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ABSTRACT

Under the media understanding of the forró variant, the piseiro emerges today as a fluent expression in discourses of representativeness of popular and globalized, northeastern and national culture. Its use tends to supply images, imaginaries and symbolic values that nourish the cultural industry more than

emic identifiers of tradition of its practitioners and aficionados. Its transient, emblematic and politically articulated character for mass consumption lays bare the decolonial problematic (QUIJANO, 2005), which involves its emergence and use. Fruit of collaborative ethnographic methodology, under domains of a dialogical ethnomusicology, this article contemplates a reflective approach from the crossing of testimonies and testimonies that structure sound discourses of the music of the piseiro.

Keywords: Piseiro, oral tradition, (trans-)local media, perré, decolonial.

1 INTRODUCTION

1.1 IN TIMES OF OPEN EXPRESSIVENESS – AN INTRODUCTION

In global times it is perceived that there is a predominance of flexible spaces of relationship in which the insertion of personal interests and particularization of s allows the simultaneous creation of private and distinct worlds. Micro and individualized worlds that become socially dominant to the detriment of previous actions and arenas that tended to anonymity and the low visibility of the common man in the face of rules and criteria instituted and institutionalized by his community, by his society. So that the self-absorbed individual then seeks personal fulfillment in public spaces of visibility. Times in which technologies bring together similarities of discourses and nurture contexts of massification of perspectives, trends and expectations, dreams and achievements, in the midst of antagonisms. Everyone feels that they can travel in various arenas of social values without insurmountable barriers.

Mediatization is motivating and seductive by promoting paths of realization of interests. Its few restrictions and impediments make it possible to make inclusive and personalized decisions. Access is enough, as the first condition for the concrete construction of possibilities; the courage and perseverance to run after the realization of symbolic values, through the acquisition of technological knowledge as a method. And besides, all it takes is a dash of creativity; and as many say, 'luck', for successful social recognition. Several areas of knowledge and social action are based on these bases, driving people from all spheres of categories to consider being able to accomplish something; to be able to socially show their value. A fierce and militant dream that seeks to see itself realized. As if the present moment represents a unique opportunity for fulfillment to be urgently achieved—a rift that

opens up to what before, in distant times or in the recent past, was not [politically, economically, or socially] possible, but which now is.

Music, like other media planes of personal exposure, emerges as an arena of projection that shortens these private worlds. Thinking about musical expressiveness no longer implies thinking about a common collective function of inclusion and representation of a collective tradition or memory. Now, people seek personal projection as an individualized protagonist, albeit for acceptance in the collective. And this projection, when it reaches a wide social receptivity, promotes the phenomenon of the influencer, a character that mobilizes followers to adhere to behaviors and perspectives convergent with each other. Here emerges the emergence of images, imaginaries and symbolisms shared by common sense. The emergence of a character, of a physical person (or its respective collective), as well as of an ideological brand of consumption or identity proposition that can be reproduced and represented (direct or signified), begins to manage new values of taste and behavior in the collective. And in this perspective, markers celebrated by the entertainment industry emerge, such as samba, baião, forró, axé music, piseiro.

In the light of Quijano's thought, there is no sense of achievement without experience or awareness of impediments and conflicts. What makes the actions in present times a constant struggle in the search for the power to do, to be able to accomplish, to be able to prove what one can be – what one is capable of. Feelings of this nature reveal to us a fluid world (BAUMAN, 2003) supported by intangible values, although symbolically concrete in the collective imaginary promoted and based on mediatized scheduling. And music integrates into this sphere of values of experiences.

Following a decolonial perspective (QUIJANO 2005) for the use and awareness of terms that impact on the ways of doing and being of the daily habitus, this article directs its lens on the music of the piseiro as a local, global and global argument of representations of Northeastern and national popular culture that nourish a complex of imaginaries and symbolisms that mobilize music as a marker of identities (LUNDBERG, 2010).

