

What is *Forró*?



forró em vinil

An Introduction to
the *Forró* History
2017

WRITTEN BY IVAN DIAS E SANDRINHO DUPAN

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Introduction

All roots come from the seed

The mix of ethnicity in Brazil allowed over the centuries the arising of a distinct music culture - without similarities in the rest of the world. Rhythmic, melodic and poetic qualities lead to a diversity of genres that move and fascinate generations. *Forró* is part of this music culture.

Born in Brazil's Northeast, the style and its variations conquered the country and the world since the developing of the phonographic industries as well as the "urbanization" of this - essentially rural- music in different periods and events by talented artists, such as Luiz Gonzaga, Jackson do Pandeiro, Marinês, Abdias, João do Vale, Dominginhos, Sivuca, Jacinto Silva, Elinó Julião, Genival Lacerda, Pinto do Acordeon, Anastácia, Nando Cordel, Maciel Melo, Elba Ramalho, Alceu Valença, Zé Ramalho, Geraldo Azevedo among other composers and groups (such as the incomparable Trio Nordestino and Antonio Barros). All these artists have the "*Traditional Forró*" as the base of their career, spreading experiences, memories and a lot of *forrobodó*. Germinating art in dry market.

In this book, aimed at an audience new to the rhythms and dances of the "*forrozeiro's basket*" (*Baião, coco, rojão, arrasta-pé, xaxado, xote*, among a varied range of other beats and steps), the researchers, musicians and producers Ivan Dias and Sandrinho Dupan gathered data and experiences, mixing beats and movements with historical elements, to create a basic understanding of the subject. They throw seeds in the air.

A complex and embracing theme, *Forró* offers a way - to those who wish - by listening, dancing and singing, to understand a little about the fascination that this music of the Northeast exerts on men and women who allow themselves to be embraced by his long sonorous, sensorial and solemn sounds: a trio of guaranteed emotions.

Simply blow the needle, turn the dial and roll the eyes.

Fernando Moura (Journalist and writer)

Forró origins

This text intends to introduce the reader to the broad and fascinating universe of *forró*, from its origins to the present. This paper will provide some facts within a theme so full of details and can be a basis for future deepening.

Where does *forró* come from?

The answer is complex because it involves historical aspects about music, dance and the Brazilian history, from colonization through slavery, of *cangaceirismo* and the technological evolution. Concepts will be highlighted in the reading course, seeking for a better understanding.

What is *forró*?

1. *Forró* is a musical genre composed of a set of rhythms.
2. *Forró* is also one of the rhythms of this set.
3. *Forró* is a form of dance.
4. *Forró* is the name of a kind of party.

Set of rhythms:

The most important rhythms related to *forró* are: Coco, Baião, Xote (Chote or Xótis), Arrastapé, Xaxado, Rojão and Forró.

Other *Forró* rhythms are: Samba, Toada, Martelo, Rancheira, Quadrado, Maracatu, Brejeira, Xamego, Marcha, Galope, Calango, Embolada and Choro, among others.

What does the word *farró* mean?

Many people think that the name *farró* comes from the expression "For All", supposedly drafted by the British from the railway company "Great Western" - established in the Northeast of Brazil for 70 years, since 1881 - as a way to attract the American soldiers during World War II, to musical meetings (and dance) that happened in the sheds of the stations, also known as "the party", "the *samba*", "the *pagode*", "the *zambé*" and "the *farró*". It would not be difficult to imagine exactly the "opposite", the local vocabulary word as a kind of "bilingual pun", a subtle expression of the English humor mixed with the tropical creativity, hung on the famous collective memory. "*Forroll*"?

But more convincing - and grounded - is the line of reasoning that points to the word *forrobodó* as the original source of the abbreviation *farró* which in the Bantu linguistic branch, arrived in Brazil with the African slaves, meant "mess" or "confusion", circumstances well suited to these folk dances of the Northeastern countryside in the 19th century. In the farmhouses, yards or village streets, the meetings mixed varied musical styles, according to the instrumental formation, usually centered in the legendary 'Oito Baixos', the diatonic accordion, in addition to the 'pife', 'gaita' or 'rabeça'. This eclectic set of genres and pleasures was titled *Farró*.

There were live music and dancing at these parties, people of all ages, married, single, children, adults, young and old. People danced alone or in pairs.

