

**SONGS IN THE SHAPE OF APRIL: THE 25TH OF APRIL
AND MUSIC WITH WORDS FOR ADULTS AND FOR
CHILDREN**

**CANTOS EM FORMA DE ABRIL: 25 DE ABRIL E MÚSICA COM
PALAVRAS PARA ADULTOS E CRIANÇAS**

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Abstract

One of the main instruments of democratic resistance to the fascist dictatorship of Salazar and Marcello Caetano, in Portugal, was the so-called *canto de intervenção* (protest songs). Preceded by composers and pioneer works, such as the *Heróicas* songs, by Lopes-Graça, these protest songs in Portugal are linked to several unavoidable names: José Afonso, Adriano Correia de Oliveira, Luís Cília, José Mário Branco, Sérgio Godinho, Fausto Bordalo Dias and other singers and songwriters. A striking feature of this musical expression of great political-cultural relevance was its connection to the written word, that is, to poetry (Camões, Pessoa, Carlos de Oliveira, Manuel da Fonseca, António Gedeão, Ary dos Santos, Manuel Alegre, Luís Pignatelli...). On the other hand, it can be said that the long and exhilarating days of the April Revolution of 1974, which would become known in history as the Carnation Revolution, were constantly punctuated by these songs of political commitment and criticism, in which the songwriters already mentioned and many others, from the following generation, were involved. The article seeks to describe this dynamic, from a mainly historical perspective, highlighting and characterizing the protagonists of this musical movement and the poets whose poems they set to music. Another aspect emphasized in the text is the fact that some of these singers and composers (Godinho, Barata-Moura, João Lóio and others), in whose music childhood, as a topic, was sometimes present, also made a relevant contribution to musical and literary renewal of the songs for children in Portugal.

Keywords: protest song; Salazar and Caetano's dictatorship; Carnation Revolution; songs for children

Resumo

Um dos principais instrumentos de resistência democrática à ditadura fascista de Salazar e Marcello Caetano, em Portugal, foi o chamado canto de intervenção. Precedidas por compositores e obras pioneiras, como as Canções Heróicas, de Lopes-Graça, estas canções de protesto em Portugal estão ligadas a vários nomes incontornáveis: José Afonso, Adriano Correia de Oliveira, Luís Cília, José Mário Branco, Sérgio Godinho, Fausto Bordalo Dias e outros cantores e compositores. Um traço marcante desta expressão musical de grande relevância político-cultural foi a sua ligação à palavra escrita, ou seja, à poesia (Camões, Pessoa, Carlos de Oliveira, Manuel da Fonseca, António Gedeão, Ary dos Santos, Manuel Alegre, Luís Pignatelli...). Por outro lado, pode dizer-se que os longos e estimulantes dias da Revolução de abril de 1974, que ficaria conhecida na história como a Revolução dos Cravos, foram constantemente pontuados por estas canções de compromisso e crítica política, em que estiveram envolvidos os compositores já referidos e muitos outros, da geração seguinte. O artigo procura descrever esta dinâmica, numa perspetiva essencialmente histórica, destacando e caracterizando os protagonistas deste movimento musical e os poetas cujos poemas musicaram. Outro aspeto enfatizado no texto é o facto de alguns desses cantores e compositores (Godinho, Barata-Moura, João Loio e outros), em cuja música a infância, como tema, esteve por vezes presente, terem também dado um contributo relevante para a renovação musical e literária das canções para crianças em Portugal.

Palavras-chave: Canto de intervenção; Ditadura de Salazar e Caetano; Revolução dos Cravos; Canções para crianças

1. The protest song in Portugal: contributions to a definition

What is understood today by *canto de intervenção* (politically committed song, protest song, organizing song) in Portugal? Using here the English expression *protest song* as equivalent to the Portuguese *canto de intervenção*, the definition I propose, far from being final, leads me to refer to a form of urban popular music that, first and foremost, does not reject—nor has it ever rejected—the influences of rural culture. Performed in the Portuguese language (European variety), mainly in the second half of the 20th century and continuing to this day, it inherits various national musical traditions but has also been influenced by different foreign musical expressions:

- Coimbra ballad or fado;
- Portuguese folk songs;
- Lisbon fado;
- African rhythms and instrumentation;

- The revolutionary songbooks from Spain, France, Italy, Germany, and Russia, particularly from the workers' movement, the Spanish Civil War, and the Resistance during World War II;
- The Chilean *nueva canción* (Violeta Parra, Quilapayún, Inti-Illimani, Víctor Jara...) and from other Latin American countries (Atahualpa Yupanqui, Mercedes Sosa, Pablo Milanés, Silvio Rodríguez...);
- Some Brazilian music, particularly from performers whose songs clearly expressed resistance to the Brazilian military dictatorship (1964-1985) and to social injustice, such as Chico Buarque, Edu Lobo, Nara Leão, Zélia Barbosa, Elis Regina, Ivan Lins, and singers from the *tropicalista* movement, among others;
- Anglo-American folk and protest songs: Woody Guthrie, Pete Seeger, Bob Dylan, Joan Baez, Judy Collins, Arlo Guthrie, Donovan, and many others;
- The French *chanson* and its critical variants (Brassens, Léo Ferré, Brel, Reggiani, Ferrat, Catherine Ribeiro...), and the singer-songwriters from Spain: Paco Ibañez, Joan Manuel Serrat, Pi de la Serra, Manolo Díaz, Amancio Prada, Patxi Andión, among many others...