The argument in question takes as a reference an approach in dialogical domains of ethnomusicology developed by me since 2003 with emic practitioners of oral traditions and professional musicians of the Pernambuco and global scene. The methodology that guided the present argument contemplated the crossing of testimonies and local testimonies about the concept of elements of the oral tradition that structure sound discourses and their forms of implementation as markers of Pernambuco, Northeast and national music. In addition, the present article followed an ethnographic character under eminently collaborative parameters (CAMPBELL and LASSITER 2015), taking as reference the emic voice of jokers of the popular tradition about their musical productions, cultural values and understanding of their forms of musical expression in the field of popular media music, as

well as the discourse of musicians, arrangers and composers from Pernambuco and Ceará, In addition to a cross-section of perspectives with testimonials published on the web about the piseiro.

2 CRUMPLE THE FLOOR, STEP ON THE FLOOR!

Under the media understanding of the forró variant, the piseiro emerges today as a fluent expression in discourses of representativeness of the Northeastern and national popular culture. Such stylistic categorization of forró variant nourishes a complex of imaginaries and symbolisms that move the productive machine of identity markers (LUNDBERG, 2010). Composing an expressive arsenal in various spheres of strategies and media agendas of everyday life, the piseiro also drives the phonographic market of other segments besides forró, such as walls, sertanejo, brega funk, mpb and electronic forró, becoming recurrent in several arenas of current music.

2.1 BUT WHAT IS A STOMPER PEOPLE?

The stomping is not a rhythm as diffused mythically. And more properly, we should avoid using the term 'rhythm' for what we mean by expressive practice. The web is full of descriptions and categorizations of the practice of stomping, since at first it does not make the effort to understand complex. Moreover, the problematic contained in the culture of naming everything as rhythm or musical genre empties the meaning of the idea of classifying a doing as fixed, unique, differentiated. From this perspective, thinking about the watertight conceptualization that something is unique and systematically differentiable renders the intention devoid of forces, so that any sound proposition can be called rhythm, genre, pattern, at a given moment, and then be decharacterized from these categories in the emergence of the new. Hence, by induction one takes a style of musicalizing by the term of *pisadinha*, and in a short space of time a new label is created for the same to do under the name of *piseiro*.

In its emic origin, the term piseiro refers to cultural reference to the act of rhythmically tapping the feet to the ground, which immediately reveals links between the word and the act. In cities of Piauí the term piseiro has connotations applied to the place where you will dance, certainly with the tapping of the feet in the rhythm of the music. This form of association is not strange in indigenous bases in the Northeast, as in every country. The beating of the feet to the ground marks multiple forms of relationship with the place and with life. In Pernambuco there is a relative term called *trupis*, for the percussive expressiveness produced by the tapping of feet by anyone involved in ceremony or celebration. An expressive model present in most of the cultural practices of oral tradition centered on tap dancing and foot-tapping center, as in the indigenous *torés*, *caboclinhos*, *mazucas* of the Agreste Pernambucano, *xaxado*, *coco de tebei*, *coco does Agreste*, *coco de praia*, *ciranda*, *cavalo marinho*,

marujada, fandango, etc. Such association already brings us to the understanding of the use of the term piseiro and pisadinha in question in this article, as well as to the regional use of the term arrasta-pés (or locally: rasta-pé) for the conscious act of dragging the feet in local dances of tradition or ballroom, such as baião, xote, xaxado, etc., when the dancer is guided by the highlighted marking of setbacks (for northeastern music) to rhythm his performance in the hall.

José Alexandre da Silva Filho, singer and composer of electronic forró, and entrepreneur of the stage name Xand Avião, born in Itaú, interior of Rio Grande do Norte, known for having integrated the vocals of the band Aviões do Forró between the years 2002 and 2018, during an interview given on February 1, 2022 to the hosts Mítico and Igor do Podpah, based on his experience in the northeastern and national music scene from his early musical career in Apodí, still in Rio Grande do Norte, and then Exu, in Pernambuco, he said that the piseiro was nicknamed rhythm, but that it is not a rhythm. And that in Piauí it is said "umbora pro piseiro" when it is sought to refer to the term "ballad", hall, party, joke.

