

The troubadour of the basement and his little map of time: possible articulations between the teaching of geographical categories and Belchior's work

Larissa Araújo Coutinho de Paula 

Universidade Estadual de Santa Cruz

Ilhéus, Bahia, Brazil

coutinholacp@gmail.com

Lucas Labigalini Fuini 

Instituto Federal de São Paulo

São João da Boa Vista, São Paulo, Brazil

lucasfuini@ifsp.edu.br

ABSTRACT

The article in question aims to analyze the lyrics of songs by Ceará singer-songwriter Antônio Carlos Belchior (1946-2017), in the light of the main geographical categories: space, territory, region, landscape, and place. The paper was prepared using methodological procedures such as a bibliographic and documentary review on the use of music as a teaching resource, geographical categories in geography teaching, and the artist's biographies. Subsequently, a survey of his compositions was carried out, and based on reading and systematization, possible relationships between each geographical category and his works were identified. Finally, an in-depth analysis of selected songs and their contributions to geography teaching was proposed. Thus, it can be concluded that the use of music in geography teaching contributes to the appreciation of Brazilian culture, broadens students' linguistic repertoire, and encourages the development of a critical and analytical view of both national culture and Brazilian geography itself.

KEYWORDS: geographical categories; music; Belchior; geography teaching.

INTRODUCTION¹

Each science has its own laws, guidelines, and elements resulting from many years of study that follow specific theoretical and methodological methods and approaches. Geography is no different. This science, officially recognized and institutionalized in 19th-century Europe, already possessed an accumulation of knowledge at the time. As Sodré (1976) states, it was through geographic knowledge that ancient civilizations were formed and established their interests and territories, even though this science was not legitimized as such. In schools, Geography was already a discipline of study even before the creation of specific undergraduate programs for teacher training in this science.

Currently, in a globalized world, geography teaching presents new challenges, which have been the subject of study and reflection by several teachers and researchers who focus on teaching geography in schools. Geography should teach students to read the world through its pedagogical and scientific tools. Students need to understand the world in which they live, consciously situate themselves in space, and establish relationships with different scales (Castrogiovanni, 2000).

Among the tools that enable the construction of the geography teaching-learning process are the categories of geographic analysis, the main ones being: space, territory, region, landscape, and place. These categories allow, based on an abstraction of materiality, an understanding of geographic phenomena, articulating them, creating relationships, comparisons, and, above all, enabling the visualization of elements of geographic science in our daily lives. It is the teacher's role, through the socioconstructivist approach, to establish the mediation for the construction of this knowledge (Cavalcanti, 2006).

Geographic categories should be introduced from the start of the schooling process, according to each age group and the cognitive capacity of the students. Based on a socioconstructivist approach (Vygotsky, 1991), it is possible to infer that children learn through interaction with others. Within geography, through playful methodologies, they have the ability to situate themselves in space by recognizing their own body and the distances between it and other people and objects. Ultimately, this is a principle for establishing

¹ This article is the result of a Final Course Monograph (TCC) defended by the first author of the text and supervised by the second author in the *Lato sensu* Postgraduate Course in Geography Teaching at Unesp, Ourinhos campus.

relationships of proximity and comparisons, which gradually consolidate the development of geographic understanding (Cavalcanti, 1998).

One of the difficulties in the process of grasping geographic categories is the distance between academic geography and school geography, between theory and empiricism, between objectivity and subjectivity. These elements, far from constituting opposing and dichotomous pairs, integrate the teaching-learning process in the entirety of space (Suertegaray, 2001).

Andreis and Callai (2019) created a metaphor to help understand this situation. They exemplify the teaching and learning of categories with the floors of a house. There is the basement, where the theoretical principles that underpin the formation of categories, concepts, and theories are found. The house itself, which represents the classroom, where students are facilitated by the teacher's dialogic mediation, and the attic, where students, based on the knowledge they've acquired with the teacher, can unleash their creativity and imagination, exploring the understanding of space through categories.

Reading, explanation, examples, discussions, and activities involving intertextuality in expository dialogue classes facilitate students' understanding of categories when pedagogical tools beyond the traditional textbook are used. The use of newspapers, literary works, films, documentaries, mind maps, paintings, games, music, and other resources is an important way to spark curiosity, stimulate students' imagination and interest, expand their cultural repertoire, and foster an understanding of geographic categories in conjunction with their own realities.

Considering this context and theoretical foundation, this article aims to present the relevance of music for high school students' understanding of geographic categories, more specifically, the lyrics of singer-songwriter Belchior. Music constitutes an important cultural and artistic tool for education professionals to use, providing students with numerous benefits depending on their age group and the topics covered in the classroom. Educators must be attentive and sensitive to their students' daily lives to develop engaging and creative activities.

Johansson and Bell (2016) explain that music is an integral part of the human experience and that we are exposed to it, either actively or passively, when we visit places that play any type of music. The music we consume says a lot about us, our culture, and our values. The authors argue that music has a territorial nature, and that geographic inequalities exist in both music production and consumption. On the consumption side, despite trends toward

globalization and cultural homogenization, distinct local patterns of musical preference still exist, as is the case in Newfoundland, Canada, where locals and members of the diaspora connect with their homeland through local music on the internet.

Besides this introduction, objectives, methodology, and concluding remarks, this article is structured into four topics. The following section explains the benefits of music for human development when integrated into educational dynamics; the second section explores the relationship between music and geography teaching; the third section presents biographical aspects and characteristics of Belchior's work; and finally, the fourth section presents the results obtained from the study of Belchior's songs and their contributions to the teaching of space, territory, region, landscape, and place.

Based on the recognition that music has gained for the teaching-learning process, especially in geography, this article has the following main objectives:

- To encourage the inclusion of Brazilian Popular Music (MPB) artists, especially the singer and composer Belchior, in teaching practices, aiming to foster knowledge and appreciation of Brazilian culture among younger generations;
- To reflect on the potential and ways of using music to teach geography in high school;
- To propose the inclusion of an analysis of Belchior's songs in geography classes, considering, above all, the main geographic categories.