The Portuguese protest song (*canto de intervenção* is an expression used by, for example, Raposo, 2014) is, moreover, a musical expression—or, to be more precise, a musical-literary expression—in which the *word* and its power to “awaken consciousness” carry particular weight. Therefore, the frequent use of poetry written by well-regarded writers (Daniel Filipe, Reinaldo Ferreira, Manuel Alegre, Luís Pignatelli, Manuel da Fonseca, Carlos de Oliveira, António Gedeão, Sophia de Mello Breyner Andresen, Matilde Rosa Araújo, José Saramago, José Carlos Ary dos Santos...) or by composers/singers themselves, sometimes also recognized as poets, such as José Afonso, Sérgio Godinho, José Jorge Letria, and others.

As a musical-literary expression that takes a critical stance on society and its political and social dynamics, that denounces war and advocates for peace, that points out social injustices and condemns poverty and misery, that satirizes the *status quo* and makes direct or indirect appeals for social change, it was inevitable that, before the revolutionary reinstatement of democracy in Portugal (in April 1974), many of its singers and songs were banned from radio and television by the censorship of the Estado Novo regime. This, along with the inherent motivation and nature of this musical creation, is why these songs are still often referred to as “resistance songs”, especially in the case of music left to us by figures like José Afonso, Adriano Correia de Oliveira, José Mário Branco, or Luís Cília. It is not therefore not by chance that these and other names became known as “April singers” (see Raposo, 2014 on this). Curiously, in 2024, it is almost impossible to hear these and other voices on Portuguese radio.

It should be added that protest song still has practitioners in Portugal today, some of them from earlier times, such as Sérgio Godinho, Manuel Freire, Francisco Fanhais, Fausto Bordalo Dias (1948-2024), Vitorino, Janita Salomé, and the Brigada Víctor Jara. Furthermore, some songs by Xutos & Pontapés, Mão Morta, Jorge Palma, Lena d'Água & Atlântida, António Variações, João Afonso, Luís Varatojo, or more recently A Garota Não

(Cátia Mazari Oliveira) and some rappers (Rapública, Sam the Kid, Mid Da Gap, Valete, Capicua...) have inherited its critical and defiant spirit.

However, it is important to note that the works of José Afonso, Adriano Correia de Oliveira, Fausto, José Mário Branco, Sérgio Godinho, Vitorino, and others go far beyond their *engagé* or protest dimension—a term that has sometimes been used pejoratively to belittle the artistic stature of these singers and composers. All of them stood out, in fact, as remarkable creators of thematically versatile, melodically rich songs whose vitality and durability are evidenced by the numerous re-interpretations of their work by later generations of performers such as Clã, Cristina Branco, A Garota Não, and many others.

Revealing the cultural and civic significance of this form of musical expression at the time of the April 1974 Revolution and in the months that followed, is the fact that, as early as May 6, 1974, at the Pavilhão dos Desportos (Palácio de Cristal) in Porto, the 1st Free Meeting of Popular Song was held, bringing together singers and composers from various political tendencies and ideologies. Attention should be paid to the news/report broadcast made at the time by the Portuguese Radio and Television (RTP) about this important collective event, which, after the fall of fascism, would return, so to speak, to the public for the first time in a live show held in freedom, the voices and presence of those who, at the time, were the main active singer-songwriters:

José Mário Branco, the musician and composer, reads the statement of the *Colectivo de Acção Cultural* (CAC), flanked by Vitorino, and the audience applauds standing. Musicians and composers sing “Grândola Vila Morena” accompanying José Afonso (Zeca Afonso). Luís Cília sings “Exílio” by Adriano Correia de Oliveira. Fausto (Fausto Bordalo Dias) sings the song “Final” accompanied by Vitorino, Zeca Afonso, and Adriano Correia de Oliveira. Adriano Correia de Oliveira sings “Cantar de emigração” accompanied on guitar by Fausto and Vitorino; one of the musicians jokes, “None of us ever thought we would have a microphone from Emissora Nacional in front of us”. Francisco Fanhais sings the song “Corpo renascido” (with a poem by Manuel Alegre and music by Pedro Lobo Antunes) (...). Manuel Freire dedicates his performance to Teixeira Ruela and Manuel Alegre and sings “Vai no vento”. José Jorge Letria sings “Só de punho erguido” accompanied by his colleagues, who raise their fists. José Mário Branco sings the song “Alerta” accompanied by his colleagues. Zeca Afonso sings “Venham mais cinco” accompanied by his colleagues. (RTP Archive, <https://arquivos.rtp.pt/conteudos/1o-encontro-livre-da-cancao-popular-no-porto/>, last access on 14-07-2023, my translation)

1. The pre-revolutionary period: the protagonists and the concern with childhood

Adopting an essentially historiographical and explanatory approach, I will point out the forerunners and protagonists of protest song in Portugal before April 1974. I will also draw attention to voices from other musical backgrounds that, for a certain period, aligned with protest song; and I will mention the importance that childhood had in the context of the artistic production discussed here, as well as some musical works that, in

this framework, were composed, performed, and sometimes recorded, with childhood as the motivating element or as the preferred audience.

Considered one of the greatest Portuguese composers of so-called classical music in the 20th century, Fernando Lopes-Graça (1906-94), an avowed anti-fascist and communist militant, was one of the forerunners of protest song in Portugal. He initiated the composition of a series of resistance and struggle songs for choirs, known as *Heróicas*, initially included in *Marchas, danças e canções* from 1946. The cycle would develop in the following years. Despite opposition or outright prohibition by the Salazar regime, several songs were performed publicly by the Coro da Academia dos Amadores de Música under the direction of the composer himself until April 1974. A peculiarity of the cycle is that almost all the songs result from the setting to music of poems requested by Lopes-Graça from anti-fascist poets, most of them associated with the neorealist movement, a Marxist-inspired aesthetic movement with strong social and political concerns. Poets like Carlos de Oliveira, Joaquim Namorado, João José Cochofel, Armindo Rodrigues, and José Gomes Ferreira are among the contributors. Themes such as the call to resistance, political imprisonment, the awakening of consciousness, freedom, and peace are key subjects of the *Heróicas*, whose musical and literary quality, combined with rhetoric often imbued with an epic tone, made them highly effective as songs of resistance and as an incentive for struggle. Examples include “Acordai” and “Jornada” (with poems by José Gomes Ferreira), “Livre” (with a poem by Carlos de Oliveira), and many others. Mostly composed to be accompanied by the piano—featuring notable inventiveness and technical complexity—the *Heróicas* are a landmark in the history of Portuguese protest song.