In response to a question about the origin of the term piseiro, Xand Avião, based on his experience in the market and actions as an entrepreneur explained:

And The Barons of Pisadinha picked up this rhythm, which the right name is pisadinha and put piseiro. And I like the name piseiro better, and so it stuck! ... So, it was a place where you danced. And piseiro is a derivative of forró, of electronic forró. [Testimony of Xand Avião in an interview provided to the Podpah channel on February 1, 2022 – minutage: 1'54 to 2'06]

In its origin the concept today attributed to the piseiro was created at the beginning of the year's 2000 in the north of Bahia, in the city of Monte Santo, by Nelson Nascimento, in full spread of the COVID-19 pandemic. In his proposal he decides to adapt to the keyboard musical ideas that emerged from three rhythms juxtaposed by him argued: Bahian pagode, the xote and the fandango (also called marujada in the Northeast). The context of social isolation promoted successful spaces for performances reduced to a single instrumentalist, who in possession of a keyboard, speaker and microphones could trigger a sound similar to that of electronic forró and swingueira.

The initial proposal had been criticized for having only keyboard and voice in its formation. The period of its emergence, before and just after the pandemic, had been marked by bands complete with various instruments on stage. The treading was thus restricted to events of the s, of places, backyard parties, bars. Nelson Nascimento broke these barriers by managing to get on stage with other instruments such as sax and guitar. The melody and the theme sung became his postcard, due to the persistent resistance to instrumental formation centered only on the keyboards. Many instrumentalist musicians and arrangers did not like the initial format of the pisadinha, also called forró de paredão.

Testimonies pointed to critical discourses, in comparative analysis, of what forró was before the new trend resulting from the pandemic, and what changed the making of forró after the emergence

of the piseiro in the northeastern scene. As an example, I point out the characteristics of the testimony of professionals from the interior of Ceará, based on Nilo's report (code name adopted here for the collaborative contribution of a multi-instrumentalist musician who did not want to be identified) when he referred to trends in perspectives among local musicians for the piseiro:

In the beginning the forró had a more romantic and dancing characteristic, with well-elaborated lyrics and arrangements and with very virtuoso musicians.

Today a new strand is emerging present throughout the Brazilian music scene, called "Piseiro". With more relaxed lyrics and engaging rhythm, this is already a national fever. Unlike his predecessor ("forró de paredão"), for example, which did not please a good part of the public by the content of the lyrics that did not value creativity and that emphasized more the percussive elements (the dog box and the repique) to the detriment of the voice that was almost not heard. [Nile' in affidavit given on 19.08.2021].

Under this scenario, between 2007 and 2010, bands emerged in the sound format proposed by Nelson Nascimento such as the band Brega e Vinho, and the band Cintura de Mola. These bands sought to flesh out their stage formation by adding instruments and dancers in addition to the keyboard.

The band Brega e Vinho (BANDA BREGA E VINHO DVD Completo - Bing video) brought as a predominant element a base in the musical style of the guitars, which could be transported to the base of the accordion, or to the timbres of accordions on the keyboard. With a drum played ostinately, as if on loop, in the style of a supposed electronic beat of the keyboard, similar to that of swingueira or stylized forró, its sound proposal was associated with the original idea of Nelson Nascimento for preserving as dominant the dynamics and electronic timbre of the keyboards. The electronic marking was structured in a beat of pops (rim shot) in syncopation that reminded me of r do perré (the caboclinho's own touch pattern, and which will be treated below), in addition to the accents of setbacks on the cymbals in reference to foot-dragging. In this arrangement, the rhythmic line of the perré was reinforced in the bass line. And for the sake of the aforementioned instruments (keyboard, accordion, bass, drums, percussion and guitar) the stage was filled with performers, vocalists and a performative group of dancers.

The band Cintura de Mola (CINTURA DE MOLA DVD 2016 COMPLETO - Bing video) brought as a predominant element a base of keyboard timbres in a similar way to the sound of swingueira, with stylistic marks of a recurring meringue, presenting peculiar rhythmic lines of guitars and lambadas. Also, the band Brega e Vinho, Cintura de Mola presented the same base organized from beat do perré, which recurred, marked the line of percussion and bass performed on the keyboard.

