

## Territorial Reaffirmation Through Regional Musicality: the Brazilian Northeast by Luiz Gonzaga, the King of Baião

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**Abstract:** This paper seeks understanding of the effect of the regional musicality in the territorial reaffirmation of the Northeast region of Brazil during the 20th century. As evidenced by key geographical characteristics, Traditional Forró's musicality and language are taken as means of valorization of the Northeast region, emphasizing the discography of Luiz Gonzaga do Nascimento (1912-1989), the King of Baião. The discography of Luiz Gonzaga was inventoried, and the songs categorized among 5 non-excluding thematic classes: Way of life in the sertão; Nature of the sertão; Migration from sertão; Other geographical aspects; Not applicable. The inventory was consolidated in a database that allowed interpretative analyzes of specific songs selected and the whole set. The analyzes focused on the sonorities (instrumental and oral) and the content of the lyrics, illustrating the path of Luiz Gonzaga's poetic persona. The musicality of Traditional Forró, spread by the Northeastern migrants, provided the territorial reaffirmation of the Northeast as a region of value, mainly cultural, in the Brazilian geographic space. In the trajectory of the poetic persona sung by Luiz Gonzaga, the prospect of the return of rain to the sertão and the longing for their way of life (composed of people, practices, places and landscapes) are enough to bring the migrant back to the never forgotten sertão.

**Key words:** sertão; migration; forró; luiz gonzaga; songbook geography

**JEL code:** Y800

### 1. Introduction

This paper seeks understanding the effect of the regional musicality in the territorial reaffirmation of the Brazilian Northeast during the 20th century. As evidenced by important geographic characteristics, the musicality and the language of Traditional Forró, highlighting the discography of Luiz Gonzaga do Nascimento (1912-1989), the King of Baião<sup>1</sup>, are taken as means of valorization of the Northeast region. When they address the way of life from sertão and the northeastern migration in the 20th century, the songs interpreted by Luiz Gonzaga are resources of valorization of the sertão regional identity and denouncement of the national marginalization historically incident on the Northeastern territoriality.

Figure 1 presents Luiz Gonzaga dressed in gala clothes characteristic from the Brazilian sertão and holding the accordion instrument.

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**Figure 1** Accordion player, Luiz Gonzaga, in the 1940s

Fonte: IMS, 2018

Luiz Gonzaga's discography embraces 627 songs recorded by the artist on 266 albums, including 53 songs of his own, 243 coauthors and 331 of other authors (Gonzagão, 2018), and has a comprehensive social insertion through his target audience. For Fernandes (2008, p. 7), "the music of the Northeast reassessed by Gonzaga brought a remembrance and reaffirmation of the country's territoriality in the migrants who arrived in the Southeast of the country", since, according to Albuquerque Junior (1999), Luiz Gonzaga's music (sound and lyrics) is destined to the northeastern migrant to the south of the country.

The song "Cana, só de Pernambuco"/"Cane, only from Pernambuco" (Gonzaga, 1954), with funny sound and comparative lyrics, exemplifies both the spatial comprehensiveness reached by the target audience of Luiz Gonzaga, and the valorization of the Northeast Region as the origin of national quality wealth:

(Trecho cantado)

Eu sou do Norte. / Rumei para São Paulo. / Fui mudar de sorte / Com o fole na mão. / Comí de tudo: / Comida

italiana, / Bife parmegiana, / Canelone e macarrão / Provei também / A tal de passarela, / Bebí da caipirinha /  
E vinho de garraão. / Mas eu confesso, / Não é por ser de lá, / Cana pernambucana / É a maior, meu irmão.

Oxente! / Quando falo, não retruco / Oxente! / Cana, só de Pernambuco (bis)

(...)

(Trecho falado)

Eu conheço cana! / Eu conheço cachaça! / Por exemplo: / Cachaça do Ceará! / É amarela, mas eu gosto dela. /  
Cachaça do Rio Grande do Norte! / É boa mas é forte. / Cachaça da Paraíba! / Essa é de cabeça, cana macho,  
sim senhor. / Cachaça das Alagoas! / Inté qui é das boas. / Mas cachaça de Sergipe / Cura inté gripe! /  
Cachaça da Bahia! / Bebo de noite e de dia / Cachaça do Espírito Santo! / Essa não é do meu canto / Cachaça  
do Rio, hum! / Não bebo nem no frio / Cachaça de Angra dos Reis! / Provei só uma vez / Cachaça de Minas  
Gerais! / Provei e quero mais. / Mas cachaça de São Paulo, / Meu irmão! / Cachaça do paulista é / Pinga com  
limão! Mas cana! Cana mesmo! / Só de Pernambuco! / E é por isso que eu digo.

(...)

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(Excerpt sung)

I am from North, / Headed to São Paulo, / To change my luck / With bellows in hand / I ate everything: /  
Italian food, / Parmegiana steak, / Cannelloni and pasta / I also tried / The so-called catwalk, / Drank  
caipirinha / And demijohn wine. / But I confess, / It's not because I'm from there, / Cane from Pernambuco /  
It's the greatest, man.

Oxente! / When I say, I don't talk back / Oxente! / Cane, only from Pernambuco (bis)

(...)

(Excerpt spoken)

I know sugarcane! / I know cachaça! / For example: / Cachaça from Ceará! / Yellow but I like it. / Cachaça  
from Rio Grande do Norte! / Good but strong. / Cachaça from Paraíba! / This is tough, male cane, yes sir. /  
Cachaça from Alagoas! / it's even good. / But Cachaça from Sergipe / heals even flu. / Cachaça from Bahia! /  
I drink day and night. / Cachaça from Espírito Santo! / This is not from my place / Cachaça from Rio, hum! / I  
don't drink even when it's cold. / Cachaça from Angra dos Reis! / I only tasted once. / Cachaça from Minas  
Gerais! / I tasted and want more. / But cachaça from São Paulo, / My brother! / Paulista's cachaça is / Pinga  
with lemon! But sugarcane! Real cane! / Only from Pernambuco! And that's why I say it.

(...)

## **2. Literature Review**

Regional musicalities can be taken as cultural expressions of the bond between sonorities, lyrics and musical

interpretations with particularities of the geographical space. The regional musicality of the Brazilian Northeast has in the musical genre Forró one of its main cultural references. This bond is so strong that the rhythmic sonority and timbre of Forró's typical instruments are usually associated with the northeast region or the desertlike landscape of the sertão<sup>2</sup>.

The origin of the word “forró” has different versions, among which one is about its derivation in the Bantu linguistic branch, to reflect African influence in the Brazilian culture, like a reduced form of the word “forrobodó” and referring to the confusion inherent to animated festivities with lots of dancing (Lopes, 2003; Saraiva, 2017; Dias & Dupan, 2017). Another popular version defines it as deriving from the English words “for all”, linked to the presence of British companies in the northeastern states from the second half of the 19th century onwards, which promoted festivities unique to the English and others that are open to all (Azevedo, 2015). In a third version, the term “forró” is the contraction of “forrobodó”, but this one taken as a variant of Galician-Portuguese and corruption of the French faux-bourdon (hum humped), referring to the ballroom dance at the monorhythmic sound of bass drums (Azevedo, 2015).

