

LABIATA
TRACK BY TRACK BY LENINE

1. Martelo Bigorna
(Lenine)

This track has something that's always on my albums, the rhythmic measure, to sound more organic. It's sort of autobiographical; as it is about the need for you to follow your own design and your own dreams, no matter what, no matter the cost. The Quinteto da Paraíba helped me a lot to find the polyrhythm.

2. Magra
(Lenine / Ivan Santos)

Ivan Santos is more than a partner! He is a great friend and poet who does great work. A real creator! The music was put together quite quickly. JR. got some rhythm going which was the best!

There is no rhythm. It's really quite tight. The thing is; when we were making a demo, I was wearing pants more suitable for cold weather – quite thick. I got the rhythm scraping my nails up and down my pants. It was if you will, the thin sound we were looking for. I love these noises – little noises that we use like with say tools and which can add a new element within the music.

3. Samba e Leveza
(Lenine / Chico Science)

I really love what Chico and Nação Zumbi do. They have revolutionized Brazilian music. I've known Chico a while but we have never been close. Last year, thanks to a friend we have in common, I was asked to meet with his sister, Goretti, in my home. She told me that just before the accident, Chico had come back from France and was on his honeymoon period – he was in love! I sang a piece of music I was working on and which matched the mood then. Goretti opened the note- book of her brother. She asked me to work with him saying "this song has to be known all over the world". It was done so delicately and with such emotion that we went ahead. *Samba e Leveza* is dedicated to Goretti.

4. A Mancha
(Lenine / Lula Queiroga)

We began this song two albums back. I always keep things we end up not doing and by and by, pick them up again. It's got something to do with the world, a sentiment I share with Lula, that is always on the edge. A world which was always arithmetic and is now a geometric progression.

Everything is moving along quite quickly and appetites are growing. The lyrics were made some four or five years ago but seems like it was made yesterday.

5. Lá Vem a Cidade

(Lenine / Bráulio Tavares)

Bráulio is the man! He is my generation. The lyrics are about the planet thawing and really quickly at that. There are theories, scientifically proven, which say that sea levels will rise in the next 10 years by around 3 meters. That means that cities, below sea levels, like Rio de Janeiro – Rio suburbs and the city of Recife will disappear! Bráulio wrote lyrics with a chorus which says exactly that “ I came to build my castle, on the hills over there, where 100 years from now will be at the water’s edge” He was really generous giving us a few more years...I wanted a sort of hip-hop with a spoken text. He sent it along – quite a long text and we honed it down to something we use in the song.

6. O Céu é Muito

(Lenine / Arnaldo Antunes)

The lyrics are concise and direct. There is a lot said with just a few words. It is perhaps the most serious of the tracks. It was recording live and in one take. When we were listening to the sound, Arnaldo was with us and put some great stuff into the text. It was at a pause towards the end when there is no more sound. It was fantastic because he put his mark on the track and he has a voice that is unmistakable.

7. É Fogo

(Lenine / Carlos Rennó)

The lyrics are by Carlos Rennó. He’s quite poetically verbose – and writes a lot. He sent me an enormous text! - I then chose those bits and pieces that were about what we were doing.

The brass section who put together the arrangement are the same people who were with us for two years on the road when we were doing acoustic MTV. And it has PLAP. At the same time I was putting together this album I was working on another – producing Pedro Luis e A Parede. As this track has a street feel - it’s sort of primal, I thought I would do it with them.

8. É o que Me Interessa

(Lenine / Dudu Falcão)

It’s quite an intimate song. Dudu is an old time partner of mine, and one of the guys in Ivan’s group of friends. This track is about the filters you build when dealing with life and you have to deal with the things that interest you. It’s part of a slew of work that is quite intimate- something from within. There aren’t that many sound elements. The recording was great – we used a vibraphone. It’s like it’s all electronic but it doesn’t actually utilize anything electronic. It was all recorded analogically.

9. Ciranda Praieira

(Lenine / Paulo César Pinheiro)

It was looking at where I keep fragments of music that’s needs finishing. Paulinho Pinheiro had sent me some really cool stuff; lyrics that sound like classics. And I wanted to take the traditional and give it a new set of clothes – suitable for this new setting. On this track, I called Carlos Núñez to join us and play his mouth organ– because I thought the sound of this instrument gave the music a kind of dryness the track needed. The Quinteto were not supposed to be on this track but I thought the introduction should have an added element, to work the new with the traditional. It works.

10. Excesso Exceto

(Lenine / Arnaldo Antunes)

Arnaldo Antunes is a hard-to-get partner which is why we have not collaborated on much together. On this album, we joined forces on two tracks. I have a huge admiration for him – he is one of the great thinkers of this country. And we also have China from Recife, who is one fine talented man and a great musician; a guy who really high on life and on stage just riveting.

11. Continuação

(Lenine)

When I wrote this I never imagined that it would become a song one day. It was just a poem and had this Phoneme piece “O pó, O póstumo, a possessão. A pré, a prece, procissão”. When I was composing the music, I saw this text. And I thought to myself : “This is a quartet for kids” because it ends with “Amor, a morte a continuação” and I wanted to do that with my kids who aren’t really kids anymore...and it’s great to go into the studio and see them. João is a music teacher, Bruno is a little younger, has his own studio and studies music at the University of Rio de Janeiro. Bernardo, who is the youngest just loves basketball and is a great player and is really a team-player. I’ve seen the boys singing together and I tell you. It’s an emotional moment.