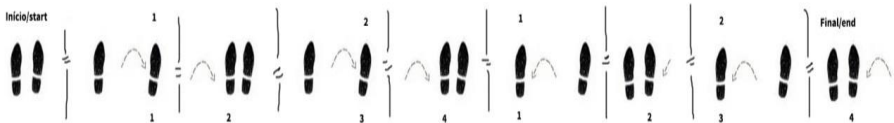
The expression earned more power with the expansion of the phonographic industry and the arising of Luiz Gonzaga (from Pernambuco state, since the 1940s) and Jackson do Pandeiro (from Paraíba state in the early 1950s), two of the main artists of the originally Northeastern rhythms, such as *baião*, *coco*, *rojão*, *xaxado*, *arrasta-pé*, *maracatu*, *ciranda*, *embolada*, among others, all tagged as *farró*.

Radios and the discs spread *farró* to all corners of Brazil, promoting its music and dance.

Dance:

Forró is music, but it is also dance. Siamese twins, one depends on the other to reach aesthetics and sensorial intentions. Both are responsible for the cozy atmosphere of the party. Like the music and sounds, *forró* as a dance also offers variations, with depends on the spaces and influences received.

The basic dance step for most of the *forró* rhythms is known by "*dois pra lá e dois pra cá*", that means "two, two" - two steps to one side and two steps to the other side. Two forward and two back. Right, right, left, left.



From this base, variation of turns, pauses and other movements can be added - but always keeping the same basic step rhythm division of the "two, two".

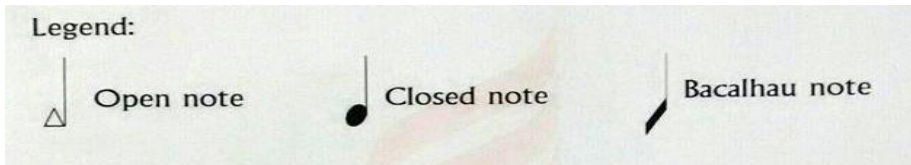
Based on the European influence (like the June quadrilles), when the gentleman leads the lady.

Rhythms:

For a better understanding of rhythms, the *zabumba* is the ideal instrument to be observed. It is the central percussion instrument, and it is responsible for the *forró's* rhythmic base.

The *zabumba* is basically a drum with two membranes (skins), that can be synthetic or animal leather, one on top and one underneath, each responsible for different tunings. The *macepa* is used to hit on the upper part of the drum. This is a type of drumstick responsible for the low and medium sounds, which can be opened or closed, hitting between the rim and the edge of the skin. To hit the bottom skin, the *bacalhau* is used, which is a thin drumstick responsible for the high sounds. The tuning is done by applying tension to the membranes using latches attached to a rim.

In the percussive sounds production, for the music sheets of each rhythm, the following legend will be used:



Brazilian music in general, and especially the rhythms that composes *forró*, have a common origin: the mixture of the African percussion with the European melodies and harmonies. This mix is the mother of all Brazilian rhythms, and of them, *samba* is one of the oldest rhythms.

To understand the origin of the rhythms that composes *forró*, it is necessary to first understand the *samba* origin.

Samba:

The word *Samba* comes from the word *Semba*, an African word that means *umbigada* (to collide with each other with the bellies, with the belly buttons). This Angolan origin word also comes from the word *masemba*, which means "a touch of the bellies". *Semba* was a type of music and a type of dance. The *semba* is the origin of the *samba*.

In different Brazilian states, *samba* received varied influences and in each place it would adopt multiple accents. The word accent is only used as a metaphor, once rhythmically *samba* is always *samba*, with small variations and different beat timings.

Some types of *samba*:

Samba de Coco, Samba de Roda, Samba de Breque, Samba Enredo, Samba Canção, Choro, Samba Rock, Samba de Partido Alto, Sambalanço, Samba Matuto, Samba de Gafieira, Bossa Nova, Pagode, Samba Maxixe, Samba Carioca, Samba Paulista, among others.

Samba Matuto, Zabumba:

Musical notation for Samba Matuto, Zabumba. The score is in 2/4 time and consists of two staves. The top staff is labeled 'Macepa' and contains a melody of eighth and sixteenth notes. The bottom staff is labeled 'Bacalhau' and contains a rhythmic accompaniment with eighth and sixteenth notes. The piece ends with a double bar line and repeat dots.

Coco:

The *Coco* rhythm comes as the first *Samba* variation. In the *quilombos*, the former slaves, of African origin, mixed their percussion and their dance, with the European melodies and harmonies, and with the dance and the body percussion of the Brazilian natives.

Zabumba, coco:

Musical notation for Zabumba, coco. The score is in 2/4 time and consists of two staves. The top staff is labeled 'Macepa' and contains a melody of eighth and sixteenth notes. The bottom staff is labeled 'Bacalhau 1' and contains a rhythmic accompaniment with eighth and sixteenth notes. The piece ends with a double bar line and repeat dots.