For Dias and Dupan (2017), the word “forró” refers at the same time to a musical genre composed of a set of rhythms and one of the rhythms of this group. Thus, the Forró genre encompasses the coco, baião, xote, arrasta-pé, xaxado, forró, rojão, maracatu, ciranda, calango and embolada (among others) styles, all mixing African percussion with European melodies and harmonies. The word “forró” also refers to a form of dance, with European influence of peers being one leader and another led, and the name of a type of party, characterized as a popular dance in the interior of the Northeast in the 19th century.

As a musical genre originated in the Northeast Region of Brazil, Forró encompasses different ramifications. For Silva (2003), considering the historical evolution and instruments used, Forró has branched out into three specific styles that coexist today, whereas for Dias and Dupan (2017), considering chronological and thematic criteria, Forró unfolded in four basic branches. Table 1 presents both the respective views of these authors and a possible concatenation between them:

**Table 1 Branches of the Musical Genre Forró**

| Decade of appearance                         | Silva (2003)                | Dias e Dupan (2017) |
|--|-----------------------------|---------------------|
| 1940   | Traditional Forró           | Traditional Forró   |
| 1970   | University Forró – 1ª phase | Forró MPB           |
| 1990   | Electronic Forró            | Electronic Forró    |
| 1990 (Silva, 2003)/2000 (Dias & Dupan, 2017) | University Forró – 2ª phase | University Forró    |

Source: Prepared by the authors

According to Silva (2003), the Traditional Forró, also called Pé de Serra, emerged in the 1940s as an artistic creation of the rural northeastern sertanejo universe and is characterized by the presence of the instruments accordion, zabumba and triangle<sup>3</sup>. Recent traditional Forró artists, such as Nicolas Krassik, the Olinda Quartet, Trio Lampião and Mestrinho, among others (Dias & Dupan, 2017), highlight the use of these instruments.

The University Forró emerged in two phases, in the 1970s and 1990s, as an artistic creation of an urbanized and modernized northeastern sertanejo universe, reflected in the inclusion of string instruments (acoustic and

<sup>2</sup> The word sertão refers to rough areas of the interior of Brazil, sparsely populated and away from urban centers; in particular, the word sertão is sometimes associated with the phytogeographic zone of semi-arid climate and caatinga vegetation located in the interior of the Brazilian Northeast.

<sup>3</sup> Examples of this sonority are the songs “Forró do Mané Vito” (1949) and “Forró no Escuro” (1957) (Gonzaga, 1996).

electric guitars), wind instruments, percussion and electronic organ to traditional instruments of forró and in the mix of Forró with the genres Rock and Pop<sup>4</sup>. Finally, the Electronic Forró, also called Stylized or Oxente Music, emerged simultaneously to the second phase of Forró University, sometimes subtracting the traditional instruments of Forró and prioritizing the use of the electronic organ allied to other modern instruments. As an artistic creation of an urban seetanejo universe, Forró mixes the genre Axé Music and the style Tecnobrega, differentiating itself from the other branches of Forró<sup>5</sup>.

Luiz Gonzaga was the main songwriter of the musical genre Forró and, as an artist of the Traditional Forró branch, sang other outstanding artists, such as Marinês, Dominguinhos and Jackson do Pandeiro (Silva, 2003; Dias & Dupan, 2017). Figure 2 presents a photo of the forró trio captained by Luiz Gonzaga in a typical cangaceiro costume, accompanied by the musicians Catamilho, with a zabumba, and Zequinha, with a triangle, in an American style gala dress in the 1940s.



**Figure 2 Forró trio formed by Catamilho (left), Luiz Gonzaga (center) and Zequinha (right), in the 1940s**

Source: Fonteles, 2010.

Traditional Forró has specific sonority associated with the rural and archaic regionality of material simplicity, which can be represented through typical musical instruments. Despite being inspired and conversing with traditional Forró, the University Forró presents changes in sound, which ceases to be the exclusive reflection of a

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<sup>4</sup> The songs “Frevo Mulher” (Ramalho, 1979) and “Anunciação” (Valença, 1983), members of the first phase, and “Xote dos Milagres” (Falamansa, 2000), of the second phase, are examples of this sonority.

<sup>5</sup> Examples of this sonority are the songs “Saga de um vaqueiro” and “Forróbodó” (Mastruz com Leite, 1997).

rural and archaic regionality and becomes a reflection of a gradually urbanized and modern regionality, represented by the inclusion of new instruments to the typical instrumental. On the other hand, the Electronic Forró produces sounds quite different from the regional identity evoked by the Traditional Forró, reflecting regionality eminently related to urban modernity, represented by the material elaboration of the instruments used that excludes the typical instruments.

While in the 1940s the leisure industry represented the cultural consolidation of the United States in the world, the Traditional Forró played by Luiz Gonzaga affirmed Brazilian human and social wealth manifested in themes, situations, events, histories and aspirations of the people of the Northeast. In addressing the way of life from sertão, the songs of Luiz Gonzaga valued the existence of cultural aspects rooted and germinated in Brazil (Fernandes, 2008; Fonteles, 2010; Rocha, 2013; Cortes, 2014).

### **3. Case study**

#### **3.1 Methodological Procedures**

Considerations about possible transdisciplinarity linking knowledge of Geography and History to Literature and Art are presented in the works Silva e Silva (2010) and Ortega (2012). In this scenario, the geographic appreciation of Luiz Gonzaga discography contemplates one or more skills related to the 6 competences of the Matrix of Reference of Human Sciences and its Technologies for High School (INEP, 2017) in Brazil and enables interdisciplinary studies, involving the knowledge of History and Languages.

The execution of geographic studies through songs has in the regional musicalities a substantial base of content, allowing approach to a Geographic Songbook for which both the musical sonorities and lyrics manifest geographical aspects. In the present study, the discography of Luiz Gonzaga (O Rei do Baião, 2018; Gonzaga, 2018)<sup>6</sup> was cataloged and the songs categorized among the 5 non-excluding thematic classes:

- Way of life in the Sertão (from which the regional identity is marked by the idiosyncratic way of being of the sertão);
- Nature of the Sertão (composed of dry climate landscape, with flora and fauna associated with water scarcity);
- Migration from the Sertão (focused on migration from the Sertão and embracing feelings, such as sadness and hope, and dramas, such as discrimination and unemployment);
- Other geographical aspects (such as insertion of the Northeast in the national territory and cultural exchange through regional diversity);
- Does not apply (covering songs with lyrics without spatial bias).

Inspired by the concept of the genre of life of La Blache (2005), the way of life from Sertão inferred by reading the songs of Luiz Gonzaga allows the recognition of the regional identity marked by:

- Way of being of the inhabitants (language, habits, ideas and feelings);
- Festivity (forrós and holy feasts);
- Musicality (forró, baião, xaxado, xote, among others);
- Religiosity (God, Hail Mary, Jesus, St. John and “Father Ciço”);
- Folklore (caboclo d'água);

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<sup>6</sup> In addition to specific websites dedicated to Luiz Gonzaga, the artist's discography is also available on websites dedicated to general music collections, such as <https://www.lettras.mus.br/luiz-gonzaga/> and <https://www.vagalume.com.br/luiz-gonzaga/>.