Musicians of other strands, and especially of dance, interviewed by me in Pernambuco and Ceará, point preference for a taste for the piseiro, to the detriment of the proposal of the compositions of the pisadinhas, considersdas with tendency to sensuality and irreverence of funks cariocas, either in the themes sung, as in the stage performance. But it is necessary to consider that this more irreverent

style of stage keeps close ties with the proposal of swingueira, in addition to beats of funk carioca. As well, the context of projection of the piseiro began in walls of sound organized in public space as squares and appropriate terrains, where the peaks of interests revolved in the agglomeration of different tastes from common themes of different order, favoring adhesion and financing of local commerce and partisan actions of political and ideological aspects.

The process of adapting the footsteps to the tread format was carried out over a period of approximately 10 years. The style of instrumentation was adapted to new arenas, such as those of the sound walls, to which were added some modifications that currently name the style of footsteps. The initial stomping hadn't gained much in bass and mid-range timbristic nuances and more elaborate effects. Resources were limited and without much purpose for timbres and diversities. Its advances as a mediatized category emerged as a result of the gain of bass and mids, and the articulation of effects imported from international electronic music and pop music. In part, this transformation was engineered by the hands and taste of MCs of the wall systems, which maintained a certain link with sonic elements of global pop music.

Surrounded by this arena of human actions, the footsteps opened the door to new interpretive dimensions. And a marker of this change was the emergence of the band Os Barões da Pisadinha, in mid-2017 to 2018, which promoted a lot of acceptability in the Northeast, and much of the country. Among his hits stands out 'Bora pro piseiro' (Os Barões Da Pisadinha - Bora Pro Piseiro (Official Clip) - Bing video).

The popularity of this musical format has even been appropriated in the promotion of Brazilian football in 2021 by various vehicles in the version of the song 'Bora pro piseiro', by Barões da Pisadinha, under the title 'Bora, bora, bora pro ge!' (Globo Esporte CE | Bora, bora, bora pro ge! Players from Ceará and Fortaleza dance Premiere footsteps | Globoplay). Or even in the process of the presidential election of 2022 when nationally emerges the song 'Tá na hora do Jair Embora' (TÁ NA HORA DO JAIR EMBORA - MADERADA - MÚSICA NOVA - Bing video) by Juliano Maderada and Tiago Doidão, which had in its beginning an initial version in the style of piseiro de paredão with rhythmic bases of guitars in the style of carimbó.

Added to the June scenario, the footsteps have their evidence expanded beyond the festivities of São João do Nordeste. Its similarity with interpretive characteristics of swingueira and arrocha allows me to understand the emerging value that the piseiro provides to the phonographic market, which uses the same audience profile and performances throughout the year.

2.2 A PERRÉ? - MARKS OF INDIGENOUS HERITAGE DO PISEIRO

The footsteps discussed here reveal indigenous ties that are still little discussed. Starting from the premise of a direct origin with the perré touch of the oral tradition of the caboclinho in occurrence in Pernambuco, this part of the article will seek to argue observations that emerged from ethnographic studies in collaborative molds developed by me with emic practitioners of expressive practices of oral tradition since 2003.

The piseiro, or pisadinha, original term for the rhythm, presents in its structure a local pattern recognized in several arenas of performance of musicians and connoisseurs from the Northeast. This pattern highlights expressive forms of interpretation and performative creation, whether in compositions, articulation of various instruments, or even in the ways of dancing and singing of the population. Musically, the experience and cultural familiarity with this pattern allows expressive performances to develop fluidly. What we could understand as a marker of the northeastern accent, or even of the Brazilian people.

In its use, musicians can travel with ease in a musical event such as forró, which includes several stylistic sonorities of traditional language.