Triângulo, coco:

Musical notation for Triângulo, coco. The score is in 2/4 time and consists of a single staff. It contains a rhythmic accompaniment with eighth and sixteenth notes. The piece ends with a double bar line and repeat dots.

Originally it was called *Samba de Coco* and after some time, just *Coco*. It was played with *ganzá* and *alfaia* (drum) and the sound of the feet beating on the floor, which is called *trupé*.

Depending on the regional influences, the *Coco* formed variations, such as: *Coco Praiano*, *Coco de Roda*, *Coco de Embolada*, *Coco de Ganzá*, *Coco de Pandeiro*, *Coco de Umbigada*, *Coco Sincopado*, *Coco Quadrado*, *Coco Pernambucano*, *Coco Alagoano* and *Coco Paraibano*, among others.

Many people associate *Coco* rhythm with Jackson do Pandeiro, the 'king of the rhythm'. That's because he was responsible for the genre's 'urbanization', inherited from his mother, a famous *coquista* (*Coco Singer*) at the countryside of Paraíba state. Jackson had also contact with orchestral instruments, adapting them to the *Coco* (specially harmonic instruments and the tambourine) leading to his unique style.

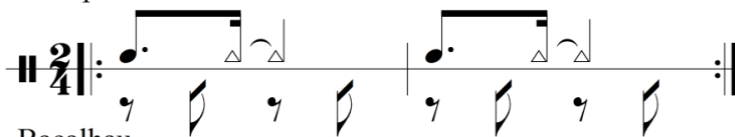
After Jackson do Pandeiro, *Coco* has never been the same. Today its image is associated with the tambourine, because of him.

Baião:

The word *Baião* is the abbreviation of the word *Baiano*. *Bahia* is one of the Brazilian states. A person who borns in *Bahia* is called *Baiano*.

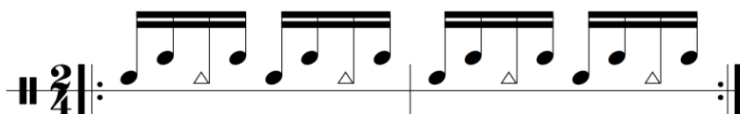
Zabumba, baião:

Macepa



Bacalhau

Triângulo, baião:



The base of *Baião* lies in the Lundu rhythm, a musical ancestor, from the mix of the *Bantu's* percussions and the Portuguese melodies and harmonies. It was played by two guitar players and sung in the challenge system, similar to the nowadays “repentistas and emboladores”.

In the countryside, in the North of Brazil, *Lundu* - being a rhythm that came from the coast - was called *Baiano*.

Luiz Gonzaga has been inspired by Lundu to created the 'baião' basic rhythm cell. He is considered the originator of the *baião*.

After many experiments - with different instruments to accompany the accordion – Luiz Gonzaga defined that the minimum set of music instruments to play Forró are: *Sanfona* (accordion), *Zabumba* (drum) and *Triângulo* (triangle), with is the famous *forró* trio.

Xote:

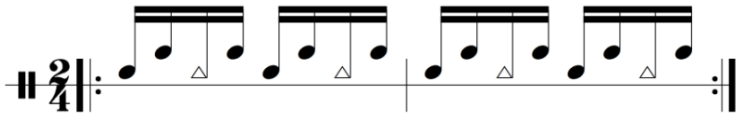
The Xote rhythm is an evolution from the 'Schottisch' rhythm, coming from Scotland and also known as “German polka”. It is a couple dance, mixing Waltz with Polka, kinds of dance that have been very popular with the European aristocracy of that time.

Zabumba, xote:

Macepa

Bacalhau

Triângulo, xote:



The *Xote* rhythm arrived first in the big cities, and then went to the countryside and rural environments, being absorbed by the popular parties.

Arrasta-pé:

Arrasta-pé is the rhythm with is played during the *quadrilha* (Quadrille). *Quadrilhas* are an evolution of European music and dances of the 13th and 14th centuries, widespread by the French aristocracy and bourgeoisie during the 18th century.

Zabumba, arrasta-pé:

Macepa

Bacalhau

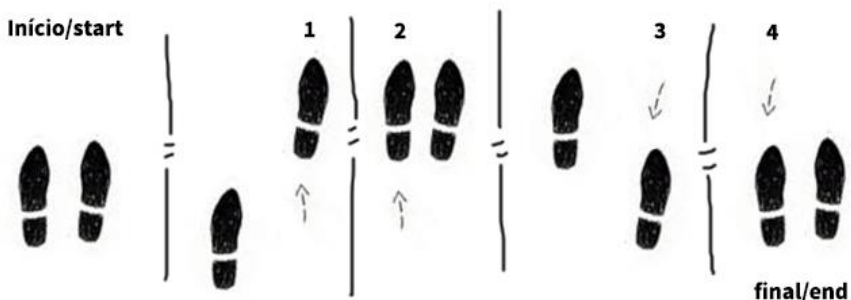
A musical staff in 2/4 time signature. The notation is split into two parts: 'Macepa' and 'Bacalhau'. The 'Macepa' part consists of two measures: the first has two eighth notes with triangle symbols below them, and the second has a quarter note followed by a quarter rest. The 'Bacalhau' part consists of four measures, each starting with a quarter note followed by a pair of eighth notes with triangle symbols below them. The first measure of 'Macepa' has a repeat sign, and the last measure of 'Bacalhau' has a double bar line with repeat dots.