- Cuisine (xerém, farinha, roasted, angu, corn, cachaças and teas);
- Labor occupations (farmer, herdsman, cowboy, accordion player, housewife, etc ...);
- Land uses (corn and cotton crops);
- Proeminent places (Caruaru, Petrolina, Pajeú, etc. ...);
- Landscape (mountains) and water courses (with emphasis on the São Francisco River);
- Flora associated with climatic semiaridity (Caatinga, sertão and native species — mandacaru, coconut, pau d'arco, etc.) and native fauna (Asa Branca, Assum Preto, Acauã, etc.).

Still in line with the concept of the genre of life proposed by La Blache (2005), among the marked natural aspects of the way of life from Sertão derived from reading the songs of Luiz Gonzaga, the climatic semiaridity generates the most decisive and controlling influence, limiting uses of the soil and inhibiting productive activities. Figure 3 shows the official register of the Brazilian Semi-Arid Map. The official delimitation of the Brazilian Semi-Arid (IBGE, 2005), marked by the peculiarity of the water scarcity during the year, covers 1,133 municipalities in 09 Brazilian states, extending longitudinally from the northern coast of Rio Grande do Norte to the north of Minas Gerais (only non-Northeastern state).

Although all the songs can be categorized in the “Way of life from Sertão” class, due to the instrumental sonority, vocal tone, accent and form of singing carry traits of the regional identity from Sertão, the categorization was by criterion the content of the lyrics of the songs. The results of the classification are:

- 32% exclusively on the way of life from Sertão;
- 25% concomitantly on the way of life from Sertão and the northeastern migration;
- 6% concomitantly on the way of life from Sertão and the nature of Sertão;
- 3% concomitantly on the way of life from Sertão, the nature of Sertão and the northeastern migration;
- 3% exclusively on the northeastern migration;
- 3% exclusively on the nature of Sertão;
- 1% concomitantly on the nature of Sertão and the northeastern migration;
- 23% over other geographical aspects;
- 43% do not apply.

The classified inventory was consolidated in a database, which allowed interpretative analyzes of the set and selected specific songs. These analyzes focused on the sonorities (instrumental and oral) and on the content of the lyrics, demonstrating a historical and geographical trajectory of the poetic persona of the songwriter Luiz Gonzaga throughout the 20th century.



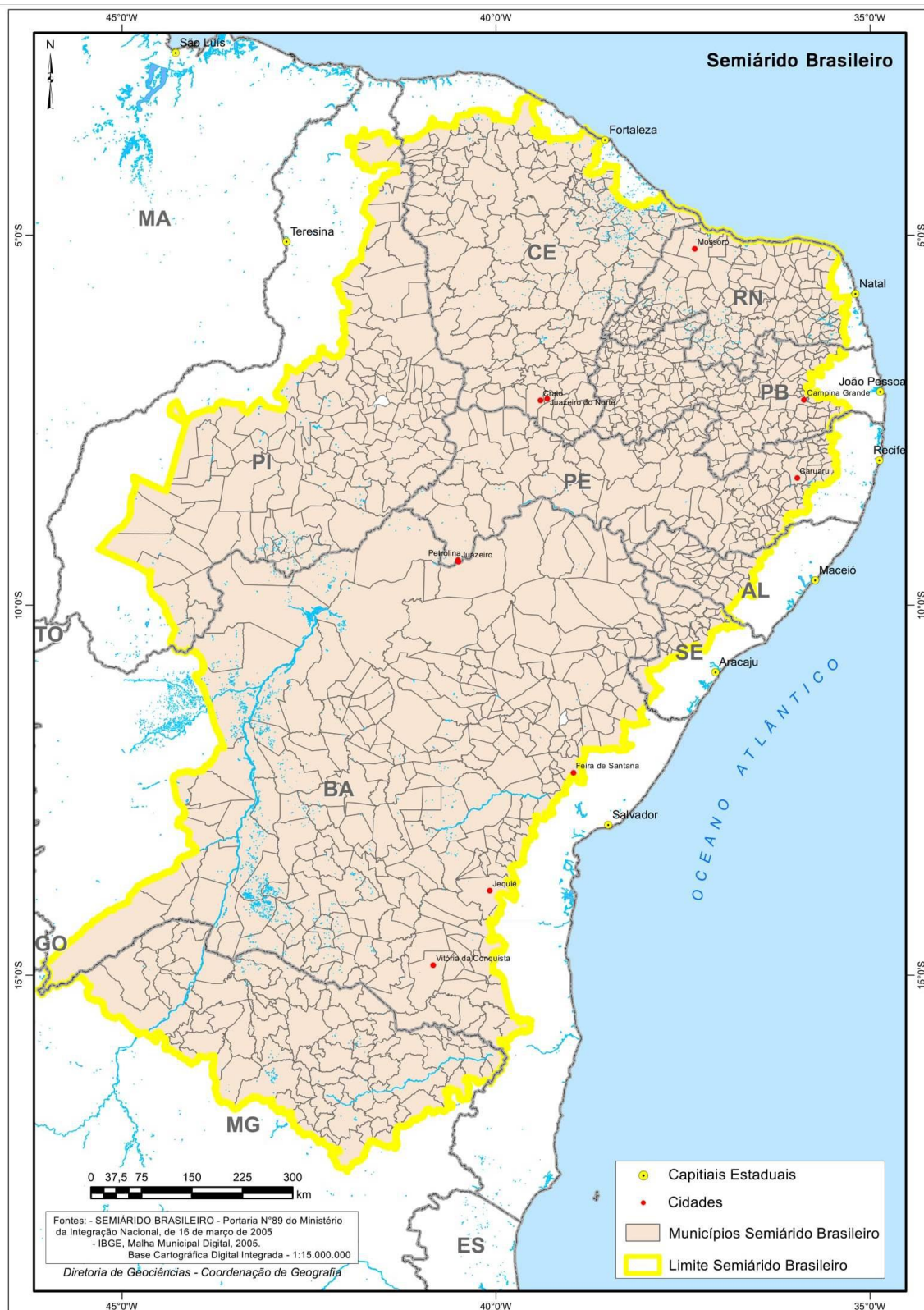


Figure 3 Map of the Brazilian Semi-Arid

Source: IBGE, 2005



### 3.2 Analyzes and Discussions

The musicality of Traditional Forró, spread by the Northeastern migrants, provided the territorial reaffirmation of the Northeast as a region of value, mainly cultural through its way of life, in the Brazilian geographic space. In the trajectory of the “poetic persona” sung by Luiz Gonzaga, the prospect of the return of rain to the Sertão and the longing for the Sertão’s way of life, composed of people, practices, places and landscapes, are sufficient for the migrant to seek the return to the region of the Sertão and their way of life.

In works of his discography, among the geographic aspects that promote the territorial reaffirmation of the Northeast and the regional valorization of the Sertão, there is the recognition of:

- Existential rooting in a specific place that, at the same time, is contained (inserted in) and contains (represents) the region of the Sertão, emphasizing the typical musicality as part of Sertão’s daily life demonstrated in the festive sounds and simple lyrics of the song “No Meu Pé de Serra”/“On My Pé de Serra” (1947) (Gonzaga, 1996):

Lá no meu pé de serra / Deixei ficar meu coração. / Ai, que saudades tenho. / Eu vou voltar pro meu sertão. /  
No meu roçado trabalhava todo dia. / Mas no meu rancho tinha tudo o que queria. / Lá se dançava quase toda  
quinta-feira, / Sanfona não faltava e tome xóte a noite inteira.

