



Jam Session 2: Tem que agradar todo mundo, né?

<http://coerll.utexas.edu/brazilpod/cob/lesson.php?p=33>





Aê, galera! That was André's reaction to the group's rendition of *Pisa na fulô*. It's like saying, "way to go guys!" Of course, one of the big decisions is to decide if everyone is singing in the right key. You've got to make it low enough for André and high enough for Antônio. After that, the group's got to decide on how to transition from one song to the next. It's a lot of details to work out, but by the sound of things, not only are they making awesome music, they are also coming out with a pretty cool example of a *Conversa Brasileira*.

TODOS: "Pisa na fulô... "
"Step on the flower (or: Dance)... "

ANDRÉ: Aê, galera! ❶ Teve um probleminha aí, que eu achei...
Way to go, guys! There was a little problem, that I noticed...

ANTÔNIO: Eu gostei...
I liked it...

ANDRÉ: Cê acha que o tom tá bom?
Do you think the key is ok?

ANTÔNIO: Tá.
Yep.

ANDRÉ: Não tá muito alto, não?
It wasn't too high?

ANTÔNIO: Não, tá... Não, tá ameaçando ❷ tá baixo, no caso. Não é?
No, it's... No, if anything, it's actually kind of low, in this case. You know?

ANDRÉ: É? Cê acha?
Is it? You think?

ANTÔNIO: Não, tá bom... Prá mim, tá ótimo.
No, it's fine... For me, it's great.

ANDRÉ: Legal...
Cool...

ANTÔNIO: Prá você tá meio baixo...
It's kind of low for you...

DANIEL: Confortável. Tô confortável.
It's good. I'm good.

ANDRÉ: É porque eu não tô conseguindo ouvir na... no... Não tô ouvindo no fone, ③ então pra mim tá... Eu tô pegando a variação do que tá aqui fora...
Because I can't hear in my... my... I can't hear anything in headphones, so for me it's... I'm getting the version of what's going on out here...

ANTÔNIO: Tá... talvez...
Yeah... maybe...

DANIEL: Mas tá saindo bem, tá saindo bem aqui.
But it's coming out fine, it's sounding good over here.

ANTÔNIO: Tá saindo bem aí?
Is it sounding OK out there?

DANIEL: Aí dentro tá legal, também? Tá?
Is it good out there too? Is it ok?

ANDRÉ: Tá. Essa música aí, acho que a gente tá pegando bem, cara. O ritmo é fácil e...
Yeah. This song, I think we're catching on just fine, man. The beat is easy and...

ANTÔNIO: É... ela é mais...
Yep... it's more...

ANDRÉ: E tá dando pra levar bem. ④
And we are doing good with it.

DANIEL: Quer fazer mais uma ela? ⑤
Do you wanna play it once more?

ANDRÉ: Porque essa daí, daria até pra gente juntar "Pisa na fulô" com aquela do Alceu, ⑥ cara. É...
Because this one here, I think we could even put "Pisa na fulô" together with that one by Alceu, man. Ah...

ANTÔNIO: Ah é, que é o mesmo tom, né?
That's right, which is in the same key, right?

ANDRÉ: Ai, ai... Não. É... Não. Essa é... É "Pisa na fulô" também, mas só que ele tem uma, ele tem uma outra letra. É... Como que é? "Eu andei pisando pelas ruas do passado..." Hum. Meio alto pra mim... "Criando calo no meu pé caminhador..." ⑦
Ah, ah... No... Ah... No. This one is... It's also "Pisa na fulô", but it has a, it has different lyrics. Ah... How does it go? "I've been walking on the streets from the past..." Hum. It's kind of high to me... "Giving me callous on my foot..." That's only an idea for next time...