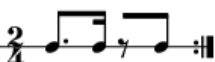
In their work, practical musicians intuitively perform a kind of folding of the rhythmic structure perré, here argued, to their respective proposal of sound language during their exercise of interaction in the theme and musical style that is involved. Your performance will be projected in its form of integration with the sound ensemble, either by the respective instrument, its vocal articulation, or expressive way of dancing. Here, the musical expressive vector leaves the bubble of being solely stage, or restricted to skills of manipulation of musical instruments. Popular expressiveness does not mark limits of competence of interaction or integration with a musical event. Therefore, in theory, northeastern festivities are widely adhered to by the population that is not intimidated in dancing and singing in public, even though they have not previously studied music theory. It is evident here a character referred to by Thomas Turino (2008) for collective participation in popular events, as we can observe in the Pernambuco carnival, June festivals, etc.

The term perré designates a movement of the caboclinhos, which in Pernambuco brighten the local carnival, with predominance on the coast, and specifically in the capital Recife. The caboclinho is considered the oldest ballet rhythm in Brazil, first recorded in 1584 by Fernando Cardim, on the occasion of the missions organized by catechists. The term caboclo was used to designate the one who lost the social and cultural identity of his indigenous nation, but in the context of urban came to refer to those generated from racial crossing of Indian with white. In addition, the term caboclo also admits to be applied to spiritual deities typical of houses of worship of the catimbó or jurema.

As music, the caboclinho refers to the expression folklorically associated with a drama that symbolizes memories of battles and hunts of natives. Its structure is light and light, performed by five taboca or metal flutes, small drum and caracaxás (type of maracá multiple stuck in a single haste of grip), in addition to the marking in stalits of preacas (emic musical instrument in the shape of a bow and arrow). The music can be performed in movements that alternate depending on the context, having with the movements: the perré (the slowest and cadenced, in honor of a mythical character called Perré), the baião (accelerated touch with executions of filling the bar), the guerra (accelerated touch more widespread as a marker of the music of the caboclinho, with execution very close to what is done in the perré), and the macumba (touch similar to that of the perré and the filling joints of the baião, executed predominantly in the conga of the caboco or atabaque). As you can see in the link: [Special Pernambuco Alive: Caboclinho Sete Flexas - Bing video](#).

As a form applied to the rhythmic language of local expressive practices of Pernambuco, and glocals perceived by me in other arenas of the Northeast, the perré presents in its execution a background marking in contratempo articulated by caracaxás, as well as a rhythmic pulse marking produced by stalits of the preaca, on which a syncopated drum rhythm is developed as a basis for the fluidity of the melodic phrases of the flutes.

This syncopated beat, in particular, later became a hallmark on the stomper. And its notoriety in the local sound was increased by its recurrence in several other rhythms practiced in the northeastern sound panorama. Studies developed by me about the expressive accent of northeastern musicians pointed to the importance of this respective beat as a rhythmic pattern common to several expressive sonorities in the Northeast. Its classification finds references developed in the last century by Fernando Ortiz Fernandez in the study of Caribbean musicality in Cuba. This author associated the Cuban beat of the habanera with the term tresillo. However, this same rhythmic pattern is present in the local sound universe of the Northeast in practices of oral tradition classified by folklorism as indigenous from the aforementioned record in 1584.

Among the local Indians and practitioners of expressions of Pernambuco oral tradition this standard beat is very explicit in the touch of the perré. If we consider the representation written in a Eurocentric formal model, the formula will be expressed in the binary compass: 

However, if we are to consider the local emic form of thought and exposition of the rhythmic phrase, I guide an asymmetric approach 3 + 3 + 2, in which each beginning of the asymmetric parts is accentuated, thus highlighting the same rhythmic formula presented above in binary time.