O xóte é bom / De se dançar / A gente gruda na cabôcla sem saltar. / Um passo lá, / Um outro cá. / Enquanto o  
fole tá tocando, / tá gemendo, tá chorando, / Tá fungando, reclamando sem parar.

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There on my pé de serra / I left my heart. / Oh, I'm so homesick. / I'm going back to my sertão. / In my ranch I  
used to work every day. / But at my ranch I had everything I wanted. / There we danced almost every  
Thursday, / Accordion wasn't lacking and there were xóte all night.

The xote is good / For dancing / We're glued to the cabocla without letting go. / A step there, / Another here. /  
While the bellows are playing, / moaning, crying, / It's sniffing, complaining nonstop.

- Sorrow for the desolation and forced exile of the Sertão, externalized in the lit and continuous sonority (like the semiarid landscape of the sertão) and the longing and solitary lyrics of the song “Asa Branca”/“White Wing” (Gonzaga, 1996):

Quando oiei a terra ardeno, / Qual fogueira de São João, / Eu perguntei a Deus do céu, ai, / Por que tamanha  
judiação. (bis)

Que brasileiro, que fornaia, / Nem um pé de prantação. / Por falta d'água, perdi meu gado, / Morreu de sede  
meu alazão. (bis)

Inté mesmo a Asa Branca / Bateu asas do sertão. / Entônce eu disse, adeus Rosinha, / Guarda contigo meu  
coração. (bis)

Hoje longe muitas léguas, / Numa triste solidão, / Espero a chuva cair de novo / Pra mim voltar pro meu  
sertão. (bis)

Quando o verde dos teus zóio / Se espaiá na prantação, / Eu te asseguro, não chore não, viu, / Qu'eu vortarei,  
viu, / Meu coração. (bis)

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When I saw blazing soil, / Like a bonfire of Saint John, / I questioned God in heaven, oh, / Why such a mistreat.  
(bis)

What a brazier, what a furnace, / Not a single planting. / For lack of water, I lost my cattle, / Died in thirst, my bayhorse. (bis)

Even the White Wing itself / Flapped its wings from the sertão. / Then I said, farewell Rosinha, / Keep my heart with you. (bis)

Today many miles away, / In a sad loneliness, / I wait for the rain to fall again / For me to return to my sertão.  
(bis)

When the green of your eyes / Spreads in the plantation, / I assure you, do not cry, ok, / That I'll come back, ok,  
/ My heart. (bis)

- Sertão's religiosity, focused on the faith in Father Cícero (as divine interventor for the blessing of rain) and manifest in the ordeal of difficult pilgrimage (from a place distant and unnamed to the city of Juazeiro) through the dry corners of the sertão, illustrated in the poor and dragged sound (like the Northeasterner moving through the desolate landscape of the sertão) and the lyrics of the song "Légua Tirana"/"Tirane League" (1949) (Gonzagão, 1996):

Oh, que estrada mais comprida! / Oh, que légua tão tirana! / Ai, s'eu tivesse asa / Inda hoje eu via Ana.

Quando o sol tostou as foia / E bebeu o riachão. / Fui inté o Juazeiro / Pra fazer a minha oração.

Tô vortando estropiado / Mas alegre o coração. / Padim Ciço ouviu a minha prece. / Fez chover no meu sertão.

Varei mais de vinte serras / De alpercata e pé no chão. / Mesmo assim, como inda farta / Pra chegar no meu rincão.

Trago um terço pra Das Dores, / Pra Reimundo um violão / E pra ela, e pra ela / Trago eu e o coração.

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Oh, what a long road! / Oh, what a tirane league! / Oh, if I had wings / I would see Ana within today.

When the sun toasted the leaves / And drank the stream. / I went to Juazeiro / To make my prayer.

I'm coming back crippled / But happy in the heart. / Little Father Ciço listened to my prayer. / It rained in my sertão.

Went through over twenty mountains. / In leather strapshoes and barefeet / Even so, there's still plenty to go / To get to my place.

I bring a rosary to Das Dores, / For Reimundo a guitar / And for her, and for her / I bring myself and my heart.

- The joy of returning to the sertão and their way of life, demonstrated in the orderly and invigorated sound (as if the own rain on the dry land of the sertão diminishing the heat of the landscape) and in the safe lyrics of the song "A volta da Asa Branca"/"The Return of the White Wing" (1950) (Gonzaga, 1996):

Já faz três noites / Que pro norte relampeia. / A Asa Branca, / Ouvindo o ronco do trovão, / Já bateu asas / E voltou pro meu sertão. / Ai, ai eu vou me embora / Vou cuidar da prantação.

A seca fez eu desertar da minha terra. / Mas, felizmente Deus agora se alembrou / De mandar chuva / Pr'esse sertão sofredor. / Sertão das muié séria. / Dos homes trabaiador.

Rios correndo, / As cachoeira tão zoando, / Terra moiada, / Mato verde, que riqueza. / E a Asa Branca / Tarde canta, que beleza! / Ai, ai, o povo alegre, / Mais alegre a natureza.

Sentindo a chuva / Eu me arrescordero de Rosinha, / A linda flor / Do meu sertão pernambucano. / E se a safra / Não atrapaiá meus pranos, / Que qui há, o seu vigário? / Eu vô casá no fim do ano. (...)

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Three nights already / That in the north thunders flash. / The White Wing, / Listening to the thunder rumble, / Already flapped wings / And returned to my sertão. / Oh, I'm leaving / I'll take care of the plantation.

The drought made me desert from my land. / But, fortunately, God now remembered / To send rain / To this suffering sertão. / Sertão of the serious women, / Of the working man.

Rivers running, / The waterfalls mocking, / Soaked ground, / Green grass, what a wealth. / And the White Wing / Late sings, what a beauty! / Oh, alas, the merry people, / The merriest nature.

Feeling the rain / I remember myself of Rosinha, / The beautiful flower / Of my sertão of Pernambuco. / And if the harvest / Don't muddle my plans, / What is up, mister vicar? / I'll get married at the end of the year. (...)

- The daily work of the sertão, agrarian and materially simple, but continuous and emotionally rewarding, exposed in the periodic and repetitive sonority that accompanies the diurnal evolution of the “Boiadeiro”/“Cowboy”<sup>7</sup> (1950) story lyrics (Gonzaga, 1996):

Vai, boiadeiro, que a noite já vem! / Guarda o teu gado e vai pra junto do teu bem.

De manhazinha quando eu sigo pela estrada, / Minha boiada pra invernada eu vou levar. / São dez cabeça, é muito pouco, é quase nada, mas não tem outras mais bonitas no lugar.

Vai, boiadeiro, que o dia já vem! / Leva o teu gado e vai pensando no teu bem.

De tardezinha quando eu venho pela estrada, / A fiarada ta todinha a me esperar. / São dez finho, é muito pouco, é quase nada, mas não tem outros mais bonitos no lugar.

Vai, boiadeiro, que a tarde já vem! / Leva o teu gado e vai pensando no teu bem.

