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## VISUAL SOUNDS: THE NATURE OF PLACE IN THE COMPOSITION OF MUSIC

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**Abstract:** The article considers, with poetic arguments, that the specific musical art of each region of Brazil can be a configuration impregnated with fundamental elements of the context. Highlighted, inspirations coming from the imaginary in resistance to limiting impositions of dominant social thought.

**Keywords:** Music; Amazon; Space; Amazonian sound; Musical composition.

## FIRST WORDS

The text presents a brief exposition of the influence of the social, cultural and geographical characteristics of a region on the work of local composers, thus revealing, at the heart of the considerations, enchantments of the imaginary universe in the symbolic chain of sound values. Poetic resistance to the imperatives of Brazilian colonizing thought, yet arbitrariness that deforms fundamental elements of the country's ethnic diversity.

Seeking to clearly exemplify the particularities of this configuration, a specific highlight for natural compositions from the Amazon and the Brazilian Northeast, due to the emblematic nature of the landscape and because they are, in the open, deflowering beds of all kinds.

Thus, in the case of poetry as a way of raising one's voice despite the shadows of silencing, the focus contemplates the indigenous vision of being on earth an essential continuation of ancestral legacies, involving music, dance, painting intertwined in the same ritual, dissertation transcendence of the surrounding reality.

## PEOPLE LIKE TREES

In tribal societies in the Amazon, it is common in the speech of older people to affirm that they are inhabited by the land they inhabit. People like trees, resistance by nature of rooting. Fundamental sense of ethnic continuation.

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1. ROUSSEAU, Jean-Jacques. "Do Contrato Social" (1757/ 1762).

Constitution of care, where voices are silent to say what does not fit into the noise of words, where dance rites reaffirm on the floor the ancestral sound of the rattle, a healing mantra in the hands of the shamans, where the sun, the pointer of time in the blue of the heights, confirms the lighthouse past of the present.

And so, in the symbolic breadth of this inward look, navels are deep roots of the human forest. Web of seeing, with different eyes, interconnected visualities-scenics-sounds, fibers of the same weave, fine architecture of the imaginary plane, poetic warmth in speeches that seem beyond what they show.

## MUSICAL PORTRAITS

The reaffirmation of legacies of ancient traditions, somehow linked to the world of nature, signals the human being's instinctive need for territorial belonging. For the wise men of the forest, the factor that keeps us, like other beings on the planet, the primary essence of the greatness of the universe.

Through this understanding, accents in the speech and music of a people can be considered reflections of the diversity of the context, more clearly in interior communities, configurations literally integrated into the local geographic discourse.

Involuntary process of incorporation of values, in the light of determining references, in the specific case, in the foreground, subliminal enchantments of the imaginary dimension, despite massifying parameters ramified in the intimacy of consciousness.

In the same sense, the well-known statement that "man is a product of his environment"<sup>1</sup> refers to popular thoughts about the influence of the environment on the spontaneous formation of individuals. Universal wisdom, perfectly inserted into the repertoire of principles of each reality.

On the banks of the Amazon, it is a cultural practice to timely quote these maxims, life lessons from the contemplative perspective of those most experienced:

*“Who frequents pigsty<sup>2</sup>  
gets covered in mud”*

*“Tell me who you hang out with  
I will tell you who you are”*

Reference explains the human particularity of assimilating the universes that surround them as a mirror.

In a multicultural country like Brazil, characteristics of the context in the personality of musical manifestations are very evident in each region.

An old melody of northeastern regionalism opens a window to the traces of the backlands. Calligraphy of dry branches, sun wrinkles on the aridity of the land and on the tired complexion of the country man. In the same way, the composition of a singer from the immensity of the Amazon reveals itself as gray, a distant shore, a vague mirage of a waiting port.