Triângulo, arrasta-pé:



In Brazil, this dance was mixed with popular and religious parties to celebrate the saints Anthony, John and Peter. The festivities happen in the month of June and are called *Festas Juninas*.

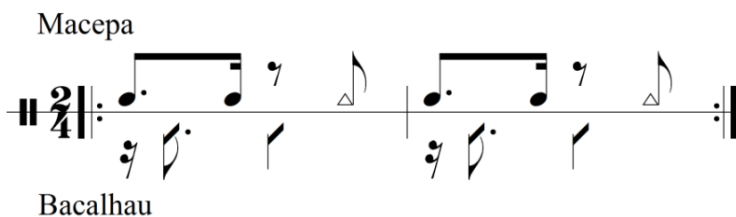
The basic step of the *Arrasta-pé* is very simple, and can be divided into 4 steps. Right foot forward, left foot forward, right back and then left back. Always marked with "One, one". Right, left; Right, left; Right, left; etc. It can be danced with no displacements, just counting the music beat and it also can receive variations such as turns and displacements among other movements.



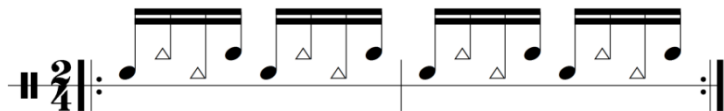
Xaxado:

It was known as the *Cangaceiros* rhythm. Originally it was played only with verses sung and repeated by the choir.

Zabumba, xaxado:



Triângulo, xaxado:

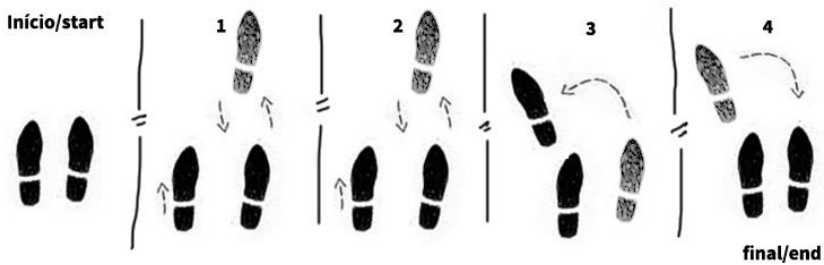


To understand *Xaxado*, it is relevant to first understand what the *Cangaço* was. The *Cangaceiros* were warrior groups, organized hierarchically as soldiers. They existed in the Northeastern countryside between approximately 1750 and 1940.

In the *cangaço* era, social banditry, mecianism and *coronelismo* were very strong. The 'rebels' – *Cangaceiros* – made their living from armed robberies and kidnappings, serving to landlords and politicians, or in a fight against the lack of food and citizenship for the peasants of the Brazilian Northeast. Nomads, they moved through forests and *caatingas* of the region, camping in isolated places or in lands of *coiteiros* - denomination attributed to accomplices and godfathers of the criminals. In those campings, they use to play, dance and sing the *Xaxado*.

Xaxado is the rhythm, *Pisada* is the dance. Initially it was an exclusively male dance, as there were no women in the *cangaço*. Men used to dance with their weapons in place of the ladies.

The dance movement and the basic choreography of the *Pisada* (Step on) has been inspired on the bean planting, using one foot as support, the other foot gives two steps forward and a lateral pull. This would be the same movement to move, to sow, to cover the seed with lateral movement and to step twice, already moving to the place of the next seed, this way, two more steps are taken and another seed is planted.



Another theory for the dance origin, which can reinforce the previous one, is to invert the shoe and move on their back erasing their footprints, a tactic used by the *cangaceiros* to avoid being tracked by the police. The last man in the line try to cover the group tracks, or at least not make clear to which side they were heading.

Those theories complement each other, for although the *cangaceiros* did not plant or cultivate the land, but they observed people doing it. So the inspiration came from planting, but day-to-day use could be used for survival reasons.

The name *Xaxado* has several possible origins, one of them is that it comes from the sound effect of the feet dragging on the floor (XA XA XA XA).