ANTÔNIO:	Mas é diferente... É... Essa... But it's different. Ah... This one...
ANDRÉ:	Que a gente pode fazer um <i>medley</i> . Because we could make a medley.
DANIEL:	Mas quando for o show, a gente já toca 8 as duas juntas, entendeu? But at the show we could play both songs together, you know?
ANTÔNIO:	Essa é difícil... É... This is a difficult one... Ah...
ANDRÉ:	Dá pra emendar 9 uma na outra. We could string the two songs together.
ANTÔNIO:	Vai ser difícil mudar duma... daqui... vamo ver... "Dã, dã..." Que daí vai pra... É, é aqui aquela... Eu acho, é... It'll be hard to go from one to... from here... let's see... "Dã, dã..." And then we go to... It's, that one is here... I think, ah...
ANDRÉ:	É, tu vai aumentar... Yep, you could go to a higher key...
ANTÔNIO:	"Da, da, da... Oi, oi, oi, oi..." "Da, da, da... Oi, oi, oi, oi..."
DANIEL:	Isso é bonito, isso é bonito! That's pretty! That's pretty!
ANTÔNIO:	Mas é difícil. "Ai, ai, ai..." But it's difficult. "Ai, ai, ai..."
TODOS:	"Eu também quero, quero pisá na fulô..." "I also want it, I wanna step on the flower (or: dance)..."
ANDRÉ:	Beleza. Essa aí a gente tenta 8 depois, com mais estrutura. Sweet. This one we could try later on, give it a bit more structure.
ANTÔNIO:	É... pra mostrar pra ele... Yep... to show it to him...
DANIEL:	Essa é muito boa, hein? This is really a good one, isn't it?
ANTÔNIO:	É... Yep..
ANDRÉ:	Pra gente passar pro Tommy também, que ele pega rápido. 10 We could give it to Tommy too, because he catches on fast.
ANTÔNIO:	É... Yep.
DANIEL:	A gente toca as duas juntas... Fica bom. 11 We could play the two songs together... It works.

ANTÔNIO: É... É super bonito, né?
Yes... It's very pretty, isn't it?

DANIEL: É bom porque o casal que tiver dançando, quando termina uma música, ele não larga ¹² a dama. Ele já continua com ela pra próxima música... Por isso que tem que emendar.
It's good because the couple that is dancing, when a song ends, he can keep on dancing with the same girl. He stays with her to dance the next music... That's why we need to play them together.

ANDRÉ: Não vai perder a mulher...
He won't lose the girl...

ANTÔNIO: É... Segura a garota!
That's it... Hold the girl!

DANIEL: "Pensa, pensa nós bobo?" ¹³ Como dizia meu avô...
"Do you think we' silly?" As my grandpa used to say...

ANDRÉ: "Cochilou, o cachimbo cai!" ¹³
"If you nod off, the pipe will fall off!"

DANIEL: "Cochilou, o cachimbo cai!" Tem a outra também que fala assim:
"Camarão que dorme a onda leva." ¹³
"If you nod off, the pipe will fall off!" There is another one that goes like this: "If the shrimp falls asleep, the wave will take him away."

ANDRÉ: Mas também é importante, também, às vezes dar a parada pra... pro pessoal trocar, né, cara? Os casais... Às vezes... a menina tá...
But it's also important, sometimes, to give people a little break so... so the dancers can change partners, right? The couples... Sometimes... the girl is...

ANTÔNIO: É... Tá esperando...
Yep. She is hoping...

ANDRÉ: Às vezes... a menina tá... o camarada tá, né? Meio...
Sometimes the girl is... the guy is, you know? Kind of...



1. Aê, galera!

Our drummer, André, liked the sound: "way to go, guys!" There are two interesting things in the expression he uses: Aê, galera! The first one is the interjection aê (a variation of ai), which is an expression of applause or cheer, something like "splendid!, good!, fine!" The second one is the word galera. Its original meaning is *galley*, but in Brazil it is largely used meaning "band, gang" and also "cheering, cheerers."

2. Não, tá ameaçando tá baixo, no caso. Não é?

Well, that song was not threatening anybody... The verb ameaçar, in this case, does not mean "to threaten," but something like "to be or come near." In other words, the song (or its key) was actually kind of low, at least to Antônio. Another very common use for this verb, in this same sense, is in the expression: ameaçar chover (it looks like it might rain).

3. Não tô ouvindo no fone.

Notice that the Portuguese word fone, here, means "headphones". It is the short version for fone de ouvido, but usually Brazilians just say fone (always singular). The only context in which it is used as "telephone" is when one is giving a telephone number, for example: Fone: (011) 3297-7432.

