sarjeta, do país  
E quem passa, acha graça  
Na desgraça, do infeliz

O malandro, tá de coma  
Hematoma, no nariz  
E rasgando, sua (banda)  
Uma funda, cicatriz

O seu rosto, tem mais mosca  
Que a birosca, do Mané  
O malandro, é um presunto  
De pé junto, e com chulé

O coitado, foi encontrado  
Mais furado, que Jesus  
E do estranho, abdômen  
Desse homem, jorra pus

O seu peito, putrefeito  
Tá com jeito, de pirão  
O seu sangue, forma lagos  
E os seus (cacos), estão no chão

O cadáver, do indigente  
É evidente, que morreu  
E no entanto, ele se move  
Como prova, o Galileu

#### **11. Pela internet (1997)**

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, n 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 billings, 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.

Criar meu web site  
Fazer minha home-page  
Com quantos gigabytes  
Se faz uma jangada  
Um barco que veleje  
  
Que veleje nesse infomar  
Que aproveite a vazante da infomaré  
Que leve um oriki do meu velho orixá  
Ao porto de um disquete de um micro em Taipé  
  
Um barco que veleje nesse infomar  
Que aproveite a vazante da infomaré  
Que leve meu e-mail até Calcutá  
Depois de um hot-link  
Num site de Helsinque  
Para abastecer

Eu quero entrar na rede  
Promover um debate  
Juntar via Internet  
Um grupo de tictes de Connecticut  
  
De Connecticut acessar  
O chefe da Macmilícia de Milão  
Um hacker mafioso acaba de soltar  
Um vírus pra atacar programas no Japão  
  
Eu quero entrar na rede pra contactar  
Os lares do Nepal, os bares do Gabão  
Que o chefe da polícia carioca avisa pelo celular  
Que lá na praça Onze tem um videopôquer para se jogar

**1930-1937** *Nova República* (New Republic).

**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 Brasília. Brasília is a Brazilian dream dating back to colonial Brazil (eighteenth century), first imagined by the Portuguese.

#### **14. A cara do Brasil** (2001)

Authors: Celso Viáfara 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.

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

O Brasil é o caboclo sem dinheiro  
Procurando o doutor n'algum lugar  
Ou será o professor Darcy Ribeiro  
Que fugiu do hospital pra se tratar?

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

O Brasil pe o que tem talher de prata  
Ou aquele que só come com a mão?  
Ou será que o Brasil é o que não come  
O Brasil gordo na contradição?  
O Brasil que bate tambor de lata  
Ou que bate carteira na estação?

O Brasil é o lixo que consome  
Ou tem nele o maná da criação?

#### **14. Samba do Crioulo Doido** (1968)

Author: Sérgio Porto (pseudônimo Stanislaw Ponte Preta)

Voice: Demônios da Garoa

With permission from Warner Chappell and BMG

O Brasil é uma foto do Betinho  
Ou um vidro da Favela Naval?  
São os Trens da Alegria de Brasília?  
Ou os trens de Subúrbio da Central?  
Brasil Globo de Roberto Marinho?  
Brasil bairro, Carlinhos Candial?  
Quem vê, do Vidigal, o mar e as ilhas  
Ou quem das ilhas vê o Vidigal?  
Brasil encharcado, palafita?  
Seco açude sangrado, chapadão?  
Ou será que é uma Avenida Paulista?  
Qual a cara da cara da nação?

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

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."

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

Das estradas de Minas  
Seguiu pra São Paulo  
E falou com Anchieta  
O vigário dos índios  
Aliou-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** Luis 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.

O bode que deu vou te contar  
Lá iá lá iá lá iá  
O bode que deu vou te contar  
Joaquim José  
Que também é  
Da Silva Xavier  
Queria ser dono do mundo  
E se elegeu Pedro II

E foi proclamada a escravidão  
Assim se conta essa história  
Que é dos dois a maior glória  
Da Leopoldina virou trem  
E D. Pedro é uma estação também  
O, ô , ô, ô, ô, ô  
O trem tá atrasado ou já passou  
O, ô , ô, ô, ô, ô  
O trem tá atrasado ou já passou