E quando eu chego na cancela da morada / Minha Rosinha vem correndo me abraçar / É pequenina, é miudinha, é quase nada mas não tem outra mais bonita no lugar.

Vai, boiadeiro, que a noite já vem! / Guarda o teu gado e vai pra junto do teu bem.

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Go, cowboy, that the night is coming! / Store your cattle and go to your darling.

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<sup>7</sup> The instrumental sonority at the beginning and at the end of the song alludes respectively to sunrise and sunset, representing the beginning and end of the day, while the oral sound at the end of each diurnal period emits onomatopoeic sounds uttered by the rural man in direct contact with animals.

In the early morning when I follow the road, / My cattle for wintering I will take. / There are ten heads, it's very little, it's almost nothing, but there aren't any more beautiful in this place.

Go, cowboy, that the day is coming! / Take your cattle and think about your darling.

In the late afternoon when I come down the road, / The children are all waiting for me, / There are ten children, it's very little, it's almost nothing, but there are no others more beautiful in this place.

Go, cowboy, that the afternoon is coming! / Take your cattle and think about your darling.

And when I get to the gate of my home, / My Rosinha comes running to hug me. / She's small, she's tiny, it's almost nothing, but there's no other more beautiful in this place.

Go, cowboy, that the night is coming! / Store your cattle and go to your darling.

- Precarious emigration from the Northeast to the South of the country, carrying the regional identity through the musical instruments typical of the sertão, affirmed in the dramatic sonority and affirmative lyrics of the song “Pau de Arara”<sup>8</sup> (1952) (Gonzaga, 1996):

Quando eu vim do sertão, / seu môço, do meu Bodocó, / A malota era um saco / e o cadeado era um nó. / Só trazia a coragem e a cara, / Viajando num pau de arara. / Eu penei, mas aqui cheguei. (bis)

Trouxe um triângulo, no matolão. / Trouxe um gonguê, no matolão. / Trouxe um zabumba dentro do matolão. / Xote, maracatu e baião! / Tudo isso eu trouxe no meu matolão.

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When I came from the sertão, / mister lad, from my Bodocó, / The suitcase was a sack / and the padlock was a knot. / I only brought courage and face. / Traveling on a pau de arara. / I suffered, but here I arrived. (bis)

I brought a triangle, in the saddlebag. / I brought a gongué, in the saddlebag. / I brought a zabumba inside the saddlebag / Xote, maracatu and baião! / All this I brought in my saddlebag.

- Linguistic regionalism manifested in a “(...) Northeastern language, something that carries in its outline a way of living, of facing life, its genuine way of expressing itself with its characteristic accents” (Rocha, 2013, p. 1), showing the regional identity affirmed through a variation of the national language, expressed in the serious sonority and teacheral lyrics of the song “ABC do Sertão”/“ABC of Sertão” (1953) (Gonzaga, 1996):

Lá no meu sertão, pros caboclo lê, / Têm que aprender um outro ABC. / O jota é ji, o éle é lê, / O ésse é si, mas o érre / Tem nome de rê. (bis)

Até o ypsilon lá é pissilone. / O eme é mê, i o ene é nê, / O efe é fê, o gê chama-se guê. / Na escola é engraçado ouvir-se tanto ê.

A, bê, cê, dê / Fê, guê, lê, mê / Nê, pê, quê, rê / Tê, vê e zê.

(...)

Atenção que eu vou ensinar o ABC: / A, bê, cê, dê, e / Fê, guê, agâ, i, ji, / ka, lê, mê, nê, o, / pê, quê, rê, ci, / Tê, u, vê, xis, pissilone e zê.

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<sup>8</sup> Improvised truck for transporting people, with canvas cover and seats on wooden benches, used mainly in the transfer of northeastern retreatants towards the Southeast Region of Brazil in the middle of the 20th century.

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There in the sertão, for caboclo to read, / They have to learn another ABC. / The J is jy, the L is le, / That S is si, but the R / Is named re. (bis)

Even the Y there is pissilone. / The M is me, the N is nee, / The F is fe, the G is called gee. / At school it's funny to hear so much ê

Ae, be, ce, de / fe, gee, lee, me / nee, pee, que / tee, vee, zee.

(...)

Attention I am going to teach the ABC: / Ae, be, ce, and / Fe, gee, haitcha, i, jy, / kay, lee, me, nee, oh, / pee, que, ree, si, / Tee, u, vee, xis, pissilone and zee.

- Marginality of the Northeast Region, maintained through territorial relations of assistance that perpetuate underdevelopment instead of promoting regional development in the sertão; despite being relevant, promising and virtuous, the sertão corresponds to a neglected territoriality, dependent and demanding of aid from the rest of the national territory, as sung in the echoing sound and requested in the reflective lyrics of the song “Vozes da Seca”/“Voices of Drought” (1953) (Gonzaga, 1996):

Seu doutô, os nordestino têm muita gratidão / Pelo auxílio dos sulista nessa seca do sertão. / Mas, doutô, uma esmola a um homem qui é são, / Ou lhe mata de vergonha ou vicia o cidadão.

É por isso que pidimo proteção a vosmicê, / Home pur nós escuído para as rédias do pudê. / Pois, doutô, dos vinte estado temos oito sem chovê, / Veja bem, quase a metade do Brasil tá sem cumê. / Dê serviço a nosso povo, encha os rio de barrage, / Dê cumida a preço bom, não esqueça a açudage.

Livre assim nós da ismola, que no fim dessa estiage / Lhe pagamo inté os juru sem gastar nossa corage. / Se o doutô fizer assim, salva o povo do sertão. / Quando um dia a chuva vim, que riqueza pra nação! / Nunca mais nós pensa em seca, vai dá tudo nesse chão. / Como vê ,nosso distino mercê tem nas vossa mãos.

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Mister doc, the northeasterners have a lot of gratitude / For the help of the southerners in this drought of the sertão. / But, doc, giving alms to a man who is sound, / Either kills him with shame or addicts the citizen.

That's why we ask thee for protection, / Men chosen by us for the reins of power. / Because, doc, from the twenty states we have eight without rain, / Look well, almost half of Brazil is without eat. / Give jobs to our people, fill the rivers with dam, / Give food at a good price, do not forget the dike.

Free thus from the alms, that at the end of this drought / We pay you even the interest without spending our courage. / If the doc does so, saves the people of the sertão. / When one day the rain comes, what a wealth for the nation! / Never again we'll think of drought, everything will grow on this ground. / As you see, thee have our fate in thy hands.

- Insertion of the Northeast Region (symbolized by the Navio's Stream) in the territory of Brazil (symbolized by the São Francisco River), represented, respectively, by the connections of the hydrographic network and by the reference to the direction of the water flows towards the special locality in memory, contained in the segmented sonority (like the later sections of a watercourse) and in the happy lyrics of the song “Riacho do Navio”/“Navio's Stream” (1955) (Gonzaga, 1996):

Riacho do Navio / Corre pro Pajeú. / O rio Pajeú vai despejar / No São Francisco. / O rio São Francisco / Vai bater no mei do mar. / O rio São Francisco / Vai bater no mei do mar.

(...)