Within the sociopolitical framework of the fascist dictatorship, Lopes-Graça’s generation and those immediately following took a particular interest in childhood. Subtly resistant, their works often carried social concerns, especially in the songs of Lopes-Graça’s friend, Francine Benoît (1894-1990), based on poems by the neorealist Sidónio Muralha, published in the children’s book *Bichos, Bichinhos e Bicharocos* (1949, illustrated by the renowned painter Júlio Pomar). Lopes-Graça also set to music verses by Matilde Rosa Araújo in *As Cançõezinhas da Tila* (1958-59). Other notable works include the *Duas cantigas de embalar* (1959) with a poem by António Botto and another folk poem, as well as the music composed in 1959 for the recording of the story *A Menina do Mar* by Sophia de Mello Breyner Andresen.

A precursor of protest song was also the great composer and guitarist Carlos Paredes (1925-2004) (I am referring to the Coimbra guitar, with its own technical characteristics and tuning), with his extraordinary instrumental pieces, sometimes influenced by Baroque music and folk dance, and often suggestive of a call to resistance, which can be heard in the albums *Guitarra Portuguesa* (1967) and *Movimento Perpétuo* (1971), followed by others. On the other hand, sometimes using poems from great poet-musicians (such as Edmundo de Bettencourt, who published texts in the modernist journal *presença* (1927-1940)), the ballad (or fado) of Coimbra—some controversy remains regarding its designation—, of which protest singers like Luiz Goes, José Afonso, and Adriano Correia de Oliveira were initially masterful interpreters, is directly at the origin of the resistance songs/ballads of the early 1960s. The style would also influence

the compositions of Luiz Goes (1933-2012), such as “Balada do mar”, “É preciso acreditar”, “Cantiga para quem sonha”, “Homem só”, or “Toada beirã”. The essential works of Goes can be found in the albums *Coimbra do mar e da vida* (1969), *Canções de amor e de esperança* (1969), and *Canções para quase todos* (1983).

José Afonso (1929-1987) is, undoubtedly, the leading figure of protest song during this period and in the years following the April 25th, 1974, Revolution (in his early recordings, greatly supported by the excellent guitar playing and arrangements of Rui Pato). His voice, with its clear and unmistakable timbre, of great beauty and tonal range, his compositional genius, and the extreme poetic quality of his lyrics characterize this entire period and would go on to have considerable influence on younger singer-songwriters (see Engelmayer, 1999, and Fonseca, 2021). Alongside this, maintaining a strong connection with poetic writing (see Afonso, 2022), José Afonso also set to music poems by Camões, Pessoa, but also poems by his contemporary poets such as Jorge de Sena, Luís de Andrade (Luís Pignatelli), José Carlos Ary dos Santos, or Fernando Miguel Bernardes, among others. He also dedicated unforgettable ballads to childhood, such as “Menino de oiro” (1962) and “Canção de embalar” (1968).

He gained increasing popularity and penetrative power among audiences with albums such as *Baladas e canções* (1964), *Cantares de andarilho* (1968), *Contos velhos rumos novos* (1969), *Traz outro amigo também* (1970), *Cantigas do Maio* (1971) (which includes what would become the anthem of the April Revolution, “Grândola Vila Morena”), *Eu vou ser como a toupeira* (1972), and *Venham mais cinco* (1973). For the dictatorship and its repressive apparatus (Censorship and PIDE, the political police of Salazar’s dictatorship), José Afonso’s voice and work became too uncomfortable. This led to the banning of several of his songs from being played on the radio and television, the prohibition and police interruption of performances, and finally, his political imprisonment. The thematic diversity of his compositions covers political persecution and PIDE assassination, capitalist exploitation and poverty, satirical depictions of dictators and the dictatorship, hope in the arrival of a symbolic “Spring” embodied by the emblematic month of May, war, the consequences of colonialism, and racial discrimination.

The other Coimbra-based voice that stands alongside José Afonso is that of Adriano Correia de Oliveira (1942-1982), whose first single dates back to 1960. The albums *Adriano Correia de Oliveira* (1967), *O Canto e as Armas* (1969), *Cantaremos* (1970), and *Gente de aqui e de agora* (1971) are landmarks of protest singing (see CACDACO, 2022). With music of his own or composed by others (especially by the remarkable creator of songs José Niza), Adriano exhibits a strength that is sometimes lyrical, sometimes epic, with an energetic voice of unique timbre that makes his singing distinct. His songs bring us poets from various times and places, including Galicians (such as Rosalía de Castro and Curros Enríquez), particularly voices with a critical agenda like Manuel Alegre, Luís de Andrade (Luís Pignatelli), António Gedeão, António Aleixo, and Manuel da Fonseca (1972-73) (in the case of this poet, the songs with his poems were only released after the 25th of April, on the LP *Que nunca mais*, 1975). Freedom, aspirations for social and political change, war, emigration, and racism are some of the thematic lines in Adriano’s work, who also skilfully explored in his music the vein of traditional folk tunes from the mainland and

the islands. Notice how childhood also makes its presence felt in themes like “Fala do homem nascido”, with music by José Niza and a poem by António Gedeão, and “No vale escuro” (originally titled “Rapaz do bairro da lata”), with lyrics by Manuel da Fonseca and music by Adriano Correia de Oliveira himself. In the first case, one hears a sharp reflection on the human condition, and in the second, the memory of a proletarian childhood serves as a prelude to class consciousness.