4. E tá *dando pra levar* bem.

The guys are doing fine with that song... Note that the expression *dar pra levar*, in this case, is something like “it’s possible to perform well, to do good with it.” The verb *levar*, in this example, does not mean “to take,” but rather “to go on doing something.” A very common sentence with *levar* with this same meaning is: *A gente vai levando...* (we keep going on...).

5. *Quer fazer mais uma ela?*

This sentence can be a tough one for a non-native speaker... And that’s because we have an inversion in the word order and also a word that is missing here. The sentence could be replaced by something like: *Quer fazer/tocar **ela** mais uma (vez)?* (Do you wanna play it again?). Easier now?

6. Porque essa daí, daria até pra gente juntar "*Pisa na fulô*" com a aquela... do *Alceu*, cara.

André has just had an idea for the next show: he thought it would be even possible to string the song called "*Pisa na fulô*" together with that other one by Alceu Valença, called "*Na melodia de Pisa na fulô*." Alceu Valença (1946 -) is a singer and songwriter well known for his succesful way of recreating traditional Northeastern Brazilian music, balancing it with rock and alternative music. In the song mentioned here, this is exactly what the composer has done with the traditional song "*Pisa na fulô*," written in 1957 by João do Vale, Ernesto Pires and Silveira Júnior. (You can have more information about this song in Lesson 32, *Jam Session 1: Acabou batendo aqui na cabeça*).

7. Só uma idéia pra próxima...

“That’s only an idea for next time,” says André. But notice that he actually did not say the word “time” (or “show,” in this case). This is very common in Portuguese: the word vez (time) remains implied in several expressions: Até a próxima! (See you/Till next time); Fica pra próxima... (We’ll do it next time...); Quem sabe na próxima... (Maybe next time...).

- 8. a) a gente já toca as duas juntas (we could play both songs together)
- b) Essa aí a gente tenta depois (This one we could try later on)
- c) Pra gente passar pro Tommy (We could give it to Tommy)

Notice that in this dialog we often add an auxiliary verb to the translations of some of the sentences as a way to soften things up in English. But in Brazilian Portuguese it is common not to use the auxiliary verb and still have the same effect of suggestion or possibility.

9. Dá pra emendar uma na outra...

Notice here the interesting verb emendar: although it can also mean “to emend, amend or correct,” this meaning usually appears in more formal contexts. In our example here, we have the most common meaning for this verb: “to join in order to complete, to join parts to make a whole.” Our musicians will string the two songs together...

10. Pra gente passar pro Tommy também, que ele pega rápido.

It looks like Tommy, our sanfoneiro (accordionist), learns things fast. Ele pega rápido... The verb pegar (to catch, hold), here, is being used in a very particular way – to express the idea of “to grasp, understand, learn.”

11. A gente toca as duas juntas... Fica bom.

Ah, the wonderful verb ficar... So many meanings and interesting ways to use it. Here we see another one: Fica bom. Our musicians decided to play the two songs together because fica bom (it works; it turns out good). The result of it is something positive. A similar expression is fica bem but, in this case, it means “to fit, suit, become.” Here are some examples of this second one: Isto não fica bem a um homem de sua posição (This does not become a man of your position); Este chapéu fica bem para você (This hat suits you).

12. ... quando termina uma música, ele não largar a dama.

Daniel liked the idea of playing both songs together so “when a song ends, a guy can keep on dancing with the same girl” or ele não largar a dama. The verb largar means “to release, let go” and also “to abandon, put or leave aside”. In our case here, largar a dama in the context of a party or a show would imply that one stops dancing with the same girl.

13. a) Pensa, pensa nós bobo? (Do you think we’ silly?)
 b) Cochilou, o cachimbo cai! (If you nod off, the pipe will fall off!)
 c) Camarão que dorme a onda leva. (If the shrimp falls asleep, the wave will take him away.)

Here we have three great examples of Brazilian ditos populares (popular sayings). In some way, all of them are talking about the importance of being smart and acting without hesitation. The first one (a) makes it clear: “we are not silly!” Notice the strong presence of the oral language here: pensa nós bobo? This sentence echoes one of the varieties that differ from the standard Portuguese - (você) pensa que nós somos bobos? - and it is a good example of linguistic variation in language use among Brazilian Portuguese speakers (in this case, related to social differences).