Ah! se eu fosse um peixe, / Ao contrário do rio / Nadava contra as águas. / E nesse desafio / Saía lá do mar pro / Riacho do Navio. / Eu ia direitinho pro / Riacho do Navio.

Pra ver o meu brejinho, / Fazer umas caçada, / Ver as pegá de boi, / Andar nas vaquejada, / Dormir ao som do chocalho / E acordar com a passarada, / Sem rádio e sem notícia / Das terra civilizada. / Sem rádio e sem notícia / Das Terra civilizada.

(...)

Riacho do Navio, / Tando lá não sinto frio.

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Navio's Stream / Run to Pajeú. / The Pajeú River will dump / In San Francisco. / The San Francisco River / It will hit the middle of the sea. / The San Francisco River / It will hit the middle of the sea.

(...)

Ah! if I were a fish, / Contrary to the river / I would swim against the waters. / And in that challenge / I would leave the sea for the / Navio's Stream. / I would go straight to the / Navio's Stream.

To see my little marsh, / To make some hunt, / To see the ox catches, / To walk in the vaquejada, / To sleep to the sound of the rattle, / To wake up with the birds, / Without a radio and without news / Of the civilized land. / Without a radio and without news / Of the civilized land.

(...)

Navio's Stream, / Being there I don't feel cold.

- Productive wealth of the sertão in a synthesizing place of the regional economy and culture, appearing as a “miniature sertão” (Fernandes, 2008, p. 11), presented in the lively and listed sound in the enumerative lyrics of the song “Feira de Caruaru”/“The Caruaru Fair” (1957) (Gonzaga, 1996):

A Feira de Caruaru, / Faz gosto a gente vê. / De tudo que há no mundo, / Nela tem pra vendê, / Na feira de Caruaru.

Tem massa de mandioca, / Batata assada, tem ovo cru, / Banana, laranja, manga, / Batata, doce, queijo e caju, / Cenoura, jabuticaba, / Guiné, galinha, pato e peru, / Tem bode, carneiro, porco, / Se duvidá... inté cururu.

Tem cesto, balaio, corda, / Tamanco, gréia, tem cuêi-tatu, / Tem fumo, tem tabaqueiro, / Feito de chifre de boi zebu, / Caneco acuvitêro, / Penêra boa e mé de uruçú, / Tem carça de arvorada, / Que é pra matuto não andá nú.

Tem rêde, tem balieira, / Mode minino caçá nambu, / Maxixe, cebola verde, / Tomate, cuento, couve e chuchu, / Armoço feito nas torda, / Pirão mixido que nem angü, / Mubia de tamburête, / Feita do tronco do mulungü.

Tem loiça, tem ferro véio, / Sorvete de raspa que faz jaú, / Gelada, cardo de cana, / Fruta de paima e mandacaru. / Bunecos de Vitalino, / Que são conhecidos inté no Sul, / De tudo que há no mundo, / Tem na Feira de Caruaru.



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The Caruaru Fair, / It's nice, we can see. / Of all there is in the world, / In it there is to sell, / In the Caruaru Fair.

It has manioc mass, / Roasted potato, has raw egg, / Banana, orange, mango, / Potato, sweet, cheese and cashew, / Carrot, jabuticaba, / Guinea, chicken, duck and turkey, / Has goat, lamb, pig, / If you doubt ... even cururu.

It has basket, balaio, rope, / Clog shoes, gréia, has cuêi-tatu, / It has tobacco, has tobacco pot, / Made of horn of zebu ox, / Chaperones mugs, / Good sieves and honel of uruçú / It has pants of dawn / So the matuto won't walk naked.

It has a hammock, it has a sling, / So the boy can hunt nambu, / Maxixe, green onion, / Tomato, tale, cabbage and chuchu, / Lunch made in the torda, / Pirão mixed that like angu, / Mubia of tamburête, / Made of the trunk of the mulungú.

It has crockery, has iron, / Ice cream of scrape that makes jaú, / Iced, thistle of cane, / Fruit of paima and mandacarú. / Bunnies of Vitalino, / Which are famous even in the South, / Of all there is in the world, / It is in the Caruaru Fair.

- Difficulties of the migrants from sertão in adapting to the new urban and modern way of life in the face of the constant and contrasting remembrance of the local of origin and of the sense of non-belonging, manifested in the accelerated sonority and antithetic lyrics of the song “Meu Pajeú”/“My Pajeú” (1957) (Gonzaga 1957):

Já faz um ano e tanto / Que eu deixei meu Pajeú. / Com tanta felicidade, / Vim penar aqui no sul. / Ai, hum! / Ai, meu Deus! / O que é que eu vou fazer? / Longe do meu Pajeú, / Não poderei viver.

São Paulo tem muito ouro, / Corre pratas pelo chão. / O dinheiro corre tanto / Que eu não posso pegar não. / Ai, hum! / Ai, meu Deus! / O que é que eu vou fazer? / Longe do meu Pajeú, / Não poderei viver.

Paulista é gente boa, / Mas é de lascar o cano. / Eu nasci no Pajeú, / Mas só me chamam de baiano. / Ai, hum! / Ai, meu Deus! / O que eu vou fazer? / Longe do meu Pajeú, / Não poderei viver.

No dia em eu voltar / Vou fazer uma seresta. / Vou rezar uma novena / Ao bom Jesus da Fuloresta. / Ai, meu Deus! / O que eu vou fazer? / Longe do meu Pajeú, / Não poderei viver.

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It's been more than a year / That I left my Pajeú. / With so much happiness, / I came suffer here in south. / Ah, um! / Oh, my God! / What am I going to do? / Away from my Pajeú, / I won't be able to live.

São Paulo has a lot of gold, / The money runs on the floor. / The money runs so much / That I can not take, no. / Ah, um! / Oh, my God! / What am I going to do? / Away from my Pajeú, / I won't be able to live.

Paulistas are good people, / But it is so embarrassing. / I was born in Pajeú, / But they only call baiano. Ah, um! / Oh, my God! / What am I going to do? / Away from my Pajeú, / I won't be able to live.

On the day I'll go back / I'll make a serenade. / I'll pray a novena / To the good Jesus of the forest. / Oh, my God! / What I am going to do? / Away from my Pajeú, / I won't be able to live.

- Social existence of the inhabitants of the isolated and anonymous sertão, of agrarian labor without economic liquidity and succeeded by historical forgetfulness, framed by the morbid sound and the

funeral lyrics of the song “A Morte do Vaqueiro”/“The Death of Cowherds” (1963)<sup>9</sup> (Gonzaga, 1996):

Numa tarde bem tristonha, / Gado muge sem parar, / Lamentando seu vaqueiro / Que não vem mais aboiar. /  
Não vem mais aboiar / Tão dolente a cantar: / Tengo, lengo, tengo, lengo, / tengo, lengo, tengo. / Ei, gado, oi.

Bom vaqueiro nordestino / Morre sem deixar tostão. / O seu nome é esquecido / Nas quebradas do sertão /  
Nunca mais ouvirão / Seu cantar, meu irmão, / Tengo, lengo, tengo, lengo, / tengo, lengo, tengo. / Ei, gado, oi.