METHODOLOGY

The approach adopted for analyzing Belchior's songs in this article involved several stages. After a literature review on the teaching of categories of analysis, the relationships between music and geography, and the singer's biography, all of his lyrics² were read and analyzed.

This careful reading allowed the identification of geographic analysis categories (space, territory, region, landscape, and place) in several of his songs. Some songs allow for the study of more than one category. It was also possible to identify some concepts, theories, and themes addressed in elementary and high school in several compositions. Based on this systematization, several songs were selected to deepen the understanding of geographic categories.

2 All the lyrics of all the singer's compositions are available on the page: <https://www.letras.mus.br/>, were analyzed.

Due to the immense potential for approaches offered by the songs, the following compositions were selected for further consideration: “Ypê”; “S.A.”; “Onde Jazz Meu Coração”; “Galos, Noites e Quintais”; “Passão”; and “Tudo Outra Vez.” The selection of these songs is linked, respectively, to the categories of space, territory, region, landscape, and place. In short, this is a qualitative, analytical, and descriptive study, based on the phenomenological perspective of analysis and socioconstructivism in education (Vygotsky, 1991).

THEORETICAL FRAMEWORK AND ARGUMENTATIVE DEVELOPMENT

Music as a tool in the teaching-learning process

Music is a universal language that transcends the barriers of time and space (Oliveira, 2009). It is a form of art present in virtually every culture in the world, in symbolic, ritual, and festive situations. Musical language can be a means of expanding knowledge, as it allows students to become more aware of diverse phenomena and concepts (Tennroller; Cunha, 2012).

According to Matos and Santos (2005), musical language can promote human development due to the interdependence that music fosters between body and mind, between reason and sensitivity, between science and aesthetics, between objectivity and subjectivity, through actions that encourage freedom and creativity.

Vygotsky (1991), in turn, states that the development of psychic functions triggered by music education is closely related to the historical and cultural conditions in which people are immersed. Some human mental capacities are constructed through interactions that people establish throughout life. These interactions are permeated by signs, one of which is music.

According to the National Curricular Parameters (PCN) (Brazil, 1998), there are no specific guidelines for how music content should be addressed in the classroom. It is recommended that teachers be versatile and insightful in understanding the students’ realities, emphasizing the sociocultural context of that community. It is not uncommon for some students to have their first exposure to different forms of art through school. This is a common occurrence in public schools in peripheral Brazilian communities. It is through educational activities developed by schools that many children and adolescents go to the cinema, the theater, the museum, and the planetarium for the first time. These are unforgettable experiences, as they introduce students to a different universe and language, reflecting the diverse ages of the students.

Sérgio Vaz (2016), the poet responsible for the Peripheral Cultural Cooperative (COOPERIFA), reported that while giving a lecture at Fundação Casa³, he asked a group of young people who liked poetry. The answer was a resounding: “Nobody, sir.” Then he recited an excerpt from the song “Negro Drama” by *Racionais*. They asked him if it was poetry. He answered affirmatively, and they said, “Well, we like it.” In other words, those young people believed that poetry was limited to erudite texts because they hadn’t received an education that broadened their cultural spectrum.

Educational contact with music strengthens the imagination and the overall development of the personality, allowing students the ability to synthesize form and content. Teachers must be able to harness the pedagogical meanings of the elements present in their students’ daily lives. Music is uniquely present in society. Today, with the massive presence of media, this becomes even more pronounced, although the musical content that most impacts students is mostly commercial, the so-called mainstream. According to Johansson and Bell (2016), popular music is a cultural form that actively produces geographic discourses and can be used to understand identity, ethnicity, place attachment, cultural economies, and social and political activism. Music can help communicate a shared sense of kinship across diasporas, just as rap and hip hop provide a sense of identity to minority groups, making music a form of resistance to marginalization.

Music and its potential as a teaching resource in geographic categories

Lucas Panitz (2021), a geographer with a career linked to music and geography studies, based on contextualization in different countries and in Brazil, states that the Germans Friedrich Ratzel (geographer) and his disciple Leo Frobenius, an ethnologist and Africanist archaeologist, recorded the first studies that linked music to the spatial dimension. Later, in the United States, more precisely at the University of Berkeley, Carl Sauer and his followers developed geographical studies on music. Anglophone geographers also contributed (primarily from the United States and Canada) influenced by the Berkeley School, focusing their studies on spatial representations of

3 The Foundation for the Socio-Educational Assistance Center for Adolescents (*Fundação CASA/SP*), formerly called the “State Foundation for the Well-Being of Minors” (*FEBEM*), is a foundational agency (legal entity under public law) created by the Government of the State of São Paulo and linked to the Secretariat of Justice and Defense of Citizenship.

songs, locational analyses, and the diffusion of rhythms, instruments, and musical practices, as well as their regionalization. Until the mid-1990s, following the conference “The Place of Music” and special sessions on music geography at the Association of American Geographers, a critical renewal of anglophone cultural geography emerged, with notable figures such as James Duncan and Denis Cosgrove.

In France, Panitz (2021) explains that the focus is territorial, with music serving as an element for understanding territorial identity. The work of George Gironcourt stands out, demonstrating a particular interest in immaterial forms such as rhythms, harmonies, and melodies. Other French geographers have dedicated themselves to music studies, such as Jacques Lévy and Jean-Marie Romagnan, the latter according to Panitz, 2021, p. 19:

[...] advocates the dialogue between geographic science and the sociology of music and ethnomusicology, and introduces the idea of musical activity as a geo-indicator of territory when addressing topics such as cultural policy, music and public space, music production systems, the use of places for musical practices and their meanings, among other topics.