Settled in France before the 25th of April, 1974, where he befriended Paco Ibañez, and frequently performing for Portuguese emigrant communities and exiles in that country, Luís Cília (1943-), with albums like *Portugal – Angola: Chants de lutte* (1964), *Portugal résiste* (1965), *O salto* (1967), *La Poésie Portugaise de nos jours et de toujours 1* (1967), *La Poésie Portugaise de nos jours et de toujours 2*(1969), *La Poésie Portugaise de nos jours et de toujours 3* (1971), and others, also became a remarkable converter of poetry into tunes, drawing on many and varied poets: Daniel Filipe, António Gedeão, José Gomes Ferreira, Ary dos Santos, José Saramago, Papiniano Carlos, Manuel Alegre, and even Luís de Camões. Cília, whose compositional and musical arrangement processes gradually became more sophisticated, was responsible for the first recording of “Avante, camarada” in 1967, which later became the official anthem of the Portuguese Communist Party, sung by another protest singer (and more), Luísa Basto.

With a clear, particularly beautiful, and expressive voice, often collaborating in José Afonso’s recordings, Francisco Fanhais (1941-) released albums like *Cantilenas* (1969) and *Canções da Cidade Nova* (1970), in which unforgettable tunes with lyrics by Sophia de Mello Breyner are performed (such as the famous “Cantata da paz”, from 1968, following an initiative against war by progressive Catholics at the Church of St. Dominic in Lisbon, with music by Francisco Fernandes). These albums also feature poetic compositions by Sebastião da Gama, António Cabral, António Aleixo, and others. Freedom of expression, poverty, war and peace, the condition of working women, Christian values, and aspirations for social justice are some of the themes that can be detected in Fanhais’s work.

Another singer-songwriter who gained popularity even before April 1974 was Manuel Freire (1942-), with EPs and singles such as *Dedicatória / Livre / Eles / Pedro Soldado* (1968); *Eles / Trova do emigrante; Trova / Lutaremos meu amor* (1968); *Pedra Filosofal / Menina dos olhos tristes* (1970); *Dulcineia / Poema da malta das naus / Canção / Fala do Velho do Restelo ao Astronauta* (1971); *Abaixo o D. Quixote / Pequenos deuses caseiros / Menina bexigosa / Ouvindo Beethoven* (1973), and others. His musical settings of significant poems by Carlos de Oliveira, José Gomes Ferreira, Gedeão, and Saramago, along with his focus on freedom and dreams, emigration, and the tragedy of war, also make the musical work of this deep and resonant-voiced singer-songwriter a landmark.

Also noteworthy are José Barata-Moura (1948-) and his albums *José Barata-Moura* (1973) and *Caridadezinha* (1973); and José Jorge Letria (1951-), with *História do José Sem Esperança / Romance da Maria Formiga / Romance do cão de guarda / Canção da gesta* (1968); *Folhetango / Conta corrente* (1971); *Tango dos pequenos burgueses / Pare, escute e olhe* (1972); *Pare, escute e olhe / Arte poética* (1972); *Até ao pescoço* (1972); *De viva voz* (1973), and others. These are voices that brought new themes to protest tunes, such as the

denunciation of paternalism, the satire of the habits of the petty to middle urban bourgeoisie, and reflections on the role of songs and poetry as a warning and more. It should be noted that both used their own well-crafted texts, and that Letria (also a poet) brought to music a text by a great fiction writer, playwright, and poetess, Hélia Correia (in the song “Arte poética”, from 1972), whose writing we will later encounter in GAC recordings. It is also worth mentioning, in passing, that both singer-songwriters made forays into literature and children’s songs (with particular success for Barata-Moura in children’s songs, as we will see in point 3 of this article).

But the three great figures of protest tunes revealed in the pre-revolutionary period, besides José Afonso and Adriano Correia de Oliveira, are undoubtedly José Mário Branco, Sérgio Godinho, and Fausto Bordalo Dias.

José Mário Branco (1942-2019), in *Seis cantigas de amigo* (1969), *Mudam-se os tempos, mudam-se as vontades* (1971), and *Margem de certa maneira* (1972), gives us, in addition to his own lyrics, the poetry of Natália Correia, Alexandre O’Neill, Camões, and his musical companion Sérgio Godinho. Emigration, class struggle, the oppression of women, the socioeconomic logic of war, fear, criticism of messianism, satire of the dictatorship and its moral hypocrisy, and the condition of youth under fascism (listen to “Queixa das almas jovens censuradas”, a remarkable poem by Natália Correia) are thematic veins that run through this phase of José Mário Branco’s work. Besides his recognizable musical and technical-compositional skill, one can detect the influence of Kurt Weill (1900-1950) and Berlin cabaret music, as well as the poetry and drama of Bertolt Brecht. The excellence of this composer and performer’s arrangements would go on to influence José Afonso, and it became audible for the first time in the album *Cantigas do Maio* (1971), recorded by the singer of “Grândola Vila Morena” at Strawberry Studios in Herouville, France, with the active collaboration of José Mário Branco.