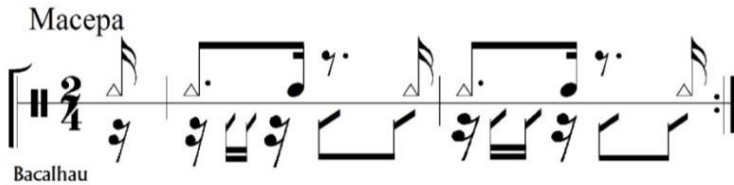
Another theory for the origin of both name and dance is the act of separating the beans from the chaff with the foot (*xaxar* the beans). After the harvest, the farmer leaves the beans pods to dry in the sun and after that, he hits them with the foot, in rhythmic movements from one side to the other.

In the *cangaço*, the lyrics and verses of the songs had the common theme about defeating their enemies and the battle glories. During the battles, the warriors used war cries to give courage to their battle fellows, those shouts were called *parraxaxá*, and where very similar to the first *xaxado*'s lyrics and verses.

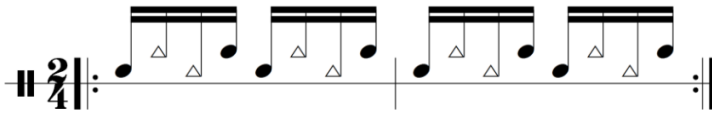
Forró:

It's the name of a set of rhythms and is also one of those rhythms. It's one of the most recent rhythms and has been influenced by all other previous rhythms.

Zabumba, forró:



Triângulo, forró:



Rojão:

The *Rojão* has a rhythmic structure very similar to the *Forró* rhythm. It differs with the placement of some of the instruments, as the cavaquinho and tambourine, responsible for a samba's rhythmic cell, while the other basic instruments (accordion, zabumba and triangle) maintain the *Forró* rhythmic cell.

This variation arose when *Forró* musicians entered the studios to record their songs and they were accompanied by the musicians of each record company. Most of those musicians were living in Rio de Janeiro and recording Samba,

between the 1940s and 1950s. This made their “samba’s accent” influence in the recordings final result of that time.

Rojão is a simple variation of *Forró*: a *forró*+*samba*.

Zabumba, rojão:

Macepa

Bacalhau

Triângulo, rojão:

Pandeiro’s legend:

Open: ● Edge finger: > Edge fist: > Slap: △

Pandeiro, rojão:

Instruments:

Originally, Forró was played with a *Pife* or *Pífano* (Flute made of bamboo) accompanied by clapping hands and percussion. Later came the *Rabeca* (an handmade instrument similar to the violin, but with a different tuning), than the *Gaita* (harmonica of mouth) and finally the *Fole de 8 Baixos* (Diatonic accordion), also known as *Pé de Bode*, *Concertina* or simply *Fole*, with a specific tuning, that preceded the accordion, that today is the heart in a trio or in a *Forró* band formation.

Those melodic / harmonic instruments were accompanied by a *Melê*, which was a large drum, made of stretched leather over a large oil can. From the sound of the *Melê*, the rhythm-base instrument, has been developed the *Zabumba*, which is responsible for the beat of the music.

Some African and indigenous origin instruments, such as the *Ganzá* (Rattle) and *Reco-reco* (Rasper), were always present in Brazilian music. The *Pandeiro* (Tambourine), an Arab instrument, merges with *Forró* and *Samba* in a way, as if they have been made one for each other. The Triangle has a lot of records of its use worldwide, but usually as a sound effects instrument and not as a rhythm conductor, as it is in the *Forró*.

The harmonic and melodic instruments that were used in the 1940s recordings were the Accordion, *Tuba*, Flute, Clarinet, 7 String Guitar, Banjo and *Cavaquinho*, among other instruments of European origin. This set of instruments, and the musicians who played them, were known as "Regional". This was the name given to the group who plays with the main artist on 78 RPM disc recordings and during live radio presentations.

The electric bass, electric guitar and drums began to appear in Forró recordings in the 1970s, more precisely in 1974 in the LP "*É proibido cochilar*" (It is forbidden to doze off) by the trio "*Os 3 do Nordeste*", released by the CBS label, under direction of Abdias, one of the most skilled and productive "diatonic accordion players".

Forró branches:

There are four basic branches of Forró, considering chronological and thematic criteria for the terminology.

Tradicional Forró (1940s):

Also known by *Pé de Serra* (Basis of the hill), it emerged in northeastern Brazil in the 19th century, mainly in the countryside of Paraíba and Pernambuco states. It was taken to Rio de Janeiro by Luiz Gonzaga, and since the 1940s Forró spread throughout Brazil through the radios and recordings.