In Brazil, Panitz (2021) states that the first Brazilian work was written by João Baptista Ferreira de Mello, with a dissertation defended in 1991 at the Federal University of Rio de Janeiro (UFRJ), which sought to interpret the city of Rio de Janeiro through its composers, between 1928 and 1991. From the 2000s onward, music became an area of significant interest in Brazilian geography. Panitz (2021, p. 21), based on careful research, identifies the main areas of interest in these studies:

1) Popular music (Almeida, 2002; Souza, 2011; Tamburo, 2014) and the diversity of Brazilian regional genres, such as *forró* (Fernandes, 2001), *maracatu* (Santana, 2006), the manguebit movement (Picchi, 2011), *caipira* music (Malaquias, 2019), *Paraná fandango* (Torres, 2009), and missionary music (Barbosa, 2015), among others. 2) Musical scenes and circuits (Alves, 2014; Diniz, 2015; Panitz, 2017; Stoll, 2018), producers of networks, fixed and flows. 3) *Samba* and Carnival (Ferreira, 2002; Dozena, 2009) and their territorializing practices in Brazilian metropolises. 4) Rap and the hip-hop movement (Xavier, 2005; Oliveira, 2006; Gomes, 2012) producing territories, representations, and sociabilities in peripheral spaces.

According to the author, research on festivals and musical events, classical music, indigenous music, music in geography teaching, and soundscapes is also highlighted. Regarding geography teaching, the author believes that music has offered elements for the construction of geographic concepts and the understanding of sociabilities in schools.

In this sense, music is one of the many languages that can permeate the classroom and geography teaching, whether in elementary or higher education, as it encourages the appreciation of knowledge beyond science.

Alessandro Dozena (2019), a geographer recognized for his dedication to studying the relationships between music and geography, states that sounds can be interpreted as spatial languages and that the search for new geographic-sound horizons is a challenge for geographic science. According to the author, Brazilian geography has been working for decades with possible interpretations of this relationship, using texts in French and English resulting from the cultural shift as primary sources of studies. The aforementioned author (2019, p. 31) emphasizes that, in addition to the use of song lyrics as a didactic tool for teaching geography, fruitful discussions have been developed in these studies, even prompting the creation of new concepts, such as: musical territories, spatial perceptions and representations of sound and music, soundscapes, musical scenes, and the spatial dimension of sound and music.

The possible connections between music and geography are countless. A musical rhythm can easily be tied to a specific spatial context: *frevo* and *maracatu* in Pernambuco, *forró* in the Northeastern backlands, *carimbó* in Pará, *fandango* in Rio Grande do Sul. Songs can also be associated with landscapes, instigating geographic imaginaries, such as *bossa nova* or *funk brasileiro*, which remind us of Rio de Janeiro (Dozena, 2019). For Dozena (2019), globalization is a concept that helps us think about the phenomenon of mass music and how we experience a temporality in which there are simultaneously deterritorialized and territorialized musical tastes, the latter manifesting as resistance to places, through individual attachment and collective identification. This process transforms musical territories into spaces of constant change and recreation. For the author, although there is still initial resistance to the geographical approach to musical elements, its content enhances the expansion of spatial capacities through mapping, inventories of imagined landscapes, mental maps, and body percussion, stimulating the rhythmicity of children and young people and enabling the cultural preservation of places.

The literature review reveals some works by authors who have dedicated themselves to considering ways to include music in geography classes. Fuini (2013) proposes suggestions for didactic-pedagogical practices for elementary school with song lyrics based on the National Curricular Parameters (PCN). The songs indicated in the proposals were the following: '*Aquarela brasileira*', by Silas de Oliveira (landscape); '*Lugar nenhum*', by Titãs, '*Sampa*', by Caetano

Veloso and *'Asa branca'*, by Luiz Gonzaga and Humberto Teixeira (place); and the songs *'Disneylândia'*, by Titãs and *'Parabolicamará'* by Gilberto Gil (territory, geographic scale and globalization). In a later work, Fuini (2014), based on songs that carry in their lyrics significant geographical connotations with certain spaces (*'Saudosa Maloca'*, by Adoniran Barbosa; *'Sobradinho'*, by Luís Carlos Sá and Guttemberg Guarabyra; *'Aluga-se'*, by Raul Seixas and Cláudio Azevedo; *'Disneylândia'*, by the band Titãs), establishes an association with images and indicates activities and reflections in relation to the teaching of processes that involve the category of territory, the concepts of territorialization, deterritorialization, reterritorialization, territorialities and microterritorialities. According to Fuini (2013), to achieve a geography teaching that promotes spatial awareness, the interpretation of place and citizenship of students, the learning of geographic concepts is essential, since they are what provide the understanding of social and economic phenomena and their materialization in landscapes, places and territories. Fuini (2013) emphasizes that the use of music in Geography classes should stimulate students' spatial awareness in a way that is associated with reflection, interaction and the elaboration of meanings about the spaces and places where students live, aiming at the construction of spatial reasoning.

Macedo, Oliveira, and Silva (2020) developed a proposal and implemented it with students from two third-year classes of the Integrated High School program at the Federal Institute of Education of Pará (IFPA). Using action research as a basis, the authors conducted an intensive activity that encompassed several phases of the teaching-learning process, from the presentation of theoretical content through textbooks, group formation, discussions, research, student selection of songs that addressed the class topics, seminar presentations, and finally, the conduction of interviews with the students to gather insights into their perceptions of the experiences they had in the project.

The songs selected by the students involved in the aforementioned project, in both classes, notably referenced protests, particularly those related to the military dictatorship and the denunciations of social inequality and the drought in the Northeast. The authors' selections included songs such as *"Apesar de você"* (Chico Buarque), *"Para não dizer que não falar de flores"* (Gerald Vandré), *"Fotografia 3x4"* (Belchior), and *"Súplica Cearense"* (composed by Waldeck Artur de Macedo and performed by the band O Rappa), to name a few. Based on the responses obtained in the interviews, the authors were able to confirm the project's relevance, as the students emphasized their

satisfaction in engaging in activities that strayed from the monotonous and traditional, doing something different from the conventional, usually characterized by readings, lectures, and written tests.