Having initially composed some songs in partnership with José Mário, Sérgio Godinho (1945-), with *Romance de um dia na estrada* (1971), *Os sobreviventes* (1971), and *Pré-histórias* (1972), presents the expressive quality of his poems and lyrics in songs of notable rhetorical power, often full of humour. These sometimes address poverty and low wages, class struggle, and the need to awaken social consciousness, while also containing touching love compositions.

As for Fausto Bordalo Dias (1948-2024), he recorded the EP *Fausto* in 1970 (with the songs “Ó pastor que choras”, “Chora, amigo, chora”, “África”, “Denúncia involuntária da atração”), bringing to the public the poetry of José Gomes Ferreira and António Avelar de Pinho, the future writer of children’s and youth books, and lyricist for various singers and bands such as Filarmónica Fraude and Banda do Casaco. The criticism of conformism and the excess of lamentation is one of the themes of these compositions. Additionally, the influence of pop music and African rhythms is evident in this singer-songwriter, whose experiences in Angola would leave a significant mark on his musical development, and who, after April 25, 1974, and until today, would become one of the most prominent voices in the musical domain that I discuss here.

Still during the pre-revolutionary period, that is, during the final years of the Salazarist-Marcellist dictatorship, it is worth mentioning some key figures from light

music and pop, as well as fado, who, under various influences (French *chanson*, sometimes jazz, rock, and American crooners), began incorporating critical elements into their songs and lyrics, which, in some way, led them to join an oppositional front to the sociopolitical and cultural *status quo* of the dictatorship, ideologically backward and censorious. Without aiming to be exhaustive, one should record some of these names and their respective songs (in a small selection), as they often feature the lyrical contribution of a remarkable engaged poet: José Carlos Ary dos Santos (1936-1984). Examples include Simone de Oliveira with “Desfolhada” (1969), Tonicha with “Menina” (1971), Fernando Tordo with “Tourada” (1973) (an unrelenting satirical portrait of the twilight of the dictatorship), and Paulo de Carvalho with “Semente” (1973) (all of these songs having lyrics by Ary dos Santos). This group also includes performers who, like the previous ones, were connected to the RTP/Eurovision Song Contests, where several of them gained recognition: one may listen to Carlos Mendes with “A festa da vida” (1972), the aforementioned Paulo de Carvalho with “E depois do adeus” (1974) (later one of the signals for the Armed Forces Movement’s revolutionary coup on April 25, 1974), as well as Duarte Mendes, Hugo Maia de Loureiro, and Samuel. In passing, the importance of a work like *Fala do homem nascido* (1972) deserves special mention, a kind of conceptual LP with high-quality music by José Niza (1938-2011) and rich orchestral arrangements by José Calvário, in which all the songs serve, so to speak, admirable poems by António Gedeão (1906-1997), performed by the beautiful voices of Carlos Mendes, Duarte Mendes, Samuel, and Tonicha.

Fala do homem nascido would become one of the undisputed landmarks of Portuguese protest music – to which we must also associate, during this period, a voice heard in duets with José Afonso in some of his recordings, Teresa Paula Brito (1944-2003) (listen to “Verdes anos”, 1963, by Carlos Paredes and the poet Pedro Tamen; and an EP of songs with poems by Maria Teresa Horta, recorded in 1971, with music by Nuno Filipe); as well as the names of Tino Flores (1947-), Pedro Barroso (1950-2020), and the bands Quarteto 1111 (led by José Cid and Tozé Brito) and Filarmónica Fraude, among several others.

Fado itself would eventually incorporate poetry of recognized quality, sometimes with a critical and contesting intent. Amália Rodrigues (1920-1999) not only sang the poetry of Luís de Camões, set to music by Alain Oulman (who was, in fact, arrested by PIDE for his connections to the democratic opposition); she also interpreted David Mourão-Ferreira (the censored and banned “Abandono”, 1962, better known as “Fado de Peniche” due to its reference to a political prison), as well as Alexandre O’Neill, Sidónio Muralha, and Manuel Alegre. In this context, another beautiful and expressive voice from fado, who collaborated in 1972 on José Afonso’s album *Eu vou ser como a toupeira*, Teresa Silva Carvalho (1935-2023), would also sing a group of poets of extraordinary quality (Camões, the poet of classicism; the romantic Almeida Garrett; the modernists Pessoa and José Régio; as well as José Afonso and Manuela de Freitas).

2. The revolutionary period: protagonists and the concern with childhood

This second period, that is, the 25th of April 1974 and the roughly two years that followed the military coup that restored freedom and democracy to Portugal, is marked, from a musical point of view, by the return of several singers from exile (José Mário Branco, Luís Cília...), by the very strong presence of protest tunes (on the radio, in recordings, in performances across the country), in which the political and ideological contradictions characteristic of these years are sometimes reflected. On the other hand, the regained freedom of expression allowed for much greater boldness in the lyrics of the songs, in terms of social and political criticism, as can be seen in the sung texts of José Afonso, Adriano, Sérgio Godinho, José Mário Branco, Fausto, and Vitorino, for example. Here and there, these texts verge on pamphleteering, and cryptic metaphors give way to more explicit messages. However, these singer-songwriters never stopped setting the works of significant poets to music, nor did they cease writing lyrics of high poetic quality for their own songs. Musical experimentation also gained ground, with Portugal's opening to the world and with greater interaction between Portuguese singers and musicians and those from other countries (Spain, France, Brazil, Cuba, Chile, Angola – it is fair to highlight in this case Rui Mingas (1939-2024) –, Mozambique, Cape Verde...), often thanks to the positive influence of excellent musicians and arrangers like Júlio Pereira. The recordings of José Afonso, Fausto, Adriano Correia de Oliveira, José Mário Branco, the Grupo Outubro (Carlos Alberto Moniz, Pedro Osório, Alfredo Vieira de Sousa, Madalena Leal e Maria do Amparo) and the band Trovante (whose activity began in 1976), and others sometimes reflect the influence of different world music, with a particular emphasis on African and Latin American music.