I note that my preference for asymmetrical writing rests on the emic voices of musicians from local oral traditions. In these terms, for a local recurrent driving in perré bases I present below the asymmetrical model that grounds the percussive rhythm of the perré in the step:



Asymmetric model

I also present a practical example of the applicability of the emic pattern of perré from the asymmetric form (3+3+2) present in local musical thought: (6182) The PERRÉ Indigenous base of MPB - Fernando Souza - performance, music, ethnomusicology - YouTube - watch?v=KIBScYREoaQ

3 CONFIDENTIAL CONSIDERATIONS: THE DECOLONIAL CHARACTER OF THE STOMPER

Endowed with expressive resources of popular language, the piseiro catalyzes in its lyrics, rhythmic, arrangements and messages, common and empathetic experiences to the vast majority of the population, regardless of class, gender, generation and race, becoming important equipment for the media industry.

From his messages emerge particular and colloquial ways of saying and expressing ideas, feelings and behaviors as a resource to talk about longing, passion, seduction, love disillusionment, doubt, debt, revenge, fun, funny, politics, detachment from social values for pleasure, in addition to other themes and topics in vogue in this popular aspect, before also categorized as proper of the people, of the masses. And in a reductive sense diffused by classifications of power, even in the cheesy mode of the crowd.

The footsteps assume an expressive role of connecting interests, approaching and activating diverse and personal forms of identification. This dialogical state of relations of the private with common facts and in popular collective empathy, when impregnated with a local discourse of the Northeast, under linguistic forms of verbal expressiveness in a specific accent, becomes mediatically framed as forró. Here, once again, highlighting the decolonial character reinforced by folklorism, which still nourishes in current times stereotypes applied to emerging minorities of northeastern regionalism as markers of difference.

The conception massified by nationalism reveals no efforts to pacify conflicts and implement a common feeling between perspectives of the national and the local of identities. The footsteps reveal themselves as a marker of regionalisms and class, supplying a political-economic demand for the differentiated and unbalanced categorization of cultural values of peripheral identities. The difference highlighted between regional forms of expressiveness fosters in society the estrangement and curiosity that drives the symbolic consumption of the exotic. Action that becomes strategic for forms of exploratory management of the production and diffusion of market segments. Thus, the sensation and

expectation that involves modes of relationship with processes of mobilization, resignification and renewal of perspectives is formed as pertinent. Conceptions and tendencies that highlight what is not seen in everyday life, or what little is known.

Globalized scheduling takes the reins of the articulation of values, favoring predictable references of consumption. The economic vector of change due to the emergence of the new mobilizes the entertainment market, providing access to new hits, new expressive trends, new sound resources. The intersection of interclass discourses conveyed in the footsteps makes it fluent, simplified and easily accessible, although it is perceived to be executed with diverse resources, between the sophistication of globalized pop music and rustic beats of the xote, brega, pancadão, or even expressive practices of local oral tradition. It is perceived that the piseiro, as in the case of forró (SOUZA 2021), is inaccurate between each emic form of understanding and use of the term. His description, among musicians and aficionados, reveals a confused and inaccurate understanding of doing itself. The testimonies point to understandings of sound practice as a 'brand', or marker, that defines or concretizes sound images associable or linked to a set of products, logos or segments of the production of images and imaginaries that nourish the cultural industry. The intangible character of the sound format of the piseiro, added to symbolic values associated with it in a fluid way (BAUMAN, 2003) reveals processes that materialize spaces and times displaced from the consumption of ideas, ideologies, behaviors and products.

The ambiguity and vagueness of the understanding of the practice is not restricted to its direct practitioners (musicians and target audience). Note that the official representations contained in the media literature do not converge at all to what musicians understand of the term, since the piseiro, as a recurrent term in everyday life, serves only as a marker of what should be played to meet market demand, and their respective representations. The lack of concern or disinterest with the meaning or conceptualization associated with the term reveals that musicians play without thinking and knowing what they play. And from the lack of commitment to the facts or misunderstanding of what is done, the decolonial problematic that governs globalized consumerist tendencies is laid bare.

In the search to supply this deficiency, podcasts, blogs, columns and media articles published on the web create arbitrary references and conceptualizations based on cultural studies and folklorist narratives. Given that it raised the pertinence of opening a reflective field on what we believe we know and do not know, considering that mechanized discourses of this order can represent 'ready-made sentences' in disengagement with a known or estimated truth.

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