Sacudido numa cova, / Desprezado do Senhor, / Só lembrado do cachorro / Que inda chora / Sua dor. / É  
demais tanta dor / A chorar com amor. / Tengo, lengo, tengo, lengo, / tengo, lengo, tengo. / Tengo, lengo,  
tengo, lengo, / tengo, lengo, tengo. / Ei, gado, oi, / E... Ei...

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On a very sad afternoon, / Cattle moo non-stop, / Lamenting his cowherd / That no longer comes to herd. / No  
longer comes to herd / So aching to sing: / Tengo, lengo, tengo, lengo, / tengo, lengo, tengo. / Hey, cattle, hi

Good Northeasterner cowherd / Dies without leaving a penny. / His name is forgotten / In the back of the  
sertão. / Never heard again / His singing, my brother. / Tengo, lengo, tengo, lengo, tengo, lengo, tengo. / Hey,  
cattle, hi.

Shaken in a pit, / Despised of the Lord, / Only remembered by the dog / Which still cries / His pain. / It's too  
much that pain / To cry with love. / Tengo, lengo, tengo, lengo, / tengo, lengo, tengo. / Tengo, lengo, tengo,  
lengo, / Tengo, lengo, tengo. / Hey, cattle, hi, / E ... Hey...

- Erraticity of the migrant, wandering through the broad national territory in a itinerant daily life, expressed in the cadenced sound and resigned lyrics of the song “A Vida do Viajante”/“The Traveler’s Life” (1979) (Gonzaga, 1996):

Minha vida é andar por este país / Pra ver se um dia descanso feliz, / Guardando as recordações / Das terras  
onde passei, / Andando pelos sertões / E dos amigos que lá deixei.

(...)

Chuva e sol, / Poeira e carvão. / Longe de casa / Sigo o roteiro, / Mais uma estação. / E a alegria no coração.

Mar e terra / Inverno e verão / Mostre o sorriso / Mostre a alegria / Mas, eu mesmo, não. / E a saudade no  
coração.

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My life is to walk through this country / To see if one day I rest in peace, / Keeping the memories / Of the  
lands where I passed, / Walking through the sertão / And the friends that I there left.

(...)

Rain and sun, / Dust and charcoal. / Away from home / I follow the script, / Another station. And joy in my  
heart.

Sea and earth / Winter and summer / Show the smile / Show the joy / But, me, no. / And the longing in the  
heart.

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<sup>9</sup> It is evident in the discography of Luiz Gonzaga a functional distinction between the work of cowherd, also manager of cattle, and of cowboy, only direct caretaker of the animals. In particular, the cowherd dead alluded to is a cousin of Luiz Gonzaga, named Raimundo Jacó, the same one named nominally in the song “Respeita Januário”/“Respect Januário” (1950) (Gonzaga & Gonzaga, 1981).

- Affective appreciation (topophilia) of the natural landscape of the sertão, composed of elements of the atmosphere (sky with little or no cloudiness and highlighted moonlight), vegetation (forest), soil (dry leaves - litter), landscape (mountains) and the fauna (rooster and sururina), projected in the minstrel sound and candid lyrics of the song “Luar do Sertão”/“Moonlight of the Sertão” (1981) (Gonzaga, 1996):

Não há, ó gente, ó não, / Luar como esse do sertão. (Bis)

Oh! Que saudade / Do luar da minha terra, / Lá na serra branquejando / Folhas secas pelo chão. / Este luar cá da cidade, tão escuro, / Não tem aquela saudade / Do luar lá do sertão.

(...)

Se a lua nasce / Por detrás da verde mata, / Mais parece um sol de prata / Prateando a solidão. / E a gente pega / Na viola que ponteia, / E a canção é a lua cheia / A nos nascer no coração.

(...)

Coisa mais bela / Neste mundo não existe / Do que ouvir-se um galo triste. / No sertão, se faz luar. / Parece até / Que a alma da lua / É que descanta / Escondida na garganta / Desse galo a soluçar.

(...)

Ah, quem me dera / Que eu morresse lá na serra, / Abraçado a minha terra / E dormindo de uma vez. / Ser enterrado numa grota pequenina / Onde à tarde a sururina / Chora a sua viuvez.

\*\*\*

There isn't, Oh people, oh no, / Moonlight like this of the sertão. (Bis)

Oh! What a longing / From the moonlight of my land, / There in the whitening mountains / Dried leaves on the ground. / This moonlight here in the city, so dark, / There isn't that longing / Of the moonlight there in the sertão.

(...)

If the moon is born / Behind the green forest, / More looks like a silver sun / Silvering solitude. / And we catch / In the viola that points, / And the song is the full moon / Being born in our hearts.

(...)

A more beautiful thing / In this world doesn't exist / Than to hear a sad rooster. / In the sertão, it becomes moonlight. / It seems like / That the soul of the moon / rests / Hidden in the throat / Of that sobbing rooster.

(...)

Oh, I wish / To die there in the mountains, / Embraced to my land / And sleeping at once. / To be buried in a small cave / Where in the afternoon the sururina / Cries for her widowhood.

- Environmental awareness about the impacts and losses caused by erosion and the need for proper soil management, expressed in the action sound and evocative lyrics in the song “Erosão”/“Erosion” (1981) (Bamerindus, 1981):

Ainda hei de ver um dia / A minha terra sem a praga da erosão.

Ai! Quem me dera se eu pudesse, / Se Deus me desse uma atenção / E ajuntasse todo o povo / No mutirão

para acabar com a erosão. / Ainda hei de ver um dia / De novo o verde / Se espalhar no meu sertão.

A erosão parece uma serpente / Rachando a terra, devorando o chão. / E a riqueza que era da gente / Vai toda embora com a erosão. / Por isso, agora estou aqui cantando, / Chamando o povo pra esse mutirão. / Vamos, minha gente, salvar nossa terra / Das rachaduras da erosão.

No meu pedacinho de chão / Não tem perigo de erosão.

Eu aprendi o jeito certo / De proteger a terra e a minha plantação. / Ai, minha gente, que fartura! / Tanta riqueza se espalhando pelo chão! / É macaxeira, girimum caboclo, / Batata-doce, melancia e melão, / Feijão de corda se enroscando em tudo. / Dá gosto de ver minha plantação. / Lá no açude, a água tão limpinha, / Espelha o verde e a criação. / É tão bonito este meu pé de serra / Com a terra livre da erosão! (bis)

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I will still see one day / My land without the plague of erosion.

Oh! I wish I could, / If God gave me attention / And gather all the people / In the effort to end the erosion. / I will still see one day / Again the green / Spread in my sertão.

Erosion looks like a serpent / Cracking the earth, devouring the ground. / And the wealth that was ours / It all goes away with erosion. / So, now I'm here singing, / Calling the people to this gathering. / Come, my people, save our earth / From the cracks of erosion.

In my little piece of ground / There is no danger of erosion.

I learned the right way / To protect the land and my plantation. / Oh, my people, how abundant! / So much wealth is spreading on the ground! / It is macaxeira, girimum caboclo, / Sweet potato, watermelon and melon, / String beans twining around. / Its pleasing to see my plantation. / There in the pond, the water so clean, / It mirrors the green and the creation. / It is so beautiful this my pé de serra / With the land free from erosion! (bis)

- Geographic diversity among the people from sertão, shown by the differences between northern sertão, from Pernambuco, and from Minas Gerais, dialogued in the animated sonority and elaborate lyrics of the song “A peleja do Gonzagão X Téo Azevedo”/“The rencouter of Gonzagão X Téo Azevedo” (1983):  
(...)