To illustrate, two songs from the Brazilian popular repertoire:

Oh, what a long road  
Oh, what a tyrannical league  
Oh, if I had wings  
Even today I saw Ana  
When the sun toasted the leaves  
And drank the stream  
I went to Juazeiro  
To say my prayer  
I'm coming back broken  
But make your heart happy  
Priest Ciço heard my prayer  
It made it rain in my countryside  
I saw more than twenty saws  
In espadrilles and down to earth

2. Ditados populares brasileiro

3. CD/ **O doutor do baião Humberto Teixeira**. São Paulo: Biscoito Fino, 2002.

4. CD/ Fafá de Belém do Pará. **O canto das águas: Amazônia é Brasil**. Vol.02. Governo do Pará, 2002.

Even so, as I'm still fed up  
To get to my corner  
I bring a rosary  
For Reimundo a guitar  
And for her, and for her  
I bring myself and my heart  
(GONZAGA, Luiz; TEIXEIRA, Humberto.  
**Légua Tirana.**)<sup>3</sup>

Take me to the river in your waters  
I am part of your sorrows  
Poison from the same heat  
Take me to the river of my bowels  
Gills, tails, fins  
Fabrics from the same heat  
Take me my river  
Take me my river, I'll go  
Drag me through time  
In the horns of the wind, I will  
Take me my river  
Take me my river, I'll go  
In moon tides  
My river my street, I go  
Take me Amazon  
Drags me to “fallen lands”  
Growing up is the rhyme of life  
I grow in bursts of love

(ANDRÉ, Paulo; MARANHÃO, Antônio C.,  
**Amazonas meu rio**)<sup>4</sup>

Creation with the features of the surrounding reality. Diversity permeates his being, and thus, consequently, the metaphorical content of his art. Music from within the soul, the gestating womb of the natural conception of the senses.

In the sadness of the first song, the suffering voice of an aboio. Mooing of people dressed in leather driving cattle through the backlands.

In the dolefulness of the second, the clamor of a horn. Bamboo blowing screams in the vastness of the Paranás, a tearful trail of

floating destinations.

An allusion to two regions of great notoriety, and also concentration camps of violent, colonizing impositions, tattooed at the heart of Brazilian social thought.

## NECESSARY DIVAGATIONS

As it is a diverse subject, rich in symbolic elements, it enhances a more comprehensive theoretical seam, open to a point of view without an end point.

In this sense, it is appropriate to remember that metaphors breed in the infinity of questions, and thus, childlike ramblings, they play at being what they dream of, just as the sky pretends to be the ceiling of the world.

Gilberto Gil in line with the above:

A can exists to contain something  
But when the poet says can  
You may be trying to say the impossible  
A goal exists to be targeted  
But when the poet says goal  
You may mean the unattainable  
So, don't start demanding from the poet  
That determines the contents in your can  
Everything-nothing fits in the poet's can  
Because it is up to the poet to do  
As long as it fits in the can  
The impossible  
Leave the poet's goal, do not argue  
Leave your goal out of contention  
Goal in and out, absolute can  
Let it simply be a metaphor

(GIL, Gilberto. *Metáfora*)<sup>5</sup>

Infinite greatness of the limited utilitarian existence of things, life only as a usefulness. Clear example of literary elements in Brazilian popular music.

Along this path, in a tone of good conversation, denotative conceptualizations, with poetic freedoms, of the imaginary universe. Lines and interlines in line with the

5. Album: *Um Banda Um*. Gilberto Gil. Rio de Janeiro, 1982.

sound amplitude of the object in question.

Michel Maffezoli, in an interview on the subject, highlights that:

... in general, the imaginary is opposed to the real, the true. The imaginary would be a fiction, something without consistency or reality, something different from economic, political or social reality, which would be, let's say, palpable. This notion of imaginary comes from centuries ago. The old tradition is romantic..." (MAFFEZOLI, 2001, p. 74-75)

Something in the air of an abandoned road, of a lost gaze contemplating the day, of a lighthouse illuminating the "necessary" navigation of ships in the pitch black.