Macedo, Oliveira, and Silva (2020) agree that music is a cultural element that is very present in the lives of adolescents and young people, even at school. What happens is that the institution tends to make it clandestine, because within the formality of the school system, the act of listening to music is controlled. Correia and Kozel (2009) also implemented a proposal with high school students at a public school in the interior of Paraná, combining the use of music with mental maps. The authors believe that the process of including playful and differentiated elements in classes involves the redefinition of geographic content. For the authors, individual perceptions are conceived subjectively (initial representations) and later shared intersubjectively (social and geographic representations), thus making the learning of geographic categories objective.

Despite the evident intersections with geographic science, there are virtually no references to academic works that engage more meaningfully with Belchior's songs, analyzing them from a geographic perspective. A search in academic databases yielded only one article that proposed establishing a relationship between Belchior and geography. This is the text entitled "The Potential of Musical Language in Geography Teaching: Migratory Flows in Brazil in the Song '*Fotografia 3x4*' by Belchior," published in 2020 in the Brazilian Journal of Geography Education.

Aware of the proposal of the Common National Curricular Base (BNCC), which calls for the use of languages beyond the visual, such as body language, sound, and digital language, Paula, Silva, and Nascimento (2020, p. 291) advocate for the use of sound language in geography classes. Thus, the authors propose the use of music in an expository and conversational lesson for 11 to 12 year old students, connecting the dynamics of the Brazilian population with internal migration. The proposed activity initially included students researching their own migrant families, including photographs and documents. Subsequently, the study suggested exploring maps of migration flows, raising questions, and suggesting a comparison with another language, along with analyzing a cartoon. The final challenge was to create a parody highlighting elements of interregional migration using specific words.

According to Straforini (2004), in geography teaching, concepts allow for a fragmented understanding of reality, which is necessary for later under-

standing it in its totality and complexity. For geography, categories are crucial, as they characterize it as a scientific field and help students understand concepts and theories. This article aims to, through the reading, analysis, and systematization of the lyrics of Belchior's compositions, identify possible connections between them and the categories of geography, selecting some songs for more in-depth analysis. Before delving into this proposal, a brief background on the artist's biography is necessary.

RESULTS

Just a Latin American boy?

The life, work, and geography of Belchior

Belchior was an artist who dedicated himself primarily to reflecting on youth and relationships between generations, recurring themes in his compositions. Unfortunately, despite the atemporality of his lyrics, few young people are familiar with him. Recently, thanks to a sample of the song "*Sujeito de Sorte*", included in the song "*Amar Elo*", by rapper Emicida, released in 2019, and the re-recording of the song "*Comentário a Respeito de John*", by singer Vanessa da Mata with the participation of singer João Gomes in 2023, the current generation of teenagers and young adults can learn about and begin contact with the work of the singer from Ceará.

Antônio Carlos Belchior was born on October 26, 1946, in Sobral⁴, Ceará, and died on April 30, 2017, at the age of 70, in Santa Cruz do Sul, Rio Grande do Sul, victim of a ruptured aortic aneurysm. At the time of the incident, the Ceará state government declared three days of mourning and transferred the singer's body for burial in his hometown. His death was preceded by his disappearance from the stage and media in the mid-2000s, spending years away from the public eye, living in Uruguay and in Rio Grande do Sul with his partner, Edna. The singer's disappearance sparked curiosity and speculation, in addition to the controversy surrounding debts and lawsuits (some involving failure to pay child support for his youngest daughters), which resulted in the freezing of his properties and bank accounts. According to Medeiros (2017) and Santos (2020), "for many of his fans, the author's disappearance is interpreted as an attitude consistent with his life philosophy."

⁴ It is a Brazilian municipality in the interior of the state of Ceará, located between two major capitals, Fortaleza, approximately 230 km away, and Teresina, located 360 km away. With an estimated population of 210,711 inhabitants, according to IBGE (2020), it is the fifth most populous municipality in the state.

Medeiros (2017) describes Belchior as having graduated in Philosophy in the 1960s from a Roman Catholic school in Fortaleza. During this religious formation, he learned Latin, Italian, Gregorian chant, and classical literature at a Franciscan monastery in the interior of the state. Later, he returned to the capital, where he studied medicine for four years at the Federal University of Ceará (UFC), when he decided to abandon his degree and dedicate himself to an artistic career in the early 1970s. He was part of the movement known as "*Pessoal do Ceará*" (People from Ceará), along with other singers and composers: Fagner, Fausto Nilo, Ednardo, Amelinha, Rodger Rogério, and Têti.

Here, a particularly interesting observation is pertinent to the analysis of Geography. The 1960s and 1970s marked the emergence of regionalized musical groups in the country. First came the "*Clube da Esquina*" in Minas Gerais, which, with its broad musical influences, established Minas Gerais music through the voices and songs of Milton Nascimento, Toninho Horta, Wagner Tiso, Beto Guedes, Lô Borges, and Márcio Borges. In 1967, "*Tropicália*" was created in Bahia, marked by aesthetic innovations and a mixture of rhythms, and its greatest exponents were Bahians Caetano Veloso, Gilberto Gil, and Tom Zé, as well as Gal Costa and the band Os Mutantes. In 1971, the band Secos & Molhados was formed in São Paulo, featuring Ney Matogrosso, João Ricardo, and Gérson Conrad. The Ceará-based group "*Pessoal do Ceará*" was the last to be formed, in 1972. All these musical movements, specialized in the Northeast and Southeast regions, despite differences in sound combinations and visual presentation, converged toward a greater articulation of the social and political circumstances of that period, in pursuit of cultural transformation and opposition to the military dictatorship.

Em 1971, Belchior foi morar em São Paulo. That same year, he competed in the IV University Festival of Brazilian Music, organized by TV Tupi in Rio de Janeiro, winning the award with the song "*Hora do almoço*". But true success came after his songs were immortalized by the voice of singer Elis Regina, specially with the song "*Como nossos pais*," performed by the singer in 1975 (Medeiros, 2017; Sartorelli, 2017).