José Afonso released fundamental albums, thereby establishing himself as a central figure: *Coro dos tribunais* (1975); *Com as minhas tamanquinhas* (1976); *Enquanto há força* (1978); *Fura fura* (1979); *Fados de Coimbra e outras canções* (1981); *Como se fora seu filho* (1983); *Galinhas do mato* (1985). The first four albums of this set constitute, in some aspects, an almost daily diary of the Revolution and the social and political tensions that marked it. They address support for the independence of the former colonies, the intensification of class struggle, the praise of the revolutionary popular movement, criticism of the Catholic hierarchy, the counter-revolution, the so-called “bombing network” (of 1975-76), and the corresponding rise of the far right, and they sing of the socialist utopia. In one of his most emblematic songs of this period, “Eu, o povo”, José Afonso brings into his music the poet Mutimati Barnabé João, a heteronym of António Augusto de Melo Lucena e Quadros, also known by the heteronyms João Pedro Grabato Dias and Frey Ioannes Garabatus, a relevant Portuguese painter, illustrator, and poet who lived in Mozambique between 1964 and 1984.

Adriano Correia de Oliveira released the albums *Que nunca mais* (1975) and *Cantigas Portuguesas* (1980). In the former, he composed excellent songs (some with Alentejo themes) to poems that the great Alentejo writer Manuel da Fonseca (1911-1993) wrote expressly for him. The arrangements by Fausto Bordalo Dias give a highly individual and positive touch to an album whose lyrics are far from detached from the Revolution and

class struggle. The texts of the folk songbook also captivated Adriano, who gave us beautiful versions of various traditional songs.

José Mário Branco recorded *A mãe* (1978), *FMI* (maxi single, 1982), *Ser solidário* (1982), *A noite* (1985), *Correspondências* (1990), *José Mário Branco ao vivo em 1997* (1997), and *Resistir é vencer* (2004). He brought his own poetry to his songs, but also used the works of Fernando Pessoa, Bertolt Brecht, Manuela de Freitas, and even Nuno Júdice. His songs focus on resistance to capitalist recovery, solidarity, encouragement of revolutionary struggle, and often contain autobiographical elements. The influence of Brecht and Weill is evident in his work, as are traces of jazz, Portuguese folk music, and Lisbon fado. It is also worth noting that José Mário Branco focused some of his songs on the universe of childhood, although the messages in the lyrics often go far beyond this theme. A good example is the beautiful “Quando eu for grande (carta aos meus netos)”, with lyrics by Manuela de Freitas (an exceptional lyricist), and the extraordinary “Canto dos torna-viagem”, which, on the album *Resistir é vencer*, is performed by the Gambozinos Choir (Bando dos Gambozinos, composed of children and directed by Suzana Ralha).

José Mário and other comrades in both music and political struggle formed the collective GAC – Grupo de Ação Cultural (essentially a true artistic product of the Revolution), which recorded the emblematic LPs *A cantiga é uma arma* (1976), followed by *Pois canté!* (1976), *E vira bom* (1977), and *Ronda da alegria* (1978). The themes in their lyrics include class struggle, the fight for housing rights, the social movement, revolutionary organization, work songs, and folk culture. Participating in the collective, among others, were José Mário Branco, Tino Flores, João Lisboa, and Fausto. The GAC’s repertoire included collective texts, folk songs, and works by poet and novelist Hélia Correia. From a strictly musical point of view, the GAC, strongly marked by the influence of José Mário Branco (see Silva, 2000), was an unparalleled experiment in the creation of a revolutionary songbook, rooted in research into folk culture, with a highly demanding instrumental, vocal, and arrangement requirements.

Sérgio Godinho, on his part, saw the release of the albums *À queima-roupa* (1974), *De pequenino se torce o destino* (1976), *Pano-cru* (1978), and many others that followed, establishing him as one of the most important singers of Portuguese urban popular music. The musical quality and the arrangements enhanced the rhetoric of the songs, making several of them remarkable, with a clear anti-capitalist inclination, especially in the records produced up until the 1980s. A highly accomplished lyrical dimension, particularly in terms of expressiveness, and a continuous reflection on the everyday nature of human and romantic relationships, would continue to mark the work of this unique voice in protest song and Portuguese song in general. As a great songwriter, Sérgio Godinho would become a lasting influence on many artists of the 1990s and beyond (some of whom would also interpret his songs), and he would embark on fruitful collaborations with Brazilian singers. It is also worth mentioning, in passing, the work of Shila in the beautiful album *Doce de Chila*, which the singer recorded in 1977 and which includes some songs written by her then-husband Sérgio Godinho. A writer of recognized merit, Godinho also dedicated a book to the songs of others, in which one can read texts

about, for example, José Afonso, José Mário Branco, Fausto Bordalo Dias, and Jorge Palma (see Godinho, 2012).

As for Fausto Bordalo Dias, he recorded the albums *P'ró que der e vier* (1974), *Um beco com saída* (1975), *Madrugada dos trapeiros* (1977), *Para além das cordilheiras* (1987), *A preto e branco* (1989), and he participated in recordings by other musicians, sometimes with his clearly identifiable arrangements, as is the case in *Que nunca mais* by Adriano Correia de Oliveira. This was followed by a phase of travel and reflection on the history of Portugal and the “identitarian vocation” of its people, which began with the masterpiece *Por este rio acima* (1982), inspired by the classic travel narrative *Peregrinação* by Fernão Mendes Pinto (1510/14?-1583), and continued in other albums. Revolutionary action, agrarian reform, workers’ struggles, environmental themes, a fascination with Africa, lyrical love songs, and African identity gave content and a unique character to Fausto’s songs, which are made singular by the artist’s voice and a strong percussive texture. Alexandre O’Neill, Daniel Filipe, Eugénio de Andrade, Mário-Henrique Leiria, Reinaldo Ferreira, as well as African poets António Jacinto, Viriato da Cruz, José Craveirinha, and other Angolan and Mozambican poets, significantly enriched the poetic dimension of many of Fausto’s musical compositions.