*(Cantado por Luiz Gonzaga)* Sou sertão, sou pé de serra. / Cantador e sanfoneiro. / Eu sou o cheiro da terra, / Sou o rio e tabuleiro, / Sou a fé no Padre Cíço, / O Santo do Juazeiro.

Calango vem, calango vai...

*(Cantado por Téo Azevedo)* Eu sou filho de Teófilo, / Que no verso era arisco, / Catumã, violeiro, / Ligeiro que nem Corisco / Da banda norte mineira, / O Estado São Francisco.

(...)

*(Cantado por Téo Azevedo)* Sou da terra do piqui, / Da cachaça e do tutú. / Do quiabo com galinha, / Oró pronobi e angú. / Do panã, do surubim / E da fãrofa de tatu.

Calango vem, calango vai...

*(Cantado por Luiz Gonzaga)* Sou da terra do jabá, / Do guizado e da buchada. / Carne de sol de dois pelos, / Requeijão e umbuzada. / Grimum, sarapaté / Macaxeira e coalhada.

(...)

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(...)

*(Sung by Luiz Gonzaga)* I am sertão, I am pé de serra. / Singer and accordion player. / I am the smell of the earth, / I am the river and the board, / I am the faith in Father Ciço, / The Saint of Juazeiro.

Calango comes, calango goes...

*(Sung by Téo Azevedo)* I am the son of Teófilo, / That in the verse it was aloof, / Catumã, guitarist, / Slight like Corisco / Of the north piece of Minas, / The State São Francisco.

(...)

*(Sung by Téo Azevedo)* I am from the land of piquí, / Of cachaça and tutu. / Of okra with chicken, / Oró pronobi and angú. / From panã, from surubim / And from farofa of armadillo.

Calango comes, calango goes...

*(Sung by Luiz Gonzaga)* I am from the land of the jabá, / Of the stew and the buchada. / Sundried beef of two hairs, / Cottage cheese and umbuzada. / Grimum, sarapaté / Macaxeira and curd.

(...)

#### **4. Conclusion**

During the 20th century, the significant water scarcity of the semi-arid region, explicitly, and the socio-economic desolation of the Northeastern region due to spatial marginality in the Brazilian territory, implicitly, impelled people from sertão to migrate to the Southeast region, in a forced abandonment of a way of life towards attractive socioeconomic regions (polarized in cities of São Paulo, Rio de Janeiro and, later, Brasília). In this context of interregional migration, the instrumental sonorities of the accordion, zabumba and triangle and the lyrics of traditional Forró songs (emerged in the 1940s), typical of Northeastern regionality, were combined with the presence of migrants from sertão in the main Brazilian urban centers in the middle of the 20th century and promoted the reaffirmation and valorization of the Northeast region, predominantly rural, in the national territory.

The synthesis of the people from sertão drama appears in the White Wing saga, formed by the songs “Asa Branca” (1947) and “A Volta da Asa Branca” (1950) (both with instrumental sonority that reflect a spatial displacement, but respectively leaving and returning to the sertão, and respective oral sounds of nostalgia and safety), and in the song “Vozes da Seca” (1953) (with echoes and instrumental sonorities). The lyrics of the saga are about the drought being perceived with sadness and inducing the sertanejo out of the sertão, while the rain is perceived with joy and induce a hopeful return. Water is perceived as divine blessing and encouragement to a life of plenty in the sertão, which would have its marginality, socioeconomic and spatial, compensated satisfactorily by divine protection and the effect of the work of the sertanejo. On the other hand, the voices of drought in the sertão chant gratitude to the national power for the aid already given to the Northeast, at the same time in which they ask that the aid is not assistanceist, perpetuating underdevelopment, but structural, that promotes the regional development of the sertão. Through infrastructure works such as dams and reservoirs, continuous water

availability would be guaranteed.

Other songs such as “Noites Brasileiras”/“Brazilian Nights” (1954), “Súplica Cearense”/“Cearense Supplication” (1987) (Gonzaga, 1996) and “De Juazeiro a Crato”/“From Juazeiro to Crato” (Gonzaga, 1968) are worthy of consideration. The song “Sertão Sofredor”/“Sufferer Sertão” (Gonzaga, 1957) is significant for the artistic insertion of Luiz Gonzaga:

(Sonoridade branda e letra lastimosa falada)

Ah, meu sertão véio sofrêdo! Terrazinha pesada da gota! Terra mole, vorte... / Quando chove lá, chove prá derreter tudo. A terra vira lama, a cheia acaba com os pobres, açudão pro mundo... / Aquilo num é nem chuva, é dilúvio! E quando não chove é mais pior, meu chefe! / É o verão brabo! Torrando tudo, lascando, acabando com o que era verde! / Home... Pulo verão no meu sertão, de verde só fica mermo pano de bilhar, óculo reiban e pena de papagaio! É um desadouro meu chefe!

Ah, Sertão Veio sofredor! / Inté Paulo Afonso, que era a redenção do Nordeste, virou coisa de luxo. Só está servindo móde iluminar as cidade grande. / Cadê as fábrica? / Cadê as indústria? / Cadê as coisa boa anunciada pro Nordeste? / E se vier outra seca lascada? / Ah! Ah! É uma praga meu chefe... / Ah! Sertãozinho sofredor... / É por isso que eu canto: / Posso falar? - Pode...

(Em sonoridade agitada e letra enaltecedora cantada)

Quero falar / Do meu sertão, / Meu sertãozinho / Desprezado como o quê! / Peço a atenção / De toda gente / Prá minha terra, / Terra do meu bem querer

Matéria-prima! / Tudo temos de primeira, sim. / Valor humano! / Gente honesta e ordeira também. / O que nos falta, então? / É uma ajuda leal / Do grande chefe / Do governo Federal / Pois é...

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(Bland sound and pitiful spoken lyrics)

Ah, my sertão, I suffer! Damn heavy little land! Soft earth, come back... / When it rains there, it rains to melt everything. The earth turns to mud, the flood ends with the poor, dam to the world... / It isn't rain, it is a flood! And when it does not rain it's worse, my boss! / It's tough summer! Burning everything, flaking, getting rid with what was green! / Man... Skip summer in my sertão, green only remains the shabby billiard cloth, rayban glass and parrot feather! It's a heavy pain, boss!

Oh, old suffering sertão! / Even Paulo Afonso, who was the redemption of the Northeast, became a luxury thing. It is only serving to illuminate the big cities. / Where are the factories? / Where is the industry? / Where are the good things announced for the Northeast? What if another damn drought comes in? Ah! Ah! It's a plague, boss... / Ah! Dear suffering sertão... / That's why I sing: / Can I talk? - You can...

(In agitated sonority and exalted sung lyrics)

I want to talk / About my sertão, / My dear sertão / So despised! / I call for attention / From all people / For my land, / Land of my good will

Raw material! / We have the best of everything, yes. / Human value! / Honest and orderly people too. / What we lack, then? / It is a loyal help / From the great boss / From the Federal government / Oh well...



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