His songs cover a variety of themes that illustrate the 1970s, highlighting topics such as the military dictatorship, the Northeast, migration, Latin America, and social inequality. Interdiscursivity and intertextuality are also characteristic of his compositions, textual mechanisms through which he manages to insert dialogues with the works of other Brazilian musicians, such as Luiz Gonzaga, and foreigners, such as John Lennon, Paul McCartney, and Bob Dylan; and po-

ets and writers, such as Carlos Drummond de Andrade, João Cabral de Melo Neto, José Lins do Rego, Dante Alighieri, Honoré de Balzac, Edgar Allan Poe, Arthur Rimbaud, Federico Garcia Lorca, and Víctor Jara, to name just a few. This makes his songs opportune for exploring other cultures and historical events.

Medeiros (2017, p. 39), responsible for one of the singer's best-known biographies, highlights that in addition to the aforementioned interactions, Belchior also strived to blend foreign musical genres with Brazilian ones. The singer's musicality was influenced by MPB (Brazilian Popular Music), *baião* (Brazilian dance music), rock, folk, and blues, but "every time he appropriated a foreign genre, he used it as a means of achieving his goal, of fusing his interpretation of Brazilianness with the cultural geography of the world."

Another unique characteristic of the singer is that, despite addressing delicate, sensitive, and politicized topics, he does so using simple language and everyday examples. In many of his songs, he engages directly with his listeners, engaging them in questions and creating a more personal connection. This is because a considerable portion of his work is based on his own experiences and is autobiographical. Sartorelli (2017) states that the image of Belchior circulated by the cultural industry was that of a tacky artist, overshadowing the sharply critical content of his compositions. Through his lyrics, Belchior also sometimes explicitly criticized other artists, especially Caetano Veloso, whose compositions were ironically inserted into Belchior's songs. Veloso's position was quite rebellious towards the hippie and cheerful aesthetic of the Tropicália movement, possibly due to a radically reflective stance on the social problems of the time.

Far from being superficially defined as a militant leftist artist, Belchior went beyond this connotation, as he critiqued money itself, alienated labor, civilization, and its moral corruption (including within the left itself, such as the self-criticism present in "Dandy"). In the words of Sartorelli (2017, n/p):

[...] a critique deeper than a mere critique of capitalism." He was an artist deeply aware of the power of his words and voice as a tool for "raising consciousness against oppression and its ideological mechanisms, politicizing the masses (s/p)

Belchior's work clearly exposes the reality of the excluded. According to Carlos (2014, p. 61), Belchior positioned himself alongside the true outsiders of the time (and why not also of the current period?): "Black people, the poor, women, gays, factory workers, prostitutes, the homeless".

Carlos (2014) states that Belchior's repertoire expressed the ethics of the marginal, which is why his songs engage with the marginal poetry movement

of the 1970s, which sought free expression against repression and political and economic oppression. Paulo Leminski⁵ was one of the poets who integrated this movement.

Forms of artistic communication, whether a literary text or song lyrics, disseminate expressions of power, representation, and meaning. Assunção and Moura (2017, p. 166) explain that among the discursive tools of discourse analysis is paratopia: “characterized by the undefined, paradoxical, and borderline location between a place and a non-place occupied by the author, analyzed through their literary discursive productions.”

Carlos (2014), analyzing the discourses contained in Belchior’s work, identified four types of paratopia:

- i. Spatial: represented by the figure of the migrant, whose main paratopian locations are in the Southeast, more specifically in the cities of São Paulo and Rio de Janeiro (*Fotografia 3x4*). The subjects portrayed in his songs are always far from their place of origin, the interior, the Sertão. Returning to the desired location seems impossible, as in the sad verses that conclude *“Monólogo das Grandezas do Brasil”*: I’m going back to the North next week, God has already given me luck, but there’s a catch: He didn’t give me the money to pay for the train;
- ii. The temporal: which takes place during the dictatorship (1964-1985), with clear examples in songs like *“Pequeno mapa do tempo”* – *“I’m afraid that the time that I will need to get on the plane, will come [...] A sharp knife and my dagger that cuts and the ghost hidden in the basement”* and *“Caso comum de trânsito”*: *“My best friend was run over, on his way home, in a common traffic accident...”* In the first case, the author indicates the latent fear of being exiled, and in the second, he exposes the frequent “disappearances” of that time;
- iii. Linguistics: exposed by Northeastern speech, despite the media promoting a “national” language, as in the verses of *“Tudo outra vez”*: *“[...] My Northeastern accent, I want to forget French”*. Or even in the songs *“Alucinação”* and *“Rodagem”*, in which he intentionally pronounces the words “theory” and “Europe” with a heavy Northeastern accent. In the latter case, the spelling of the word was even written exactly as it was in the composition;

5 Paulo Leminski Filho (August 24, 1944–June 7, 1989) was a writer, poet, musician, literary critic, journalist, advertiser, translator, and teacher, born in Curitiba, Paraná. He produced striking poetry and invented his own way of writing, with puns, plays on popular sayings, and influences from haiku (a type of poetry of Japanese origin).

iv. Identity: presents itself in different forms: familial, social, regional, professional, or sexual.

It's not difficult to identify references in the work of the singer from Sobral that refer us to categories, concepts, and themes of Geography. As explained, this relationship is almost inherent and has even been pointed out by researchers in other fields.

In the biography written by Medeiros (2017, p. 16), it is possible to find details that strengthen Belchior's connection to geographical science since childhood. As a child, he was enrolled at *Colégio Sobralense*, a very traditional school. He was a boy with a sense of humor and a good memory, which made him valedictorian of his fourth-grade class. However, he was not a stellar student, as the biographer describes: "[...] at ten years old, his report card showed a mark of 5.5 in math and a paltry 5.2 in Portuguese. He was saved by a 9.0 in geography."