The 1940s decade has been significant for *Forró*, because in the 1950s it had to share with other rhythms and trends the conquered space in the national imaginary.

The following list shows some of the most important *Forró* artists and respective dates of their first recordings:

Example: Luiz Gonzaga had his first album released in 1956, however, his first recording on 78RPM disc was made in 1941.

Most important Artists and Trios of the Tradicional Forró

- | | |
|--|--|
| <input type="checkbox"/> Luiz Gonzaga (1956)(*1941) | <input type="checkbox"/> Ary Lobo (1958) (*1956) |
| <input type="checkbox"/> Marinês (1956) | <input type="checkbox"/> Trio Nordestino (1963) |
| <input type="checkbox"/> Jackson do Pandeiro (1955)(*1953) | <input type="checkbox"/> Dominginhos (1964) |
| <input type="checkbox"/> Carmélia Alves (1956) (*1943) | <input type="checkbox"/> Osvaldo Oliveira (1964) |
| <input type="checkbox"/> Zito Borborema (1957) (*1956) | <input type="checkbox"/> Jacinto Silva (1965) |
| <input type="checkbox"/> Genival Lacerda (1958) (*1956) | <input type="checkbox"/> Trio Mossoró (1965) |

- | | |
|---|---|
| <input type="checkbox"/> Azulão de Caruaru (1965) | <input type="checkbox"/> Edson Duarte (1976) |
| <input type="checkbox"/> Clemilda (1965) | <input type="checkbox"/> Trio Juazeiro (1977) |
| <input type="checkbox"/> João do pife (1966) | <input type="checkbox"/> Nazaré Pereira (1979) |
| <input type="checkbox"/> Zenilton (1967) | <input type="checkbox"/> Fuba de Taperoá (1981) |
| <input type="checkbox"/> Joci Batista (1969) | <input type="checkbox"/> Os Filhos do Nordeste (1982) |
| <input type="checkbox"/> Eline Julião (1971) | <input type="checkbox"/> Trio Xamego (1982) |
| <input type="checkbox"/> Os 3 do Nordeste (1973) | <input type="checkbox"/> Trio Sabiá (1985) |
| <input type="checkbox"/> Messias Holanda (1973) | <input type="checkbox"/> Trio Virgulino (1986) |
| <input type="checkbox"/> Lucimar (1976) | <input type="checkbox"/> Mestre Zinho (1989) |
| <input type="checkbox"/> Assisão (1976) | <input type="checkbox"/> Tiziu do Araripe (1989) |

Next, some of the *Forró's* most important accordion players are listed, in order of date of the first recording.

Example: Gerson Filho had his first album released in 1957, but, his first recording on 78RPM disc was made in 1953.

Most important Accordion Players:

- | | |
|--|--|
| <input type="checkbox"/> Gerson Filho (1957) (*1953) | <input type="checkbox"/> Pedro Sertanejo (1961) (*1956) |
| <input type="checkbox"/> Sivuca (1956) (*1951) | <input type="checkbox"/> Geraldo Correia (1964) |
| <input type="checkbox"/> Camarão (1958) | <input type="checkbox"/> Noca do Acordeon (1962) (*1961) |
| <input type="checkbox"/> Zé Calixto (1960) | <input type="checkbox"/> Oswaldinho do Acordeon (1968) |
| <input type="checkbox"/> Adolfinho (1961) (*1960) | <input type="checkbox"/> Zé Paraíba (1971) |
| <input type="checkbox"/> Abdias (1961) | <input type="checkbox"/> Bastinho Calixto (1973) |

- | | |
|--|---|
| <input type="checkbox"/> Luizinho Calixto (1975) | <input type="checkbox"/> Severo (1983) |
| <input type="checkbox"/> Renato Leite (1976) | <input type="checkbox"/> Waldonys (1982) |
| <input type="checkbox"/> Flávio José (1977) | <input type="checkbox"/> Arlindo dos 8 baixos |
| <input type="checkbox"/> Genaro (1978) | <input type="checkbox"/> Adelson Viana (2005) |
| <input type="checkbox"/> Marcos Farias (1982) | |

Next, some of the main composers and the date of the first recording of their compositions are listed.

