

## ONLINE AUDIO GUIDE 7.3

### SONG OF THE FAVELAS

**title:** “Zelão”

**type of music:** popular

**performing forces:** voice (Zelia Barbosa), guitar, bass, drum kit

**composer:** Sérgio Ricardo

**language:** Portuguese

**form:** free, but with repeated sections

**function:** solo song that comments on poverty in the favelas

**source:** *Brazil: Songs of Protest* (Smithsonian Folkways MFS 717, 2006)

#### Listen for:

- minor key
- upbeat
- steady duple meter
- symmetrical phrases
- sequences
- final ritard

Timing	Structure and text	What happens
00:00	Instrumental introduction	open and closed sounds on the hi hat cymbal, snare drum (rim shots), and tom toms and bass drum to suggest many drummers
00:04	A Todo morro entendeu quando Zelão chorou ninguém riu, ninguém brincou e era Carnaval.	minor key established with melody and guitar chords singer has upbeat (on the word “todo”)
00:15	repeats: same melody, same words	same accompaniment
00:26 - 00:33	B section No fogo de um barracão só se cozinha ilusão restos que a feira deixou  e ainda é pouco só.  Mas assim mesmo Zelão dizia sempre a sorrir “um pobre ajuda outro pobre	sequence (melody is repeated three times at different pitch levels)  sequence ends on half cadence

	até melhorar.”	
00:47	C section Choveu, choveu,	longer note values on “choveu” (it rained) for emphasis
00:52	e a chuva botou seu barraco no chão	chromatic notes in melody, to be treated sequentially
00:57 - 1:19	nem foi possível salvar violão que acompanhou morro abaixo a canção das coisas todas que a chuva levou pedaços tristes do seu coração.	sequence (melody is repeated three times at different pitch levels)
1:19	A Todo morro entendeu quando Zelão chorou ninguém riu, ninguém brincou e era Carnaval.	
1:30	A repeats, same words	
1:40	B section repeats, same words	
2:01	C section repeats, same words	
2:34	A section, same words	
2:45	A section repeats, same words	
		final ritard, enhanced by hi hat cymbal

### English translation

Everybody on the hill heard  
when Zelão cried  
No one laughed, no one danced  
and it was Carnaval.

In the woodstove of a shack  
you can only cook illusions  
the leftovers left behind by the street market  
and even so, they're not enough.  
But in spite of all that, Zelão

would always say with a smile  
“one poor man helps another  
until things improve.”

It rained and rained  
and the rain knocked his shack to the ground  
Nor was it possible to save the guitar  
that accompanied, downhill, the song  
of all that the rain washed away,  
sad pieces of his heart.

**Consider:**

- After a sequence in the B section, the listener arrives at the C section, which consists almost solely of a sequence. First, we hear a melodic idea at 0:52 (on the words “a chuva botou sem barraco no chão”). That idea is immediately repeated at 0:57 (on the words “nem foi possível salvar violão”) at the same pitch level. Then we hear (at 1:02, 1:08, and 1:14) that same idea repeated, with slight variations, at successively lower pitch levels. How might this musical strategy complement the words of “Zelão?” If necessary, review the section on sequences in chapter 3.
- As noted in the text, the sentiments expressed in the words to “Zelão” are very different from those in Ary Barroso’s “Aquarela do Brasil.” Compare the musical content of both selections, making sure to discuss at least three elements of music.