Medeiros (2017) also mentions that during his medical school years, Belchior befriended students from various programs. One of his friends created a pre-university preparatory course for underprivileged students in Fortaleza. Classes were held in a location provided by the Railway Network and charged a nominal monthly fee. Belchior taught Portuguese, history, and geography:

It is not without reason that in *"Caso comum de trânsito"*, the singer himself says: *"Through geography I learned that there is a place in the world where a young man like me can love and be happy. I looked for a ticket : plane, ship, there was no route to that country."* He was, above all, a man with a deep understanding of his region and his place. In the following subtopics, some songs and their possible interpretations for teaching the categories of space, territory, region, landscape, and place, respectively, will be presented.

Contributions of Belchior's songs to the understanding and teaching of geographical categories

Space

Space is the main category of geographical analysis, since it is from this that the other categories are proposed. Geographic space is the result of an uneven accumulation of time (Santos, 1996), thus spatiality and temporality are inherent. Milton Santos defines space as an ever-provisional synthesis between content and spatial forms, integrated by the inseparability of systems of objects and actions (Santos, 2008). Because it is both one and multiple, space carries within itself conflict and movement. For Doreen Massey (2008), space is always in flux, indeterminate, as it is a continuous construction.

These definitions particularly resonate with the song “Ypê”, recorded in 1980 on the album “Objeto Direto”. It is a delicate poem that evokes an existential reflection on human desires, being and having, the past, the present, and the future.

Here are some stanzas:

“I contemplate the river, which flows still, and the stone dancer who evolves. Completely without goals, seated, I have not been. I am, I will not be, nor have I been.”
“The mind wants to be, but if it wants to, it errs, for only without desires can one live in the present. “See’ the ypê tree, it simply blooms, revolutionary, attached to the bottom of the mountain.”

The singer crafts his verses from paradoxes. The river does not flow still, but with the movement of the waters. A stone dancer cannot evolve, since she lacks the mobility to dance. The ypê “simply blooms,” that is, it does not move, but in its own time, despite being “attached to the bottom of the mountain,” it manages to blossom, as an act of resistance, a rupture. This is how space is, which, from a dialectical perspective, is created and recreated through contradictory and continuous relationships, in constant transformation.

Territory

Since traditional German geography, territory has been considered a category that primarily involves power relations and borders. For Souza (1999), we must distinguish between a vision of power implied by domination and violence and that which corresponds to group cohesion through consent.

From this perspective, it is possible to recognize a diversity of territories, constituted from the micro to the global scale, and from a secular or periodic temporal perspective, thanks to networks and flows. Territory, then, is seen as power relations projected into space (Souza, 1999). This allows us to recognize areas of prostitution, drug trafficking zones, and factional conflicts as territories. This vision is made possible by Foucault’s ideas of power, in which power is not centralized in authoritarian institutions, but rather dissipates. Fuini (2018), when discussing Michel Foucault’s contributions to the geographical category of territory, explains that:

[...] territory is more than just land, being defined both by the strategies applied to it, through mapping, ordering, measurement, demarcation, and circulation, and as a representation of the concept of space as a political category, a distributed, calculated, delimited, and controlled space.

Haesbaert (2006) characterizes territory based on a multiplicity of agents and subjects. Territoriality, the way individuals organize themselves in space, can manifest itself in different ways, whether through identity, functionality, or even symbolic appropriation.

As a poet of denunciation, several of Belchior's compositions can be used to understand territories. For this proposal, the song "S.A.", released in 1993 on the album "*Baihuno*", was chosen. It goes as follows:

"Robbers, drunks, Indians, Northeasterners, migrants, prostitutes, street kids, punks, poor, lonely suicides. Where do they come from? Addicts, old people, bums, where do they come from? Addicts, old people, bums, where do they come from?"
"[...] I'm not a dog, to live like this, so humiliated. But these gentlemen don't want anything. They don't want to waste time with this rubbish called people."

In this song, Belchior describes groups of vulnerable and marginalized individuals from the big cities of the 1970s, São Paulo and Rio de Janeiro, a contingent of people displaced from their homelands. In the case of the Northeastern migrants, they are part of traditionally excluded communities that experience endemic situations of social exclusion, hunger, and ecologically fragile and isolated areas, according to Haesbaert's (1995) ideas.

Some groups mentioned in the song make up urban microterritorialities, such as sex workers and punks. It is notably a timeless song, like most of his songs. Indigenous populations are groups that still die fighting for the right to their territories. And what about drug addicts, who have now formed a stronghold in the capital of São Paulo, *Cracolândia*? The singer's work is perhaps, beyond a vehicle of protest, but also visionary.

The song's title itself, "S.A.", an acronym for *Sociedade Anônima* (Anonymous Society), indicates excluded and unwanted subjects, forgotten by politicians, "those gentlemen who don't want to waste time with this rubbish called people." It's interesting to highlight the singer's self-identification with these individuals. He recognizes himself as one of them, because, as he states, he refuses to live humiliated like a dog, an animal. He even uses it as a metaphor in the song "*Populus*", to refer to the people.

Region

Region is also a category that has had great relevance in the traditional approach, especially in the French school. Thus, like all categories, over the

years, the interpretation of region has changed, according to the prevailing theoretical-methodological perspective. Lencioni (2009) explains that for a long time, region was a descriptive category, which anticipated integration and synthesis, encompassing a specific area of space that possessed homogeneities. There was also an attempt to instrumentalize the identification of regions, following statistical, production, mapping, and planning criteria.

According to Lencioni (2019), with globalization, the region gained notoriety as a category for intermediate-scale analysis, as it began to mediate the singular and the universal, especially with the increasingly complex international division of labor. According to Gomes (1995), regions currently manifest redefinitions of the role of the state, fragmenting nationalisms and regionalisms, disagreements, and internal disputes.