Juremir Machado, with figurative words, offers a nocturnal concept:

The imaginary is a night, starry or not, in which the traveler gets lost in the mist of constellations or mist without having intended to make his way in the early hours of the morning, like an androgynous character whose identity fluctuates according to encounters and separations. (2017, p.14)

Naturally, due to the story-telling tone, it awakens stored imaginations. Fables told by a certain white-haired grandfather, in the pendulum swing of a straw chair. Which leads us to imagine that the imaginary is also an ethereal plurality, an aura that is the mother of imaginations of all kinds.

As Maffezoli emphasizes, in another excerpt from the same speech:

The imaginary is the state of mind of a group, a country, a nation-state, a community, etc. The imaginary establishes a link. It's social cement. Therefore, if the imaginary connects, unites in the same atmosphere, it cannot be individual.

It is not the image that produces the imaginary, but the opposite. The existence of an imaginary determines the existence of a set of images. (2001, p. 76)

This way, it is worth considering that a

musical composition, a soundscape of the imagination, portrays the soul of the place through the content of the aura that covers it. More evident in territories of an ethnic nature. Music is full of everything in full integration with the whole.

Hence, the importance of including in the academic universe, without ignoring fundamental principles, thoughts of ancestral depth, silenced by the exclusionary political superficiality prevalent in the country.

In the book: *''Ideias para adiar o fim do mundo''*, Ailton Krenak, a strong supporter of the indigenous struggle for a conception of humanity not dissociated from natural elements, presents, in this sense, strong considerations in tune with initiatives to care for the planet.

In Ecuador, in Colombia, in some of these regions of the Andes you find places where the mountains form couples. There's a mother, father, children, there's a mountain family that exchanges affection, makes exchanges. And the people who live in these valleys celebrate these mountains, they give food, they give gifts, they receive gifts from the mountains. Why don't these narratives excite us? Why are they being forgotten and erased in favor of a superficial globalizing narrative, which wants to tell the same story to us? (2019, p. 18-19)

In general, school education in Brazil does not consider children's imaginative spontaneity as a field of wisdom to be cultivated throughout life. With this, shortcuts cut off paths to learning the world by hardening our feet in the lesson of stones, without losing sight of the infinity of backyards played in the past.

For some people, the idea of dreaming is giving up reality, giving up the practical meaning of life. However, we can also find those who would not see meaning in life if they were not informed by dreams, in which they can seek songs, healing, inspiration and even the resolution of practical issues that they cannot discern, whose choices

they cannot make outside of the dream., but which are open as a possibility. (KRENAK, 2019, p. 52)

It reminds me of big people with bars on their chests. Arrest from the flight he arrested when one day he learned he was no longer a child. Ideological mutilation of fundamental freedoms of human nature.

Given the above, finishing this conversation about chairs on the balcony, canoes in the bank, swings that rock the undulation of words as music, the words of the activist poet Djuena Tikuna:

I am from the Magüta people, also known as Tikuna. My name is Djuena, spelled yiu'ena in my mother tongue, and means "the jaguar that jumps into the river". For us, indigenous peoples, music is enchanting, as we make the sound that soothes the immortals. The enchanted people have their songs, they also perform their rituals, and they are the ones I want to learn when I'm dreaming. (2019, p. 06)

Thus, the strength of the song, like the green lushness of the leaves, comes from the roots.

## COMPLEMENTARY WORDS

Social inequality in Brazil, an open shame in the eyes of the world, points to the power of the State as a structure that deforms the multicultural formation of the Brazilian people. Way of chaining, breaking the resistance of the bonds at the core. Factor of influence in the elaboration process of a work of art.

In this sense, the emergence of music by individuals outside of their due rights is a transgressive birth of order, grain thrown into limbo giving birth to leaves in the slime of the stone. Transformative inspiration, photosynthesis in the aridity of chaos.

Finally, given the breadth of the subject, it is worth considering that a conception of this nature is shaped by the primary need of

the human being to become, in the gradual aggrandizement of himself, an instrument fully in tune with the perfect tuning of the universe.

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