Most important Composers:

- | | |
|--|---|
| <input type="checkbox"/> Humberto Teixeira (1941) | <input type="checkbox"/> Jorge de Altinho (1975) |
| <input type="checkbox"/> Gordurinha (1946) | <input type="checkbox"/> Pinto do Acordeon (1976) |
| <input type="checkbox"/> Zé Dantas (1950) | <input type="checkbox"/> Benicio Guimarães (1978) |
| <input type="checkbox"/> João do Vale (1953) | <input type="checkbox"/> Accioly Neto (1978) |
| <input type="checkbox"/> Antônio Barros e Cecéu (1956) | <input type="checkbox"/> Nando Cordel (1982) |
| <input type="checkbox"/> João Gonçalves (1959) | <input type="checkbox"/> Petrúcio Amorim (1983) |
| <input type="checkbox"/> João Silva (1960) | <input type="checkbox"/> Maciel Melo (1984) |
| <input type="checkbox"/> Zé Marcolino (1962) | <input type="checkbox"/> Chico Pessoa (1992) |
| <input type="checkbox"/> Anastácia (1965) | <input type="checkbox"/> Xico Bezerra (1995) |
| <input type="checkbox"/> Durval Vieira (1970) | |

The traditional *Forró* always existed, but had its ups and downs. During the 1960s it has been suffocated by other musical styles, such as *Bossa Nova*,

Yê Yê Yê, Rock and Jazz. It had a new rise with the arrival of the *Forró* MPB (Popular Brazilian Music) artists.

Forró MPB (1970s):

Young artists, with traditional *Forró* influences and the daring of the youth, mixed *Forró* with the new musical trends of that time, and by doing so, they rescued it back to the artistic scene and for the media.

During the 1980s *Forró* happened to lose popularity to the foreign music and its national variables, as rock, romantic (or “Cheeky music”) and *lambada*, basically media phenomena and their selective spectra. The good ones stayed, the bad ones passed and the old ones hibernated again.

With these influences, a new chapter in the *Forró* history is written, with big bands rising with their aesthetic pragmatisms and sound paraphernalia.

Below some of the most representative artists of *Forró* MPB.

Most important Artists of Forró MPB

- | | |
|--|---|
| <input type="checkbox"/> Quinteto violado (1972) | <input type="checkbox"/> Xangai (1976) |
| <input type="checkbox"/> Fagner (1973) | <input type="checkbox"/> Amelinha (1977) |
| <input type="checkbox"/> Banda de Pau e Corda (1973) | <input type="checkbox"/> Geraldo Azevedo (1977) |
| <input type="checkbox"/> Alceu Valença (1974) | <input type="checkbox"/> Elba Ramalho (1979) |
| <input type="checkbox"/> Zé Ramalho (1975) | <input type="checkbox"/> Chico Cesar (1995) |

Eletronic Forró (1990s):

Modern, electronic, stylized, plastic made, with different and controversial denominations, serve to characterize this path adopted by contemporary musical groups, apart from the traditional *Forró* branch, drawing a line that, thematic, musical and rhythmically speaking, no longer has any connection with the rhythms that make up the original style.

It is characterized by the bands formation with a lot of musicians on the stage, electric instruments, more than one vocalist, sensual dancers, modern arrangements, an own recording discs system and the radios commercial domain, this tendency almost completely suffocate traditional *Forró*.

With the sound of these *Forró* bands playing throughout the Northeast, the traditional *Forró* virtually left the scene and the nightclubs dedicated to the segment almost all closed.

A spark of "resistance" emerged in the late 1990s and early 2000s in Southeastern Brazil with the *Forró universitário* fever.

Here are some of the main representatives artists and bands of Eletronic *Forró*.

Most important Artists and Bands of Eletronic Forró

- | | |
|--|---|
| <input type="checkbox"/> Mastruz com Leite (1992) | <input type="checkbox"/> Banda Calypso (1999) |
| <input type="checkbox"/> Mel com Terra (1993) | <input type="checkbox"/> Cavaleiros do Forró (2001) |
| <input type="checkbox"/> Frank Aguiar (1993) | <input type="checkbox"/> Aviões do Forró (2002) |
| <input type="checkbox"/> Limão com Mel (1993) | <input type="checkbox"/> Garota Safada (2003) |
| <input type="checkbox"/> Cavalo de pau (1994) | <input type="checkbox"/> Dorgival Dantas (2006) |
| <input type="checkbox"/> Banda Magníficos (1995) | <input type="checkbox"/> Luan e o Forró Estilizado (2014) |
| <input type="checkbox"/> Catuaba com Amendoim (1996) | |

Forró Universitário (2000s):

Traditional *Forró* was played in underground parties of the university scene of Southeastern Brazil, with some trios emerging to play in some of these parties, - a social and artistic scene propitious for the dance and the music, which led to the emergence of new bands, which mixed traditional *Forró* with trends of that time, with young appearance and themes. A style that is very close to traditional yet with an urban approach.

Aligned with an auspicious moment of music, *Forró universitário* (from university) managed to be elevated to TV exposition and was one of the last media products propelled commercially by the record companies - that bankrupted shortly after, due to the technological ease that copying and sharing songs came to have.