Santos warned about regions of doing and regions of commanding (2008), something that relates to the critical approach to geography, considering space from the dialectic of the logic of capitalist accumulation. Moreira (2007) explains that the region today exists based on the contiguity of networks and flows, which allow for an increasingly broad scope, given the configuration of economic bloc arrangements of countries that are not physically close. The region is a category very much present in the compositions of the singer, and it can be interpreted from different perspectives, from the intra-regional division into macro-regions, which in some of his songs still appeared as a broader separation between North and South, to a solidarity articulation about the unity of Latin America. This work will interpret this category based on the song *"Onde jazz meu coração"*, released on the same album as the previous song.

"Hey, my Lord, King of the Tambourine, of the Ganzá, sing a song, improvise a verse for me. Here, Northeast, a country of the forgotten, humiliated, offended, and without a right to a future. Here, Northeast, South America's sleepy land. In the kingdom of abandonment, there is nowhere to go."

Belchior creates a very interesting blend in this song. Initially, due to the sound, which blends rhythms and musical genres, even mentioned in the lyrics: baião, jazz, blues, country, and folk. At the beginning of the song, the composer from Ceará engages in a dialogue with Bob Dylan, of whom he was a fan, specifically with the song *"Mr. Tambourine Man"*, as if making a provocation: if in the United States there are blues and jazz (present in the title's pun),

here in the Northeast, in Brazil, and in Latin America (in a broader sense), we also have our rhythms.

The comparison between the “sound regions” continues: *“From Nashville to the backlands (don’t be fooled) there’s my brother, outlaw, lots of baião. And in New Orleans, bands of like-minded black people play in bands, banjos, mandolins, where ‘jazz’ is my heart”*.

Here the singer seems to express that although Northeastern sounds may sound homogeneous, his interlocutor should not fall into this trap, highlighting the richness and diversity of the music of his region. Nashville is a city in southeastern Tennessee, recognized worldwide as a center of the recording industry, where Johnny Cash, Elvis Presley, and Bob Dylan himself have recorded albums. New Orleans, a city in Louisiana, in the southern United States, is known as the jazz capital of the world. It’s a region of the country where the African-American population has contributed significantly to the development of musical styles such as jazz, rhythm and blues, and rock and roll.

Belchior continues, stating that despite the hardships of the Sertão and Latin America under dictatorships, his song is a song of resistance, enabling him to survive amid poverty and oppression:

“In me, from this corner here, a common place, like the Black Assam. The song is what makes me sing, grows and appears in my life, and I renew myself in the song, the chirping of the people. Chirp, it’s necessary to chirp”.

“Black Assum” is the name of a song by Luiz Gonzaga, and of a bird typical of the Caatinga, which only sings at night. Thus, Belchior brings more elements in homage to his region of origin, which he calls country.

Landscape

Milton Santos (1996) stated that the landscape is everything our vision reaches, and emphasized that it permeates other senses besides sight, as it involves volumes, colors, movements, odors and sounds. There are even soundscapes (Frias, 2018). The landscape is the accumulation of unequal times revealed in space. Through technology, society relates to nature, modifying it and constructing geographic space. Therefore, the landscape bears witness to the succession of means of labor, an accumulated historical result (Santos, 1996).

Vitte (2007) emphasizes that landscape is a polysemic category, as it integrates natural, social, and cultural aspects from a geographical perspective. Landscapes can be classified differently according to their characteristics; the more technologically advanced they are, the more artificial they become. For

Aziz Ab' Saber (2003), the landscape is always a legacy of physiographic and biological processes, and the collective heritage of the people who historically inherited it as a territory for their communities. Callai (2013) emphasizes that the landscape is constantly changing, which can occur quickly or slowly, depending on the relationships established by societies. By studying the landscape, it is possible to better understand the space in which we live and thus act consciously upon it.

To address the landscape category, two songs by Belchior were selected: the first is *"Galos, noites e quintais"*, recorded in 1977 on the album *"Coração Selvagem"*; and the second, *"Passeio"*, released on Belchior's first album in 1974.

"When I didn't have the tearful gaze that I have today. When I sweetened my tears and my sleep in the sugarcane bagasse from the mill. When I gained this world from my God, making my own way. Among the rows of waving green corn, longing for the green sea".

In this song, Belchior uses bucolic memories of the simplicity of the countryside and the sertão as a counterpoint to the changes brought on by the intense urbanization of cities and as an emotional refuge during the dictatorship. He then states that he is not happy, but neither is he mute, and that, therefore, he sings much more. Once again, his *crooked singing* appears as a form of resistance.

A close look at the song reveals the singer's description of a typically rural landscape, with chickens and cornfields. But not only that, he also evokes something common in the Northeastern hinterland: the sugar mills, and the taste experience of describing this landscape, through the sweet taste of sugarcane bagasse.

In *"Passeio"*, the composer, using flute music, captures an enchanted vision of the city of São Paulo. This is curious, since in most of his compositions, the urban aspects highlighted are usually negative: exclusion, violence, and fear. In this song, the opposite occurs:

"Let's walk the streets of São Paulo, among the cars of São Paulo, my love, let's walk and stroll. Let's go out on Consolação Street, sleep in the park, on a Wednesday, and dream of Sunday in our hearts".

"My love, my love, my love: the electricity of this city makes me want to shout how in love I am. Within this concrete, my thoughts and feelings only have the moment to escape in a flying saucer. My love, my love, my love!"

This is an autobiographical song recorded for his first album, *“Recent Migrant”*. One possible interpretation is that, in the narrated migrant’s view, despite the difficulties experienced in the metropolis and his longing for the backlands, there is an encouraging and exciting feeling about living in São Paulo with his beloved. Although, in the final verses, when he mentions the concrete and the desire to escape in a flying saucer, the author seems to give free rein to his fantasies to alleviate the pain and sadness of migrant life. In any case, it is a composition that pays homage to the capital of São Paulo. The landscape elements of this song contrast with the previous one. In the city, there are no roosters, no land, but concrete; there are no mills, but there is electricity and public spaces like squares and parks.

Place

Place is a peculiar category, as it addresses the spatial dimension closest to our daily lives, making it possible to understand phenomena that occur at more distant scales. Callai (2012) recommends caution against attributing to this category only a specific dimension of location, as this compromises students’ understanding of the world.