A performer who collaborated on José Afonso’s albums (as did his brother Janita), Vitorino Salomé (1942-), on the other hand, recorded *Semear salsa ao reguinho* (1975), *Os malteses* (1977), *Não há terra que resista* (1979), and subsequently several albums of different nature. Coming from Alentejo—one of the regions where the Revolution played out in a particularly tense and vivid manner—it is natural that the struggle of Alentejo peasants for land and Agrarian Reform would mark the song repertoire he proposed during these years. His beautiful voice and melodic sense, combined with a faintly anarcho-syndicalist stance, became his trademarks, even on stage. He also offered us touching musical renditions of notable poets such as Manuel da Fonseca, Luís Pignatelli (Luís de Andrade), and António José Forte, as well as magnificent texts from traditional folk songs.

Vitorino’s brother, Janita Salomé (1947-), a member of the group *Cantadores de Redondo*, gave us *O cante da terra* (1978), and later, as a solo artist, the albums *Melro* (1980) and *A cantar ao sol* (1983). Other albums of recognized importance and sophistication followed, invariably demonstrating the singer’s admirable vocal quality and strength, as well as his fidelity to Alentejan roots, alongside a propensity for dialogue with the music, rhythms, and voices of the Maghreb. It is also noteworthy that, in 2006, the Salomé brothers recorded *Utopia: Vitorino e Janita Salomé Cantam José Afonso (Ao vivo)*, marking their tribute to that singular and guiding figure of Portuguese song (not only of protest songs) who was the author of “Grândola Vila Morena”. Their collaborations with other musicians and voices, such as Filipa Pais, should also be mentioned, particularly in the collective project *Lua Extravagante*, released as an album in 1991, with the singer releasing her first solo album, *L’Amar*, in 1996.

Just as before 1974, after the 25th of April, performers and composers from other musical genres came to join the ranks of those who supported the Revolution, and, at times, they left us with powerful and impactful songs that, if not revolutionary, were at

least reformist. Some names include: the great fado figure Carlos do Carmo (1939-2021), Luísa Basto, Samuel, Fernando Tordo, Paulo de Carvalho, Carlos Mendes, Tonicha, Nuno Gomes dos Santos, Pedro Barroso, Ermelinda Duarte (interpreter of the popular song “Somos livres”, from 1974, which contains something both childishly innocent yet also revolutionary), Maria Guinot, Jorge Palma, and others. Carlos Alberto Moniz, who also collaborated with José Afonso on some albums, and his then-partner Maria do Amparo, as well as their comrades in Grupo Outubro were prominent between 1974 and 1976, both on radio and television, and in performances, with songs like “Força, força, companheiro Vasco” (1975), supporting the Prime-minister Vasco Gonçalves, and other protest songs. Meanwhile, various musical collectives more or less involved in this movement emerged, such as SARL and Gemini. In 1976, Trovante, led by João Gil and Luís Represas, began their musical career. The band successfully fused elements of Portuguese popular music, rock, jazz, and even fado, and, along with their original lyrics, they occasionally set the verses of poets such as Florbela Espanca, Mário de Sá-Carneiro, Maria Rosa Colaço, António Aleixo, and others to music.

José Carlos Ary dos Santos (linked to the Portuguese Communist Party) and Joaquim Pessoa (1948-2023) are perhaps the poets most closely associated with numerous lyrics for the songs of various composers and/or performers—Fernando Tordo, Paulo de Carvalho, Carlos do Carmo, and others—many of whom continued to actively participate in the RTP/Eurovision Song Contests even after the Revolution.

Moreover, groups like Brigada Víctor Jara, Ronda dos Quatro Caminhos (founded in 1983), and others deepened, in various recordings, the revisitation and recreation of Portuguese folk music (a recreation that was faithful to its roots). Later, singer Né Ladeiras, who came from the band Banda do Casaco (1974-1984), would also join this movement as a solo artist. Banda do Casaco, for its part, fused a certain ethnographic dimension with pop, investing in high-quality lyrics written by António Avelar de Pinho, while not shying away from social criticism, much like what had happened with Filarmónica Fraude, which Pinho had also helped to mentor. The musical quality of the collective was ensured not only by compositions largely written by Nuno Rodrigues but also by the excellence of the instrumentalists who were part of the group, some of whom came from the jazz scene (Celso de Carvalho, Carlos Zíngaro, and others).

To conclude, it is worth mentioning that the freedom gained with the 25th of April 1974, combined with the breath of fresh and revitalizing air that, from a psycho-pedagogical and didactic perspective, swept through Portuguese schools and changed the way childhood and children’s rights were viewed and respected, is, in my opinion, at the root of a fruitful movement, although not a structured one. Partially driven by some of the protest singers and musicians (Sérgio Godinho, José Barata-Moura, Vitorino, João Lóio, and others), this movement is, in a way, the origin of a renewed songbook for children, if I may use the expression. And recalling songs from the mid-1970s that were extremely popular on television and radio, such as “Joana come a papa”, “A banhoca da Rita e do André”, “A Cidade do Penteadado”, “Olha a bola, Manel”, “Fungagá da Bicharada”, I would like to highlight, in this context, the humour and playful effectiveness of the children’s songbook created (both lyrics and music) by José Barata-Moura—a figure who

would later become a renowned Marxist philosopher, university professor, and rector of the Classical University of Lisbon. In Porto, special mention should be made of the composition, direction, and recording work carried out since 1975 by Suzana Ralha and her Bando dos Gambozinos, in high-quality partnerships with poets such as Manuel António Pina, Matilde Rosa Araújo, Luísa Ducla Soares, Regina Guimarães, João Pedro Mésseder and many others.