The other two (b and c) are good examples of provérbios (proverbs) and have a more implied message about being smart and acting without hesitation, something like: “if one nods off or falls asleep, things will be bad. That’s why I don’t do such things...” In other words, that’s the Brazilian way to say “You snooze, you lose.”

14. a) *Catingento!* (Stinking!)
 b) ... com aquele *cecê* (smelling of B.O.)

The acronym “B.O.” in English has its version in Portuguese: *C.C. (cheiro de corpo)*, which can be spelled *cecê*. If you want to be really serious about that, you can use the word *catingento*. This one come from the word *catinga* (or *caatinga*) which refers to a type of vegetation found in the northeastern part of Brazil, a forest of small knotty trees. But *catinga* is also synonym of “fetid or foul smell.”

15. *baião, Asa Branca, Luiz Gonzaga*

Baião is a popular dance/music genre of Northeastern Brazil; “*Asa Branca*” (White Wing) is a song written in the 40’s by *Luiz Gonzaga*, a very famous Brazilian singer and composer. For more information about these topics, see Lesson 32, *Jam Session 1: Acabou batendo aqui na cabeça*.

Songs Lyrics:

Pisa na fulô

(*João do Vale, Silveira Júnior e Ernesto Pires*)

Pisa na fulô, pisa na fulô
Pisa na fulô, não maltrata meu amor

Um dia desse fui dançar lá em Pedreira
 Na rua da Golada e gostei da brincadeira
 Zé Caxangá era o tocador
 Mas só tocava *Pisa na Fulô*

Sô Serafim cochichava a Marvió
 Sô capaz de jurá que eu nunca vi forró “mió”
 “Inté” vovó garrou na mão de vovô
 Vão'bora, meu “veinho”, *pisá na fulô*

Eu vi menina que nem tinha doze anos
Agarrar seu par, também sair dançando
Satisfeita e dizendo:
“Meu amor, ai como é gostoso *pisá na fulô*”

De madrugada Zeca Caxangá
Disse ao dono da casa:
“Num precisa me pagar
Mas por favor, arranje outro tocador
Que eu também quero *pisá na fulô*”

Vem cá, menina, que eu também quero
Que eu também vou *pisá na fulô*
Pisa na fulô, não maltrata meu amor

Cabelo no Pente

(Alceu Valença)

Andei pisando pelas ruas do passado
Criando calo no meu pé caminhador
Dançando um xote,
Tropecei com harmonia
Na melodia de "Pisa na Fulô"

Andei passando como as águas como o vento
Como todo sofrimento que enfim me calejou
Terei futuro deslizando no presente
Como o cabelo no pente que penteia meu amor

Asa Branca

(Luís Gonzaga)

Quando "oiei" (olhei) a terra ardendo
Qual fogueira de São João
Eu "perguntei" (perguntei) a Deus do céu, ai
Por que tamanha judiação?

Eu "perguntei" (perguntei) a Deus do céu, ai
Por que tamanha judiação?

Que braseiro, que "fornaia" (fornalha)
 Nem um pé de "prantação" (plantação)
 Por "farta" (falta) d'água perdi meu gado
 Morreu de sede meu alazão

Por "farta" (falta) d'água perdi meu gado
 Morreu de sede meu alazão

"Inté" (até) mesmo a asa branca
 Bateu asas do sertão
 "Intonce" (então) eu disse: "adeus, Rosinha,
 Guarda contigo meu coração"

"Intonce" (então) eu disse: "adeus, Rosinha,
 Guarda contigo meu coração"

Hoje longe, muitas légua(s)
 Numa triste solidão
 Espero a chuva cair de novo
 Pra mim "vortar" (voltar) pro meu sertão

Espero a chuva cair de novo
 Pra mim "vortar" (voltar) pro meu sertão

Quando o verde dos teus "óio" (olhos)
 Se "espaia" (espalhar) na "prantação" (plantação)
 Eu te asseguro não chore não, viu
 Que eu "vortarei" (voltarei), viu
 Meu coração

Eu te asseguro não chore não, viu
 Que eu "vortarei" (voltarei), viu
 Meu coração