From the perspective of Humanist Geography, based on phenomenology, place is closely linked to affectivity (whether positive or negative experiences). For Tuan (1983) and Relph (1979), place results from personal experiences with the world, from creating roots, protection, and belonging. These spaces are charged with sensations, perceptions, memories, meanings, identity, singularities, and affective bonds.

For critical geography, there is less subjectivity, since places are understood, based on historical-dialectical materialism, as spaces for the reproduction of life, embedded in capitalist dynamics, and capable of expressing paradoxes: degradation-preservation; Oppression-resistance (Carlos, 1996). The international division of labor is expressed in place and connects it with other places in the world, exposing hierarchies, conflicts, and exclusions.

For Santos (2005), it is the level of insertion into the technical-scientific-informational environment that differentiates places. Thus, they can be situated as spaces of solidarity, of resistance to external phenomena, or of submission and internal disparities. With globalization, all places become globalized, but there are more simple global places than complex ones (Santos, 2005). Massey (2000) highlights the global meaning of place. Even if a place is more intimate and familiar, it is not closed or isolated, but maintains continuous global relationships, fostering complex socio-spatial interactions.

Concluding the interpretation of the songs based on geographic categories, we propose an analysis of place with the song *"Tudo outra vez"*, recorded in 1979 on the album *"Era uma vez um homem e seu tempo."* This is a highly symbolic period, as the institutional acts of the military dictatorship were revoked at the end of 1978.

The song refers to someone far from home, apparently a university student, but other details indicate that he is an exile from the military dictatorship, who describes the emotion of his return home:

"It's been a long, long time since I've been away from home. And on these islands, full of distance, my leather jacket is ruined! Oh! Oh! Oh! [...] Sitting by the roadside, hitchhiking, I've been saying to my partner: Who knows, maybe life is great in the tropics."

The narrator is a continent away from home. Furthermore, when he refers to Brazil, he does so as if he were in another country; the tropics are imaginary lines that cut across the globe. The Tropic of Capricorn, in an east-west direction, runs through Brazil. His jacket, a personal and symbolic object, despite being made of animal fabric, leather, quite durable, was ruined, indicating that beyond the physical distance, there is a considerable temporality to his absence.

"My white hammock, my nimble dog, backlands, look at the Concorde, which is coming from abroad. The end of the term "saudade" (missing something or someone), like the Brazilian charm of someone alone, brooding. [...] It seems like my youth was just yesterday, with a degree in suffering from another university. In my northeastern speech, I want to forget French".

In the verses above, the subject reveals himself to be from the Northeast, missing his native language and accent. He describes elements that identify his home, his place: the hammock, the dog, the backlands, the countryside. These passages can be interpreted as a reading of place from a humanist perspective, through the symbolic objects, the sense of belonging, and the longing for his own accent—a characteristic that evokes identification.

Repeating one of the verses, Belchior replaces the name of a type of airplane, *"Concorde"*, with "good rock":

"My white hammock, my nimble dog, backlands, look at the good rock, coming from abroad". The end of the term "Saudade" (miss-

ing someone or something), *like the Brazilian charm of someone alone brooding.*

This change alludes to the cultural influences that were disseminated in Brazil following the return of migrants from political exile. From a geographical perspective, the category of place here comes closer to a broader conception of place, one that receives flows of external information—that is, a local-global relationship.

FINAL CONSIDERATIONS

The research for this article revealed a close connection between Belchior's songs and geography, whether in terms of the categories explored in the text (space, territory, region, landscape, and place), or in terms of the theories and themes addressed in geography education, such as networks, scales, deterritorialization, migration, urbanization, industrialization, social inequality, and the military dictatorship.

The singer-songwriter's biography highlights an analytical possibility and dialogue with geographical science. Geographical references are evident in several of the lyrics he composed, often in the song titles themselves, such as "*Little Map of Time*", "*I Know My Place*", and "*Just a Latin American Boy*". However, it was found that his songs are not subject to geographical analysis, and even in the educational field, only one article was found that proposes the most expressive didactic use of one of his songs in the classroom.

A likely explanation for this finding is that he's a singer who isn't among the artists listened to by younger generations. This is contradictory, given that Belchior composed several songs addressing youth, and most of his music is timeless. Therefore, it would be beneficial for teachers to encourage the broadening of their students' cultural horizons by presenting them with music, films, poetry, paintings, and literary works in a contextualized and articulated manner. However, it's important to remember that this is only possible when teachers possess this background; it's difficult for teachers to build a broad repertoire of languages if their own repertoire lacks this breadth.

An analysis of Belchior's songs revealed how much they can contribute to the understanding of geographic categories, as they exemplify abstract elements in a simple, everyday way, in addition to connecting them with other spatial processes and phenomena. The very sounds of their songs are incredibly rich in demonstrating how different rhythms are regionalized throughout the country, a process that has also occurred in other countries, such as the United States.

As Callai and Andreis (2019) explain, using the metaphor of the house (attic and basement), it is in the basement that the founding principles of geography as a science and a school subject are found. Without an effective understanding of categories, concepts, and theories, without the ability to interpret the world, geography will hardly achieve its goal of forming citizens aware of their reality and transformative capacity. Therefore, reviving “the simple singer of things from the basement” in geography classes, besides making them more interesting and dynamic, can help students reach the attic, launching themselves into ever-higher flights. ●

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AUTHOR CONTRIBUTIONS

Larissa Araújo Coutinho de Paula: Research; Writing – first draft; Formal analysis; Conceptualization; Review of the discussion of results; Writing part of the conclusions.

Lucas Labigalini Fuini: Assistance with research; Supervision, Writing – revision and editing. Overall revision of the article; writing part of the conclusions.

ARTICLE EDITOR

Cláudio Luiz Zanotelli

Federal University of Espírito Santo

Vitória, Espírito Santo, Brazil

claudio.zanotelli@ufes.br

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