I conclude, therefore, with a simple listing of some of these works, or at least of those I consider, up until this moment, to be the most relevant, placing first, and before the “&” sign, the author of the music:

1. Jorge Constante Pereira & Matilde Rosa Araújo, Sidónio Muralha, Maria Alberta Menéres, Sérgio Godinho – *Cantigas de ida e volta*, LP, 1975. Interpretations by Sérgio Godinho, Fausto, Shila, Vitorino, Janita and Carlos Salomé, Paulo Godinho, and others.
2. José Barata-Moura – *Obra infantil completa de José Barata Moura*, 4 CDs, 2005 (includes songs composed and recorded between 1975 and the mid-1980s).
3. Suzana Ralha and others with Bando dos Gambozinos (founded in 1975) – songs with poems by various poets. Examples:
 - 3.1. Jorge Constante Pereira and Suzana Ralha & Various – *Berlindes*, cassette and LP, 1980.
 - 3.2. Suzana Ralha & Manuel António Pina, Teresa Muge – *O Beco dos Gambozinos*, LP, 1987.
 - 3.3. Suzana Ralha & José Cunha and others – *Iniciação Musical dos 3 aos 12 anos*, book and audio cassette, 1990.
 - 3.4. Suzana Ralha & Regina Guimarães – *Nas Sete Quintas I – Expressão Musical*, primary education, and *Nas Sete Quintas II – Expressão Musical*, primary education, teacher’s book, student notebook, and audio cassettes (2 vols.), 1999.
 - 3.5. Suzana Ralha & Luísa Ducla Soares – *Vinte e Cinco*, CD, 1999.
 - 3.6. Suzana Ralha and others & Álvaro Magalhães, João Pedro Mésseder, José Vaz, Luísa Ducla Soares, Manuel António Pina, Matilde Rosa Araújo, Rui Pereira, and others – *A Casa do Silêncio*, book and double CD, 2000 (Celebration of the 25th anniversary of the Gambozinos).
 - 3.7. Suzana Ralha & Filipa Leal, João Pedro Mésseder, Joaquim Castro Caldas, Jorge Sousa Braga, José Mário Branco, Luís Nogueira, Luísa Ducla Soares, Matilde Rosa Araújo, Rui Pereira – *Com Quatro Pedras na Mão*, book and CD, 2008.
 - 3.8. Suzana Ralha & Luísa Ducla Soares – *Canto dos Bichos*, CD, 2008.
 - 3.9. Suzana Ralha & Various – *Trinta por uma Linha*, CD, 2008.

- 3.10. Suzana Ralha and others & Filipa Leal, João Pedro Mésseder, José Mário Branco, Luísa Ducla Soares, Manuel António Pina, Regina Guimarães, Rui Pereira, Sidónio Muralha, Teresa Muge – *Sem falta*, CD, 2020.
4. Shila, Sérgio Godinho & Sidónio Muralha – *O burro e o grão / O papagaio*, single, 1979.
5. Fernando Lopes-Graça & Eugénio de Andrade – *Aquela nuvem e outras*, 1987 (there are different recordings of this cycle).
6. Carlos Alberto Moniz, José Cid, Sérgio Godinho, Tozé Brito & Maria Alberta Menéres – *Histórias e canções em quatro estações*, 4 books with cassettes, 1988.
7. Vitorino – *Cantigas de encantar: pelos porquinhos e o lobo mau*, book with audio cassette, 1989.
8. João Lóio & João Lóio, João Paulo Seara Cardoso – *O Segredo Maior – Canções a Brincar*, book with CD, 2006.
9. João Lóio & Manuel António Pina, José Carretas, João Lóio – *Basta imaginar*, book with CD, 2017.
10. Jorge Constante Pereira (1941-2023) & Sérgio Godinho. *Os amigos do Gaspar*, puppet TV series, created by João Paulo Seara Cardoso, 1986 and 1989. See: <https://www.bing.com/videos/search?q=canção+dos+abraços+sérgio+godinho&view=detail&mid=34BD8F7B6A9B9ABFCF3634BD8F7B6A9B9ABFCF36&FORM=VIRE>

Analyzing the available creations in the field of children's songs, one can perhaps say that José Barata Moura, Suzana Ralha & Os Gambozinos, Jorge Constante Pereira, and João Lóio are, in some way, the continuators of a line of "protest songs for adults", represented, for example, by Sérgio Godinho and José Mário Branco.

In children's songs, Manuel António Pina, Luísa Ducla Soares, Regina Guimarães, and others who began publishing from the 1970s onward seem to be among the poets whose texts were most often turned into songs. In protest songs, besides the lyrics of the singer-songwriters themselves, there are notable lyrics and poems from poets associated, either fully or partially, with the neorealist movement such as Carlos de Oliveira, José Gomes Ferreira, Manuel da Fonseca, Sidónio Muralha, and others, as well as poets from later generations whose works also reveal a socio-critical and even political dimension, such as António Gedeão, Manuel Alegre, Luís de Andrade (Luís Pignatelli), José Carlos Ary dos Santos, Joaquim Pessoa, António Cabral, Nuno Gomes dos Santos, and others.

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Bionote

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