Below are some of the main representatives artists of *Forró Universitário*.

Most important Artists and Bands of Forró Universitário:

- Falamansa (2000)
- Bicho de Pé (2001)
- Peixelétrico (2001)
- Raiz do Sana (1999)
- Baião de Corda (2000)
- Circuladô de Fulô (2001)
- Chama Chuva (2001)
- Baião d4 (2001)
- Paratodos (2001)
- Rastapé (2002)
- Caiana (2002)
- BanguelaBanguela (2002)

Present scene

When the record companies stopped to inject flashes and resources to support *Forró* in the media, other styles began to overtake this space in the Brazilian musical scene.

In the mid 2000s, traditional *Forró* had been strengthened again, with events focused exclusively on the segment, supporting the new trios formation, with young musicians producing and dedicating themselves to the traditional style.

Below we list some of the most recent leading artists linked to traditional Forró, each one with different influences and performances, but all within the same musical proposal.

Most important Recent Artists of the Tradicional Forró:

- Mestre Ambrósio (1996)
- Cascabulho (1998)
- Trio Forrozão (1998)
- Forróçacana (1999)
- Silvério Pessoa (2000)
- Trio Pé de Serra (2001)
- Targino Gondim (2001)
- Santana (2001)
- Clá Brasil (2002)
- Trio Dona Zefa (2004)
- Nicolas Krassik (2004)
- Trio Potiguá (2006)
- Josildo Sá (2006)
- Trio Juriti (2007)
- Quarteto Olinda (2009)
- Trio Alvorada (2010)
- Diego Oliveira (2010)
- Dona Zaíra (2011)
- Pé de Mulambo (2011)
- Trio Lampião (2011)
- Trio Bastião (2012)
- Ó do Forró (2013)
- Mestrinho (2014)
- Jorge do Rojão (2014)
- Lucy Alves (2014)
- Nando Nogueira (2015)
- Os Fulanos (2015)
- Coisa de Zé (2015)
- Trio Macaíba (2013)

Traditional *Forró* continues to exist and it is fortunately renewed every year, with young artists arising and dedicating themselves to the cultural production following the traditions.

Today - more than a century after Luiz Gonzaga's birth - *Forró* spreads again around the world, driven by its peculiar dance and music, full of meanings and aesthetics apparently immune to fashion and distortions.

Supported by the internet, *Forró* crossed borders and conquered people who had never heard or danced the style before and now dance as well as the best Brazilian dancers. People, of different ethnicities, who have been involved with the Brazilian language and culture through *Forró*, help to spread and encourage what is best in the national culture.

A growing and stimulating example to be followed by the Brazilians themselves, still far from their cultural roots, which are yet very respected and exalted worldwide.

For this, it is fundamentally necessary to listen - and, if possible, dance – more and more frequently. The "market" never stands still. If you hesitate, it may be gone. To study and disseminate the Brazilian music history, particularly *Forró*, besides being pleasantly and personally enriching, is an unconditional part of the collective resistance strategy, in response to the rhythmic and poetic anomalies that contaminate the nowadays scene of inventiveness and unequalled in the Brazilian musicality.

Future scene

Every year new fans, dances and music come up, renewing the artistic scene, and even with its ups and downs, *Forró* remains firm and strong.

"... *fórró* is hard wood, it will never end ... !!!" (Parafuso)

A question remains - which only the future will be able answer: "With is the next step to *Fórró*?"

Among the predicted variables, only one becomes constant and unchangeable: "this game cannot be one to one" (Jackson of the Pandeiro)

Puxe o fole, sanfoneiro!

Complemental readings

There is already a reasonable repertoire of books and theses talking about the *Forró* theme with the due documentary and critical care. Thesis, dictionaries, news books and biographies (in addition to countless documentaries available on the internet) have emerged in the last two decades with promising regularity, although still in a timid manner, considering the vastness of items, facts and characters. It is an open field for new and diversified research and approaches. History under construction, the following reading directions do not exhaust the subject, but works as perennial irrigation in this fertile ground of possibilities. A basis for planting other crops.

Research, read, listen, dig in, and above all, share the knowledge, the songs, the videos, the texts, the photos, and everything else; Finally: Multiply *Forró!!!*

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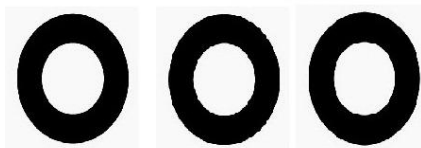
Palestra com o pesquisador Paulo Vanderlei, na UEPB, maio/2012

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Entrevista: Com o músico Parafuso, um dos fundadores do grupo Os 3 do Nordeste em 2015, na edição do Festival Rootstock.



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